

Creating Meaning through Multimodality: Multiliteracies Assessment and Photo Projects for Online Portfolios

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In learning a second language, instructors want students to understand and communicate meaning in the target language often by focusing heavily on the acquisition of vocabulary and grammar, particularly in the beginning and intermediate levels of language learning. However, students often experience difficulty in discerning and expressing meaning. One reason for this is the multidimensional nature of meaning, which requires understanding that language is culturally and socially embedded and is created through and derived from different modes of communication, which are often interconnected. Especially in the world of digital media, students today are surrounded by texts with meaning overtly and covertly transmitted by visual images, sound effects, and voices, integrated with the written word.

As a consequence, it is important for these learners to comprehend and critically assess the interdependency of the various modes of communication in order to understand and interpret the communicative messages they are not only exposed to, but also surrounded by. This article adopts the multiliteracies framework (Cope & Kalantzis, 2009; Kern, 2000; New London Group, 1996; Paesani, Allen, & Dupuy, 2016) to achieve this goal and illustrate its utility through discussion of a multiliteracies-based sample photo module in an online portfolio. This project can be used in different variations in intermediate German language classes. After an introduction to the multiliteracies approach, this article discusses the advantages of using portfolios as an alternative assessment tool. A sample portfolio project called “The American Dream” is introduced and details the alignment with multiliteracies principles. The article concludes with introducing sample grading rubrics.

The Multiliteracies Approach

The term multiliteracies comes from the New London Group (1996) who challenged the traditional definition of literacy, suggesting a broader notion to reflect the increasing multimodal nature of written texts, particularly in the realm of digital media, and acknowledging literacy as a social practice (Paesani et al., 2016) in which sociolinguistics and cultural contexts play a central role. Kern (2000) further detailed this framework exploring the broader notion of literacy and the implications this had for teaching (for another perspective on literature in the field of German as a foreign language see, for example, Dobstadt, 2009). Emphasizing the role of communication in literacy, Kern stated:

Literacy is the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts. It entails at least a tacit awareness of the relationships between textual conventions and their contexts of use and, ideally, the ability to reflect critically on those relationships. Because it is purpose-sensitive, literacy is dynamic—not static—and variable across and within discourse communities and cultures. It draws on a wide range of knowledge of genres, and on cultural knowledge. (p. 16)

For Kern, literacy entails seven principles: interpretation, collaboration, conventions, cultural knowledge, problem solving, reflection and self-reflection, and language use. Addressing these seven principles in a foreign language classroom allows learners to be actively involved in discourse creation, meaning negotiations, and thought organization. Therefore, gaining literacy exceeds advantages reserved exclusively for literature students. While four of Kern's principles address the learning process (interpretation, collaboration, problem solving, and reflection and self-reflection) the remaining three principles are the basic elements of instruction in the pedagogy of multiliteracies (conventions, cultural knowledge, and language use).

The New London Group's (1996) newly proposed pedagogical approach, called *A Pedagogy of Multiliteracies*, incorporates suggestions for changes in learning content, changes in how this content was taught, and a metalanguage to talk about these changes (see Paesani et al., 2016 for a definition of "Available Designs" and an explanation of the two-pronged pedagogical reform). Teaching multiliteracies is important in any foreign language classroom. Through the internet, foreign language learners come into contact with multiple modes of communication in the target language long before they meet native speakers in person. Since many learners are exposed to online texts, pictures, videos, etc., multiliteracies are just as important for communicating through multiple modes, as communicative competence is when speaking German.

A Case for Photo Projects

Just like written language requires its readers and writers to have contextual knowledge to interpret texts, visual features such as photographs, illustrations, text layout, and typeface also support communication (Kress & van Leeuwen, 1996). For this reason, images can be a valuable artifact to be included in online portfolios.

Ideas for teaching German American topics were the focus of two special issues of *Die Unterrichtspraxis* (Weiss, 1976; Petig, 1998). Especially the use of authentic materials related to German-Americans were discussed. The multiliteracies approach is particularly suited for language courses, as it helps learners become aware of relationships of images to text and context as well as develop their critical analysis skills (see also Kumagai, López-Sánchez, & Wu, 2016).

Images containing certain colors and symbols can be associated with political viewpoints, for example, the confederate flag, the *Reichsadler*, the use of *Fraktur* in German, etc. Without the cultural background knowledge, the reader might only see a regional flag, a national animal, and a regular font, but a multiliterate reader will interpret the cultural meaning of these images.

Duncum (2004) argues that education must focus on different communicative modes such as photos and students' interaction with them: "The cultural forms of global capital combine images, words, and sound to produce highly seductive experiences [...]. The need for a citizenry equipped to deal with multimodal cultural sites remains pressing" (p. 262). Using images in online portfolio projects also has a positive effect on raising learners' motivation, since images can convey culturally loaded content and be implemented interdisciplinarily by combining different cultural fields such as art, history, politics, religion, and, of course, language studies. Therefore, visual stimulation often promotes interest among language learners (Knapp, 2012). No matter if dealing with advertisements, product packaging, or websites, today's students are constantly exposed to multiple modes of communication through imagery and language. Readers have to be able to critically assess the communicative interdependency of words and images (Evans & Hall, 1999). In the sample portfolio, students work with old land advertisements, which tie in with their already existing knowledge of advertisements.

By changing the materiality of a text from a print text to a visual text in a language learning portfolio, learners explore new ways of (a) constructing their own texts through images as well as (b) reading and perceiving texts in the target language. The following section discusses the advantages of using a portfolio as an assessment tool to evaluate these learner skills.

The Language Learning Portfolio as an Alternative Assessment Tool

Traditionally, portfolios have been used as summative assessment tools in which students collected their best works for display. However, Schulz (2007) underscores the advantages that portfolios hold by allowing process assessment as well as product assessment of foreign language instruction. As an alternative assessment tool, online portfolios lend themselves not only to summative but also to formative assessment by giving learners an opportunity for (a) interaction and collaboration, (b) reflection, and (c) the development of critical thinking.

Moore (1994) and Yancey (2001) pinpoint that portfolio construction in and of itself is assessment that leads to learning through self-review and peer-review processes as well as collaboration.

Going beyond the traditional focus of testing language goals in form of summative assessment, the literacy orientation to assessment extends its purpose to “measuring students’ ability to think critically and creatively through language use” (Paesani et al., 2016, p. 68). Furthermore, Paesani et al. point out how multiliteracies instruction and assessment are based on four pedagogical acts: (a) situated practice, (b) overt instruction, (c) critical framing, and (d) transformed practice. These pedagogical acts help to practically apply Kern’s principles (2000). Situated practice engages the students in learning experiences by immersing them in the content. Overt instruction is explicit instruction with scaffolding activities to help learners gain “conscious awareness and control over what is being learned” (Paesani et al., 2016, p. 86). Critical framing helps students critique what they have learned, and transformed practice helps students apply what they have learned.

The outline of a sample portfolio project below includes a description of how Kern’s literacy principles as well as the four pedagogical acts are applied during the photo project.

A Sample Photo Project for Intermediate Courses: The American Dream

The topic “German Immigration in the U.S.” offers various ways for integrating photo portfolio projects in intermediate language courses such as illustrated diaries, advertisements, infographics, etc. The four learning outcomes below can be measured through the portfolio, following the principles of the multiliteracies approach outlined above. At the end of the project, learners will be able to:

- (i) describe the immigration history of members of the target culture to the United States (e.g., illustrated journal entries or short letters),
- (ii) contrast the expectations of German immigrants with the reality German immigrants faced (e.g., a photo collage or flyers),
- (iii) explain what the American Dream looked like for German immigrants (e.g., photo memes with explanations), and
- (iv) identify cultural traditions that German immigrants brought to the United States and recognize the influences on U.S. economy (e.g., an infographic).

These learning outcomes are strongly related to the development of literacy principles that are part of the multiliteracies approach. While learners explore what the *American Dream* might have looked like for German immigrants throughout the last centuries, they engage in critical thinking by comparing the expectations and reality of immigration. Learners employ meaning design strategies when they learn how to read, analyze, and interpret old images. Furthermore, they participate in the literary principles of interpretation, collaboration, problem solving, and reflection (Kern, 2000) before redesigning them and creating new contexts through image and language use. Portfolio projects also provide learners with an opportunity to compare German culture in the past and present and to draw connections to their own family history or even their own study abroad expectations and experiences. These connections and comparisons allow them to become part of a German heritage community. The individual portfolio tasks and assessment methods are tied to the learning outcomes. For simplicity's sake, the following section details how the portfolio project serves to meet objectives (ii) and (iii), but a similar process can also be applied to meet the other two learning objectives.

Description of the Portfolio Process

The process of developing a portfolio entry in an intermediate language class can be divided into eight steps grounded in multiliteracies pedagogy.

1. Collecting information. In the first phase of experiential learning, the instructor as well as the learners gather information, articles, and artifacts in class (Appendix A). In this situated practice activity, learners become aware of their already existing knowledge about the topic before they experience the new that this project has to offer. A vocabulary list introduced by the instructor helps guide learners through the materials during class discussions and activities (Appendix B). Already in this early step of the project, the literacy principle of interpretation is used when learners have to interpret photos and texts in order to understand their meaning and function.

2. First (small group) feedback. Learners receive their first feedback while researching the topic. They get split up into small groups (of 3-4 students) and present their collected information to their classmates (Appendix C). This gives them a first chance to not only run different interpretations and analyses by their peers but also to receive feedback about the topic and the selection of their information and sources. At this point, the literacy principles of collaboration and reflection help explore Available Designs related to the topic, such as their vocabulary and grammar knowledge and the organization of information in the text sources and pictures they research for this project.

3. First draft. The instructor provides guidance through overt instruction by introducing the learners to new language and stylistic forms as well as structural conventions (Appendices D, E). Learners apply these norms and use them as a tool in the process of creating new meaning through transformed practice (exercise V in Appendix D). This step requires learners to engage in the literary principle of problem solving while they process their new knowledge. Based on the first small group feedback, learners pick a specific (sub-)topic and create a first draft of the multimodal project at home.

4. Second (class) feedback. Once learners have completed their first drafts, the instructor collects the drafts, whites out the names, and copies them so that every student receives a copy of all the drafts. Learners collaborate in small groups and engage in the literacy principle of reflection while reviewing the anonymous projects of another group (Appendix F).

5. Development of rubrics. In order to develop assessment rubrics, students collaborate in small groups and critique the projects of another group (Appendix G). Their task in this critical framing activity is to choose the best project and to list characteristics addressing design, structure as well as communicative aspects and meaning that make this project stand out from other projects. The critique points are presented to and discussed in class. After giving the second round of class feedback, the groups compare their lists of critique points and develop a master list to be used as a rubric assessment tool for future drafts.

6. Self-reflection and second draft. In addition to peer feedback, instructors also provide feedback that might not have been addressed yet (Appendix H). It includes self-review guidelines to help learners critically assess their own work and guide them toward editing and revising their work based on the rubrics developed in class. At this point, learners are familiar with Available Designs and can apply their knowledge to create new meaning while communicating their own perceptions and messages. When completed, students post the photo projects in their online portfolios.

7. Third (individual peer) feedback. In small groups, learners read each other's portfolios before leaving comments and feedback online. This gives learners the chance to finish the Redesigned (New London Group, 1996), which is the product of the designing process that the learners engaged in during the previous steps.

8. Response to feedback and final self-reflection. In the final step of the portfolio project, learners have time to respond to the feedback they received online not only from classmates but also from other members of the target community (e.g., German friends or relatives) before modifying their texts or website designs. This transformed practice activity allows learners to directly respond to their peers and explain their design decisions. The purpose of the peer review is to have open communication and to engage students in the learning process of reflection. Kern's (2000) principle of self-reflection "involves not only reflection about text meaning but also reflection on one's own reading and writing process." (p. 280). In line with this definition, learners complete one last critical framing activity: a short written self-reflection of the online portfolio (exercise 7 in Appendix H).

The Sample Photo Project as a Literacy-Based Assessment Tool

With their summative as well as formative aspects, photo projects meet Kern's (2000) definition of literacy-focused assessment as they are (a) based on a broad view of language and literacy, (b) multidimensional in nature, and (c) interwoven with teaching and learning. Photo portfolios encompass a broad view of language and literacy as stressed by Kern (2000) in his seven principles of literacy. For example, two of his principles pinpoint that literacy involves conventions and interpretations (Kern, 2000). During the portfolio project, learners relate back to what they already know about the function of pictures and photo manipulation in advertisements. When introduced to advertisement pamphlets for land available in the U.S., they learn about the conventions used before, ultimately being able to interpret the use of photos and written language in these pamphlets. Meeting several of the learning objectives, learners will also be able to explain what the American Dream was for German immigrants, thereby addressing another one of Kern's principles, namely that "literacy involves cultural knowledge" (Kern, 2000, p. 17). To go a step further, they can then reflect on what makes the U.S. attractive (or unattractive) for immigrants nowadays and create their own online photo advertisements or, as an alternative project, they work on an advertisement of their school's exchange program. Within the course of the portfolio projects, learners are given various opportunities to engage with Available Designs in order to design meaning in multiple authentic contexts.

Furthermore, Kern's second criterion for literacy-based assessment requires online portfolios to be a multidimensional form of assessment. It is not just one final essay that is used as a summative assessment tool, but rather each step of the portfolio writing process provides an opportunity to assess the learning progress. While learners engage in interpretation, collaborations, self-reflection, problem solving, etc., multiple perspectives of them designing meaning become available for assessment.

Incorporating a literacy orientation to assessment, the portfolio process includes several forms of formative assessment such as oral participation during class discussions, group evaluations of their peer's work as well as self-reflections and self-assessments during the creation of the photo projects. However, the traditional form of summative assessment is also implemented in the portfolio process when the instructor asks content questions about materials introduced to the class. Furthermore, the portfolio project itself functions as a summative assessment tool with which learners present their content knowledge and demonstrate their ability to create meaning in different contexts that follows certain literacy conventions.

As stated by Kern (2004), a focus on literacy means that skills and content are no longer separated. Jacobs (2013) takes this idea even further and claims that "the core of a multiliteracies assessment is the core of any meaningful assessment" (p. 626). Therefore, assessment practices should align with teaching practices as Kern's third criterion for literacy-based assessment states. The process of meaning design, which is central in the multiliteracies framework, constantly involves learners to interpret and create meaning in various authentic contexts. As the previous sections have shown, each of the pedagogical acts based on the multiliteracies approach (situated practice, overt instruction, critical framing, and transformed practice) is strongly interwoven with forms of formative or summative assessment. For example, during the situated practice phase, students explore their existing knowledge about the topic and bring photos or other materials to class that they already own or found in a library. As formative assessment, students rate their contributions to the class discussion and assess which photo artifacts might be worth getting explored further and redesigned to give them new meaning during the photo project. Therefore, the class discussion, which functions as part of a pedagogical act to reach the learning objective as well as an assessment tool, demonstrates Kern's third criterion for literacies-based assessment. The next section illustrates how a grading system can further complement the connection between assessment and teaching approach.

Grading Rubrics for Portfolio Projects

Rapaport's (2011) triage theory of grading, even though originally from the field of computer science, lends itself to assessing photo projects in an online portfolio, since it focuses on the holistic assessment of individual aspects of the project. According to Rapaport,

an item to be graded should get full credit if and only if it is clearly or substantially correct, minimal credit if and only if it is clearly or substantially incorrect, and partial credit if and only if it is neither of the above; no other (intermediate) grades should be given. (p. 347)

Based on this grading philosophy, Table 1 shows a possible grading scale to be used for evaluating photo projects.

Table 1. *Triage Grading Scale for Photo Projects Based on Gestwicki (n.d.)*

Check Marks	Comprehension	Completeness	Point Value	Grade
0	There are no indications that the material was (even partially) understood	Assignment not done	0	F
✓-	Assignment clearly incorrect or displays logical errors or major gaps of knowledge/understanding	Assignment incomplete, significant parts are missing	1	D
✓	Assignment nearly correct with some gaps of knowledge or understanding	Assignment nearly complete	2	C
✓+	Assignment correct	Assignment complete	3	A

This assessment tool draws the learners' and instructor's focus on achieving the broader project objectives, while still allowing room for literacy-based rubrics (see Table 2). In photo projects, learners' communicative message can be conveyed and the learning goals can be met, even when there are smaller mistakes in the form of a project. If needed, though, this grading system also allows for more room than just an overall grade for completeness. While the instructor can determine the categories at the beginning of the project, the rubrics that students develop and discuss during class provide more room for learners to get directly involved in the assessment process.

It is important to keep the learning outcomes and objectives as well as the theoretical framework in mind when deciding on categories and their weight. Table 2 is also based on Gestwicki's triage system and presents an example for weighing different categories of the photo project "Expectations and Reality of German Immigrants in the U.S."

Table 2. *Weighted Grading Categories for the Project "Expectations and Reality of German Immigrants in the U.S."*

Pedagogical Act	Task	Points			
		3	2	1	0
Situated Practice	Participation in class discussion and group evaluation of materials	3	2	1	0
	Correct responses on comprehension questions about readings	3	2	1	0
Overt Instruction	Identification of text structures (e.g., grammar, vocabulary, etc.)	3	2	1	0
	Proper citations and listing of sources	3	2	1	0

Critical Framing	Self-reflections about portfolio writing process	3	2	1	0
	Content of portfolio project	3	2	1	0
Transformed Practice	Creating of new designs into the Redesigned such as infographics, memes, or journal entries that demonstrate students' newly gained literacy skills	6	4	2	0
	Self-reflection about the entire portfolio writing process, peer-feedback, and reaction to peer feedback	6	4	2	0
	Total:	30			

Conclusion

The multiliteracies approach provides a framework for instructors to help second language learners derive and create meaning in the target language as well as provide guidelines for assessment practices, which align with learning objectives. A sample photo project exploring 19th century German immigration illustrates the possibilities of including a variety of artifacts in a multiliteracies-based online portfolio, allowing students the opportunity for more critical insight into concepts like the American Dream and the immigration experience. The discussion of this sample project demonstrates the value of the multiliteracies approach and the importance of visual literacy in teaching students to analyze multimodal texts.

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Appendix A. Eine erste Recherche

1. Was wissen Sie über den amerikanischen Traum?
2. Recherchieren Sie im Internet Informationen über den amerikanischen Traum, wie ihn deutsche Einwanderer im 19. Jahrhundert empfunden haben.
3. Bringen Sie zum nächsten Kurstreffen Ihre gesammelten Information, Fotos oder Andenken aus Ihrem Familienbesitz mit.

Appendix B. Vokabelliste zum Amerikanischen Traum

Notieren Sie die Übersetzungen von diesen Vokabeln zum amerikanischen Traum:

der amerikanische Traum

einen Traum verfolgen

die Armut

arm sein

die Demokratie

der Einwanderer/der Auswanderer

einwandern/auswandern

der Erfolg

Erfolg haben

erfolgreich sein

der Flüchtling

flüchten

die Freiheit

die Religionsfreiheit

die Redefreiheit

die Gesellschaft

der gesellschaftliche Aufstieg

die Gleichheit

die Chancengleichheit

gleich sein

die Möglichkeiten

das Land der unbegrenzten Möglichkeiten

der Reichtum

reich sein/werden

der Siedler

(an)siedeln
vom Tellerwäscher zum Millionär
die Wirtschaft
die wirtschaftliche Lage

Fallen Ihnen noch weitere Vokabeln zu diesem Thema ein?

Appendix C. Eine erste Diskussion

1. Betrachten Sie die gesammelten Informationen über den amerikanischen Traum. Diskutieren Sie in einer Kleingruppe, wovon deutsche Einwanderer im 19. Jahrhundert geträumt haben (siehe Vokabelliste).
2. Welche recherchierten Information haben Sie am meisten beeindruckt? Warum?
3. Welche Fundstücke waren am aussagekräftigsten? Warum?

Appendix D. Analyse

I. Sehen Sie sich die folgende Anzeige an:

<http://plainshumanities.unl.edu/encyclopedia/images/egp.ea.013>

Dann diskutieren Sie die folgenden Fragen in einer Kleingruppe:

- a. Wie ist die Anzeige aufgebaut?
- b. Welche Rolle spielen die Schriftarten und Schriftgrößen in der Anzeige?
- c. Was fällt Ihnen an der Sprache in der Anzeige auf? Wurde die Anzeige in vollständigen Sätzen geschrieben?
- d. Welche Rolle spielen die Bilder in der Anzeige?
- e. Wie mag der amerikanische Traum für Deutsche ausgesehen haben, die auf diese Anzeige reagiert haben und nach Nebraska gezogen sind?
- f. Welche Aspekte des amerikanischen Traums werden durch diese Anzeige nicht angesprochen?

II. Suchen Sie Bilder im Internet, die (a) Deutschland und (b) Nebraska um 1870/1880 zeigen. Vergleichen Sie die Bilder mit den Bildern in der Anzeige. Was fällt Ihnen auf? Notieren Sie Ähnlichkeiten und Unterschiede in einer Tabelle.

III. Finden Sie Informationen über die politische und wirtschaftliche Lage um 1870 (a) in Deutschland und (b) in den USA.

- a. Was könnten einige der “push” und “pull” Faktoren sein, die dazu geführt haben, dass viele Deutsche nach Amerika ausgewandert sind?
- b. Inwieweit reflektieren die Bilder die politische Lage in den beiden Ländern?

IV. Verschriftlichung der Anzeige

Stellen Sie sich vor, Sie würden 1870 leben und wären gerade in die USA gezogen.

- a. Schreiben Sie einen Brief an Ihre Verwandten in Deutschland, in dem Sie die Anzeige beschreiben. Versuchen Sie Ihre Verwandten zu überzeugen, zu Ihnen nach Nebraska zu ziehen. Beschreiben Sie die Aspekte des amerikanischen Traums, die in der Anzeige dargestellt werden.

- b. Diskutieren Sie in Ihrer Kleingruppe, ob Sie (i) alle wichtigen Aspekte erwähnt haben und (ii) ob Ihre Briefe die gleiche Bedeutung übermitteln konnten wie die Anzeige. Welche tiefere Bedeutung konnten die Bilder übermitteln, die die Briefe nicht vermitteln konnten und umgekehrt?

V. Eine Anzeige selber gestalten

Stellen Sie einen ersten Entwurf einer eigenen Anzeige zusammen, mit dem Sie die Aspekte des amerikanischen Traums anpreisen, die Sie am meisten interessieren.

Appendix E. Redemittel: Beschreibung einer Anzeige oder eines Bildes

Notieren Sie die Übersetzungen zu diesen Redemitteln:

Das Bild/Poster/Foto zeigt...

Auf dem Bild/Poster/Foto kann man... sehen.

Im Vordergrund/Hintergrund ist/sind...

[...]

davor

dahinter

[...]

Es zeigt...

Es wird... dargestellt.

... sticht hervor.

... wirkt...

[...]

Appendix F. Redemittel: Klassendiskussion

Notieren Sie die Übersetzungen zu diesen Redemitteln:

1. Meinungen äußern

Ich denke/finde/glaube/meine, dass....

... spricht mich (nicht) an, weil...

Ich habe den Eindruck, dass...

[...]

2. Zustimmungen

Ich stimme dem zu.

Das ist ein guter Vorschlag/eine gute Idee!

Ich sehe das genauso!

[...]

3. Einwände äußern/nicht zustimmen

Der Vorschlag ist nicht schlecht, aber...

Ich frage mich, ob...

Das stimmt zwar, aber...

[...]

Appendix G. Kursfeedback und Rubriken entwickeln

1. Vergleichen Sie die verschiedenen Anzeigenentwürfe und entscheiden Sie als Kleingruppe, welcher Entwurf am besten gelungen ist.

2. Sehen Sie sich den besten Anzeigenentwurf genauer an. Notieren Sie Gründe, warum dieser Entwurf Ihr Favorit ist, indem Sie Anzeigenmerkmale in den folgenden Kategorien auflisten. Aus diesen Kriterien können wir dann später Rubriken entwickeln. Zum Beispiel: Welche Designelemente hat die Anzeige benutzt, die die anderen Entwürfenicht haben?

Kategorie	Merkmale und Kriterien, die der beste Entwurf erfüllt
Design	
Struktur/Aufbau	
Kommunikation	
(unterschwellige) Bedeutung	

Appendix H. Fragen zur Selbstreflexion und Selbstkritik

1. Welche Nachricht wollten Sie dem Leser Ihrer Anzeige übermitteln?
2. Wen möchten Sie mit dieser Anzeige erreichen? Wer ist der Leser?
3. Welche Aspekte des amerikanischen Traums, die Sie in den letzten Wochen diskutiert haben, sind in Ihrem Projekt vertreten?
4. Haben Sie in Ihrem Projekt etwas eingebaut, das für Sie von persönlichem Interesse ist?
5. Designauswahl. Sehen Sie sich die Liste der folgenden Anzeigenelemente genauer an und notieren Sie in der Tabelle, welche Auswahl sie bezüglich der Elemente getroffen haben. Welche Funktion sollte diese Designauswahl in ihrer Anzeige erfüllen? (In der freien Zeile können Sie noch zusätzliche Elemente auflisten.)

Element	In Ihrem Projekt:	Funktion und Bedeutung:
Bilder		
Wortwahl		
Grammatikwahl (z.B. Tempus, Satzbau usw.)		
Schriftart und Schriftgröße		

Struktur der Anzeige		

6. In den vergangenen Kursstunden haben wir verschiedene Rubriken für das Portfolio Projekt erarbeitet.
 - a. In welchen Rubriken haben Sie Ihrer Meinung nach am besten abgeschnitten?
Warum?
 - b. Mit welchen Rubriken hatten Sie Probleme?
7. Was haben Sie durch dieses Projekt gelernt?