Visual Literacy Playbook
Natasha B.Watts

The Road Less Traveled

Too often we find ourselves sitting in a room full of students who are depending on our knowledge to grow, move forward in their lives, and become more prolific members of their communities. As

educators, we have studied our chosen content, developed expertise around a particular subject, and students filter to our classrooms to gather that knowledge. Students are the most important reason educators show up, day-in, and day-out. Transferring our knowledge to them is vital and at the center of who we are as educators. As classroom leaders, we are always searching for ways to be more innovative. Often students bring a variety of barriers to the classroom, thinking about how we can remove those barriers is at the heart of many educational challenges.

Course content may not always be malleable, but our design of course content should always be flexible. As an educator you are a content expert; sometimes getting that knowledge into the curriculum can be difficult. When planning instruction in the classroom educators have to think about the steps, the phases, and the end game for any given learning outcome. Being creative in the instructional design process can be a great way to help build successful classes. The way educators explain course material and pass the knowledge to students is critical for the exchange of growth and the expansion of our communities.

We have all been there; thirty students show up, we have our standard curriculum, and for some students, it completely fails. We see students struggle every day to learn what we had previously taught with great success. We know we need change but time is not always on the side of educators as students, reports, and the daily routine keep coming. Even though our time to edit and improve can be limited, our student population is ever changing and growing.

Learning environments are a shared relationship. We bring students our content expertise, and they bring open minds and the ability to absorb and sometimes challenge our knowledge. We share what we know with them, but we do not address how they will own that content. What is content ownership? Let's think about it; you own what you know, you own your expertise, and you have earned that knowledge through repetition or practice. Students come to our classrooms leaning on that, but when we teach, do we always make

room for them to own what they learn? Are we giving them the opportunity to gain ownership of our expertise? Do we deliver content that they can understand? Do we provide content in the way we learn or the way they learn? We need to address these questions every time we step into a classroom; we need to address classroom ownership and how we approach students. We are all learners who are sharing and expanding on what we know. As educators, we should reassess each session, and we should approach each group of new students ready to adjust our approach or expand our methodology. Students all learn differently, and teachers all teach differently, these are things that play to the advantage of the creation of creative course curriculum (Gilakjani, 2012).

Students growing up in any community are exposed to the norms of that group. They are exposed to an auditory and visual narrative that the geographical and social landscape of that place may present. This experience shapes students; they are formed both in how they approach the world, how they see other social norms, how they talk and especially how they learn. Educators should filter students through a community lens that provides students with various ways to learn and gather the knowledge of that classroom leader (Slocum, 2014).

This playbook introduces one way to expand content for students who grew up in rural, culturally rich communities in a region that has faced socioeconomic adversity. It also introduces lessons, offers discussion items and helps educators navigate the use of visual elements in the classroom. Some theories suggest that allowing students to create in the classroom can build student ownership in the classroom, diversifying the instructional methods (Fletcher, 2008).

As educators we are engineers of the classroom, designing how content is built and delivered to students. Instructional design models are a way to help keep our methods consistent and fluid. The Successive Appropriation Model (SAM) is a simple but effective way to structure your course content. In SAM you have an evaluate,

design and develop phase, each phase offers a way to deliver one concept, allowing you to break down how you deliver an idea (Allen & Sites, 2012).
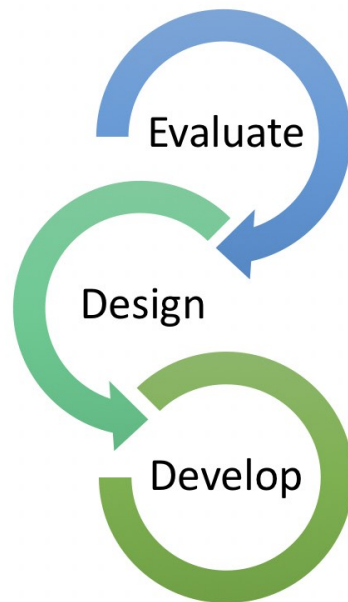
Evaluate: What are the goals

Design: Using a new method, design a lesson to meet your goals and objectives.

Develop: Deploy the lesson, evaluate its success and redesign its components as needed, reevaluate your goals accordingly.

Going forward in this playbook, thinking about your community, classroom, and student body, use the SAM method. Start incorporating images and content ownership as the first part of your lessons, allowing students to be an active part of the design.

Connection

This playbook is meant to help all students and educators, but it is specially tailored to meet the needs of those living in the Eastern Kentucky communities of Central Appalachia (see glossary of terms).

Central Appalachia has long been studied for its landscape, economy, and socioeconomic issues that have haunted the region for more than sixty years. Many theories and pedagogies have proposed that students in culturally rich, economically hard-hit communities, like Central Appalachia, see the world differently (Anderson, 1964). Students in these communities learn in a more dimensional (see glossary of terms) way than their counterparts (Freire, 2000). We need to teach in a way that allows those visual identities to rise, contextualizing our learning content (Hendrickson, 2012).

Figure 2 Introduction

INTRODUCTION
VISUAL LITERACY PLAYBOOK
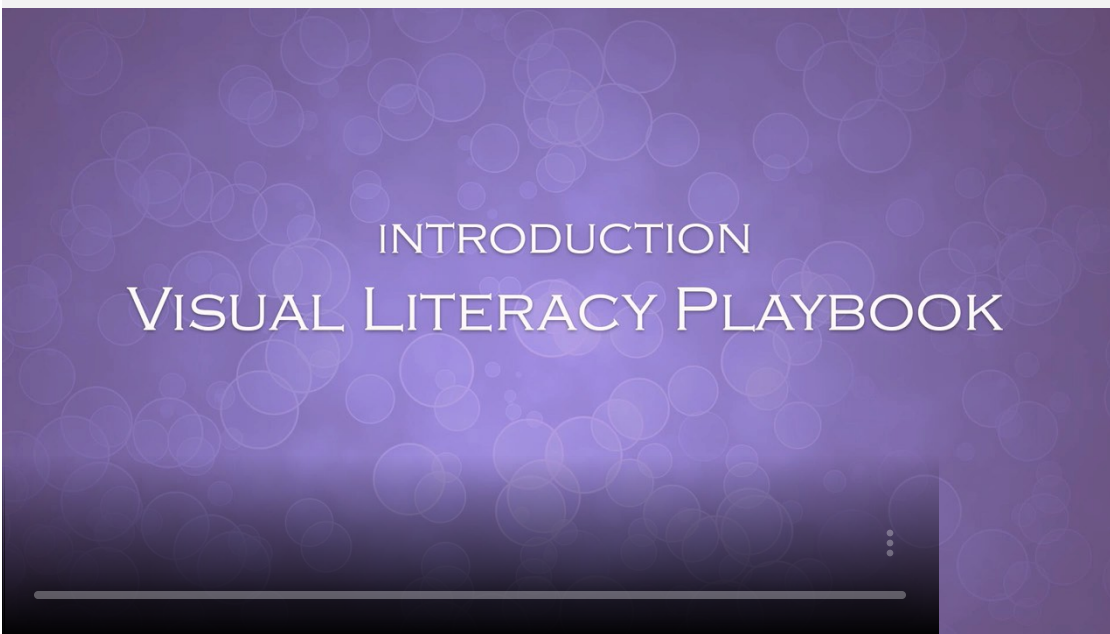
The introduction discusses the over all theme of the playbook.

Image: Creator Vs. Consumer

I made this: that means something. When a student creates content for learning, they gain ownership and attachment to that content (Slocum, 2014). We cannot expect students to engage with

our curriculum without cultivating a space where they can identify and access their thoughts and experiences into the materials. When we create work, we own that work and the experience of making it happen. When we design our own learning experience, we build pathways to the more in-depth understanding of a subject (Chester, Buntine, Hammond, & Atkinson, 2011). Students must be consumers and creators (see glossary of terms), teachers must be consumers and creators, not sharing both allows for an uneven balance in the classroom environment. Learning is a shared space, not an autocracy and students must have the ability to access learning in personalized ways to become empowered.

Applying It in The Classroom

Many community college students come into the system with little to no ability to read or write (Bork, Mason, Perin, Peverly, & Vaselewski, 2011). So, what do you do when a student has a 3rd-grade ability to read, and 2nd-grade ability to write? Start with images and allowing students to choose how they tell you a story. Allow them to teach you how they process information. Images (see glossary of terms) are a universal language, allowing students to develop a pathway to writing more prolifically while developing a structure to build their skills in a purposeful way (Boss, 2008). Too often we complicate the simplest things for our students, our minds are not their minds, and our methods should not alter the way we deliver content. As educators, our experience with students molds us and shapes us. Our students are vastly different with each class. With each cohort, the new personalities and identities shape how we approach the classroom and re-contextualize the learning experience. Each student makes us impartial in some way. I've never met someone who loves the classroom that did not get attached to a student, or the personalities and life they brought into that space. This care and devotion we have when we meet those students always alters our stance in the classroom. As educators we take the time to understand that context in which our classrooms exist, to better serve all the students. What do the communities we teach in feel and

look like, and who are the students, what are the obstacles they face, what are the goals they have? Even when our message is the same, we can change how we deliver it to make it our own and to individualize it for the students. This expands our love for the classroom, our devotion to those students adding value and the learning experience for all involved. Educators have always been and will always be the community; I think this is something we must not forget.

Action

Gather a series of 10 images (see figure 2) allow students to organize these images and verbally tell you a story with the images. There is no right or wrong answer here, but this assignment will help define learners in your classroom and allow them to grow an attachment to the process.

The Break

Did students give you a full story? Was it different than if you had them write it? How many students did well telling you the story with images but not writing it?

Follow It

Now have students write the story they told you with the images, allow them to use one image to lead each paragraph. The image comes first for many students, so let them have the images and begin writing.

Allowing students to create course material early is the first step in gaining ownership of how they gather the skills necessary to improve learning (Slocum, 2014). As educators, we must understand that students do not have to learn in the way we learn, or the way we teach. However, students must leave our classrooms having grown their abilities to understand the subject. It's not how good we teach but how well we build the highway to our enterprise. We engineer the learning space; students have to understand how to build the interior.

Test

During the first class consider spending time having students do a storyboard assignment. For years the television and movie industry has used this method to pitch ideas to audiences. This method is still the way others understand the vision of the creators. It has been widely successful in getting large groups to invest in a movie or television series (Pallant & Price, 2015). Why? Because most people do better when they have more than one method of developing or engaging with material. Allow students to build an attachment to the material and your course; this ownership will help foster a rapport and build a relationship with the class.

Replay

Allowing students, the ability to create in the classroom can give them a sense of ownership and provide positive reinforcement. This type of support can help students remain in the course, increasing their chances of completing it successfully.
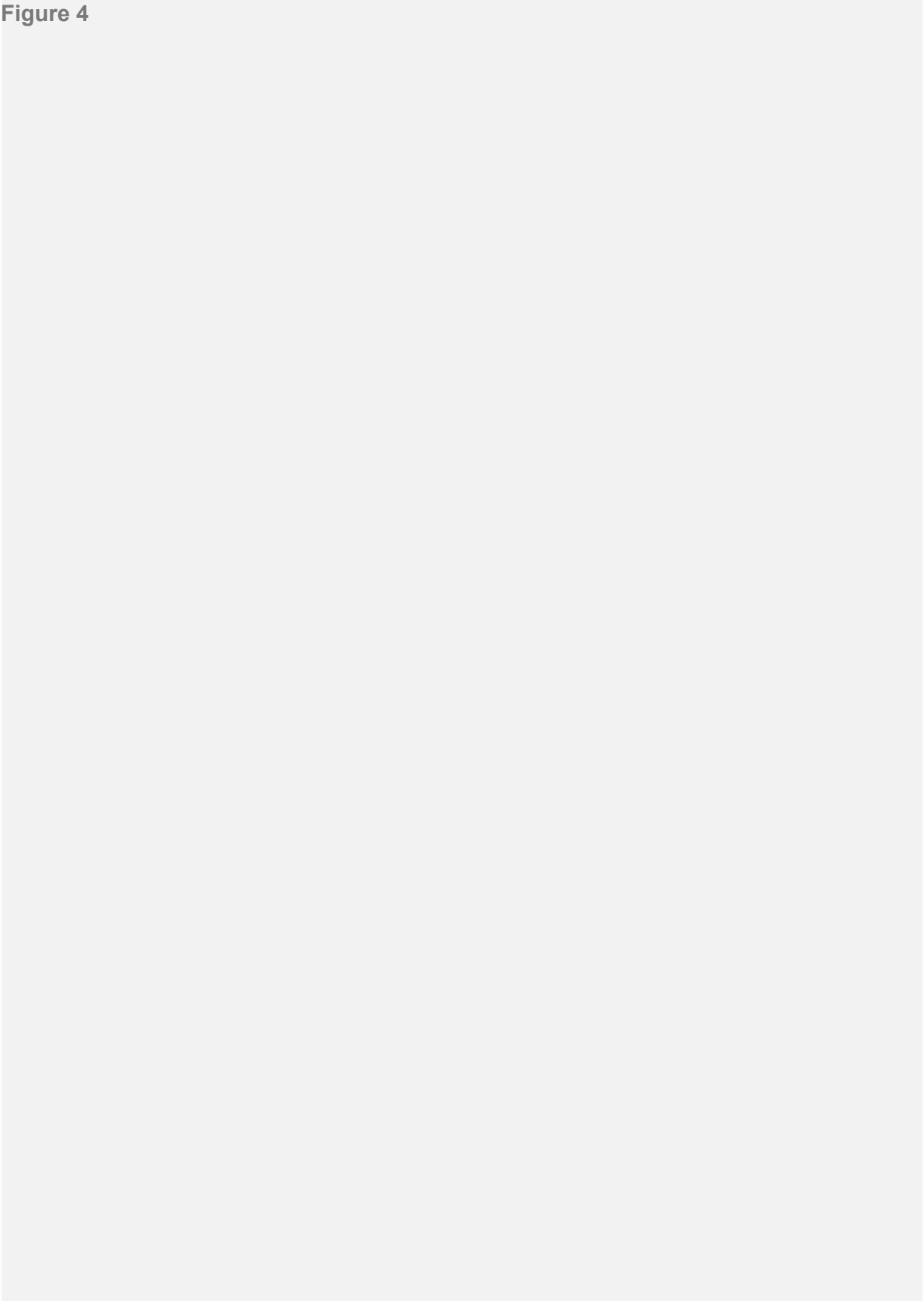
Assignment Materials

Figure 3
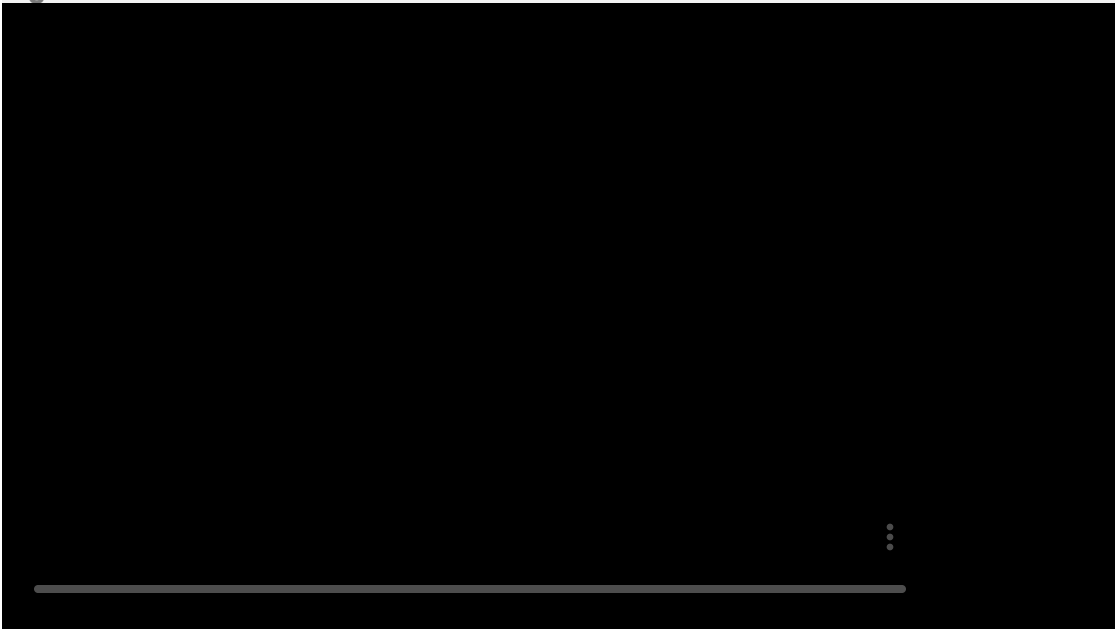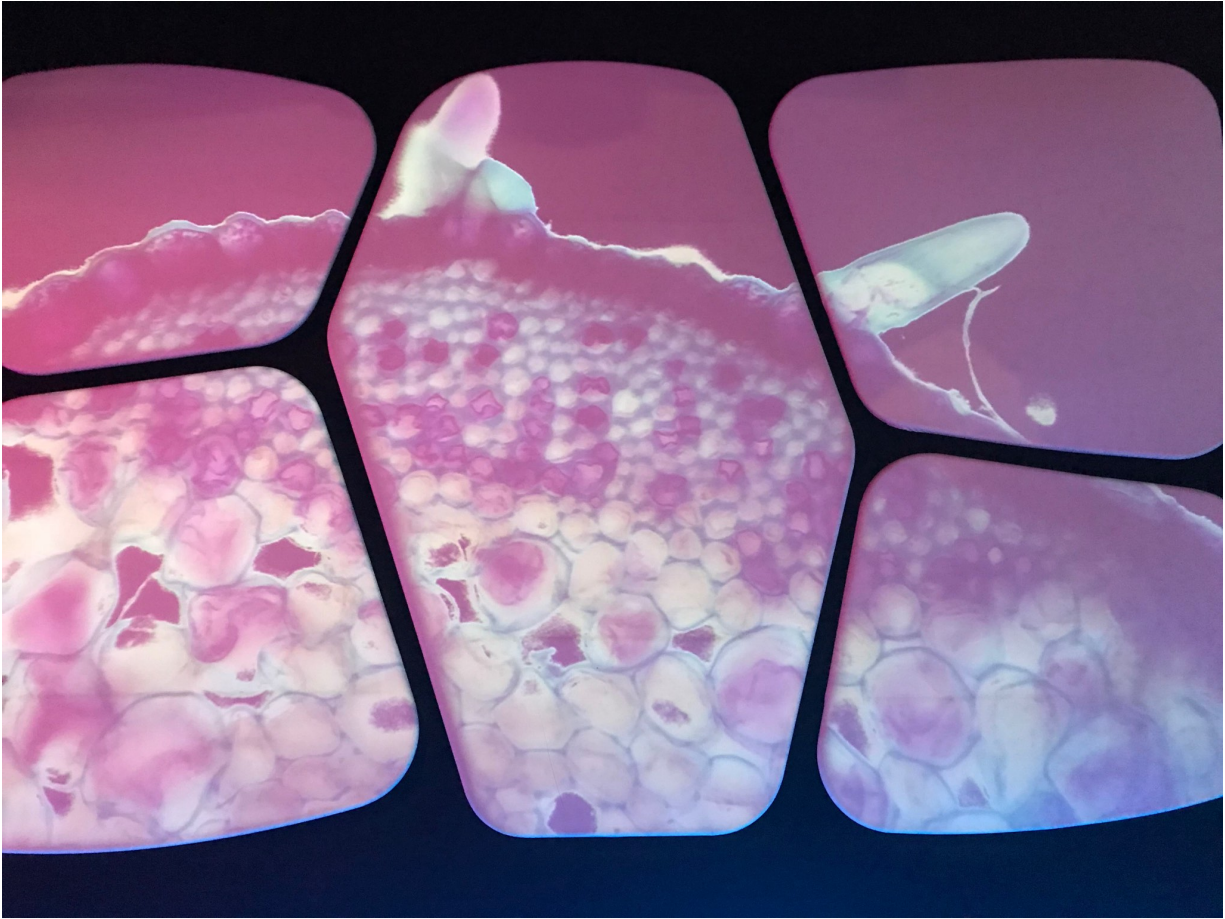

10-images assignment explained.

Figure 4

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

10 images used in video.

Rubric

Figure 5

Image As A Creator Vs. Image As A Consumer

Category	Crushing It!	Awesome	Almost	Needs Work	Total Points Possible
Storytelling	Student provided a well thought out story, had a beginning, middle, and end, each one building on the next. The student placed a lot of effort into the details. **(25 pts.)**	The concepts seem well thought out, could be a little more detailed, but student gave it a "B" effort. Student could offer more details and little more story development. **(20 pts.)**	The student developed a timeline and gave a presentation. The story needs some work, not a lot of effort was given to the work. **(15 pts.)**	Gave a very short story, only spoke a few lines, very careless on the details, did almost no work. The student showed no effort. **(10 pts)**	25
Effort	The student worked hard to think through all the pieces. They went out of their comfort zone and surprised the class and instructor with their presentation. **(50 pts.)**	The student went out of their comfort zone, student gave a full presentation and had some original thought, applied themselves. **(40 pts.)**	The student presented work showed up and gave it a shot. They could have worked harder, but they tried. **(30 pts.)**	The student did not present any work, or the student presented very little work. Student completed work last minute, and the work seemed rushed. **(20 pts.)**	50
Technique	Students understood the assignment they provided a clear presentation; they provided clear thoughts. The student showed the ability to present a great visual story, and they gave it a unique voice. **(25 pts.)**	The student thought about the images. Student clearly did some work, gave it a "B" effort to think outside of the box and get out of their comfort zone. **(20 pts.)**	Student presented an effort; they showed some thought was placed on how to present the images. The student gave an adequate overview of the images and story. A student could put more thought and detail into the work. **(15 pts.)**	Student presented almost no work; student gave no thought to the work. The student needs to actually think about the images and their content. **(10 pts.)**	25
Total Points					100

Chapter 3

Image As A Consumer

As educators, we must have a good understanding of our personal learning style. How we gather our knowledge is vital to

clearing the way for our own inability to see, hear, and process how others learn.

When students grow up in rural or urban areas that have faced economic hardship through multiple generations those students are often not the creators of their fate. These students have become accustomed to obstacles, hurdles, and the constant feeling that they are less than average. This creates a void in students dismantling their confidence and their ownership (Ziliak, 2007). When you are in a classroom you are the consumer of the course, and when you are an educator you are the creator of the content; you disseminate your ideas and your knowledge onto students. This creates an uneven balance in the classroom, you are the leader, you are an authority, and you hold power in that place (Gardner, 2013). It is even more of a tightrope when you work in communities that have never owned their economy, their jobs, or their futures. The choice to help redefine how communities learn and how students perceive the educational environment is vital to creating a new community and redefining what it means to live in a poor place (Rausch, 2010). Adding images and allowing students to create their content is just one small step in the direction of allowing them to own space and their outcomes.

When educators write a lesson plan or create an outline for their classrooms, they look at what outcomes they want, matching the materials of the course to competencies and goals. As educators, we hope students walk out of our space having expanded what they know. When we create content, we own it. How do students feel when they never own their learning, and they never own the content? How would you feel if you just kept consuming the lessons of others never creating your own? Having students create materials in the classroom is important to creating an attachment to what they learn, and how they learn. All content has space for students to create. When we use images, we reimage how they see things in a very literal way.

While in grade school teachers use images, objects, and other means to teach students math. When students arrive in the college classroom, we neglect to give students options for processing math content. Why? By this age, we all think that those students who learned best with circles, squares, and blocks would have grown out of that. However, most have not, most students possess a specific style of learning. We seek to continue teaching via a blanket methodology. Students need the content mixed up; students need to find a way to process materials and self-identify (Fletcher, 2008).

Applying It in The Classroom

I use an exercise I call earth, wind, fire, and water when I teach introductory video courses. I have students go out and shoot a short piece that must abstractly show all of those things. For instance, fire cannot be shown directly; however, students can express it visually with a fire hydrant. This allows them to begin processing outcomes differently. Just because I want to describe fire does not mean my mind has to see literally to know that it is fire. Many students do not learn in a literal way, or the traditional way, especially students who have grown up in a landscape that is anything but the norm. Imagine if you grew up in place that has been listed as one of the poorest places in America your entire life? How would you see the world? How would you see yourself, in the context of a large community? Students in Appalachia need to be given a chance to learn differently so the framework for how they understand their outcomes can be seen more abstractly.

Action

Give an assignment that forces students to come up with their outcomes. For this exercise, my methods "earth, wind, fire, and water" are provided. Have students use images, or video to describe these things indirectly. The video or images must tell a story about each and cannot be the literal interpretation of the words.

The Break

How did students bring you their work? Did anyone capture the same idea? Who did better on this? The top-performing students or the lower performing students? These activities should allow you to understand how your students perform when given some creative space.

Follow It

Have students assess your work on this same topic, prepare a clip of some abstract images that are meant to describe one word. Make sure to mix-it-up with each group of new students. Changing the materials up will allow the students a broader sense of the work. It will also help you build a deeper pool of course materials to design course content around.

Test

Now give students an assignment. Make sure you only give the bare minimum of directions. Did they do better than previous classes after working on an abstract project?

Replay

Encourage students to think independently and challenge you as an educator. Yes, have them challenge you. Why? When students question anything, they are thinking about it, and thinking is progress, especially in a landscape like eastern Kentucky, were the stereotype already seems to be written and photographed for students before they even being defining who they are (Slocum, 2014).

Assignment Materials

Figure 7

Images used for earth, wind, fire and water.

Images used for earth, wind, fire and water.

Images used for earth, wind, fire and water.

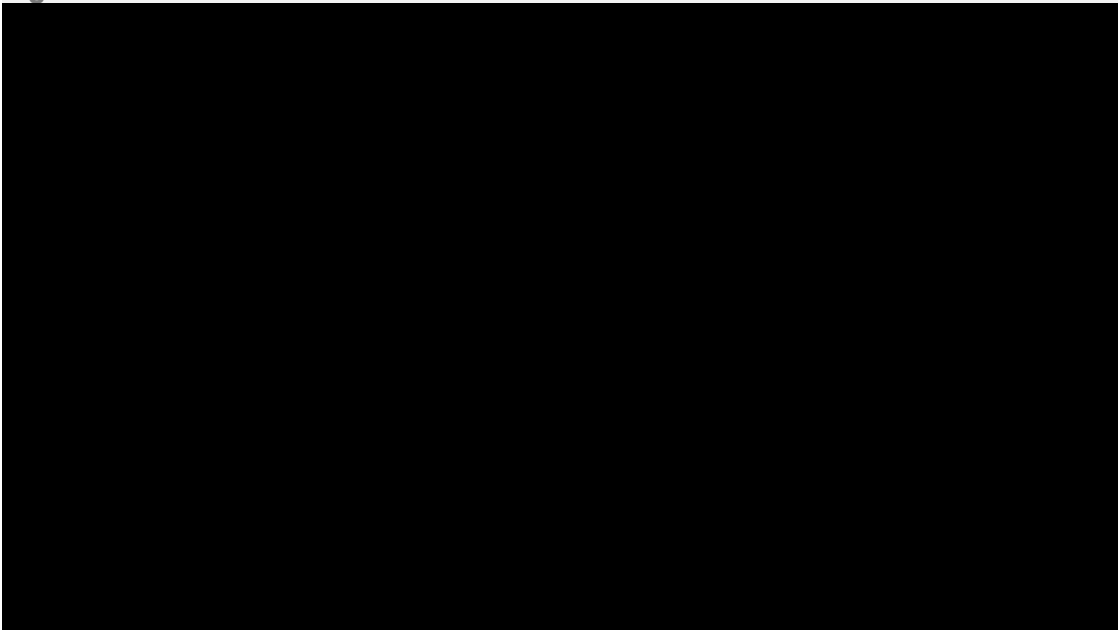Images used for earth, wind, fire and water.

Images used for earth, wind, fire and water.

Images used for earth, wind, fire and water.

Images used for earth, wind, fire and water.

Figure 6

Earth, wind, fire and water assignment explained.

Rubric

Figure 8

Rubric-Image as a Consumer

Category	Crushing It!	Awesome	Almost	Needs Work	Total Points Possible
Images	The images are great, clear to view, well framed and the concept is something you did not imagine or think about. As an educator, you feel surprised. **(25 pts.)**	Student captured pleasing aesthetical images; they did a good job of getting the work done. **(20 pts.)**	Student presented images, but very little original thought was placed on what they captured. **(15 pts.)**	The student did not complete or fulfill the assignment. The student placed almost no effort into the work. **(10 pts.)**	25
Effort	The student went outside their comfort zone, they placed effort into the work, and they really tried hard to fulfill the assignment, going beyond what was expected. **(50 pts.)**	Student completed the work as requested; they presented images that fulfilled the assignment. **(40 pts.)**	Student completed the work; they need to do a better job at placing effort into the assignment. Very little work was done. **(30 pts.)**	The student did as little as possible and just wanted to pass the assignment. They placed no effort into the work. **(20 pts.)**	50
Technique	The images are shot at a unique angle, they student has used various techniques to give you some well-rounded pictures with good overall content. **(25 pts.)**	The student placed effort on capturing images that were pleasing to the eye and completed the assignment. **(20 pts.)**	The student did not have a lot of original thought; it seems as though they just shot images to get the work done. **(15 pts.)**	The student did not attempt the work and showed very little interest and did not participate in completing the assignment. **(10 pts.)**	25
Total Points					100

Composition: The Layout

Every educator I know makes a plan. No matter what level, we all plan how we approach our topics and our intentions in a classroom.

When we build curriculum, we design the composition of that subject. When students approach homework in the classroom, they also comprise a process to reach their intended goals. Students create a beginning, middle, and end to getting a product that they think the educator wants. Helping students strengthen their ability to process their work is essential (Kraver, 2013). As human beings, we have all been placed in a circumstance that has challenged our abilities in learning. Think about how much easier this process would be if you had a framework or a way to help you break down this text that was your own, that individualized it for you.

Many students in underserved communities are exposed to a narrative that almost seems prewritten for them; they have no attachment to the layout of their own lives (Rausch, 2010). This can create a feeling of distrust, and a detachment from most things that could alter their future, especially education.

When we look at an image, we see it as a whole first, but given time to process that image we often find a deeper meaning or even a story the image might be portraying (Boss, 2008). When students are given an assignment their process to understanding the work and the ramifications of that work are most often filled in with a pre-written narrative. Allowing students to build a narrative for themselves is important. When students build their narrative, it can clear any pre-written narrative away.

Applying It in The Classroom

Have students use a blank storyboard (see figure 4 for help) and ask them to storyboard how they did a previous assignment from any class, what was the first step? What was the second? Third step … and so on. Give them a chance to process how they do work, do not accept blank squares, all the boxes must be filled.

Action

Have each student do a second storyboard and ask them to storyboard how they get dressed. Again, all boxes must be filled in.

Then have them compare the assignment's storyboard to the getting dressed storyboard.

The Break

Did any students draw? Did some students write out what they did? Did some students do almost nothing but tell an elaborate story when asked aloud? This is how you will start to distinguish the variety of learning styles students possess clearly. This simple task will make a statement about how they process and also expose others to their way of processing, including you as the educator.

Follow It

In your next class assignment offer up more than one route to complete an assignment. Allow students to come to the materials in their way, and listen to what they say, even when it isn't spoken. Giving students an outcome with various driving paths creates some ownership because they are choosing the route.

Test

Before going into the classroom allow yourself to do the storyboarding assignment "getting dressed." This will help you see the work from the students' perspective. See what you do differently each time you redo it. Are you allowing the students to change your method? Are you changing your steps? As educators, we should constantly assess our approach and understanding of how we process materials in the classroom.

Replay

Allowing students to participate creatively early in a class gives a chance to build ownership and rapport with the work. Giving them options to have ownership of course content can also help them grow a sense of attachment to the classroom and the learning environment.
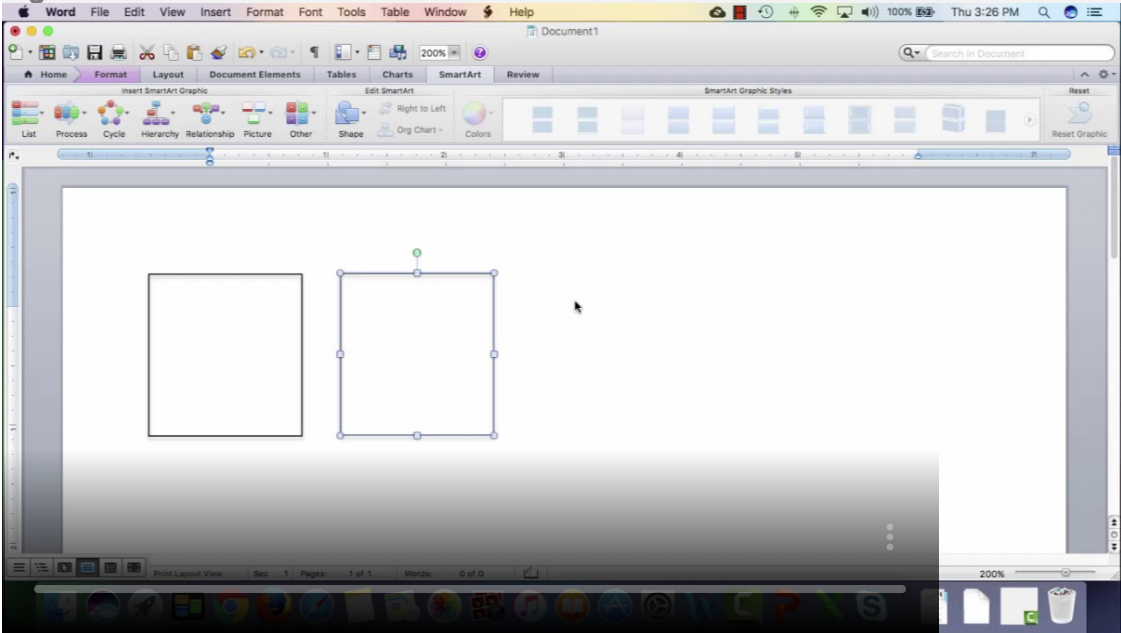
Assignment Materials

Figure 10
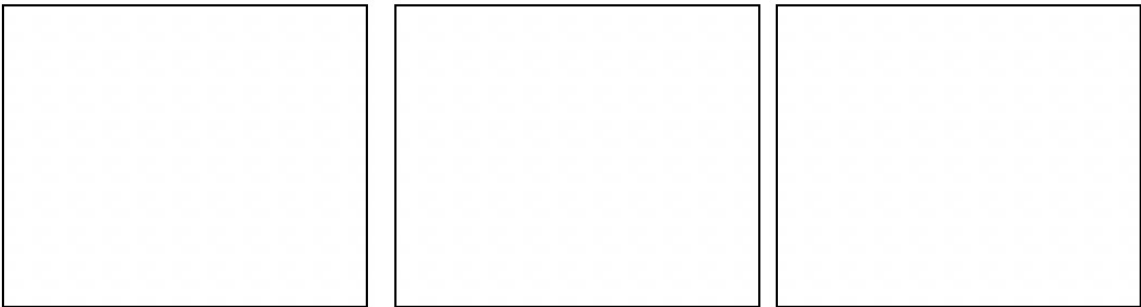
Storyboard panel shown in video.

Figure 9

Making a storyboard in Word.

Rubric

Figure 11

Composition The Layout

Category	Crushing It!	Awesome	Almost	Needs Work	Total Points Possible
Story	The student did an amazing job. The student told a simple but complex story, the student put a lot of effort into presenting it the work. The student worked outside of themselves to perform the task. **(25 pts.)**	The student worked hard, did a good job at expressing their story. **(20 pts.)**	Student completed the work, did very little to express themselves interestingly. **(15 pts.)**	The student did the least amount of work possible; the student did not complete all boxes. The student put in very little effort. **(10 pts.)**	25
Effort	The student worked hard to fulfill the assignment, they participated to the fullest in the activity. **(50 pts.)**	The student thought hard about what to do, they completed the work and gave an acceptable effort. **(4 pts.)**	Student completed the work but did not work hard. The student did a minimal amount of work and placed very little thought into the exercise. **(30 pts.)**	The student did not complete the work fully; the student did almost no work. **(20 pts.)**	50
Technique	Student drew or used images and words in all boxes, they gave details and placed a lot of work into expressing their story. **(25 pts.)**	The student offered up more than one way to express their story. The student gave it a good effort. **(20 pts.)**	The student did not think about the exercise, they just wrote out a process in a very short manner with little original thought. **(15 pts.)**	The student did not complete all boxes. The student did not attempt actually to do the work. They filled in less than half of the boxes. **(10 pts.)**	25
Total Points					100

Speaking With Pictures: Telling A Story

Course materials are a precursor to something else. Course materials tell a story, a story that is an add-on to another lesson, an

extension, or the start of a new story (Clarke, Flaherty, & Yankey, 2006). Educators teach things to others with the idea that they are giving them something new that will allow them growth. More than anything, educators want students to keep learning and growing (Ash & D'Auria, 2013).

Storytelling is a strong tradition in Central Appalachia. For generations, families have orally kept their family histories and the history of the region alive through this form. When I was about ten years old, a group of four children lived next to us in a very small shack. Every day, when we would go out to play, the siblings would tell of a beautiful dress their mother owned. The stories of its beauty, and how great she looked in it, grew every day until my curiosity piqued. Upon seeing the dress, I was not flattered, and I did not understand the lore around the object. However, to this day I cannot seem to shake how much they loved that dress and how elaborate the tales of this dress were. This is a common example of how folks share information in some parts of the region. Lots of folks in the region dress up stories in detail adding life and vibrancy to common dialogue (Donlon, 2015). Eastern Kentucky has a rich and beautiful history of people describing even the simplest of things in a story form. Leveraging that is an important method to understanding how to get some students within the region engaged in the course content.

As educators when we start building a course or working on our approach for the semester, we are always looking for ways to liven up our content to best serve our students. Students from orally rich cultures are prone to learning in ways that are different (Slocum, 2014). Growing up in a place that is unlike any other in place in America can make you feel different. This difference can often bleed over into learning and other parts of students' daily life. Thinking about the location of our students and building in placed-based learning activities can help deepen their experience in our classroom (Goodson & Skillen, 2010).

As an educator we spend a lot of time planning curriculum and preparing for class, this is a vital part of success in the

classroom. Understanding how that curriculum fits into the communities in which we teach is also an important structure to successful planning. When communities are rich in tradition, like storytelling, we can use that in our planning to help create a more successful curriculum design.

Like many other small towns and rural parts of the country, community colleges are at the center of how students learn, what students learn, and the amount of higher educational opportunities students have (Crawford & Persaud, 2013). Community colleges are a great place to start using innovative approaches to the classroom. Community colleges often have some of the most unique student bodies of any classroom in adult learning. This diversity is a perfect setting to try new instructional design techniques and curriculum.

Applying It in The Classroom

When students come to the classroom, finding out who they are is important and can be essential to building rapport in the classroom. Students want you to know who they are. I don't care what they say; there is nothing a student knows better than themselves. Students are most skilled and versed in their own identities, even when they struggle to express it. Having students use images as a way to describe themselves can be a valuable lesson and insight into who they are. Building an identity of images without fear of false representation is valuable to partnerships in the classroom, especially for students who have spent their lives in a culture that has been portrayed by others (Hendrickson, 2012).

Action

Have students use one image to tell a story about who they are. The students will choose how they present this work to the class. I would suggest having the class match the photos to the person. This can be done in any class and is a great first and last day assignment. Using it at both the start and the end of class helps you see how they have grown in your classroom communities.

The Break

How did students choose to present themselves? New photo, old photo? Was it an abstract photo or a straightforward photo? How did they present it? On their phone, or was it a print? Did they all participate? Make sure you choose at least one photo that tells a story about yourself.

Follow It

Have students do this at the beginning of the semester, follow-up at the end of the semester. Ask them to choose different photos, allow the class to identify whose photo goes with whom. This is a fun way to have students build their identity and also gives a voice to who they are in a very simple way.

Test

How did students react to this? Was it positive? Was it negative? Did it build a strong class? Or did it do nothing? We must always ask ourselves how our curriculum improved the class and we must always note what worked well and did not work well.

Replay

Each body of students has a culture within their cohorts. Finding something that works for each group builds a relationship to the course and the classroom community. This relationship is vital to the growth of those students in your classroom and the success they may have while attending school.

Assignment Materials

See rubric figure 12

Rubric

Figure 12

Speaking With Pictures Telling A Story

Category	Crushing It!	Awesome	Almost	Needs Work	Total Points Possible
Storytelling	The student told a vibrant story with the image when asked about it. The student gave an interesting presentation, and a lot of original thought was put into the work. **(25 pts.)**	The student gave a good presentation of their image and fully participated in the exercise. **(20 pts.)**	The student did very little to describe the image and choose an image last minute. Very easy to see the student did not place a lot of work into choosing an image. **(15 pts.)**	The student didn't even attempt to prepare. The student pulled together an image at the last minute. **(10 pts.)**	25
Effort	The student attempted to go outside of the box and offered an original, thoughtful photo. The student seemed to go outside of their comfort zone or gave it a full effort. **(50 pts.)**	The student did the work, and it was interesting and thoughtful. The student could have been a little more original about the process. **(40 pts.)**	The student placed little effort into choosing the image. The student just wanted to get the work done. **(30 pts.)**	The student did not prepare. Student hastily pulled an image up last minute. The student seemed not to want to participate. **(20 pts.)**	50
Technique	The student chose an image that was complex and gave a very interesting story with few words. **(25 pts.)**	The student chose a nice image, it looks good and is clear. **(20 pts.)**	The student chooses an image that is fairly straightforward and expected. **(15 pts.)**	The student chooses an image last minute or not at all. **(10 pts.)**	25
Total Points					100

Outtake

This playbook is meant to provide curriculum design ideas to help enhance work for educators. Appalachia has been a place where change comes slowly; our classrooms are a great place to speed that process up, boosting our communities. The playbook provides educators and instructors with plans for success with diverse learning in the classroom. The plays should help expand on classrooms that are focusing on retention while boosting confidence in the students. Giving students educational opportunities and individualized learning activities may aid in their success within the classroom.

Never underestimate the power of how special you are as an educator, you are the anchor, the doorway, and the only opportunity many students have. All educators and educational leaders bring vital skills to a community, creating longevity in that community and helping maintain the livelihood of a place. Growth and our future rests in the rooms we teach in and the students we educate for the next generation.

County Economic Status in Appalachia, FY 2018
(Effective October 1, 2017 through September 30, 2018)

The Appalachian Regional Commission uses an index-based county economic classification system to identify and monitor the economic status of Appalachian counties. See the methodology for a description of each economic level.
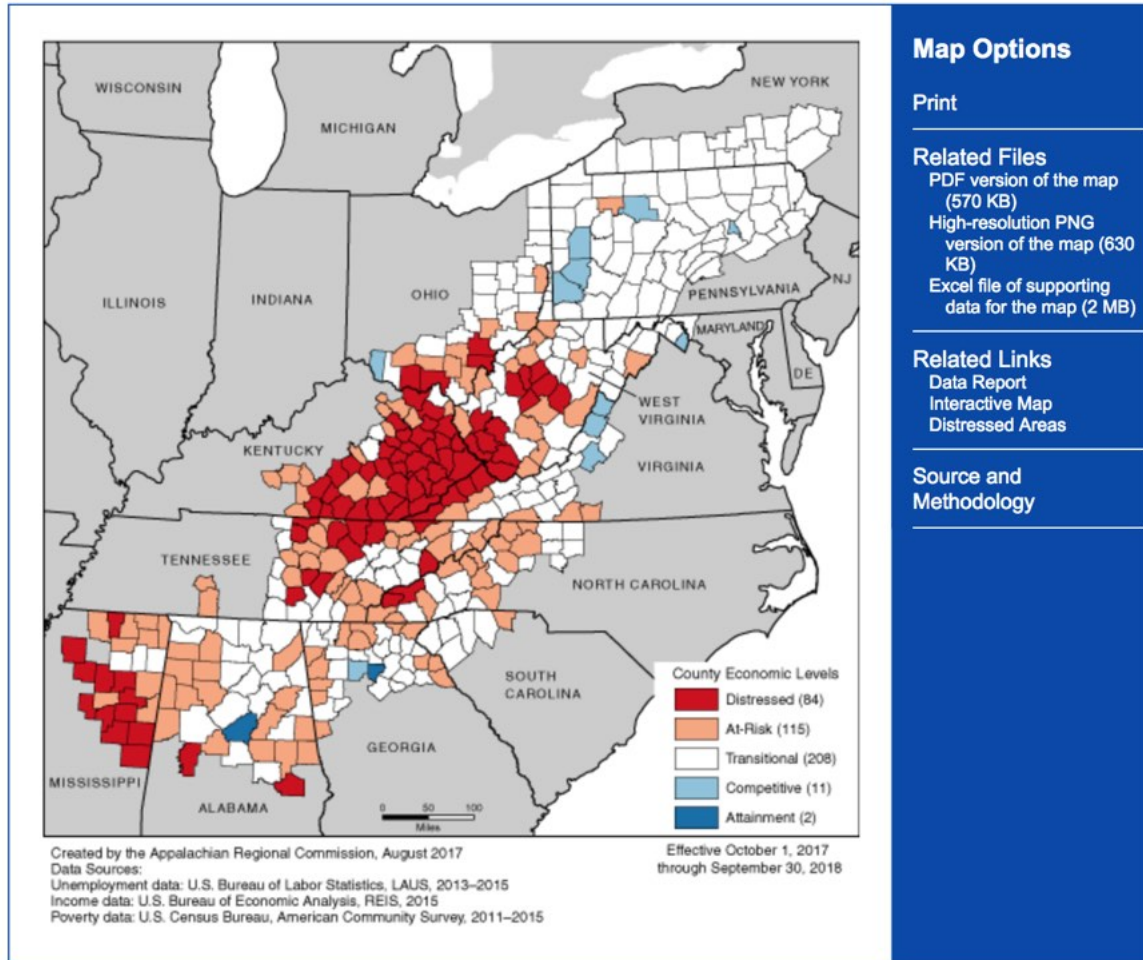

Figure 13

Glossary Of Terms

Central Appalachia/Eastern Kentucky-When I think about how to define Central Appalachia and Eastern Kentucky, I look for an image to express this. Above in *figure 13* you will see a map provided by the Appalachian Regional Commission In the center you will see a large section of red, this concentrated

area of red is Eastern Kentucky, and Central Appalachia. During the course of creating the playbook, I refer to many of these areas and images.

Images-When I write about images, I am referring to a flat still picture that can help the reader or learner process what the author is trying to convey. When an image like the one above (figure 6) can explain the content or relate to it, this is a way to approach image first learning. If a student can see the picture first, they may be able to interpret more accurately the text that follows.

Dimension/Dimensional-Having depth, having more than one meaning; When I think about dimension, I think about complex things, like figure 6 above. We can infer many things from the colors that are provided, and the things that must be happening in these particular locations. Dimension is a way to have more meaning. Dimensional images provide depth to the reader, or viewer, allowing them to have an expanded idea of what they are to take away from the materials.

Creator-A creator is a person who makes something, for instance baking a cake, or taking a photo. If you take a photo, you are allowing the world to see an image you captured, one that you created. If you bake a cake, you are allowing the world to taste the way you mix ingredients. Creators have a rapport with their creation that allows them to build a relationship with it.

Consumer- If someone bakes a cake and you eat it, you are the consumer of their creation. If someone takes a photo and you view it, you are the consumer of that image. When we take in what others create, we are consuming their work.

Chapter 8

References

A. (2008, November). The Architecture of Ownership. Retrieved May 17, 2017, from
http://www.ascd.org/publications/educational-leadership/nov08/vol66/num03/The-
Architecture-of-Ownership.aspx

American Society for Training and Development, Sites, R. H., & Allen, M. W. (2012). *Leaving
ADDIE for SAM: An Agile Model for Developing the Best Learning Experiences*. Association
for Talent Development.

Anderson, M. (1964). Education in Appalachia: Past Failures and Future Prospects. *Journal of
Marriage and Family, 26*(4), 443-446. doi:10.2307/349351

ARC. (2017, October 1). County economic status in Appalachia, FY 2018. Retrieved May 1, 2017,
from https://www.arc.gov/research/MapsofAppalachia.asp?MAP_ID=137

Ash, P. B., & D'Auria, J. P. (2013). *School systems that learn: Improving professional practice,
overcoming limitations, and diffusing innovation*. Thousand Oaks, CA: Corwin.

Boss, S. (2008, November 13). Teaching with visuals: Students respond to images. Retrieved March
1, 2017, from http://www.edutopia.org/visuals-math-curriculum

Chester, A., Buntine, A., Hammond, K., & Atkinson, L. (2011). Podcasting in Education: Student
Attitudes, Behaviour and Self-Efficacy. *Educational Technology & Society, 14*(2), 236-247.

Clarke, I. I., Flaherty, T. B., & Yankey, M. (2006). Teaching the Visual Learner: The Use of Visual
Summaries in Marketing Education. *Journal of Marketing Education, 28*(3), 218-226.
doi:10.1177/0273475306291466

Crawford, C., & Persaud, C. (2013). Community Colleges Online. *Journal of College Teaching &
Learning, 10*(1), 75-82. doi:10.19030/tlc.v10i1.7534

Donlon, J. H. (1995). Hearing Is Believing: Southern Racial Communities and Strategies of Story-
Listening in Gloria Naylor and Lee Smith. *Twentieth Century Literature: A Scholarly and
Critical Journal, 41*(1), 16-35. doi:10.2307/441713

Freire, P., Ramos, M. B., & Macedo, D. P. (2016). *Pedagogy of the oppressed*. New York: Bloomsburgy Academic.

Gardner, J. W. (2013). Visual, auditory, kinesthetic learning styles and their impacts on English language teaching. In *The Jossey-Bass reader on educational leadership* (pp. 17-27). San Francisco: Jossey-Bass.

Gilakjani, A. P. (2012). Visual, auditory, kinaesthetic learning styles and their impacts on english language teaching. Retrieved from http://www.macrothink.org/journal/index.php/jse/article/view/1007/1066

Goodson, L. A., & Skillen, M. (2010). Small-Town Perspectives, Big-Time Motivation: Composing and Producing Place-Based Podcasts. *English Journal, 100*(1), 53-57.

Hendrickson, K. A. (2012). Student Resistance to Schooling: Disconnections With Education in Rural Appalachia. *The High School Journal, 95*(4), 37-49. doi:10.1353/hsj.2012.0011

Kraver, J. (2013, January 1). Reinventing the composition classroom, or how making comics can clarify the composing process. Retrieved March 1, 2017, from http://www.bing.com/cr?IG=BADA3CC038B64FCCAA43D96C1FCE0806&CID=272CDBCFBA506E2537B0D00CBBFF6FE0&rd=1&h=Tap7V70jmXk2YQ4STkHj8TVwmI6knjWEEoRcl5gJRIY&v=1&r=http%3a%2f%2fdigitalcommons.unl.edu%2fcgi%2fviewcontent.cgi%3farticle%3d1029%26context%3dsane&p=DevEx,5067.1

Pallant, C., & Price, S. (2015). *Storyboarding: A critical history*. Basingstoke: Palgrave Macmillan.

Perin, D., Bork, R. J., Peverly, S. T., Mason, L. H., & Vaselewski, M. (2012). A Contextualized Intervention for Community College Developmental Reading and Writing Students. Columbia University. doi:10.7916/D82N59D6

Rausch, J. S. (2010). Overcoming poverty in Appalachia. *Catholic Rural Life*. Retrieved May 1, 2017, from https://catholicrurallife.org/wp-content/uploads/02_Overcoming-Poverty-in-Appalachia_F10.pdf

Slocum, A. (2014). Look What They Said about Us: Social Positioning Work of Adolescent Appalachians in English Class. *English Teaching: Practice and Critique, 13*(3), 191-209.

Ziliak, J. (2007). Human Capital and the Challenge of Persistent Poverty in Appalachia. *Federal Reserve Bank of Cleveland. Economic Commentary,* 1-4.

Dedication

How could I ever say thank you enough? How do I define what it feels like to have someone on your side after a lifetime of loneliness? There are no words in our language to thank you for your support, my love. But, here we are here-I am thanking you for your support. I love you Sassafras.

To my precious babies, Finnegan and Vivi, I love you so. I hope one day you rule the world, or the forest, or the rivers. Always be happy. Always feel the sunshine. You will always be my greatest work and my proudest accomplishment.

To the many women in my life: my mother, my grandmother and my mother-in-law who no matter how much life knocked you down you got back up and you kept going. Thank you. I write this because you never stopped trying, and you never stopped getting back up. My life is possible because you worked, and you dreamed. My daughter's life will be even more possible because of the strong women who went before her. May you know that your hours of hard work have paid off. We are rising, we are dreaming, and we are changing the world we know.