

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



Centre for
Applied English Studies

The University of Hong Kong

GRACE CHANG
DENISE WU

Programme Aims

Enriching Knowledge Series

- To analyze the language features and literary techniques in creative texts
- To develop them into teaching materials to promote the appreciation of creative English in the classroom
- To engage in interactive hands-on activities

Warm-up

Please get into small groups (around 3-5) and share with one another:

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.

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

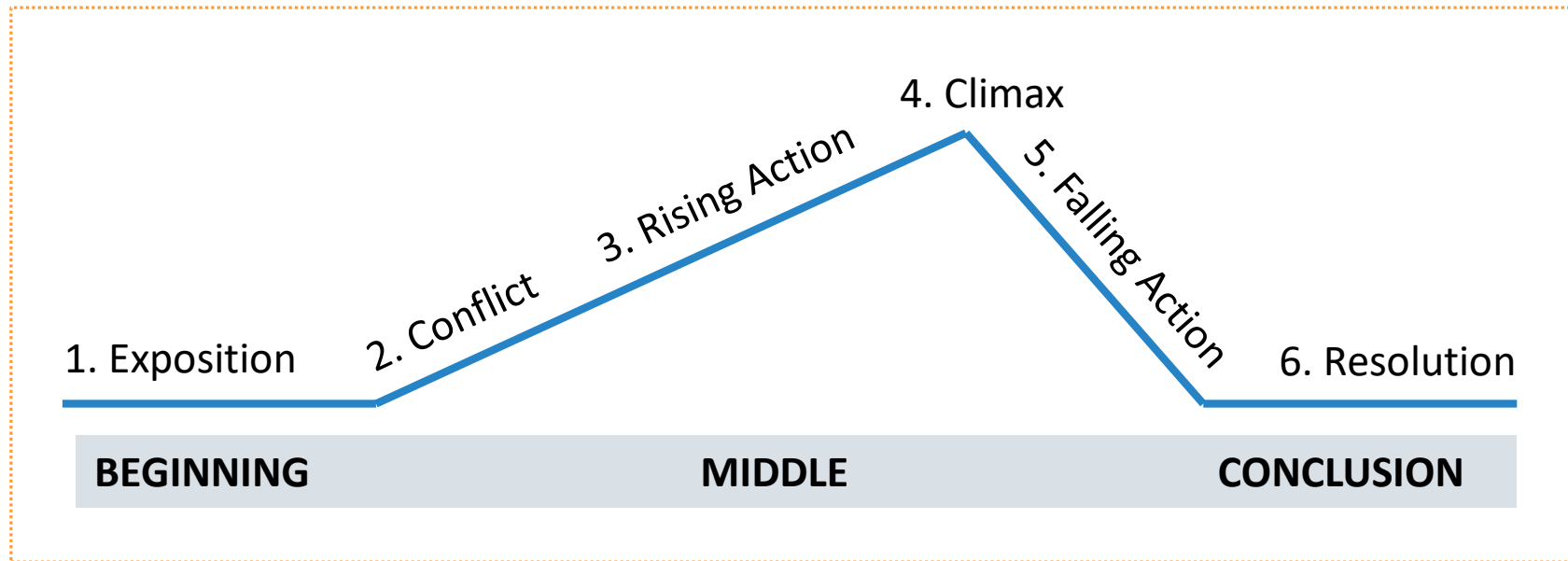
Six-word novels

“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*

Analyzing 2D & 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

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



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

American Born Chinese

by Gene Luen Yang

IMAGES REDACTED:

AN EXCERPT OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

- Are you familiar?
- Graphic novel with 3 parallel stories
- Protagonist: Jin Wang
- Various themes including friendship, identity, culture, race etc.
- How can we guide students to understand graphic novels?

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Application of the Three-dimension framework: Affective,
Compositional, Critical

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Affective - Viewers' feelings?

What emotions do you feel from reading this excerpt?

Sentimental?

Unhappy?

Bittersweet?

Nostalgic?

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Compositional - How is the excerpt presented?

What is the significance of the story being told as a flashback?

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Compositional

Focus on these two panels. Both focus on Jin Wang watching the television and both are flashbacks. Why are they presented in such a contrasting manner (further vs closer shot, less colourful, more colourful etc)?

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Critical - Hidden messages?

Why is Jin's mother telling him this Chinese story while they are moving? What does this imply about their move?

IMAGES REDACTED:

EXCERPTS OF THE GRAPHIC NOVEL *AMERICAN BORN CHINESE*.

Group Activity American Born Chinese

You will now receive the handouts of this excerpt.

In your tables, produce questions to guide your students to analyze the excerpt from the graphic novel utilizing the Three-dimension framework:

Affective

Compositional

Critical

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."

IMAGES REDACTED:

A FEW PHOTOS FROM THE *HARRY POTTER* FILM SERIES FEATURING THE WEASLEY TWINS AND DRACO MALFOY.

Additional Scenes

CONTEXT: Let's recall...
The twins **Fred** and **George** vs. **Draco** from *Harry Potter*

Draco Malfoy

Rival of Harry Potter

From a pure-blood family
loyal to Voldemort

A Slytherin pupil with a team
of 'minions' following him
around

Fred and George, The Wesley Twins

Ron's elder brothers, nice to
Harry

Playful troublemakers, always
play practical but harmless
jokes and prank their
schoolmates/ teachers

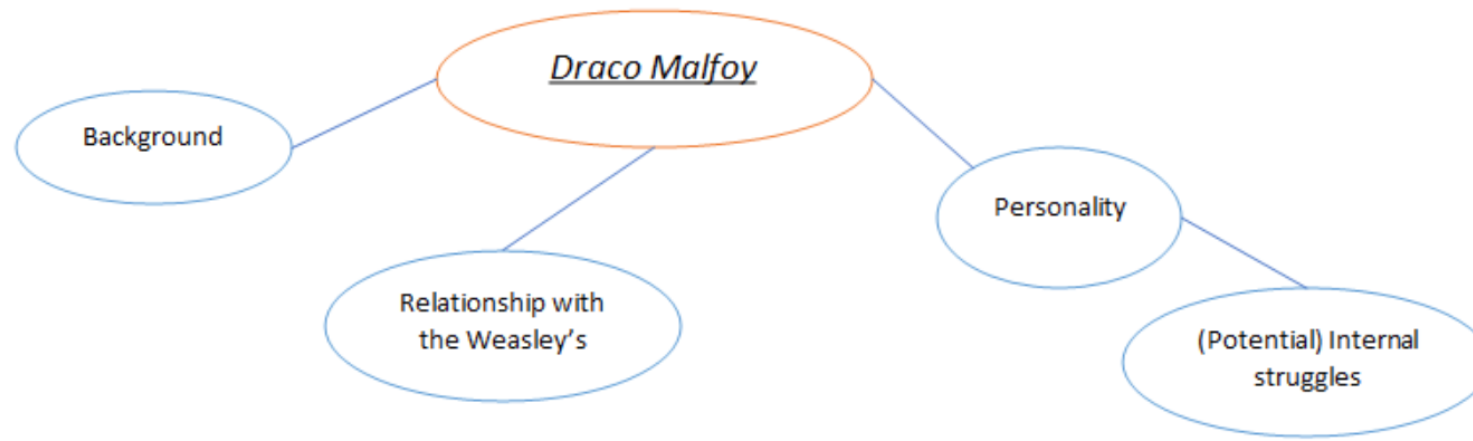
Additional Scene

Fan Fiction: Additional Scene

In the ORIGINAL version...

Setting: What are the events leading up to Fred's death?

Characterization: What do we know about Draco Malfoy?



Identify a gap:

- ➔ What is a plausible scene that could have happened logically?
- ➔ Is it consistent with the plot? Is it consistent with the character's typical traits and behaviours?

In the ORIGINAL version...

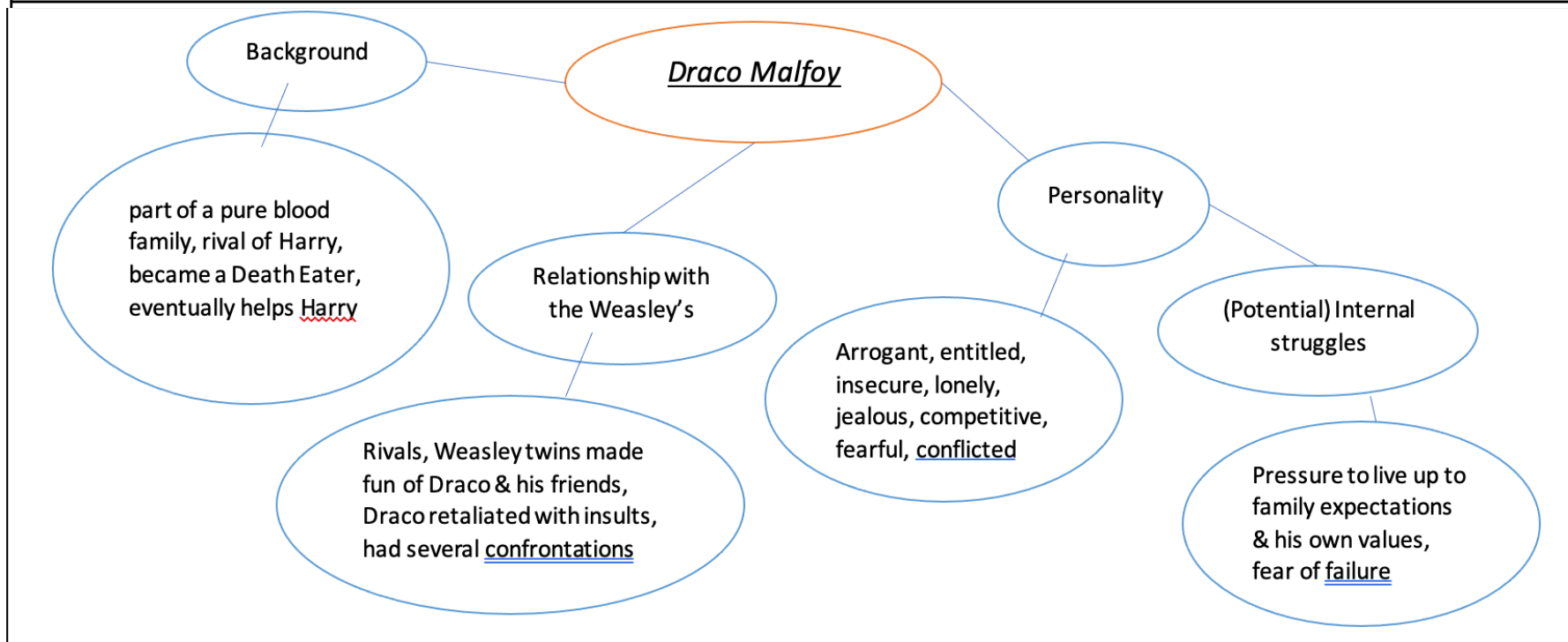
Setting: What are the events leading up to Fred's death?

- Fred Weasley died during the Battle of Hogwarts in the Second Wizarding War.

- He was killed by an explosion caused by an unknown Death Eater while fighting alongside his brother George.

Characterization: What do we know about Draco Malfoy?

Additional Scene



Identify a gap:

➔ What is a plausible scene that could have happened logically?

➔ Is it consistent with the plot? Is it consistent with the character's typical traits and behaviours?

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.

Possible event that DO NOT conflict with the original plot

- Actions
- Feelings

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.**

Fan Fiction: Common types

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

Relevance to HKDSE Writing topics

(1) Alternate endings for *Cinderella*, the heroine saving the world

(2) Alternate endings for *The Tortoise and the Hare*, who team up to win the race

IMAGES REDACTED:

TWO WRITING TOPICS FROM PAST HKDSE SCRIPTS.

(3) Different perspectives – modern version of a fairy tale/classic fiction with Hong Kong elements

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.

1 Negative
2 Negative
3 Positive



2 → 1 Achieve double negation in reverse

IMAGE REDACTED:

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

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

IMAGE REDACTED:

A PIECE OF WRITING IN PROGRESS

IMAGE REDACTED:

QR CODE FOR THE REAL-TIME ACTIVITY.

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

Memes

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.

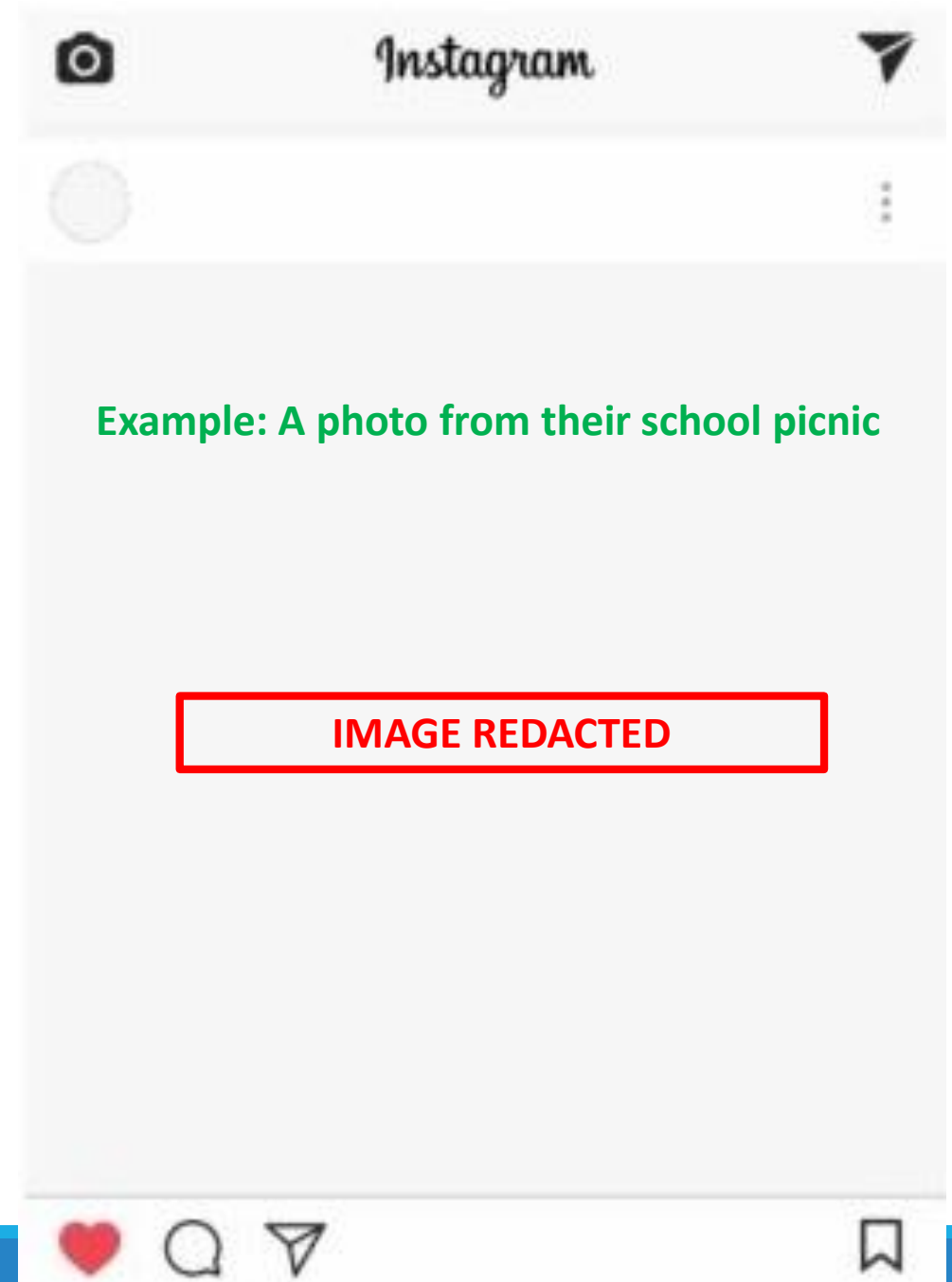
Caption: “I can show you the world.”

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

What's the **theme** and **message(s)**
behind this quote?

Take a snapshot of what
represents **surprises/ options** in
your life.

"My mama always said life was like a box of chocolates.
You never know what you're gonna get." - *Forrest Gump*

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?"**

Features of a blurb:

- ❖ Attitude markers of the key selling points
- ❖ Imperatives to persuade the readers
- ❖ Short attention-grabbing phrases

Let's try!

- Create a social media post (2D) using a photo of your **school area** *(OR a specific school event)*
- Generate a **creative caption** which can demonstrate the **interplay between words and visual elements**
- Share your work with your neighbours 😊

Pokfulam, Hong Kong
(or: HKU Open Day)

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

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

Bonus – Creative project for more proficient students

- You may even challenge your students to create a reel (short video) instead of a post by incorporating digital elements (3D) in the task:

<https://www.instagram.com/reel/C1qZgqLyBM9/?igsh=MTNvOGk2dXY2bGNmeg%3D%3D>

IMAGE REDACTED:

THE INSTAGRAM REEL AND CAPTION

Conclusion

IMAGE REDACTED:

**A MINDMAP TO ILLUSTRATE CREATIVE
THINKING.**

Conclusion

Six-word Novels

Graphic Novels

Fan Fiction

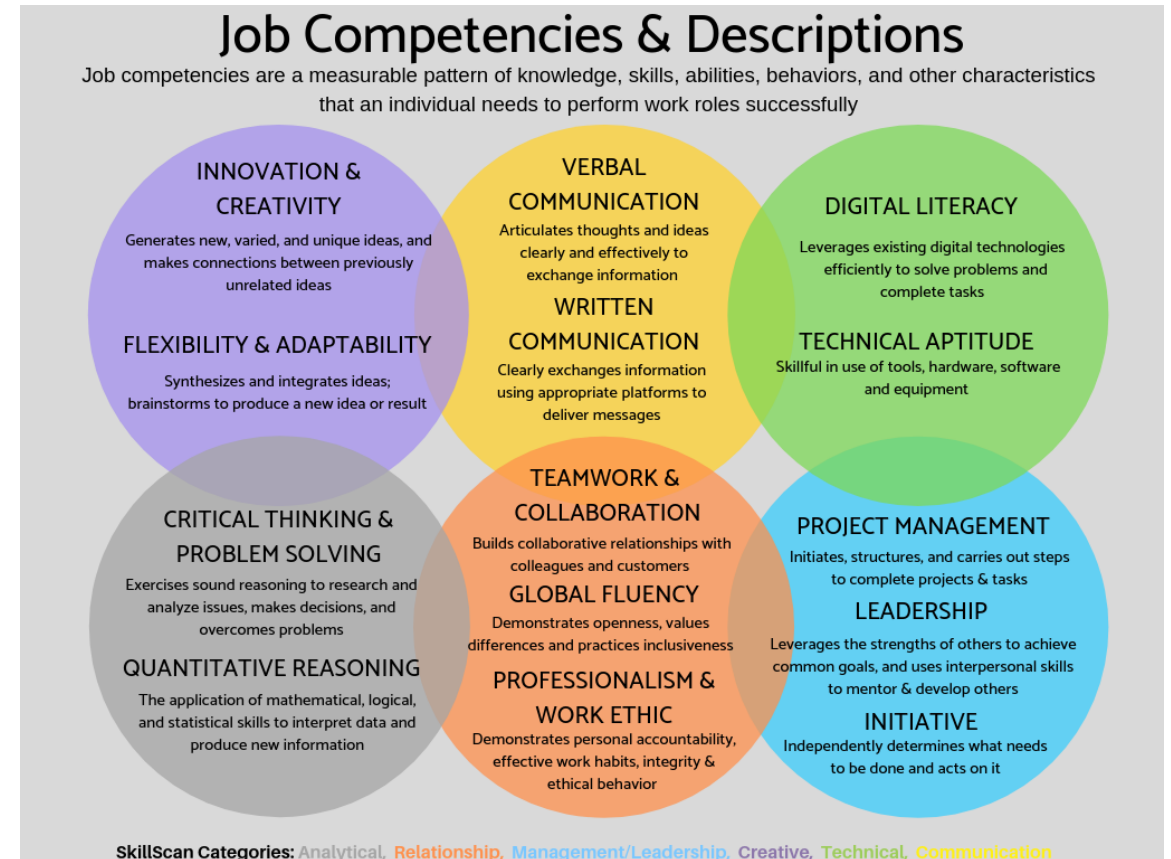
Reverse Poetry

Memes & Captions

Shorts & Reels

Reinventing traditional genres as creative texts to think critically and creatively

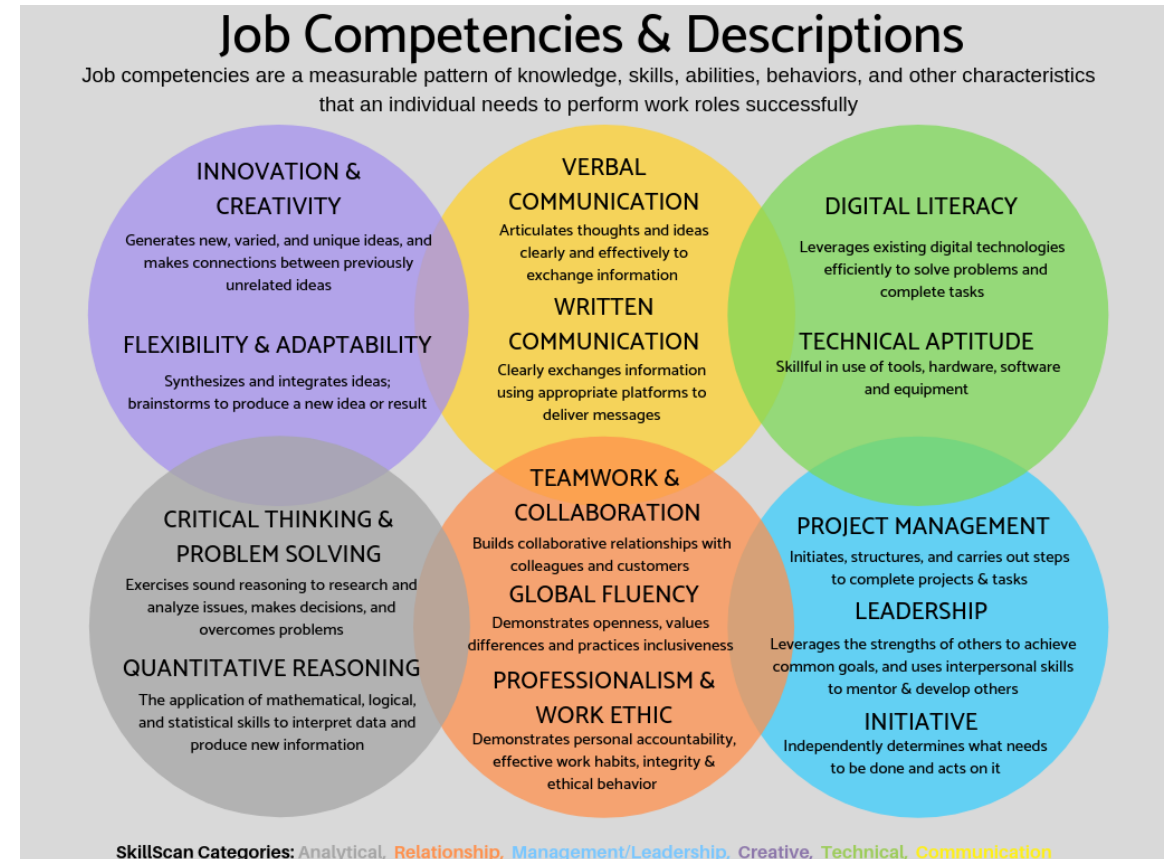
- Incorporate creative texts to encourage students to learn and use English through **exposure to everyday texts**
- Encourage teachers to **create meaningful linkage** across learning experiences and materials
- Grow an **appreciation** for creative texts and cultivate their creativity
- Heighten **self-directed**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



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

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?

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."

The background of the slide is a repeating pattern of a 3x4 grid of colorful ring binders. The binders are in various colors including blue, red, yellow, green, and black. Each binder has a white label on the front and a circular hole at the bottom. A semi-transparent dark grey rectangle is overlaid on the left side of the grid, containing the word 'Resources' in white text.

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

Turning a Short Story into a Storyboard

From a Short Story to a Storyboard

Developing a Storyboard

The image shows four panels of educational materials. The top-left panel is a worksheet titled 'Task 2 – Designing a Storyboard' with instructions for reading a short story and matching it to a storyboard. The top-right panel is a worksheet titled 'Turning a Short Story into a Storyboard' with a story about a boy named Delia and a girl named Jim. The bottom-left panel is a worksheet titled 'From a Short Story to a Storyboard' with a story about a boy named Delia and a girl named Jim. The bottom-right panel is a worksheet titled 'Developing a Storyboard' with a story about a boy named Delia and a girl named Jim. The worksheets include various activities such as reading, matching, and designing storyboards.

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

References

- Angel, A. M. (2004). Bold Books for Innovative Teaching: Striking Pensively, Beating Playfully: The Power of Poetic Novels. *English Journal*, 93(3), 101–104. <https://doi.org/10.2307/4128819>
- Batchelor, K. E., & King, A. (2014). Freshmen and Five Hundred Words: Investigating flash fiction as a genre for high school writing. *Journal of Adolescent & Adult Literacy*, 58(2), 111–121. <https://doi.org/10.1002/jaal.324>
- Bland, J. (2013). *Children's literature and learner empowerment: Children and teenagers in English language education*. Bloomsbury Academic. <https://doi.org/10.5040/9781472552808>
- Boerman-Cornell, W., & Kim, J. (2020). *Using graphic novels in the English language arts classroom*. Bloomsbury Academic.
- Boyles, N. N. (2020). *Classroom reading to engage the heart & mind : 200+ picture books to start SEL conversations* (First edition.). W. W. Norton & Company, Inc.
- Burger, A. (2017). *Teaching graphic novels in the English classroom : pedagogical possibilities of multimodal literacy engagement* (A. Burger, Ed.). Palgrave Macmillan.
- Carlile, O. & Jordan, A. (2012). *Approaches to Creativity: A Guide for Teachers*. Maidenhead: Open University Press.
- Carter, J. B. (2011). Graphic Novels, Web Comics, and Creator Blogs: Examining Product and Process. *Theory into Practice*, 50(3), 190–197. <https://doi.org/10.1080/00405841.2011.584029>

References

- Copping, A. (2016). *Cracking the concept: Creative thinking, creative teaching, creative integration*. SAGE Publications Ltd, <https://doi.org/10.4135/9781473983700>
- Fisher, R., & Williams, M. (2012). *Unlocking Creativity: A teacher's guide to creativity across the curriculum*. Routledge.
- Jago, C. (2004). *Classics in the classroom: Designing accessible literature lessons*. Heinemann.
- Kohnke, L. (2018). Using comic strips to stimulate student creativity in language learning. *TESOL Journal*, 10(2). <https://doi.org/10.1002/tesj.419>
- Lado, A. (2016). *Teaching beginner ELLs using picture books : tellability*. Corwin.
- Law, L. (2021). Creativity and pedagogy: Is it a final fantasy in the Age of Pandemic? 7 lessons for life on the ground floor [Special issue]. *Journal of Communication and Education*, 5(1), 121-134. [http://www.hkaect.org/jce/5\(1\)/Law_2021_5\(1\)_pp121-134.pdf](http://www.hkaect.org/jce/5(1)/Law_2021_5(1)_pp121-134.pdf)
- Manning-Lewis, T. (2019). I Hate Writing: Making a Case for the Creation of Graphic Novels in the Caribbean English Classroom to Develop Students' Creative Writing Skills. *Changing English*, 26(4), 392–404. <https://doi.org/10.1080/1358684X.2019.1643228>
- McCallum, A. (2012). *Creativity and learning in secondary English: teaching for a creative classroom*. Routledge. <https://doi.org/10.4324/9780203122488>
- Pantaleo, S. (2014). Reading images in graphic novels: Taking students to a “greater thinking level”. *English in Australia*, 49(1), 38-51.

References

Schwabe, C., & Jones, C. (2016). *New approaches to teaching folk and fairy tales* (C. (Claudia M. K. Schwabe & C. Jones, Eds.). Utah State University Press.

Read, C. (2012) Seven Pillars of Creativity in Primary ELT. In: Maley, A. and Peachey, N., Eds., *Creativity in the English Language Classroom*, British Council, London, 29-36.

Worthington, J. E., Somers, A. B., & Somers, A. B. (2000). *More novels and plays thirty creative teaching guides for grades six through twelve*. NetLibrary.