



Erasmus+



“Creative reading and writing: exchange of teaching strategies in adult education”

Erasmus+ Strategic Partnerships project (2017-2019)

2017-1-PL01-KA204-038242

Training materials

for local and international activities for staff and adult learners

Exchange of good practices



Poland



Cyprus



Estonia

MITRA FRANCE

France



Italy

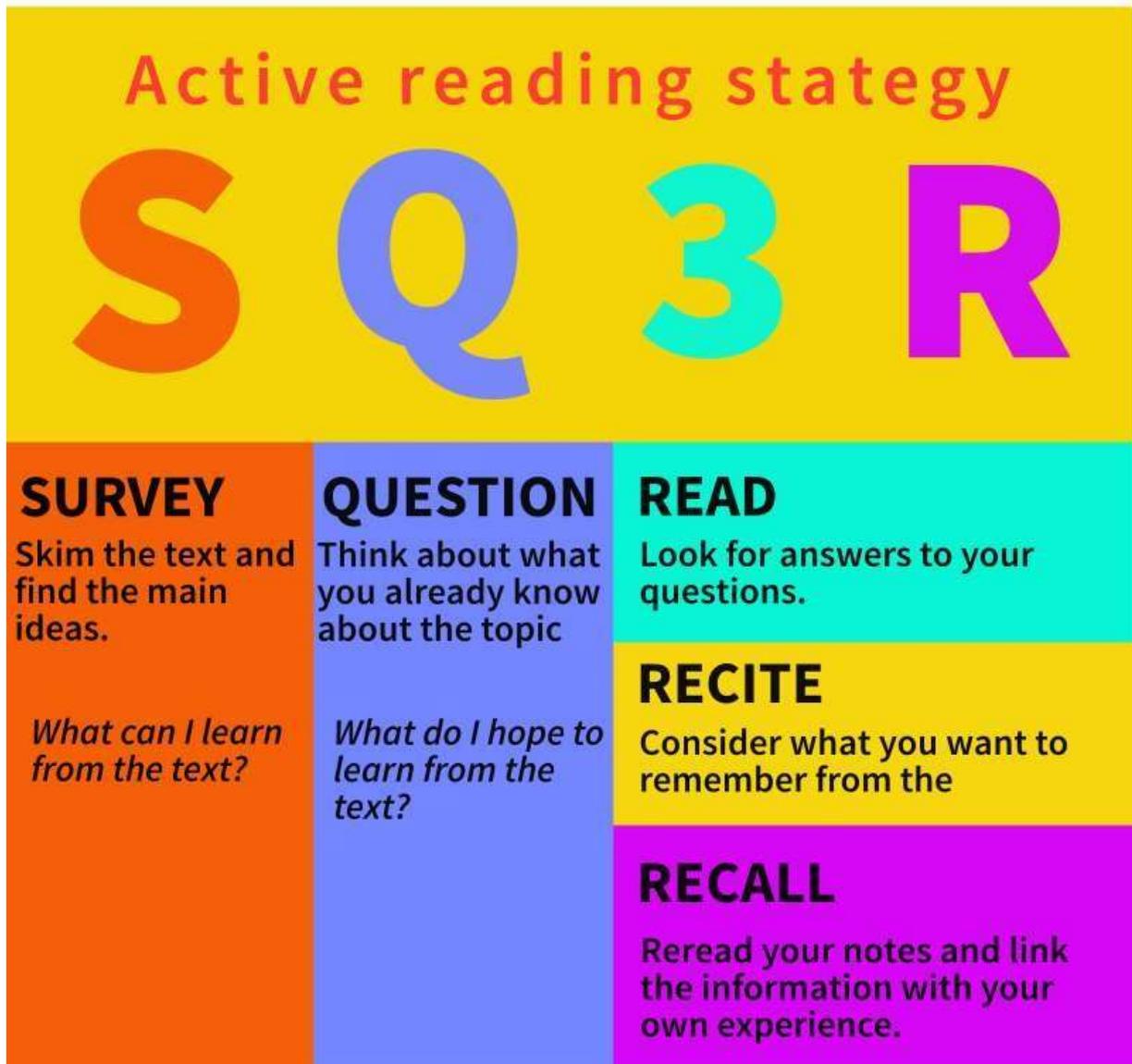
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Content

1. The SQ3R method for reading comprehension.....	3
2. Edward de Bono’s 6 thinking hats	13
3. The writing pyramids.....	19
4. SCAMPER Technique for Creative Thinking.....	29
5. Five Key Questions of Media Literacy	34
6. Recognizing Fallacies.....	40
7. Media literacy toolbox	43
8. Poster.....	53

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The SQ3R method for reading comprehension



SQ3R is a reading comprehension method named for its five steps: **survey, question, read, recite, and review**. The method was introduced by Francis P. Robinson, an American education philosopher.

The method offers a more efficient and active approach to reading textbook material. People all over the world have begun using this method to better understand what they are reading.

Process

1. Survey

The first step, survey or skim, advises that one should resist the temptation to read the book and instead first go through a chapter and note headings, sub-headings and other outstanding features, such as figures, tables, and summary paragraphs. This survey step only takes 3-5 minutes, but it provides an outline or framework for what will be presented. The reader should identify ideas and formulate questions about the content of the chapter.

2. Question

Generate questions about the content of the reading. For example, convert headings and sub-headings into questions, and then look for answers in the content of the text. Other more general questions may also be formulated:

- What is this chapter about?
- What question is this chapter trying to answer?
- How does this information help me?
- The Question step again only takes 3-5 minutes to complete, but it will motivate the reader to seek answers to the questions.

3. Read (R¹)

Use the background work done with "S" and "Q" in order to begin reading actively. This means reading in order to answer the questions raised under "Q". Passive reading, in contrast, results in merely reading without engaging with the study material.

4. Recite (R²)

The second "R" refers to the part known as "Recite." The reader should try to retrieve from memory what was learned in the same manner as telling someone else about the information. It is important that the reader use his/her own words in order to formulate and conceptualize the material. Try recalling and identifying major points (heading/subheadings) and answers to questions from the "Q" step. This recital step may be done either in an oral or written format and is related to the benefits of retrieval (testing effect) in boosting long-term memory for the material.

5. Review (R³)

The final "R" is "Review." Once you reach the end of the passage, say back to yourself what the point of the whole passage is - again, using your own words.

The **SQ3R** method is a proven, step-by-step strategic approach to learning and studying from textbooks. Why is it successful? Because it helps you to discover the important facts and ideas that are contained in your textbook, and master and retain that information so that you are prepared for an examination.

SQ3R is an abbreviation to help you remember the steps and to make references to it simpler. The symbols stand for the steps followed in using the method: **Survey**, **Question**, **Read**, **Recite**, and **Review**. A description of each of these steps is given below:

These five steps, when applied to textbook assignments, will help you in making your study time more efficient and effective. While this method will take time and practice to master, once it is learned and applied, it will no longer be necessary to re-read textbook chapters. The added benefit of using the SQ3R Method is that often you will find your own questions on a test. Because many instructors use the textbook as an outline for their courses, test questions will be coming from the same source as yours. As you review your notes and texts, you will be able to predict and prepare answers for many questions.

1. **SURVEY:** (before class) Read the following: This survey should take no more than 10-25 minutes, even on the longest chapter. The purpose of surveying the chapter is to get a general idea of what it is going to be about, what kind of information the author gives, how many sub-topics the information is broken down into, and how much time you will have to spend reading it.
 - Chapter Title
 - Introduction
 - Objectives
 - Vocabulary
 - Summary
 - Review questions
 - Boldface headings
 - Graphics and their accompanying captions

2. **QUESTION:** (before class) Turn each boldfaced heading into a question by using one of the following words: who, what, where, when, why, or how.

The reason for creating a question out of each heading is to set a purpose for reading the material in more detail. When you are reading to find the answer to a specific question, you are reading actively.

3. **READ:** (after class)
Actively read the section of the text accompanying the heading for an answer to the question you asked yourself in step 2. The answer will usually be made up of the main idea(s) of the paragraph(s) and the supporting details. Read the section to find the answer. The purpose of reading is to find the answer to your question.

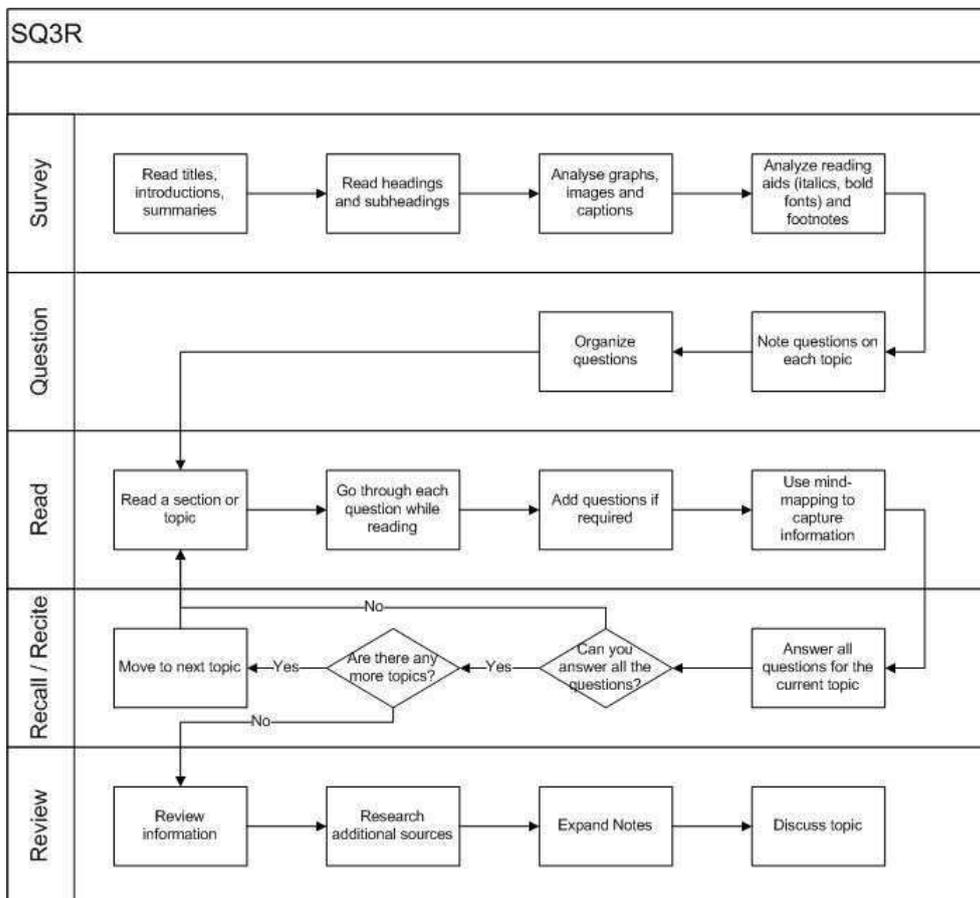
4. **RECITE:** (after class)

Recite the answer to each question to yourself. Put the answer into your own words, or rephrase the author's words. Be sure that you can recall the answer, not just recognize the information as correct. Write the questions in your notebook along with a few key words or phrases that summarize the answer. The purpose for doing this is to help you think about and understand what you have read. When you rewrite or rephrase what you read, your comprehension and retention will improve.

5. **REVIEW:** (before next class)

To review, cover the answers and ask yourself the questions. If you can't answer the question, look at your notes and test yourself again. Once you are sure you know and understand the question and answer, check it off. The purpose for reviewing is to help you prepare for the eventual test. Remember that very few people read textbooks for pleasure; they are read to acquire information and to remember and apply it in a testing situation. Reviewing helps you remember the information.

Graphic design



Visual design

SQ3R

S

Survey: look through the assignment



Q

Question: turn the headings into questions



R

Read: read to find answers



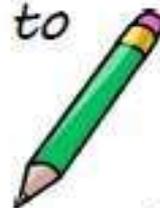
R

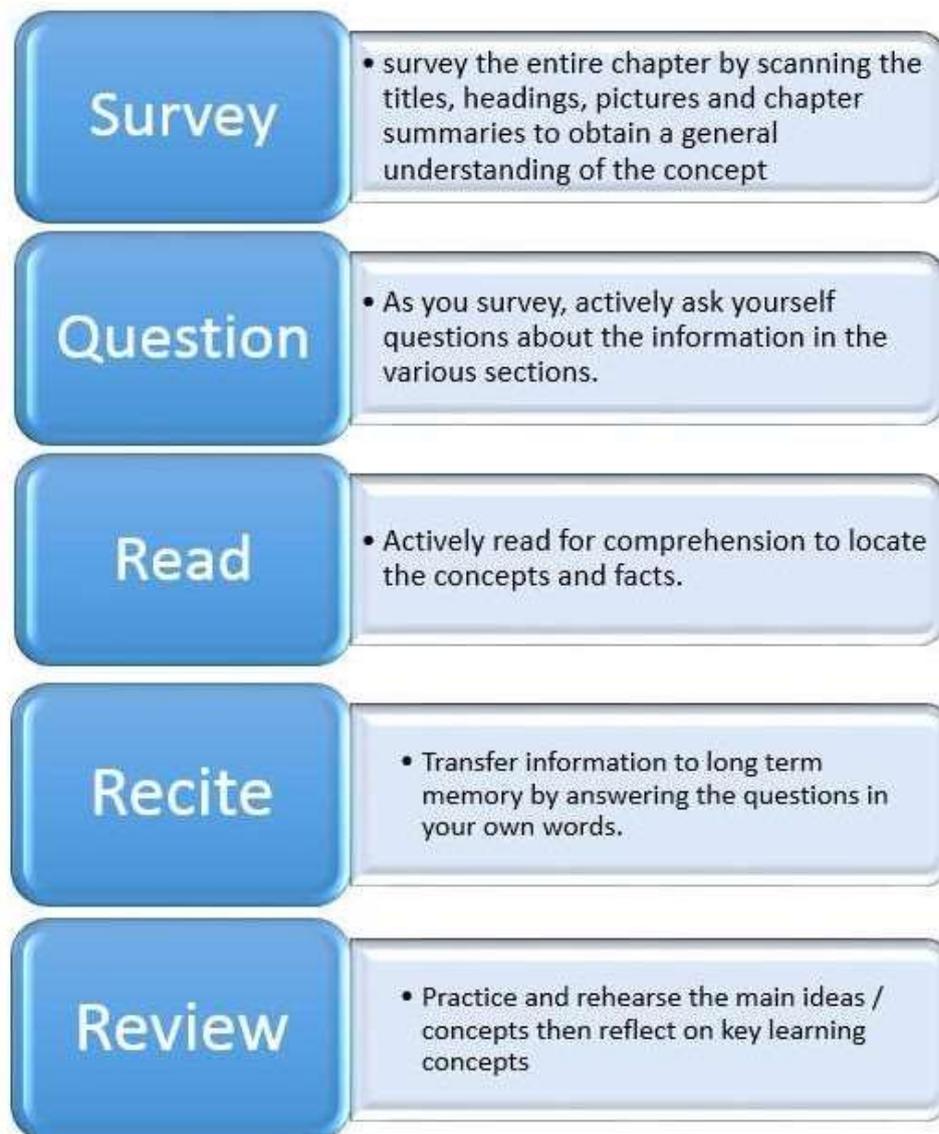
Recite: say the answers out loud

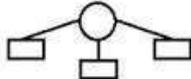


R

Review: write notes to answer the questions





SQ3R-W		
Thinking, Reading, & Writing Strategies for Textbook Chapters		
Strategy	WHAT to do.....	How does this strategy help your thinking?
Survey 	<ul style="list-style-type: none"> • Survey the chapter features. <ul style="list-style-type: none"> ○ Purpose of chapter ○ Vocabulary lists ○ Main Ideas ○ Titles ○ Bold words ○ Charts ○ Maps ○ Pictures ○ Diagrams ○ Time Lines ○ Summaries ○ End of chapter questions 	<p>Surveying the chapter helps your mind think and link what you know already about the topic and helps you make new discoveries.</p>
Question 	<ul style="list-style-type: none"> • Change every title into a question. 	<p>Creating questions helps your mind read for a purpose.</p>
Read 	<ul style="list-style-type: none"> • Read each section to answer your questions. • Stop! Ask - What do I need to KNOW....? • Locate and Underline <ul style="list-style-type: none"> ▪ important ideas ▪ supporting details 	<p>Reading carefully, helps your mind discover new information.</p>
Recite 	<ul style="list-style-type: none"> • Without looking at the book, say or write the important ideas in the paragraph section. • Look back --- Did you include all of the information? • If not, reread and recite the information again. 	<p>Reciting means saying or writing the information.</p> <p>This helps your mind focus on the important ideas.</p>
Review & Write 	<p>Write notes for the important information.</p> <ul style="list-style-type: none"> • Write 2 column notes. • Sketch Picture Note Summaries Draw pictures or diagrams to summarize the information. • Create Graphic Organizers for your notes. 	<p>Review then write or sketch ideas to help your mind:</p> <ul style="list-style-type: none"> ○ remember the important information. <div style="text-align: center;">  </div> <p style="text-align: center; font-size: small;">Jane Hsieh 2004</p>

Working sheets for learners

Name _____ Date _____

SQ3R Chart

Title of Work: _____

Survey: Record important titles and subtitles from work.

Question: Write "Who, What, When, Where, and Why" questions from main topics.

Read: Write answers to questions from above.

Recite: Record key facts and phrases as needed for each question.

Revision: Create a summary paragraph for each question.

©This printable graphic organizer is from www.teach-nology.com

Survey

What do you see happening to the characters in the story?



Question

What questions do you have about this story?



Read

What do you need to remember or what is important?

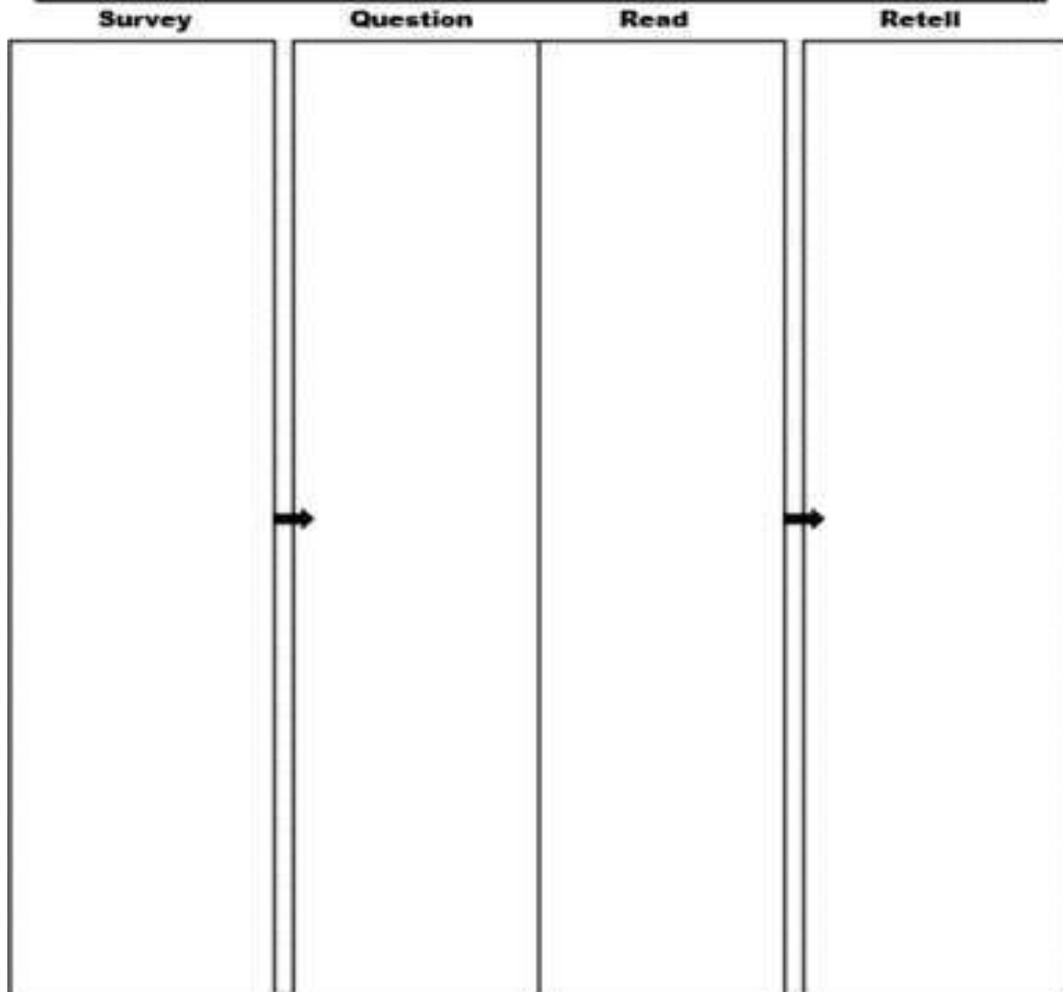


Name: _____ Date: _____ Period: _____

SQ3R

Topic or Story Title: _____

Survey	Question	Read	Retell



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RECOURSES: <https://en.wikipedia.org/wiki/SQ3R>
<https://www.nhti.edu/student-resources/where-can-i-get-help-my-studies/study-solutions-lab/reading-and-learning-sq3r>
<http://www.studygs.net/texred2.htm>
https://www.youtube.com/watch?v=0dhcSP_Myig
<https://remembereverything.org/the-sq3r-method-of-studying/>

Materials were prepared on the basis of the free resources during the desk research by the staff of Stowarzyszenie VESUVIO (Poland).

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Edward de Bono's 6 thinking hats

“Wear your 6 Hats of Intelligence as often as you can, providing it's not windy and preferably not at the same time because you'll look ridiculous. And above all, have them blocked regularly.”

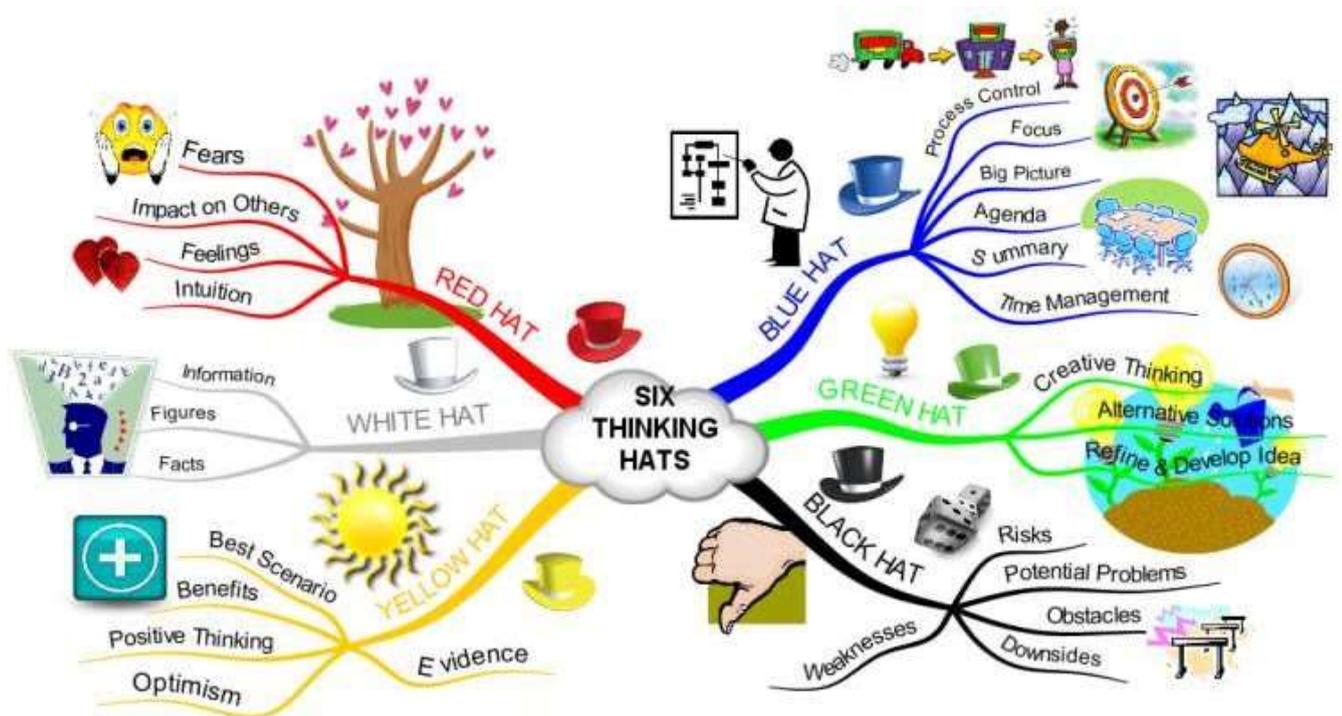
~ Dr. Edward De Bono, Six Thinking Hats

Six Thinking Hats designed by Edward de Bono describes a tool for group discussion and individual thinking involving six colored hats. "Six Thinking Hats" and the associated idea parallel thinking provide a means for groups to plan thinking processes in a detailed and cohesive way, and in doing so to think together more effectively.

It is used in education and a variety of industries and businesses for training and decision making. Six thinking hats method is also used in critical reading and creative thinking skills development as is used to promote parallel thinking and to help learners to look at some specific issue/topic from many different perspectives.

The premise of the method is that the human brain thinks in a number of distinct ways which can be deliberately challenged, and hence planned for use in a structured way allowing one to develop tactics for thinking about particular issues. De Bono identifies six distinct directions in which the brain can be challenged. In each of these directions the brain will identify and bring into conscious thought certain aspects of issues being considered (e.g. gut instinct, pessimistic judgement, neutral facts). None of these directions is a completely natural way of thinking, but rather how some of us already represent the results of our thinking.

The Six Thinking Hats strategy uses the metaphor of “put on your thinking hat” to mimic a change of thought processes as one puts on or takes off a hat. Each colored hat represents a specific area to focus on when focus to consider ranging from looking at topic for new ideas, from a neutral and objective perspective, while taking an alternative perspective, with opportunity in mind, while focusing on emotions, or to consider the overall issue at hand.



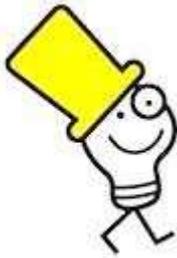
White Hat

Calls for information known or needed – gathering just the facts. The white hat covers facts, figures, data and information. Too often facts and figures are embedded in an argument or belief. Wearing white hat allows one to present information in a neutral and objective way. Questions one might ask while wearing your white hat include:

- What information do we have here?
- What information is missing?
- What information would we like to have?
- How are we going to get the information?

When one put on white hat, person should focus directly on the information – what is available, what is needed, and how it might be obtained. Proposals, opinions, beliefs and arguments should be put aside.

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Yellow Hat

Calls for optimism, positive aspects.

The yellow hat is for optimism and the logical positive view of things. Wearing the yellow hat allows one to look for benefits, feasibility and how something can be done. Questions one might ask while wearing the yellow hat include:

- What are the benefits of this option?
- Why is this proposal preferable?
- What are the positive assets of this design?
- How can we make this work?

Yellow hat thinking is a deliberate search for the positive. Benefits are not always immediately obvious and one might have to search for them. Every creative idea deserves some yellow hat attention.



Black Hat

Judgment, caution and evaluation. Wearing the black hat allows one to consider proposals critically and logically. The black hat is used to reflect on why a suggestion does not fit the facts, the available experience, or the system in use. Wearing black hat one might consider the following:

- Costs. (This proposal would be too expensive.)
- Regulations. (I don't think that the regulations would allow ...)
- Design. (This design might look nice, but it is not practical.)
- Materials. (This material would mean high maintenance.)
- Safety issues. (What about handrails?)

Mistakes can be disastrous. So the black hat is very valuable. It is the most used hat and possibly the most useful hat. However, it is very easy to overuse the black hat. Caution, used too early in the problem solving process, can easily kill creative ideas with early negativity.



Red Hat

The red hat covers intuition, feelings, hunches and emotions. Usually, feelings and intuition can only be introduced into a discussion if they are supported by logic. Often, the feeling is genuine but the logic is spurious. Wearing the red hat allows one to put forward feelings and intuitions without the need for justification, explanation or apology. Putting on the red hat, one can express feelings about the project/issue/topic. Examples:

- My gut-feeling is that this will not work.
- I don't like the way this is being done.
- This proposal is terrible.
- My intuition tells me that prices will fall soon.

The red hat allows feelings to come into the discussion without pretending to be anything else. It is always valuable to get feelings out into the open.



Green Hat

The green hat is specifically concerned with creating new ideas and new ways of looking at things:

- Creative thinking
 - Additional alternatives
 - Putting forward possibilities and hypotheses
- Interesting proposals
 - New approaches
 - Provocations and changes

The green hat makes time and space available to focus on creative thinking. Even if no creative ideas are forthcoming, the green hat asks for the creative effort. Often green hat thinking is difficult because it goes against our habits of recognition, judgment and criticism. Typical questions include:

- Are there any other ideas here?
- Are there any additional alternatives?
- Could we do this in a different way?
- Could there be another explanation?



Blue Hat

Controlling the sequence of thinking. The blue hat is the overview or process control. It is for organizing and controlling the thinking process so that it becomes more productive. The blue hat is for thinking about thinking. In technical terms, the blue hat is concerned with meta-cognition. Wearing your blue hat, you might:

- Look not at the subject itself but at the 'thinking' about the subject.
- Set the agenda for thinking
- Suggest the next step in the thinking, "I suggest we try some green hat thinking to get some new ideas"
- Ask for a summary, conclusion, or decision, "Could we have a summary of your views?"

How it works?

1. When you have an issue or problem to discuss, print out the coloured hats, then pin them up around the room prior to your meeting or discussion. Alternatively, you may ask the group to suggest what issue they would like to explore when you meet.
2. Start the session by explaining that the Six Hats technique is designed to encourage everyone to approach a problem or issue from a variety of different perspectives.
3. Starting with the red hat, discuss the issue at hand, by asking the group to move round the room, 'wearing' each hat in order. When the group runs out of ideas and the discussion tails off, move on to the next hat. You may allow the group to move back and forward between hats if necessary, but it is important to make sure that each hat is used.
4. Facilitator or someone else in the group should adopt the blue hat, in order to facilitate the meeting, and ensure that everyone is 'wearing' the same hat at the same time. This person should also capture all the group's ideas and thinking on the appropriate flipchart sheet when 'wearing' each different hat.
5. At the end of your session, there should be 5 -10 minutes briefing session.

Literature

De Bono, E. (1987). Six thinking hats. London: Penguin.

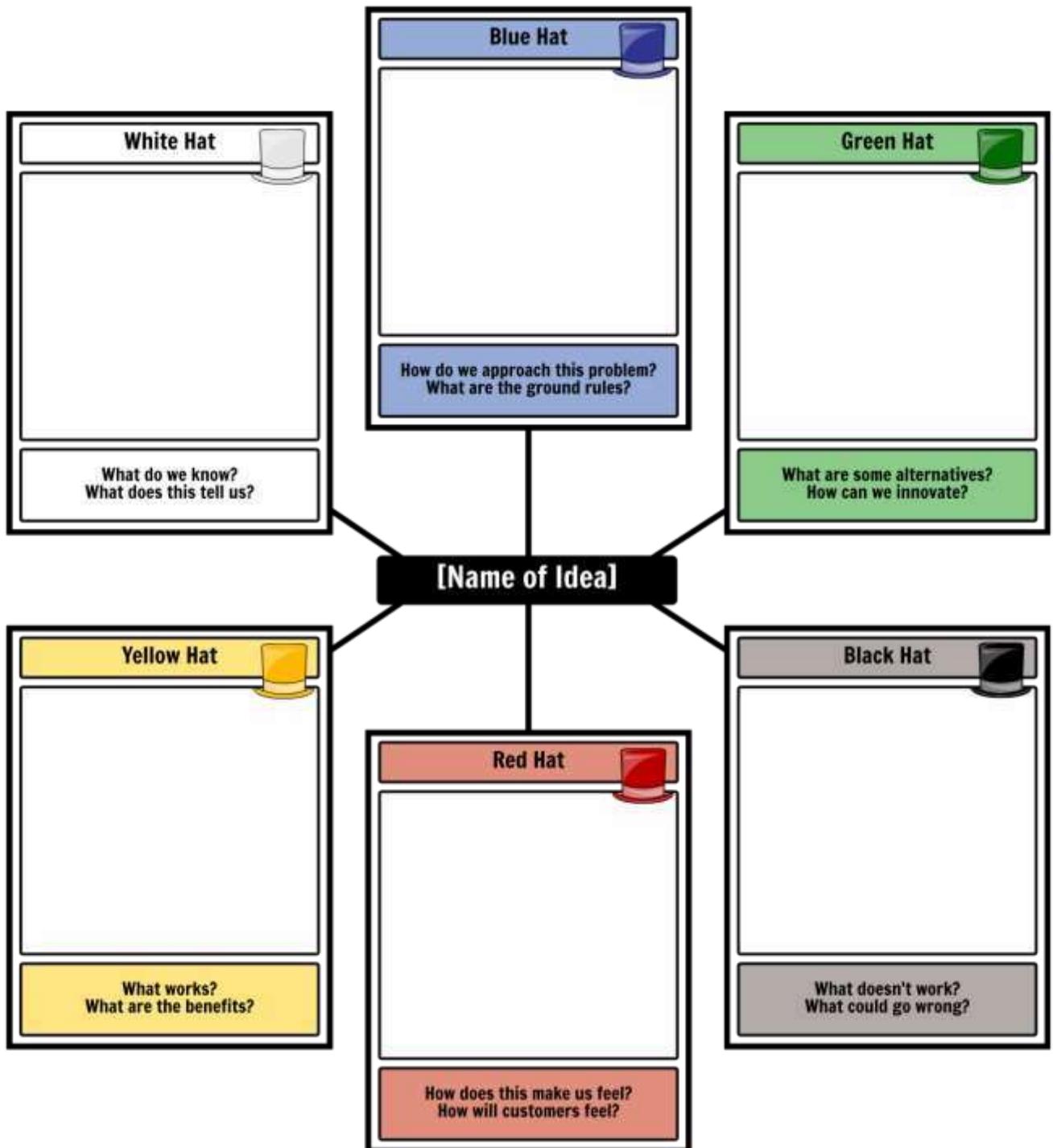
Harvey, S., & Goudvis, A. (2007). Strategies that work: Teaching comprehension for understanding and engagement (2nd ed.)

York, ME: Stenhouse. Myers, S.A. & Anderson, C.M. (2008). The fundamentals of small group communication. Thousand Oaks: Sage Publications

<http://www.designorate.com/the-six-hats-of-critical-thinking-and-how-to-use-them/>

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Worksheet to be printed and handed out for discussion and notes



Create your own at Storyboard That

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The writing pyramids

Introduction

Newspapers generally adhere to an expository writing style. Over time and place, journalism ethics and standards have varied in the degree of objectivity or sensationalism they incorporate. Definitions of professionalism differ among media; their reputations, according to both professional standards and reader expectations, are often tied to the appearance of objectivity. In its most ideal form, news writing strives to be intelligible to the majority of readers, engaging, and succinct. Within these limits, news stories also aim to be comprehensive. However, other factors are involved, some stylistic and some derived from the media form.

Among the larger and more respected newspapers, fairness and balance is a major factor in presenting information. Commentary is usually confined to a separate section, though each paper may have a different overall slant. Editorial policies dictate the use of adjectives, euphemisms, and idioms. Newspapers with an international audience, for example, tend to use a more formal style of writing.

Journalists usually describe the organization or structure of a news story as an inverted pyramid. The essential and most interesting elements of a story are put at the beginning, with supporting information following in order of diminishing importance.

This structure enables readers to stop reading at any point and still come away with the essence of a story. It allows people to explore a topic to only the depth that their curiosity takes them, and without the imposition of details or nuances that they could consider irrelevant, but still making that information available to more interested readers. The inverted pyramid structure also enables articles to be trimmed to any arbitrary length during layout, to fit in the space available.



https://www.google.ee/search?q=writing+pyramid&dcr=0&tbn=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiZtandqcPaAhUKLZoKHxtvC7gQsAQIjg&biw=1656&bih=925#imgdii=FA_8eWITG3WbUM:&imgrc=U_dnu5oLbxvAXM:

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News stories and feature stories

News stories are not the only type of material that appears in newspapers and magazines. Longer articles, such as magazine cover articles and the pieces that lead the inside sections of a newspaper are known as *features*. Feature stories differ from *straight* news in several ways. Foremost is the absence of a straight-news lead, most of the time. Instead of offering the essence of a story up front, feature writers may attempt to lure readers in.

While straight news stories always stay in third person point of view, it is common for a feature article to slip into first person. The journalist often details interactions with interview subjects, making the piece more personal.

A feature's first paragraphs often relate an intriguing moment or event, as in an "anecdotal lead". From the particulars of a person or episode, its view quickly broadens to generalities about the story's subject.

The section that signals what a feature is about is called the *nut graph* or *billboard*. Billboards appear as the third or fourth paragraph from the top, and may be up to two paragraphs long. Unlike a lead, a billboard rarely gives everything away. It reflects the fact that feature writers aim to hold their readers' attention to the end, which requires engendering curiosity and offering a "payoff." Feature paragraphs tend to be longer than those of news stories, with smoother transitions between them. Feature writers use the active-verb construction and concrete explanations of straight news but often put more personality in their prose.

Feature stories often close with a "kicker" rather than simply petering out.

Pyramid Rules

Ideas at any level in the pyramid must be summaries of ideas grouped below them.
Ideas in each grouping must be of the same kind – usually labelled by one plural noun.

Ideas in each grouping must be logically ordered:

Deductively, Chronologically, Structurally, Comparatively.

Pyramid Structure

Ensuring you get the ideas in the right place.

Vertical relationships (dialogue).

Horizontal relationships (logically the same, logical order).

Determine the top point.

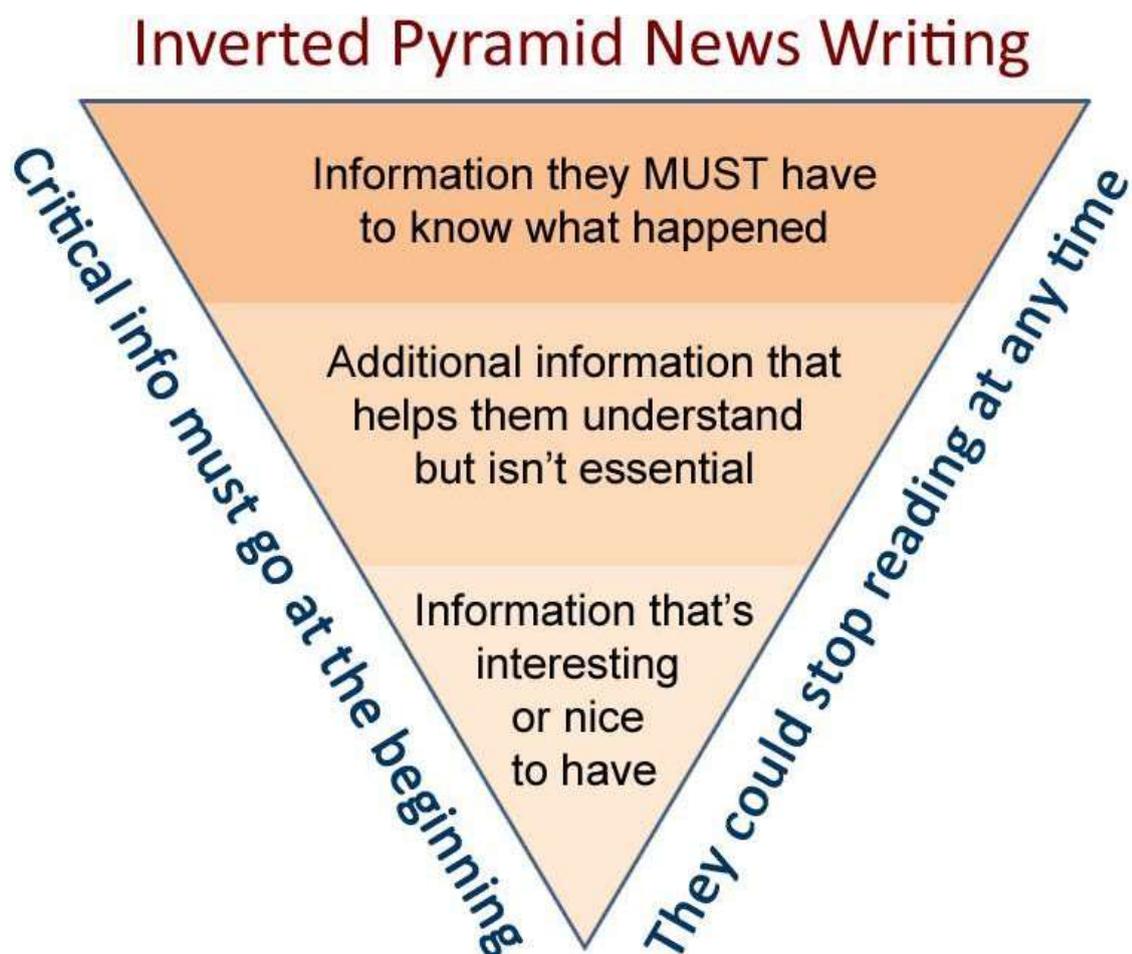
Work from the bottom.

Understand introductory flow.

The inverted pyramid

The **inverted pyramid** is a metaphor used by journalists and other writers to illustrate how information should be prioritized and structured in a text (e.g., a news report). It is a common method for writing news stories (and has adaptability to other kinds of texts, e.g., blogs and editorial columns). This is a way to communicate the basics about a news report in the initial sentences. It is widely taught to mass communication and journalism students, and is systematically used in Anglophone media.

The inverted or upside-down pyramid can be thought of as a triangle with one side horizontally at the top and the body pointing down. The widest part at the top represents the most substantial, interesting, and important information that the writer means to convey, illustrating that this kind of material should head the article, while the tapering lower portion illustrates that other material should follow in order of diminishing importance.



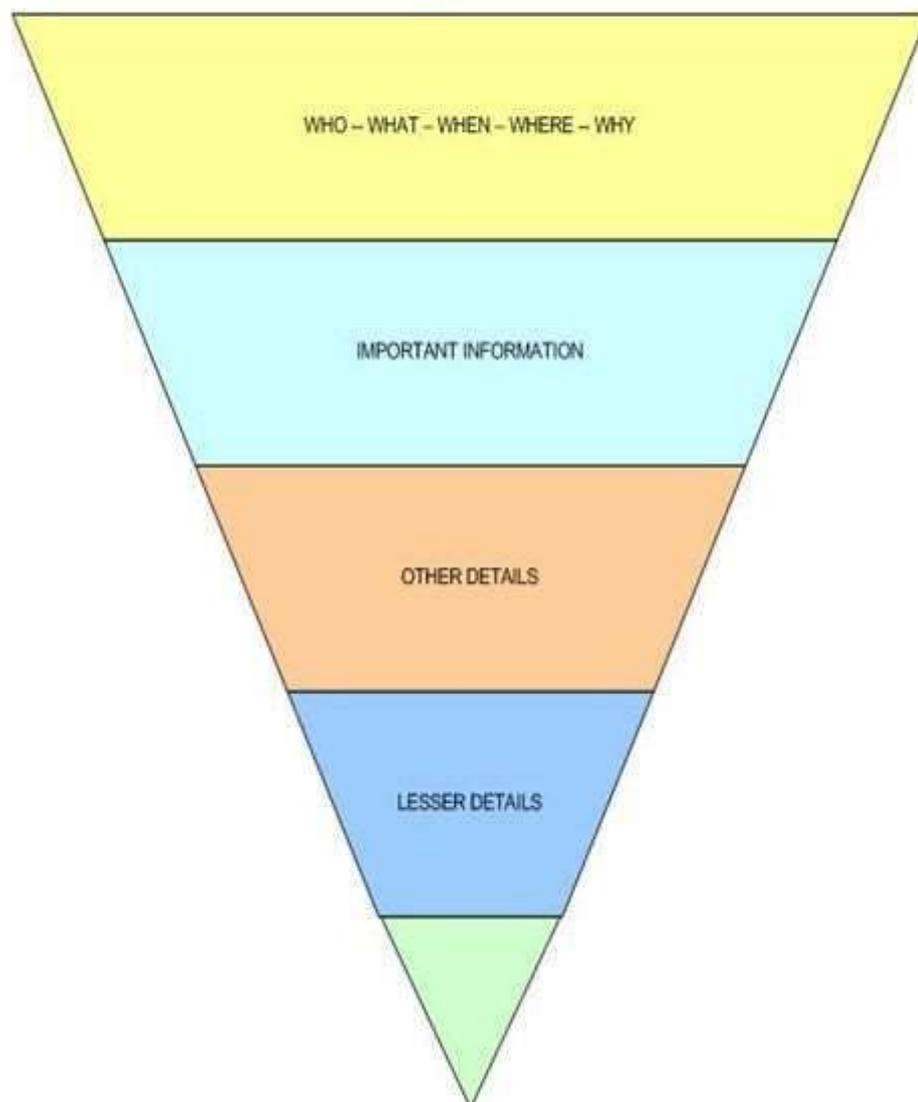
<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiZtandqcPaAhUKLZoKHxtvC7gQsAQIJg&biw=1656&bih=925#imgrc=WMt7dya-3RDZEM>:

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It is sometimes called a **summary news lead** style, or **bottom line up front**. The opposite, the failure to mention the most important, interesting or attention-grabbing elements of a story in the opening paragraphs, is called *burying the lead*.

Who, when, where, why, what, and how are addressed in the first paragraph. As the article continues, the less important details are presented. An even more pyramid-conscious reporter or editor would move two additional details to the first two sentences. That the shot was to the head, and that it was expected to prove fatal. The transitional sentence about the Grants suggests that less-important facts are being added to the rest of the story.

Inverted Pyramid News Writing Style



<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiZtandqcPaAhUKLZoKHxtvC7gQsAQIJg&biw=1656&bih=925#imgrc=91yn5EZeJOszDM>:

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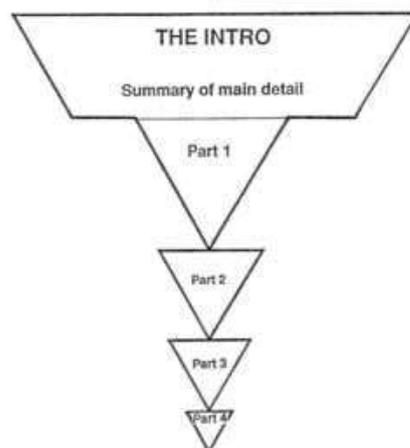
Historians disagree about when the form was created. Many say the invention of the telegraph sparked its development by encouraging reporters to condense material, to reduce costs. Studies of 19th-century news stories in American newspapers, however, suggest that the form spread several decades later than the telegraph, possibly because the reformer's social and educational forces encouraged factual reporting rather than more interpretive narrative styles.

Benefits of the Inverted-Pyramid Style for Web Writing

The inverted pyramid is perfectly suited for the web - on any screen size. We know that users **don't read carefully online**. They have little patience for content that doesn't engage them. Users **scroll**, but only when they think that the content they want or need will appear on that page. The inverted pyramid style addresses all of these aspects of user behavior.

Using the inverted pyramid style can:

- **Improve comprehension:** Users can quickly form a **mental model** and a general understanding of the article, making it easier to understand the details that follow.
- **Decrease interaction cost:** Users can understand the main point of the page without having to spend a lot of time reading.
- **Encourage scrolling:** This structure can encourage scrolling by engaging the audience with the main point, and drawing them in to the details that follow.
- **Structure content logically:** Starting with broad information sets the stage for what follows. Elements like **anchor or jump links** can become unnecessary when content is structured to draw the user down the page.
- **Support readers who skim:** Readers can **stop reading at any point on the page** and still come away with the main point.



<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbn=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjZtandqcPaAhUkLZoKHxtvC7qQsAQIjg&biw=1656&bih=925#imgrc=c8GxrG0a7LdCwM>

What is a press release

A press release is a communication, announcing a story to the public which is deliberately sent to journalists or media publishers in the hope they will publish the news contained in them.

They can come from organisations such as business or charities or from people like politicians or celebrities.

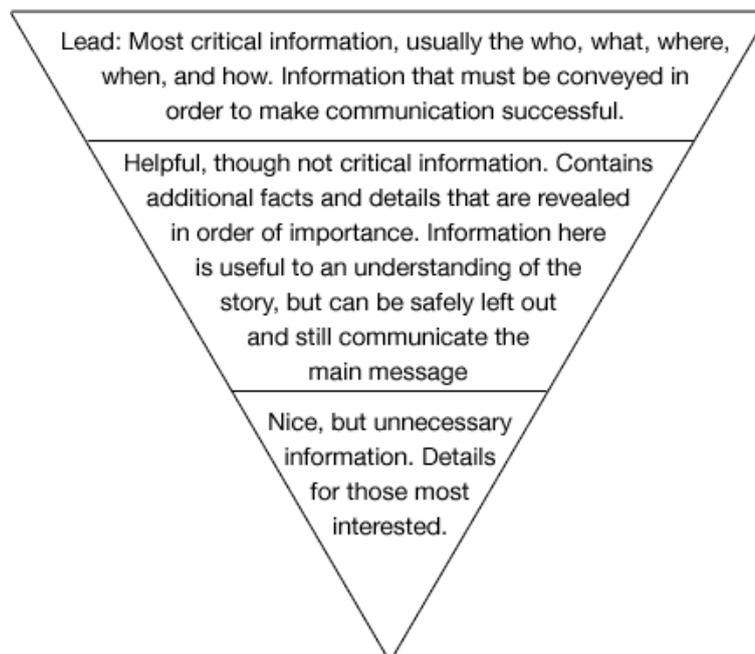
Press releases are usually written by press officers working in the communications or public relations (PR) industry.

Often, their aim is to get their clients' message across or to protect their reputation. Equally, they may want to promote a product or raise awareness about an issue.

Press releases are shorter than news stories, often taking up half a page, or around 120 words.

Some press releases have an embargo, which means the content of the press release must not be published before a certain date and time. For example, a politician may send out a press release containing the speech they are due to make so that the newspapers can report about it first.

Inverted Pyramid of Journalism



<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbn=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwjZtandqcPaAhUKLZoKHxtvC7gQsAQIjg&biw=1656&bih=925#imgrc=MkcJ53UaH9RQbM> :

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Inverted Pyramids Make Better Press Releases

It is important to conform to a clear structure when writing a press release as journalists spend an average of three seconds deciding whether a press release is worth reading, therefore it is crucial that all of the key information is presented at the beginning of the piece to hook them in.

When writing a press release, it is good practice to follow the '**Inverted Pyramid**' model shown in the following diagram. Journalists may wish to cut a story after any section as, unfortunately, the length of coverage is often determined by available page space as opposed to the relevance of the story, making it imperative that all of the important information is presented at the beginning to ensure that it isn't cut.

1. The introductory paragraph should contain the **key information** you wish to share, answering the five Ws (who, what, where, when and why).
2. Next, the subsequent paragraph should contain any **additional information** to support the introduction, expanding on the information provided.
3. Follow this with a **quotation** from the academic leading the research/delivering the lecture/organising the event to add some credibility to the story and making it more personable.
4. Then provide **more detail** to explain the content of the quotation.
5. An additional quote can be included to **expand further** on the themes and ideas previously mentioned.
6. Conclude the press release with an additional comment detailing any information that has been omitted or **summarising** what has already been presented (this is especially crucial for events), forming the lasting impression of the release.
7. Depending on the relevance to the content, it is sometimes appropriate to include an optional bio in the **Notes to Editors** section listing academic background, current position and research interests.

All press releases must include a **headline**, **sub-heading** and **notes to editors** section listing the contact information of the academics mentioned. The number of paragraphs will vary according to the newsworthiness of the story, however, the introduction must always answer the five Ws and a quotation is always needed. It is good practice to limit press releases to approximately 300-350 words, featuring the key information presented with an angle in mind.

Features Are Defined by Length and Style

A feature is a typically longer than a standard news story. It's written in a different style, typically with more detail and background based on more extensive research than would be required to simply report a news event. Features can vary widely -- you might write a news feature, an arts feature or a human interest feature. Although the term implies softer news, a feature is often defined by its length and style, not necessarily its subject matter.

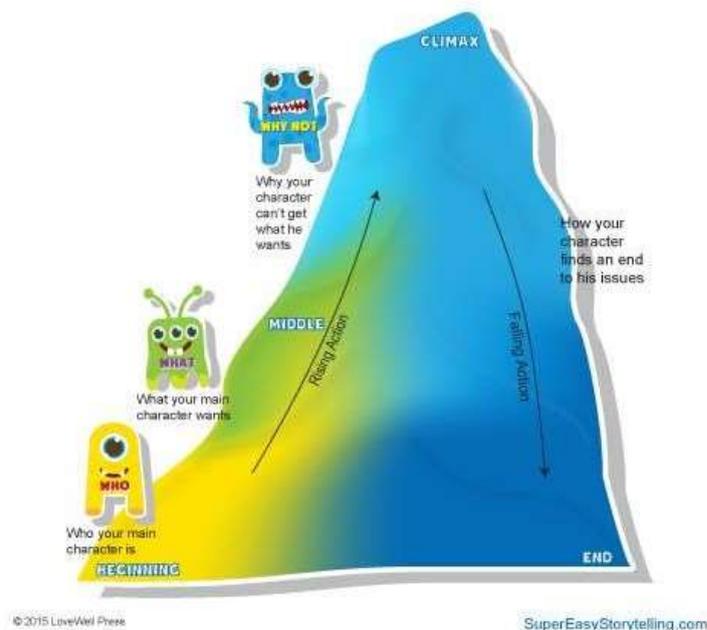
The style component is important. Features humanize events and issues rather than make a recitation of facts. Why should your readers care about the event you're writing about? Explain why they might. You might address this question in your opening paragraph or paragraphs, hooking your readers, then move on to more of the nuts and bolts of your topic.

Think of it like the difference between *Dragnet* and telling a friend a story over coffee. A news report might be "Just the facts, ma'am." Your feature will be friendlier, though not at the risk of solid facts and research.

Features in Magazines

Features often appear in magazines, although they also appear in newspapers and on websites. Readers tend to prefer them over straight-line hard news reports. You'll usually find a magazine's features toward the middle section of a magazine. This section is known as the "feature well."

CREATIVE WRITING STORY PYRAMID



<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiZtandqcPaAhUKLZoKHxtvC7qQsAQIjg&biw=1656&bih=925#imgrc=3EKRIfNIZyrYAM>

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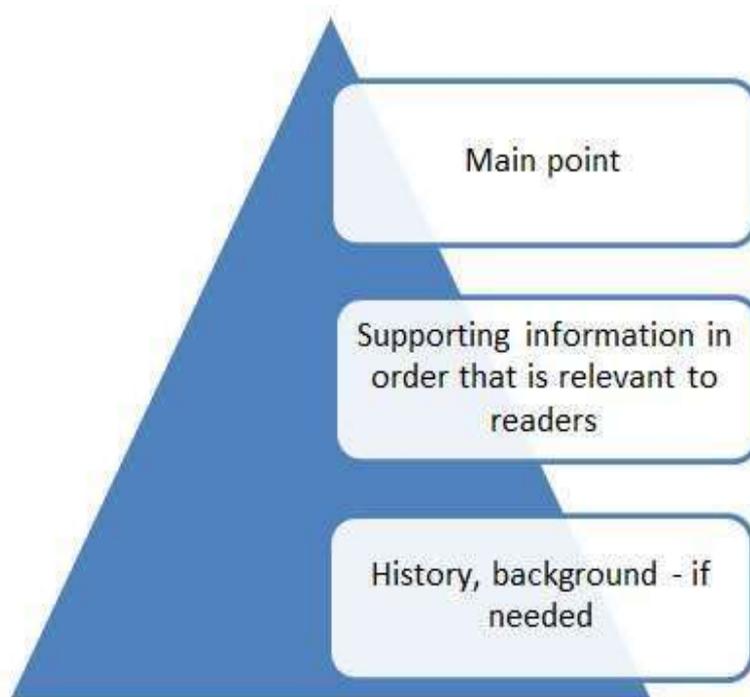
How to Write a Feature

Writing a feature begins with two important factors: your topic and how much space you can devote to it—your assigned word count. You must work within this parameter, which means you can't stray off topic. You should, however, go into as much depth as possible. This usually includes conducting interviews and gathering background information. For example, a news report might read: "Witnesses report that the pipe burst at 1:32 p.m." A feature might read: "Joe Smith said he saw the pipe burst from his kitchen window just as he was cleaning up from lunch, at 1:32 p.m. "Water shot 10 feet high and drenched everyone in sight," Smith said."

Features typically include expert opinions. Why did the pipe burst? You might get statements from a knowledgeable pipefitter explaining likely problems the pipe may have had. Did any passersby sustain injuries? A news report would most likely give a yes or no answer to that, and, if so, cite the number of injured bystanders.

A feature would delve into whether the city or municipality that was responsible for maintaining the pipe might be liable for those injuries. It could include a statement from someone in authority at the city or municipality regarding the incident and whether that person believes any negligence might have occurred.

The idea behind a feature is to go one step further: You're not just telling your reader what happened. You're explaining why it's important, who is affected and presenting the big picture.



<https://www.google.ee/search?q=writing+pyramid&dcr=0&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiZtandqcPaAhUKLZoKHxvC7qQsAQIjg&biw=1656&bih=925#imgrc=lyzZmplkEGxyvM:>

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Tips for writing a features article

Don't worry if you have never written an article before, read some top tips for people who are brand new to feature writing

Some people entering the competition may never have written an article before. They may feel passionately about, or have worked in, development – yet when it comes to journalism, they are total newbies.

Others want to find out more about a subject they know nothing about, or test their writing abilities.

Don't panic, or think you will never reach the next round of the competition.

So why not have a try?

Here are some basic tips for people who are new to feature writing:

- Cover the essential elements of who, what, when, where, how and why
- Put the most important things at the beginning, preferably in the first paragraph
- Plan out what you are going to say beforehand
- Look at your chosen theme carefully. Consider the questions suggested and attempt to answer some of them
- But remember: you need an "angle" - a way to focus your feature. You can't answer all of those questions. This is journalism, and journalism needs to be new and original. That's why an "angle" is important: even if your topic has been covered in the past, there will always be something new to say.
- You need quotes. But if these quotes have been gathered by someone other than you, and in particular if they have already been published, you **MUST** say where they came from. If you don't, this is plagiarism and you will be disqualified.

Make sure you read last year's shortlisted features here. They will show the standard for which you'll need to aim.

Read more: <http://www.oupcanada.com/catalog/9780199013326.html>
http://www.academia.edu/2172893/FEATURE_WRITING_IN_JOURNALISM
<https://journalistsresource.org/syllabi/syllabus-feature-writing>

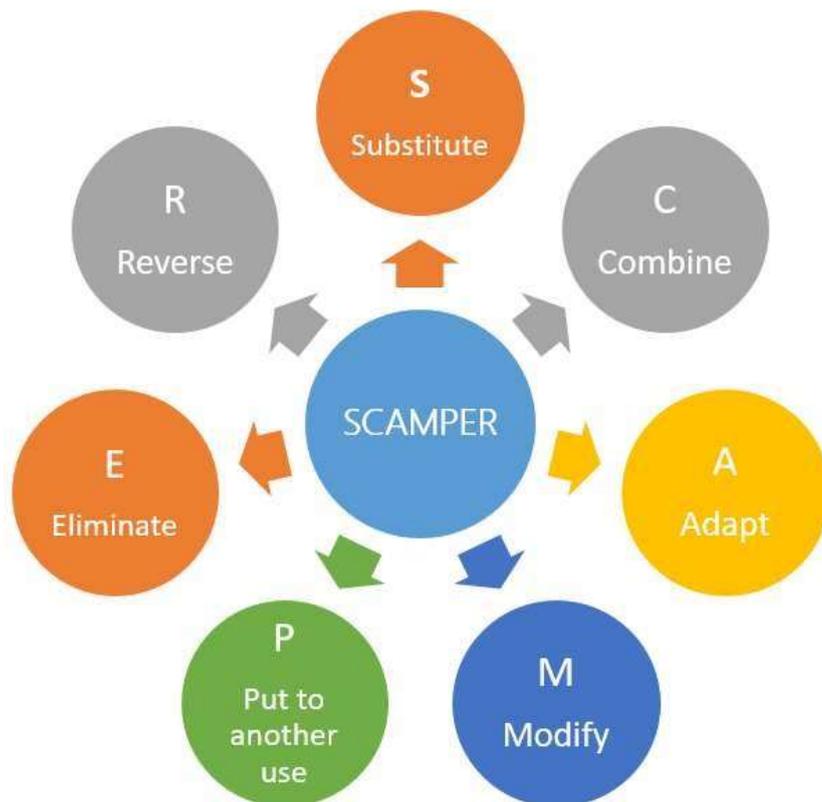
Materials were prepared by Mittetulundusühing EURIKA (Estonia).
<http://www.eurika.ee/creativereadingandwriting.html>

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SCAMPER Technique for Creative Thinking

The SCAMPER method was first proposed by Alex Faickney Osborn in 1953 and as further developed by Bob Eberle in 1971 in his book; SCAMPER: Games for Imagination Development. Bob Eberle is mostly known as an author of books about creativity for children aimed at teachers. Even though SCAMPER technique was initially designed for children it is also widely used for adults as well.

SCAMPER is an acronym for seven thinking techniques that help those who use them come up with untypical solutions to problems. 7 techniques include: (S) substitute, (C) combine, (A) adapt, (M) modify, (P) put to another use, (E) eliminate and (R) reverse.



The SCAMPER technique is based very simply on the idea that what is new is actually a modification of existing old things around us. The thinking techniques are so common to human creative behavior that it might be more accurate to call SCAMPER a collection of techniques rather than a technique of its own.

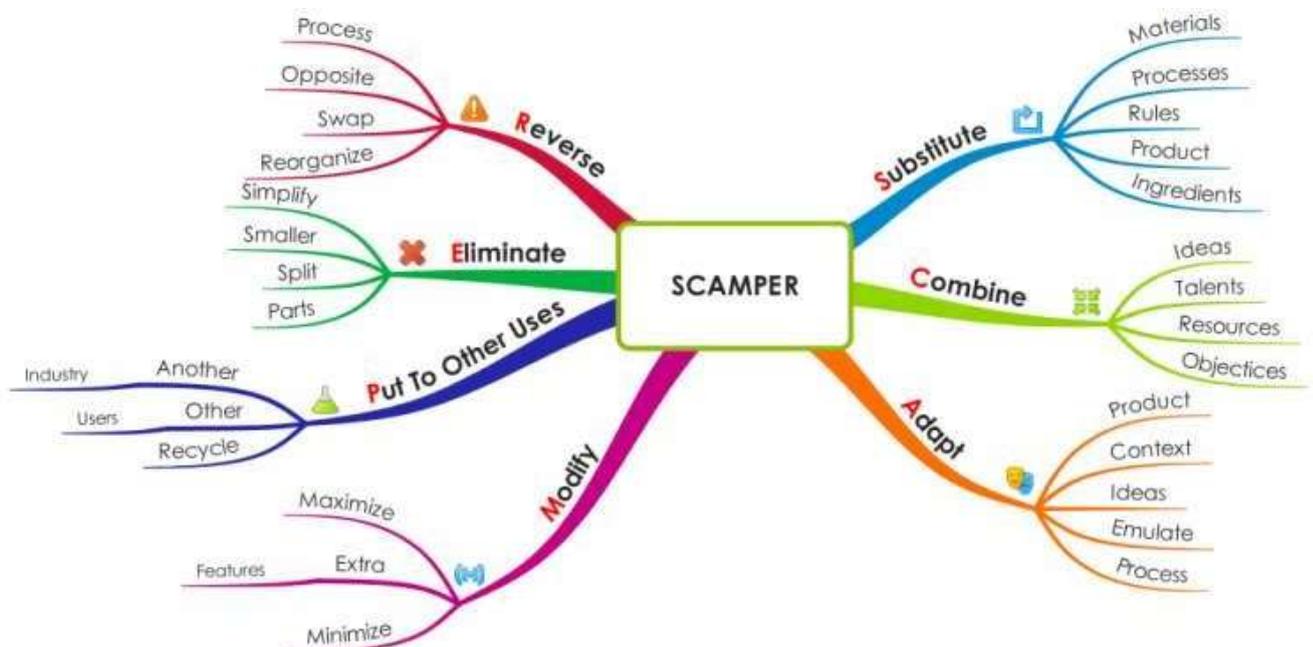
How it works

SCAMPER method can be used in several ways: it considered to be one of the best “brainstorming methods”, it can be used for problem solving, writing technique to unlock creativity or just simple method to help a person to edit his/her text.

For example during the need of some critical thinking, new solutions or ideas either alone or inside a group, forcing the mind to think in a specific flow can help emerging innovative ideas/solutions that won't be possible to reach using a regular thinking flow. The SCAMPER technique aims to provide seven different thinking approaches to find innovative ideas and solutions.

There are some principals to keep in mind while using this method:

- 1) There is no specific sequence to follow while discussing all 7 thinking techniques. SCAMPER facilitators can move between techniques without being restricted to specific flow allowing them to adopt the method to each specific group needs.
- 2) The principle of force fitting should be adopted while using this method. Any response to the SCAMPER technique is welcomed, no matter how ridiculous and illogical it seems. Then you will have to think of ways to make the non-logical response work.



S - Substitute

The substitute technique focuses on the parts in the text that can be replaced with another. During this part of the discussion, the learners focus on making decisions to substitute part of the text with another. Questions asked during this part are:

- What part of the text can be substituted without affecting the whole story?
- Who or what can be substituted without affecting the story line?
- What part in the text can be replaced with better alternatives?
- Can the story timeline or place be replaced?
- What will happen when we replace part of the text with another?
- Should I change the name?
- Can I change my feelings or attitude towards it?

The substitute technique tends to provide alternative solutions for learners/writers to evaluate different solutions in order to reach the desired outcome.

C - Combine

The combine technique tends to analyze the possibility of merging two ideas, methods, or techniques in one single more efficient output. You can join, affiliate or force together two or more elements of writings – consider the ways such combinations may lead you to improved, better texts.

The combine technique discussion can include the following questions:

- Can we apply two or more methods at the same time?
- Can we mix two or more components together?
- Can we combine X and Y techniques/tools?
- What parts and ideas could be possibly combined?
- What could they be combined with to achieve the best outcome?
- What could be the result of combining the text in question with another, to develop something new?
- Can different elements be combined to enhance it?

A - Adapt

Adapt refers to a brainstorming discussion that aims to adjust or tweak a text/story for a better output. This adjustment can range between minor changes to radical changes in the whole story line. The adapt technique brainstorming session can include the following questions:

- What would we need to change to reach better outcome?
- What else could be done in this specific task?
- How can we improve the existing text?
- How can we adjust the existing text?

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M - Modify, minify or magnify

The modify technique refers to changing the process in a way that unleashes more innovative capabilities or solves problems. Consider many attributes of the thing you are working with and change them if necessary. The attributes of text can include: length, language, layout, style, main characters, plot, view point, genre, time perception and form, etc.

This change is more than just adjustment as it focuses on the overall text. The questions asked under this rubric include:

- Which attributes should be modified?
- Can I add more attributes?
- How will modifying the attributes improve results?

P - Put to another use

This technique concerns how to put the current text in another purpose or how to use the existing text to solve problems. Think about why your text exists, what can it be used for, what is it supposed to do? Challenge all of these assumptions and suggest new and unusual purposes. Modify the intention of the text. If you wrote an article for a newspaper, could it become a letter to someone? Could a ghost story become a wedding speech, etc.? The questions in this technique can include the following:

- What are other ways can we use the text/story?
- Can the text be used in different situation/genre?
- How we can benefit from the text if used elsewhere?

E - Eliminate

As the name implies, this technique aims to identify the parts of the process that can be eliminated to improve the text. It also helps to explore the unnecessary parts of the project. Arbitrarily remove some elements of your text. Simplify and reduce it to its core functionality.

Questions related to this part includes:

- What would happen if we removed this part?
- How can we achieve the same output without specific part of the text?
- Do we need this specific part?

R - Reverse

Finally, the reverse or rearrange technique aims to explore the innovative potential when changing the direction or orientation. You might move the final of your text to the introduction. You could go backwards in time. You could turn your characters upside down,

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for instance, replace female characters with males, or scientists with artists. You could also modify the sequence of different actions within your text and then reconnect them to make sense.

Reversing the text or part of it can to produce more innovative/creative output. The questions in this part include:

- What would happened if we reverse the text?
- How can we rearrange the current text for better output?
- What if we consider it backwards?
- Can we interchange elements?

Worksheet

Task/Team: _____

S SUBSTITUTE	C COMBINE	A ADAPT	M MODIFY	P PUT TO ANOTHER USE	E ELIMINATE ELABORATE	R REVERSE REARRANGE
<i>What could be used instead? What kind of alternate material can I use?</i>	<i>What could be added? How can I combine purposes?</i>	<i>How can it be adjusted to fit another purpose? What else is like this?</i>	<i>What happens if a component is made larger? How can it be made smaller?</i>	<i>Who else might be able to use it? What else can it be used for other than its original purpose?</i>	<i>What can be removed or taken away from it? What can be expanded or developed more?</i>	<i>What can be turned around? Can any components be interchanged?</i>

Literature

<http://www.designorate.com/a-guide-to-the-scammer-technique-for-creative-thinking/>

<https://www.ideaconnection.com/thinking-methods/scammer-00022.html>

Michalko, M (2006), Thinkertoys: A Handbook of Creative-Thinking Techniques. Berkeley: Ten Speed Press. Page 72.

Materials were prepared on the basis of the free resources during the desk research by the staff of DOREA Educational Institute (Cyprus).

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Five Key Questions of Media Literacy

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- 1. Who created this message?**
- 2. What creative techniques are used to attract my attention?**
- 3. How might different people understand this message differently than me?**
- 4. What values, lifestyles and points of view are represented in, or omitted from, this message?**
- 5. Why is this message being sent?**

Five Core Concepts

- 1. All media messages are 'constructed.'**
- 2. Media messages are constructed using a creative language with its own rules.**
- 3. Different people experience the same media message differently.**
- 4. Media have embedded values and points of view.**
- 5. Most media messages are organized to gain profit and/or power.**





Keyword:

Authorship

Guiding Questions:

- What kind of "text" is it?
- What are the various elements (building blocks) that make up the whole?
- How similar or different is it to others of the same genre?
- Which technologies are used in its creation?
- What choices were made that might have been made differently?
- How many people did it take to create this message? What are their various jobs?

Key Question #1

Who created this message?

Core Concept #1

All messages are 'constructed.'

To explore the idea of 'authorship' in media literacy is to look deeper than just knowing whose name is on the cover of a book or all the jobs in the credits of a movie. *Key Question #1* opens up two fundamental insights about all media – "constructedness" and *choice*.

The first is the simple but profound understanding that media texts are not "natural" although they look "real." Media texts are built just as buildings and highways are put together: a plan is made, the building blocks are gathered and ordinary people get paid to do various jobs.

Whether we are watching the nightly news, passing a billboard on the street or reading a political campaign flyer, the media message we experience was written by someone (or probably many people), images were captured and edited, and a creative team with many talents put it all together.

The second insight is that in this creative process, *choices are made*. If some words are spoken; others are edited out; if one picture is selected, dozens may have been rejected; if an ending to a story is written one way; other endings may not have been explored. However as the audience, we don't get to see or hear the words, pictures or endings that were rejected. We only see, hear or read what was accepted! Nor does anybody ever explain why certain choices were made.

The result is that whatever is "constructed" by just a few people then becomes "normal" for the rest of us. Like the air we breathe, media get taken for granted and their messages can go unquestioned. Media are not "real" but they affect people in real ways because we take and make meaning for ourselves out of whatever we've been given by those who do the creating.

The success of media texts depends upon their apparent naturalness; we turn off a TV show that looks "fake." But the truth is, it's all fake – even the news. That doesn't mean we can't still enjoy a movie or sing along with a favorite CD or tune in to get the news headlines.

The goal of *Key Question #1* is simply to expose the complexities of media's "constructedness" and thus create the critical distance we need to be able to ask other important questions.

#2

Keyword:

Format

Guiding Questions:

- What do you notice... (about the way the message is constructed)?
 - Colors? Shapes? Size?
 - Sounds, Words? Silence?
 - Props, sets, clothing?
 - Movement?
 - Composition? Lighting?
- Where is the camera? What is the viewpoint?
- How is the story told visually? What are people doing?
- Are there any symbols? Visual metaphors?
- What's the emotional appeal? Persuasive devices used?
- What makes it seem "real?"

Key Question #2

What creative techniques are used to attract my attention?

Core Concept #2

Media messages are constructed using a creative language with its own rules.

The second *Key Question* explores the 'format' of a media message and examines the way a message is constructed, the creative components that are used in putting it together – words, music, color, movement, camera angle and many more. The goal of *Key Question #2* is to help students build an internal checklist that they can apply to any media message anytime.

To build this checklist, we have to, first, begin to notice how a message is constructed. Through the activities in this unit, students will grow in understanding how all forms of communication – whether magazine covers, advertisements or horror movies – depend on a kind of "creative language": use of color creates different feelings, camera close-ups convey intimacy, scary music heightens fear.

"What do you notice...?" is one of the most important questions to ask in the media literacy classroom. And, of course, all answers are acceptable because different people notice different things. (More about this in *Key Question #3*.)

Because so much of today's communications, including the news, comes to us visually, it is critical that students learn the basics of visual communication – lighting, composition, camera angle, editing, use of props, body language, symbols, etc. – and how the use of these techniques influences the various meanings we can take away from a message. Understanding the grammar, syntax and metaphor system of media, especially visual language, not only helps us to be less susceptible to manipulation but also increases our appreciation and enjoyment of media as a constructed "text."

Just as writing improves not only one's reading skill but also one's appreciation for good writing, the best way to understand how media are put together is to do just that – make a public service announcement, create a website, develop a marketing campaign for a school activity. The more real world the project is, the better. Digital cameras and computer authoring programs provide easy ways to integrate creative production projects in the classroom from writing and illustrating their own stories in kindergarten to creating a personal video documentary in the upper grades.

The four major arts disciplines – music, dance, theatre and the visual arts – can also provide a context through which one gains skills of analysis, interpretation and appreciation along with opportunities to practice self-expression and creative production.

#3

Keyword:

Audience

Guiding Questions:

- Have you ever experienced anything like this in your life?
- How close is this portrayal to your experience?
- What did you learn from this media text?
- What did you learn about yourself from experiencing the media text?
- What did you learn from other people's response? From their experience of life?
- How many other interpretations could there be? How could we hear about them?
- Are other viewpoints just as valid as mine?
- How can you explain the different responses?

Key Question #3

How might different people understand this message differently from me?

Core Concept #3

Different people experience the same media message differently.

How do audiences interact with the media in their lives? Our bodies may not be moving but in our heads, we're constantly trying to connect what we're hearing, seeing or reading with everything else we know. *Key Question / Core Concept #3* incorporates two important ideas: first, that our *differences* influence our various interpretations of media messages and second, that our *similarities* create common understandings.

When you think about it, no two people see the same movie or hear the same song on the radio; even parents and children do not "see" the same TV show! Each audience member brings to each media encounter a unique set of life experiences (age, gender, education, cultural upbringing, etc.) which, when applied to the text – or combined *with* the text – create unique interpretations. A World War II veteran, for example, brings a different set of experiences to a movie like *Saving Private Ryan* than a younger person – resulting in a different reaction to the film as well as, perhaps, greater insight.

The line of questions in *Key Question #3* turns the tables on the idea of TV viewers as just passive "couch potatoes." We may not be conscious of it but each of us, even toddlers, are constantly trying to "make sense" of what we see, hear or read. The more questions we can ask about what we and others are experiencing around us, the more prepared we are to evaluate the message and to accept or reject it. And hearing multiple interpretations can build respect for different cultures and appreciation for minority opinions, a critical skill in an increasingly multicultural world.

Our similarities are also important to understanding how media makers "target" different segments of the population in order to influence their opinion or, more typically, to sell them something. The concept of "target audience" will be explored more deeply in *Key Question #5*.

Finally, exploring this question reminds teachers that they must not only be open to various interpretations among their students but also that students and teachers don't experience the same media the same way, either! The goal of media literacy is not to ferret out one "right" interpretation that resides in the head of the teacher but rather to help students think through the "constructedness" of a media message and then substantiate their interpretation with evidence.

#4

Keyword:

Content

Guiding Questions:

- What kinds of behaviors / consequences are depicted?
- What type of person is the reader / watcher / listener invited to identify with?
- What questions come to mind as you watch / read / listen?
- What ideas or values are being "sold" to us in this message?
- What political ideas are communicated in the message? Economic ideas?
- What judgments or statements are made about how we treat other people?
- What is the overall worldview of the message?
- What ideas or perspectives are left out? How would you find what's missing?

Key Question #4

What lifestyles, values and points of view are represented in, or omitted from, this message?

Core Concept #4

Media have embedded values and points of view.

In looking at the content of a media message, it is important to understand that there are no value-free media and never will be. All media carry subtle messages about who and what is important.

Because all media messages are constructed, choices have to be made. These choices inevitably reflect the values, attitudes and points of view of the ones doing the constructing. The decision about a character's age, gender or race mixed in with the lifestyles, attitudes and behaviors that are portrayed, the selection of a setting (urban? rural? affluent? poor?), and the actions and re-actions in the plot are just some of the ways that values become "embedded" in a TV show, a movie or an ad. Even the news has embedded values in the decisions made about what stories go first, how long they are, what kinds of pictures are chosen, and so on.

Sometimes, like us, media makers are careless and turn a generalization (a flexible observation) into a stereotype (a rigid conclusion). We should expect them, however, to strive for fairness and balance between various ideas and viewpoints. But we also need to know how to locate alternative sources of both news and entertainment and to be able to evaluate the alternatives as well for their own embedded values.

What's significant about *Key Question / Core Concept #4* is not that ideas and values are embedded in media messages but that the values of mainstream media typically reinforce, and therefore, affirm, the existing social system. This explains two of the major complaints many people have about media: 1) Less popular or new ideas can have a hard time getting aired, especially if they challenge long-standing assumptions or commonly-accepted beliefs; 2) Unless challenged, old assumptions can create and perpetuate stereotypes, thus further limiting our understanding and appreciation of the world and the many possibilities of human life.

If we have the skills to question and rationally identify both overt and latent values in a mediated presentation, whether from the news, entertainment – or now especially from the Internet – we are likely to be much more astute in our decision-making to accept or reject the overall message. That's vital for effective citizenship in a democratic society.

Being able to recognize and name missing perspectives is also a critical skill as we negotiate our way *each day of our lives* through an increasingly multicultural world.

#5

Keyword:

Purpose

Guiding Questions:

- Who is in control of the creation and transmission of this message?
- Why are they sending it? How do you know?
- Who are they sending it to? How do you know?
- What's being sold in this message? What's being told?
- Who profits from this message? Who pays for it?
- Who is served by or benefits from the message
 - the public?
 - private interests?
 - individuals?
 - institutions?
- What economic decisions may have influenced the construction or transmission of this message?

Key Question #5

Why is this message being sent?

Core Concept #5

Most media messages are organized to gain profit and/or power.

With *Key Question #5*, we look at the *motive or purpose* of a media message – and whether or how a message may have been influenced by money, ego or ideology. To respond to a message appropriately, we need to be able to see beyond the basic content motives of *informing, persuading or entertaining*.

Much of the world's media were developed as money making enterprises and continue to operate today as commercial businesses. Newspapers and magazines lay out their pages with ads first; the space remaining is devoted to news. Likewise, commercials are part and parcel of most TV watching. What many people do not know is that what's really being sold through commercial media is not just the advertised products to the audience – but also the audience to the advertisers!

The real purpose of the programs on television, or the articles in a magazine, is to create an audience (and put them in a receptive mood) so that the network or publisher can sell time or space to sponsors to advertise products. We call this "renting eyeballs." Sponsors pay for the time to show a commercial based on the number of people the network predicts will be watching. And they get a refund if the number of actual viewers turns out to be lower than promised. Exploring how media content, whether TV shows, magazines or Internet sites, makes viewers and readers of all ages receptive target audiences for advertisers creates some of the most enlightening moments in the media literacy classroom.

Examining the purpose of a message also uncovers issues of ownership and the structure and influence of media institutions in society. Commercially sponsored entertainment may be more tolerable to many people than, say, a commercial influence over the news. But with democracy at stake almost everywhere around the world, citizens in every country need to be equipped with the ability to determine both economic and ideological "spin."

But there's more. The issue of message motivation has changed dramatically since the Internet became an international platform through which groups and organizations – even individuals – have ready access to powerful tools that can persuade others to a particular point of view, whether positive or negative. The Internet provides multiple reasons for all users to be able to recognize propaganda, interpret rhetorical devices, verify sources and distinguish legitimate websites from bogus, hate or hoax websites.

Recognizing Fallacies

Review: Fallacies represent various sorts of errors in reasoning. When you read persuasive writing, ask yourself, "Is the author's argument based on faulty reasoning?" Advertisers often base their ads on fallacies.

Directions: Review the fallacies described below. Then identify the fallacy in each of the items that follow. You can refer to the definitions as you complete the exercise.

Circular reasoning—the author goes in a circle by restating the argument or conclusion instead of providing any relevant support.

Begging the question—the author present as a certainty something that is open to debate.

Red herring—the author introduces unrelated, irrelevant information to divert attention from the real issue.

Slippery slope—the author argues that taking one step will inevitably lead to other steps that cannot be stopped until it ends in disaster.

Glittering generalities—the author uses broad, widely accepted ideals and righteous words in hopes that readers accept or approve something without examining it closely.

Card stacking—the author presents carefully chosen facts, statistics, and illustrations that may be misleading.

Appeal to tradition—the author appeals to readers on the basis that what has been done should continue to be done in the present and future.

1 "Three out of four pharmacists recommend Flexo arthritis cream."

- A) slippery slope
- B) glittering generalities
- C) card stacking
- D) appeal to tradition

2 "Playing video games is a waste of time because that time could be spent more productively."

- A) circular reasoning
- B) begging the question
- C) red herring
- D) slippery slope

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3 "True Dallas Cowboys' fans will want to show their loyalty to America's team by buying an official Cowboys' t-shirt."

- A) slippery slope
- B) glittering generalities
- C) card stacking
- D) appeal to tradition

4 "Magnolia Fruit Pies are a Southern tradition."

- A) slippery slope
- B) glittering generalities
- C) card stacking
- D) appeal to tradition

5 "Copying someone else's homework is unethical because it's dishonest."

- A) circular reasoning
- B) begging the question
- C) red herring
- D) slippery slope

6 "Why should we be concerned with spending money on public health in this state when terrorism threatens all of us?"

- A) circular reasoning
- B) begging the question
- C) red herring
- D) slippery slope

7 "It's common knowledge that mothers who work don't care about their children's well-being. Therefore, mothers shouldn't work."

- A) circular reasoning
- B) begging the question
- C) red herring
- D) slippery slope

- 8 "If you allow one person to borrow your car, then everyone will start asking. Eventually someone will wreck it, and then you won't have a car."
- A) circular reasoning
 - B) begging the question
 - C) red herring
 - D) slippery slope
- 9 "Your grandmother cherished her diamond ring. Your mother cherished it, and someday you will, too. A diamond is forever."
- A) slippery slope
 - B) glittering generalities
 - C) card stacking
 - D) appeal to tradition
- 10 Lilly Yang is the best singer because there is no one who sings better.
- A) circular reasoning
 - B) begging the question
 - C) red herring
 - D) slippery slope

Results:

1. C
2. A
3. B
4. D
5. A
6. C
7. B
8. D
9. D
10. A

Materials were prepared by Mitra France (France) project team.

Media Literacy Toolbox

In our media-saturated world, people are bombarded with messages, images, opinions, and ideas from an increasing array of sources. It's difficult for any of us to escape the information—and misinformation—glut, but there are ways for media consumers to cut through the noise in the media landscape. These tools, skills, and strategies are spreading far and wide through media literacy education.

Media literacy means the ability to interpret and communicate meaning in media. In programmatic approach, a key part of making media with youth is teaching critical media analysis or media literacy. Media literacy provides the foundation for youth media practice. Moreover, media literacy skills are essential to becoming active, engaged, and informed citizens.

Analyzing and assessing sources is a key part of all inquiry-based learning projects, and educators increasingly find that they need to teach the important skills of analyzing messages and information for validity and bias as well as how to discern emotional appeals made through pictures, music, and video. Educators fostering media literacy skills are promoting habits of mind as much as specific strategies for unpacking media:

- When we teach how to do photography, we're also teaching youth to really look at the images they see. They come to understand the emotional effects inherent in a photographer's choices about angle, focus, and other aesthetic elements.
- When we teach image-editing programs like Photoshop, we show youth how images can be changed to distort the truth or fabricate untruths.
- When we teach about video, young people learn more about the differences between reality and acting and how subconscious elements like music or setting can alter emotional reactions to a scene.

Media literacy turns the passive act of receiving a media message into action through the practice of decoding, reflecting, questioning, and ultimately creating media. It encompasses the ability to recognize propaganda and bias in the news, understand the impact of media ownership and sponsorship, and identify stereotypes and misrepresentations of gender, race, and class.

Commercial and entertainment content targets young people as consumers, yet many feel that mainstream media does not reflect their lives as they truly live them. Their peers and communities are often portrayed negatively and stereotyped, and news stories about youth are

rarely more than crime reports. When youth fail to find themselves represented in the media, there is an opportunity to discuss feelings of isolation and address issues of disparity, bias, class, and equity. Media-literate young people define their relationship to media content rather than let the content dictate their place in society.

When listening or viewing media, encourage youth to ask:

- » Who produced this work?
- » Where are they from?
- » What are their attitudes and values relative to my own?
- » What are they attempting to achieve through this work?
- » Are they trying to change my perspective in some way?
- » Do I agree with their point of view?
- » How can I respond to their work?

To effectively participate in a democratic society, young people and adults need to understand how they are being influenced. Media literacy is empowering. For this reason, and in recognition of the current moment in media history, the YouthLearn team gathered together some of our best tools and curricular resources related to media literacy. YouthLearn's Media Literacy Toolbox is designed to support media literacy educators and education in a variety of settings—classroom or afterschool program, low-tech or high tech, for children or teens.

These tools and resources include:

- Media Literacy Activity
- SAMS (Story Audience Message Style) Handout
- Media Gallery of Youth Works
- Photo Zoom Activity
- Media Mashup Activity
- News Literacy Worksheets
- Photo Essay Curriculum



You can proceed through the toolbox sequentially, building on one activity to the next. Or you can jump to individual resources from the Table of Contents. We welcome your feedback as always.

Media Literacy Activity

DURATION: 30 MINUTES - 1 HOUR

OVERVIEW

A media literacy scaffolding exercise that encourages participants to examine advertisements.

MATERIALS AND TECHNOLOGY

- Flip Chart Paper
- 3 Advertisements from Magazines/ Web (can do more if time allows)

PREPARATION

- Put ads up around the room.
- Place one sheet of flip chart paper under each ad and write the prompt questions:
 1. What do you see? (Style, Image, Look)
 2. Who is the Audience?
 3. What is the Message? (Said and Unsaid)

ACTIVITY STEPS

1. Walk around the room silently and look at each advertisement.
2. At each station, reflect on each question and write down your observations and comments. Do this silently and be sure to answer each question for each ad.
3. Once everyone has posted comments, go around read all of the responses silently.
4. Come back together as a group and discuss:
 - What stuck out to you, what did you see:
 - What impact did that have (image, responses)?
 - Why is this significant?

Viewing media - SAMS

When watching media, it helps to have a shared language that you can use to understand and critique the work. This “SAMS” (Story, Audience, Message, Style) sheet can help you discuss key points about the media with each other.

Story

What is the story?

What has changed from the beginning of the piece to the end of the piece?

Audience

Who is the audience for this piece?

What in the piece tells you that it was created for this audience?

Message

What is the message of this piece? Is there more than one message? If so what are the additional messages?

Style

Comment on the style of this piece. How would you describe this piece? Is it fiction or non-fiction? Is it poetic? Is it a personal story?

What are the techniques the artists used to convey their message?
Did they use interviews, text, performance, music etc.?

How is the quality of the audio and/or visuals? Are they clear? Is the sound at a good volume? Are there objects or sounds that are distracting?

How do the audio and/or visuals contribute to the message and the story?

Media gallery

Show works by youth to youth when you are facilitating media making and media literacy education. Use the SAMS handout as a tool for viewing media, such as the works showcased below. A wider collection of youth media works created in the Adobe Youth Voices program is available for viewing on Vimeo:

Create with Purpose Gallery

<https://vimeo.com/createwithpurpose>



[03:25](#)

[Under the Influence: Racial Identity](#)



[01:09](#)

[Change Starts With Oneself](#)



[02:30](#)

[Deaf Not Dumb](#)



[01:36](#)

[Hungers Core](#)

Photo zoom activity

DURATION: 40 MINUTES

STORY

Participants will learn elementary concepts in photography such as distance, angle, and framing, and explore the effect of these techniques.

GOALS

- Participants practice with a digital camera.
- Participants work on the concepts of distance, angle, focus, and framing.
- Participants observe how images reveal a particular point of view.

MATERIALS AND TECHNOLOGY

- Digital camera
- Computer software for viewing or printing images

PREPARATION

Educator should take several close-up photos of parts of different objects in the room. The objects should not be too hard to identify from the images, but not too obvious. Print a page of the images.

ACTIVITY STEPS

1. Scavenger Hunt (10 mins)

Talk about how sometimes it's hard to see the big picture and how sometimes an image only tells us part of a story. Have participants divide into teams of two, three or four, whichever you prefer. Pass out copies of your photos to each team. Explain only that they are very close-up pictures of things in the room. Show them what you mean by comparing one of your photos to the actual object. Now send them off to find the other objects in teams. Each time they find one, have them write it on the sheet of paper next to the photo. When everyone has finished, have the participants return to their seats.

2. Model Taking the Photo (5 mins)

Take the camera and review the concept of distance and close-ups. Tell the class that they are going to make their own "zoom-ins." Pick an object in the room that has an interesting detail (not one of your images). Talk it through aloud before selecting the object, especially what makes it an interesting element. Be sure to consider and reject one thing that's too obvious and one that's too hard to identify, and explain why (because it's no fun if a game is too hard or too easy). Once you've chosen an object, spend a few minutes considering out loud what part to photograph, the angle to use, etc. Remember, you're modeling the thought process they'll need to use.

Get right up close to your object and start to take the picture. Before actually doing so, however, be sure to review and talk about the concept of focus. Participants will need to pay more attention to it when taking ultra-close-up photos. Talk briefly about framing as well: Their goal is to make interesting photos for the game. For example, looking at the tip of a chair leg, you might talk through whether to center it in the frame or position it off to the side, whether to cut off part of it to make it harder to identify, etc.

Take the photo and show it to the class. Bring up a pair-share partner and model the process again, helping your partner through it. Ask lots of questions about the decisions they make.

3. Generate Ideas (5 mins)

In teams of two, have participants walk around the room and find ideas for their zoom-ins. Have each team write down three ideas on a sheet of paper, taking about two or three minutes to make up their lists. They don't have to decide on all the elements of angle and framing for the photo right now—just what parts of which objects they might use.

4. Pair-Share (5 mins)

Call on one of the teams to model the photo-taking process, as in step one, using one of the ideas from their list. Once again, be sure to ask lots of questions about the decisions they make about angle, focus, distance, framing, etc.

5. Take the Pictures (10 mins)

Once the modeling pair is finished, send teams to take pictures of one of the things on their lists. When they're finished, have them move the photos to the computer. Print them out or view them on the screen, and have the group try to guess what they are.

6. Reflect (5 mins)

Prompt the group to reflect on the way that the close-up images distorted their perceptions and discuss how photography techniques shape the story an image can tell.

Media mash up

DURATION: 2 HOURS

STORY

Participants will make a satire of an advertisement using photo editing software.

GOALS

- Participants investigate advertising messages.
- Participants work with photo editing software to alter images.
- Participants make artistic statements.

MATERIALS AND TECHNOLOGY

- Photo editing software (e.g. Photoshop)
- Digital cameras and/or access to images on the internet
- Projector or some way to look at images together
- Advertisements (either print or online)

PREPARATION

Educator should have an understanding of how to use the photo editing software, especially image correction and layers.

ACTIVITY STEPS

This exercise can be done using almost any print advertisement, but is easiest to do with perfume, tobacco, alcohol, or car advertisements as they tend to be very blatant in their implied messages.

1. Show participants an advertisement. Using the following prompts to discuss the advertisement (15 mins):
 - What is the message?
 - Who is the audience for this piece?
 - What in the piece tells you that it was created for this audience?

- Is there more than one message? If so, what are the other messages?
 - What are the techniques used to convey the message?
2. Discuss whether there is any implied meaning from the work that may not be true and ask participants what a more honest portrayal of this product might look like (10 mins).
 3. Show Samples of work found on the web. How do these tell a different story from the original advertisements? (15 mins)
 4. Now have participants make a version of these Media Mash-Ups using advertisements found on the web or scanned advertisements (1 hour).

Depending on skill level, participants might:

- Change the text by putting a box over the original and editing what it says. More advanced students might clone out the original text and change it using a similar typeface.
 - Change the colors in the advertisement using selection tools and adjustments.
 - Cut parts out of the advertisement and paste in new elements.
 - Paint on the image to change the content.
5. Present final Media Mash-Ups projects and share reflections (10 mins).

Materials were prepared by TDM International (Italy).



Erasmus+



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Strategic partnerships for Adult Education

"Creative reading and writing: exchange of teaching strategies in adult education"

2017-1-PL01-KA204-038242



01.09.2017 - 31.01.2019

Extending and developing educators' competences

The idea of the project intends exchange of teaching strategies in adult education with focus on critical reading and creative writing, mainly in social media. Critical thinking skills and different methods of texts analysis and response to them in efficient way is teaching and learning spheres in this project.

Common project of 5 European partners

POLAND

ITALY

ESTONIA

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FRANCE



MITRA FRANCE

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