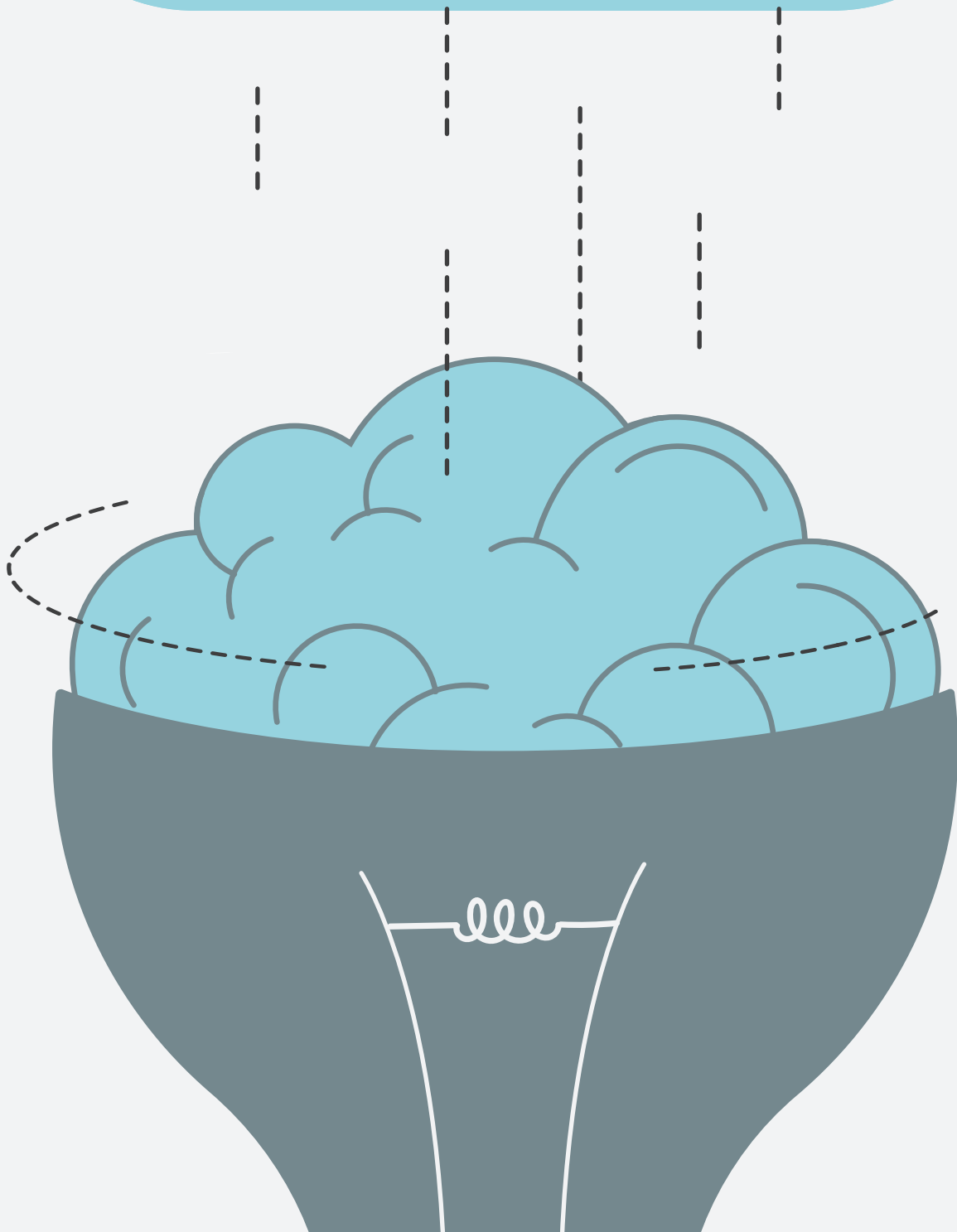


TRAINER'S GUIDE

**ENCOURAGING CREATIVITY
THROUGH CRITICAL
MEDIA LITERACY**



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TRAINER'S GUIDE

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TRAINER'S GUIDE: ENCOURAGING CREATIVITY THROUGH CRITICAL MEDIA LITERACY

The Trainer's Guide aimed at fostering creativity through critical media literacy is intended to be a practical guide for anyone wishing to use a model to develop media literacy at university level.

The Guide was created within the framework of the «Inclusive and Creative Media Literacy» project, led by the Finnish National Audiovisual Institute (KAVI), the University of Florence from Italy, and the Institute for Communication Studies.

The Guide is based on the media literacy model that was originally designed and implemented by the University of Florence, with the aim of integrating critical thinking and creative expression in the field of digital media, with special reference to identity issues in the digital space. Taking into account local cultural and social differences, the Institute for Communication Studies adapted this model to fit the Macedonian context, making it more relevant and impactful for our audience.

One of the most striking features of this media literacy model is its versatility. Although implemented in a group of undergraduate students, its substance and structure allow for a wide range of adaptations. This Guide can be integrated in a variety of formats – whether it is an extra-curricular activity, an existing component of a particular subject, or an independent educational initiative; this model offers flexibility to suit different educational needs.

The essence of this Guide and model is in the approach it has towards media literacy. It not only empowers the students with skills to critically analyze media content but also encourages them to explore and understand the complex dynamics of the manner in which identity is presented in the digital world. This fosters a more inclusive and creative digital environment, where diverse voices and perspectives are not only heard but also understood and appreciated.

Although the focus of this guide is on representations of identity in the digital world, it can be adapted to different areas, such as: human rights, gender equality, environment, civic participation, and many other areas.

INTRODUCTION



The importance of the media outlets is continuously emphasized not only as a source of information but also as a catalyst for civic involvement and social change. By recognizing the media outlets as a tool for active citizenship, societies can promote an informed and engaged citizenry. The media outlets facilitate active citizenship in several ways: by informing citizens, facilitating public discourse, advocacy and activism, political participation, community building, monitoring the structures of power, digital activism, and media literacy.

The role of the media outlets in education is essential. When it comes to education, media outlets work as a powerful tool for information dissemination, communication and learning. The power of the media outlets in education is seen in several different segments: dissemination of information, global access to information, interactive learning, communication and collaboration, critical thinking and media literacy, creativity and expression, innovative teaching methods, professional development of educational staff, opportunity for lifelong learning, accessibility and inclusiveness.

ABOUT THE GUIDE

This Guide¹ aims to promote students' critical understanding about what is presented in digital media outlets, especially representations of identities that can be seen on the video sharing platform YouTube, related to social topics such as climate change, migration, gender equality, globalization, disability, civic participation, digital transformation. It also aims to promote their capacity to illustrate these issues for a selected audience by creating video essays, and to prepare them as future teachers and pedagogues to develop awareness among future generations about the importance of the freedom of expression and adherence to ethical standards of behavior in the digital space.

The basic idea is for students to understand that the media outlets does not always represent reality, even when dealing with real-life events, but rather represents reality by selecting certain aspects of it or by conveying some opinions over others.

In the examples of activities provided (learning scenarios), the focus is on the manner in which identities are represented in digital media. We aim to draw students' attention to the point of view(s) given in digital representations, providing tools for them to think about the meaning-making processes.

1. The Guide has been adjusted and adapted for the needs of students at teaching faculties, but also for students on other faculties that deal with the subject of media literacy. The lectures and activities are taken and adapted from the University of Florence (Italy), from the School of Political Sciences. The lectures included in the Guide belong to the Multimodal Discourse Analysis course (6 ECTS). The author of the materials is Ilaria Moschini from the University of Florence (Italy).

The following specific objectives shall be achieved:

- Understanding the relationship between the media outlets and reality, and how the media outlets claim they are "telling the truth" about the world
- Problematizing the process of media representation in order to reveal and discuss issues of ideology, power and satisfaction
- Thinking about the different people and interests involved in the media production processes
- Realizing that audiences can be diverse, including social, gender and cultural differences, that they can react in different and unpredictable ways and why this might happen
- Developing an awareness of linguistic and cultural customs and the ways in which you can combine, challenge, and subvert them
- Paying more attention and thought to identifying and explaining your responses or interpretations and what makes you react the way you do
- More critical evaluation and more active use of your experience of the world and of other (media) cultures
- Gaining greater confidence in discussions of the relationship between media articles/ practices and social justice issues
- Creating or reworking media texts in order to facilitate communication and dialogue between cultures
- Representing intercultural values and social justice using your media outlet practices in your everyday life

Total hours planned for teaching and exercises - **18 teaching hours**

Subject: Education and media culture - semester 2023/24

Delivered by: prof. Kiril Barbareev Ph.D., Faculty of Educational Sciences - Shtip

The Guide is adapted and divided into four parts, where each unit is separate but they all are connected in the realization and achievement of the overall objectives.

Although the model is to be delivered within 18 teaching hours, it can be implemented in a smaller number of hours, depending on the educational needs of the specific target groups.

By completing the first phase **INTRODUCTION**, students will be able to understand the complex relationship between media outlets and reality, learn to describe and interpret media representations of reality and learn to think about their own media interpretations by comparing them with those of other people. It is important for students to realize that media representations are not direct reflections of reality, but are mediated and shaped by various factors such as: the choice made by the editor, economic considerations, cultural influences and the perspectives of the media creators.

In the second **ANALYTICAL** phase, students will be able to become actively familiar with the basic concepts of content and formal/semiotic analysis. They will be able to understand how a meaning is created using the meaning-making resources provided by YouTube and become aware of how biased messages are shaped using media languages. In the frames of the analytical phase, students will develop skills and abilities to focus on segments that are not impressive at first glance but are very important contributors in the creation of the message that is being sent.

By actively participating in groups, in the third phase of **GROUP WORK**, students will be able to realize a complex task. First, students will become familiar with the video essay genre, learn basic concepts of audience, and create their message for the target audience. Using the activity of creating a video essay and the activity of creating a «storyboard» - a series of drawings/images that aim to visualize the video, students will be able to create the mentioned tools that will be useful to them in various other thematic activities during their practical work. Considering the complexity of the task, the establishment of groups of students to carry out the planned activity of the third phase is important due to the possibility to divide the responsibilities, to solve the problem efficiently, to increase students' motivation via group work, to give each other social and emotional support during the work and to use common resources.

The fourth and **FINAL** phase - **CONCLUSION** provides an opportunity for students to develop an awareness about their own learning process, to favor the way in which the student acquires knowledge during the transfer of knowledge and to understand the assessment process.

Students of teaching faculties, as future professionals in the educational process, should be prepared to effectively navigate and engage in the digital era. Critical media literacy empowers them with the skills to understand, analyze and study media outlets in an era where information is abundantly available through a variety of digital platforms.

Mastering critical media literacy skills can foster critical thinking skills in the students. Thus, developing current students (as future teachers) will be of great importance and benefit in order for them to be able to encourage their future students to question and analyze media messages, promote and profoundly understand the content and its implications.

PHASE 1: INTRODUCTION – 4 teaching hours

Topic 1 – Representing identities in digital environments. In the introductory phase, students are presented with the basic concepts of representation in the digital sphere, the selection of an audience, as well as the basic elements of the multimodal analysis.

Introduction – Problematization of the issues of identity representation in digital environments in relation to social and political topics (20 min.).

Activity – Analysis of examples (40 min.).

Conclusion – Presentation of the results and discussion (20 min.).

PHASE 2: ANALYTICAL PHASE – 6 teaching hours

Topic 2 – Video analysis – In the second phase, students are asked to select and individually analyze, according to predetermined criteria, a representation of identities on YouTube that is related to the previously mentioned topics.

Introduction – Students individually select the topic and related YouTube videos they wish to analyze (30 min.).

Activity – Each student analyzes videos related to the issues of representation (5 hours).

Conclusion – Presentation of the results and discussion (30 min.).

PHASE 3: GROUP WORK – 6 hours

Topic 3 – Making video essays – In the third phase, students are organized into groups, with topics of their choice, and are asked to select an audience and create a video essay illustrating the chosen issue to be presented to that audience.

Introduction – Establishing groups based on the chosen topic and the chosen audience (30 min.).

Activity – Each group creates a video essay in which they illustrate to the selected audience the social issue related to the digital representation of identities (5 hours).

Conclusion – Publication of the videos and discussion (30 min.).

PHASE 4: FINAL CONCLUSION – 2 hours

Topic 4 – Reflection and evaluation – The learning scenario ends with publication of the video essay and with an individual reflection on the work done.

Introduction – Reporting about group activities and the video essays (60 min.).

Activity – Each student does a self-evaluation of the work he/she has done so far (30 min.).

Conclusion – Discussion and final evaluation (30 min.).

WHY IS THIS TOPIC RELEVANT FOR YOU AS FUTURE TEACHERS?

*What can I know?
What should I do?
What can I hope for?
What is man?*

Immanuel Kant²

The place and role of media outlets in the global culture since the beginning of the 21st century is something that requires a new approach to learning, which should be in line with major media and technological changes. The new era requires the ability to critically perceive the powerful images of the multimedia culture, understanding their meaning, as well as possessing a developed skill of communication and production of media messages in the emerging media spaces.

Informed, educated, and responsible decision-making based on critical opinion is an ideal and a challenge that the individual and society continuously encounter. The cultural context of the contemporary era strongly influences the emergence of media literacy, as a narrower area of media education, which has an essential meaning for the participation of the individual in the society in the 21st century.

In 1982, at the International Symposium on Media Education, UNESCO issued the so-called The Greenwald Declaration, which recognized media education as a key area in the acquisition of universal political rights, bearing in mind that people's lives in a media-dominated world is a global reality. We should understand the media outlets as «means for active participation of citizens in the society». Media education is essential. Without the understanding of the media outlets, it is practically impossible today to exercise one's civil rights.

The way young people use the media outlets or how they are represented in them, whether good or bad, is an interesting topic to study because it shows how the media outlets structure the ideas through which we understand the world.

In terms of identity, youth no longer belong only to the young people – it is an attribute that many appropriate and do that with the help of the media outlets. The media outlets influence society when they create and spread ideas about the concept of youth, because people use those ideas to think about themselves and about the society in which they live.

A person creates his/her knowledge based on his/her own experience, mental structures and beliefs that are used to interpret objects and events. The mind is used as an instrument in the interpretations of events, objectives and perspectives because they are personal and individual. Our view of the outside world differs from that of others because of our own acquired experiences.

***“We do not describe the world we see,
but we see the world we can describe.”***

2. Kant answers these questions in the Critique of the Pure Reason (Kritik der reinen Vernunft, 1781). All three questions are centered around the essential question: What is man?

PHASE 1

INTRODUCTION

Topic 1 – Representing identities in digital environments

Introduction	Activity	Conclusion
Problematization of the issues of identity representation in digital environments in relation to social and political topics	Analysis of examples	Presentation of the results and discussion
(20 min.)	(40 min.)	(20 min.)

Short description:

This phase aims to empower students with basic tools for the whole activity of researching representations in the digital world, both at the content level and at the formal/semiotic level. It begins by asking them to think about the story that is told in the YouTube video sources they use to inform themselves about, among other things, the context, the participants, the communication range. It then continues to explore the formal/semiotic realization of the same video sources in order to instigate the students' awareness of the meaning-making processes. It concludes with a reflection on how the representation of the sender is semantically and semiotically shaped on YouTube and how messages are created for the intended target audience.

Specific objectives:

1. To understand the complex relationship between media outlets and reality
2. To learn to describe and interpret media representations of reality
3. To learn to think about their own media interpretations by comparing them with those of other people

Evaluation:

Formative evaluation (ie. feedback provided during the process)

Peer evaluation (e.g. mutual assessment between students)

Technical Support (Resources):

- Interactive whiteboard (when possible)
- Internet connection
- Smartphones, tablets or computers

Duration:

240 minutes = 80 minutes for example 1, 80 minutes example 2, 80 minutes example 3

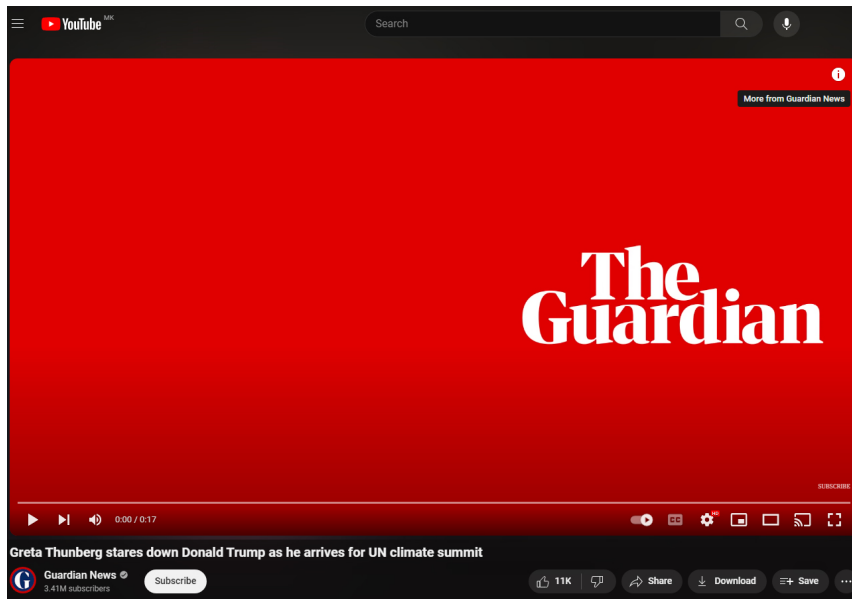
Pedagogical methods:

The professor emphasizes teaching strategies such as project-based learning and experiential learning (key concepts are presented). Working in groups (eg. students working in small groups to achieve a common objective).

Discussion (eg. students engaged in an open debate on a specific topic, among themselves and with the professor).

The professor introduces the lecture by presenting some basic concepts of content analysis in YouTube video sources. After this general introduction, students should, working in pairs, select several video sources and analyze them according to the model of what has been done earlier. The aim is to highlight, among others, elements such as: the context, the participants, the communication range of the selected sources.

Teaching aids and resources:



Topic 1: Example 1.1:

Watch the video titled «Greta Thunberg’s Look Makes Donald Trump Look Down as He Arrives at UN Climate Summit https://www.youtube.com/watch?v=zmXOPrCr_F4

Answer the following questions:

What story is being told?
What is the context?
Who are the participants?
What is the main communication range?
Who is the sender?
Is it formal or informal?

Whose point of view is the viewer required to adhere to?

What is the social issue discussed in the video?

What does the video say about Greta Thunberg?

STUDENT ACTIVITY

Choose a YouTube video that talks about Greta Thunberg and answer the following questions (work in pairs):

What story is being told?

What is the context?

Who are the participants?

What is the main communication range?

Who is the sender?

Is it formal or informal?

Whose point of view is the viewer required to adhere to?

What is the social issue discussed in the video?

What does the video say about Greta Thunberg?

Example 1.2

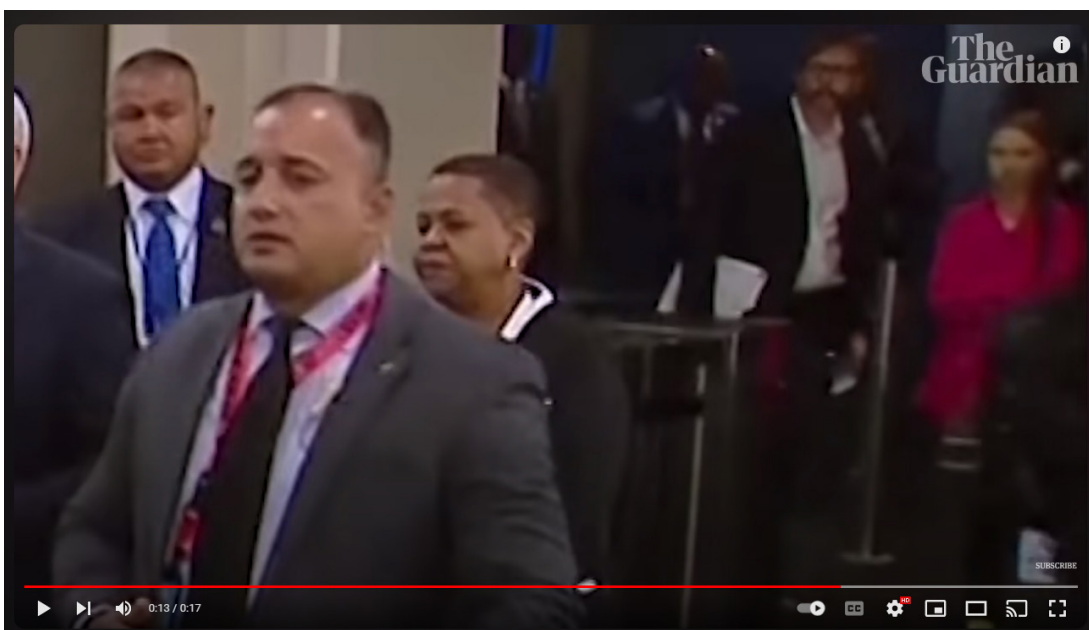
Check out the next two screenshots from the video « Greta Thunberg's Look Makes Donald Trump Look Down as He Arrives at UN Climate Summit https://www.youtube.com/watch?v=zmXOPrCr_F4



Screenshot 1

How is the image of Greta visually constructed? What kind of rapport is created with the viewers?

To answer the questions, consider and describe the layout on the image, the look of the participant shown, the camera angle used and the type of shot.



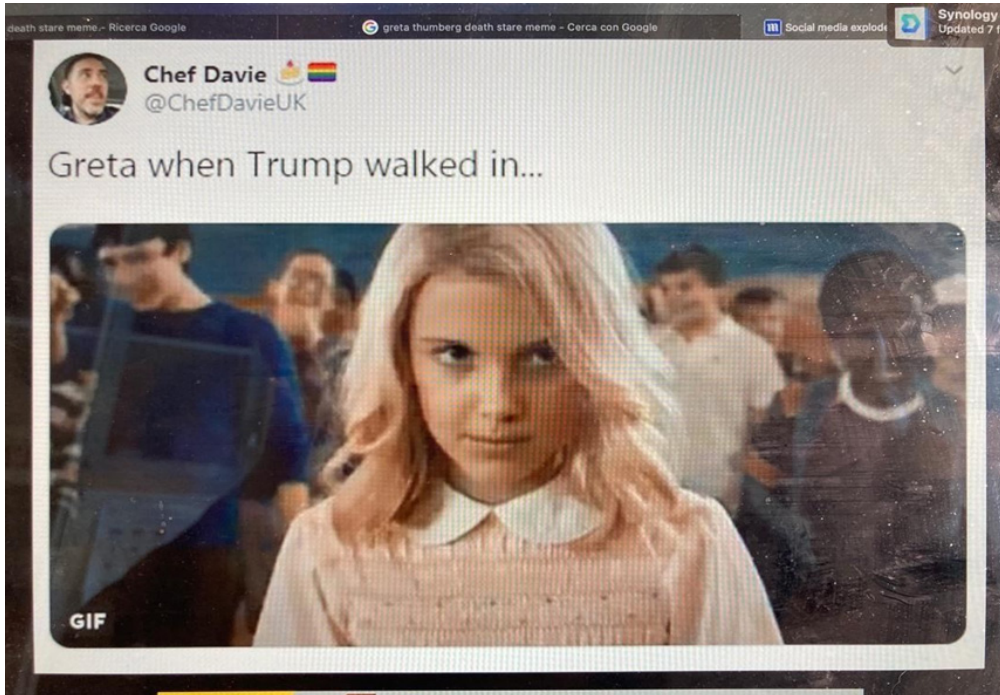
Screenshot 2

ASSIGNMENT FOR STUDENTS – (Understand and analyze):

**How is the image of Greta visually constructed?
What kind of rapport is created with the viewers?**

To answer the questions, consider and describe the layout of the image, the look of the participant represented, the camera angle used, and the type of shot.

COMPARE Screenshot 1 WITH THE MIME BELOW Describe the similarities at the content level and those at the formal/visual level.



STUDENT ACTIVITY

STEP 1

Go back to the video you selected during the previous activity, select the screenshot that best represents the Greta-related message the video conveys.

STEP 2

Answer the following questions:

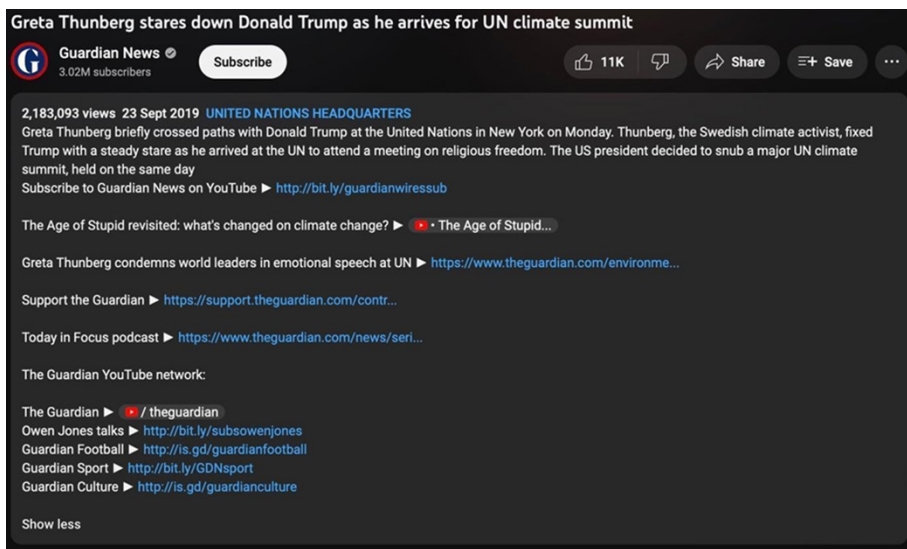
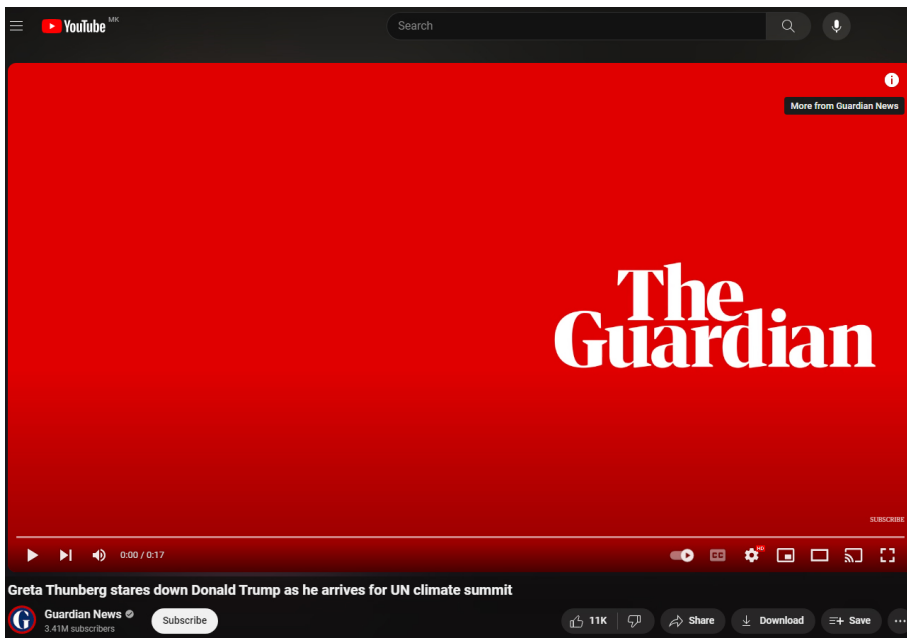
- How is the image of Greta visually constructed?
- What kind of rapport is created with the viewers?

To answer the questions, consider and describe the layout of the image, the look of the participant represented, the camera angle used and the type of shot.

STEP 3

Working in pairs, compare the images you have chosen in terms of content and formal visual organization.

Example 1.3



List the elements (eg. profile picture, message contextualization, links...) in the images above that shape the image of the message sender.

(https://www.youtube.com/watch?v=zmXOPrCr_F4)

Answer the following questions:

- How is the video contextualized on a visual, linguistic, and conceptual level?
- Who is the target audience?

STUDENT ACTIVITY

STEP 1

Go back to the video you selected during the previous activity. Take a screenshot of the video on the YouTube website and list the elements (eg. profile, contextual message, links...) in your screenshot that describe and define the image of the message sender.

STEP 2

Answer the following questions:

- How is the video you selected contextualized on a visual, linguistic, and conceptual level?
- Who is the target audience?

STEP 3

Working in pairs, choose a target audience and write a short text (maximum 100 words) explaining the the main issue of the video you have chosen. Read the text written by the student in your pair and discuss the strategies used to adapt the message for the audience.

PHASE 2

ANALYTICAL PHASE

Topic 2 – Video analysis

Introduction	Activity	Conclusion
Students individually select the topic and related YouTube videos they wish to analyze	Each student analyzes videos related to representation issues	Presentation of the results and discussion
(30 min.)	(4 hours)	(30 min.)

Short description:

This phase focuses on an in-depth analysis of YouTube videos of their choice, which students perform individually based on the concepts explored in the first lesson unit and by using the teaching resources provided. Their work is continuously monitored by the professor, who offers feedback throughout the process. The phase ends with presentations and discussion of the analyses done by the students in front of their peers.

Specific objectives:

1. To actively familiarize themselves with the basic concepts of content and formal/semiotic analysis
2. To understand how meaning is created using the meaning-making resources offered by YouTube
3. To become aware of how biased messages are shaped with the use of media languages

Evaluation:

Formative evaluation (ie. feedback provided during the process)

Peer evaluation (eg. peer review among students)

Technical Support (resources):

- Interactive whiteboard (when possible)
- Internet connection
- Smartphones, tablets or computers

Duration:

- 6 hours

Pedagogical methods:

The professor explains the details of the activity and the key concepts, then the students have to choose a YouTube video that presents identities dealing with social topics such as climate change, migration, gender equality, globalization, disability, civic participation, and digital transformation.

Experiential learning based on **individual student work** (eg. a student working on media outlet analysis) and **discussion** (eg. students engaged in an open debate on a specific topic) are applied. Students are then asked to individually analyze the video according to the criteria provided in the teaching resources. Finally, students share and discuss their results with the class.

Teaching aids and resources:

Topic 2: Example 2.1:

- Reflection tool (Example 2.1)
- Matrix for multimodal media analysis (Example 2.2)

Example 2.1 – Reflection Tool 1

Section 1 – General information		
1.1	Video Title / URL / date posted	
1.2	What text is there?	
1.3	Who is the sender?	
1.4	Analyze sender profile (name and profile picture)	
1.5	What is the main communication range?	
1.6	Who is the main target audience?	
1.7	Who are the main participants that are represented?	
1.8	Is there a contextualization message?	
1.9	Is the contextualization message formal or informal?	
1.10	It is possible to comment? (Is the option enabled?)	
Part 2 – Video Analysis		
2.1	Introduction: What is the video about?	
2.2	Orientation: How are the characters and viewers positioned?	
2.3	Organization: How is the film text structured?	

Example 2.2 – Matrix for multimodal media analysis

CATEGORIES DESCRIPTION					
Phase	1	2	3	4	5
Duration					
Images					
Engagement (demand/offer)					
Social distance					
Power relationship					
Metonymic representation					
Visual effects					
Transition frames					
Superimposed text					

Verses

Speech

Music

Ambient sound

Sound perspective

Prominence

Intersemiotic relationship/s

PHASE 3

GROUP WORK

Topic 3 – Making video essays

Introduction	Activity	Conclusion
Establishing the groups based on the selected topic and the selected audience	Each group creates a video essay in which they illustrate to the selected audience the social issue related to the digital representation of identities	Publication of the videos and discussion
(30 min.)	(5 hours)	(30 min.)

Short description:

In this phase, students are organized into groups, according to the social topics they have chosen (climate change, migrations, gender equality, globalization, disability, civic participation, digital transformation). Each group is then asked to select an audience and create a video essay illustrating the presentation issue they have addressed in front of the selected audience. The phase ends with presentations and a discussion of the analyses done by the students in front of their peers.

Specific objectives:

1. To become familiar with the video essay genre
2. To actively familiarize themselves with the basic concepts of audience
3. To create their message for the target audience

Evaluation:

Formative evaluation (ie. feedback provided during the process)

Peer evaluation (e.g. peer review among students)

Technical Support (Resources):

- Interactive whiteboard (when possible)
- Internet connection
- Smartphones, tablets or computers

Duration:

- 6 hours

Pedagogical methods:

The professor illustrates the basic concepts of the video essay genre to the students. The professor then divides the students into groups (maximum of 4 students per group) according to the social justice topics they have been working on in their individual analysis of the YouTube videos. Then each group should select an audience and create a video essay in order to explain to them the social justice issue they researched.

Students work in their groups to create a video essay that illustrates a social justice issue for an audience of their choice, using the teaching resources provided. In the video essay, students have to provide evidence for what they say. Evidence is provided through individual analyses of the YouTube videos they made in Phase 2, which must be integrated into the video essay as evidence.

Teaching aids and resources:

Topic 3:

Video essay form (Example 3.1):

- Creating a video essay: Table for planning the work (Example 3.2)
- Storyboard – a series of drawings/images that aim to visualize the video (Example 3.3)

Example 3.1 – Video Essay Form

What is a video essay?

A video essay is a short non-fiction video (5–10 minutes) whose communicative purpose is to present an idea or an argument. A basic example of a video essay is a PowerPoint presentation with narration (dubbing).

What are the main parts of a video essay?

1. Introduction
2. Presentation of the topic
3. Presentation of evidence
4. Discussion
5. Conclusion

Mandatory elements

For this learning scenario, the video essays must have:

- An introduction that makes clear the communicative purpose of the text
- A detailed presentation of the topic where the main argument is explained in a way that is appropriate for the target audience
- Evidence section where all the «voices» of the group members are present and where there is a reference to the individual analyses of the videos of all the members
- Discussion of the results of the analysis about the main argument of the essay
- Final message to the audience with the main outcome/s of the discussion

Activity 3.2 – Creating a video essay: Work Planning Sheet

ABOUT THE VIDEO ESSAY	
VIDEO ESSAY TITLE	
PARTICIPANTS	
MAIN TOPIC	
FORMAT	
DURATION	
STRUCTURE	
SOURCES	
VIDEO EDITING SOFTWARE	
PARTICIPANT TASKS	
SCENARIO	
REALIZATION	
EDITING	
PUBLISHED ON	

Activity 3.3 – Storyboard – a series of drawings/images that aim to visualize the video

VIDEO ESSAY TITLE			
Structure	Written resources	Visual resources	Sources
INTRODUCTION			
PRESENTATION OF THE TOPIC			
PRESENTATION OF EVIDENCE			
DISCUSSION			
CONCLUSION			

PHASE 4

CONCLUSION

Topic 4 – Reflection and Evaluation

Introduction	Activity	Conclusion
Reporting about the group activities and video essays	Each student does a self-evaluation of the work he/she has done so far	Discussion and final evaluation
(60 minutes)	(30 min.)	(30 min.)

Short description:

This unit focuses on the student's self-assessment process, followed by a collective discussion of the experience and a final assessment of the activities by the professor.

Specific objectives:

1. To develop awareness about their learning process
2. To favor how the student acquires knowledge during the transmission of knowledge
3. To understand the assessment process

Evaluation:

Peer evaluation (e.g. peer review among students)

Evaluation by the professor (i.e. final evaluation)

Technical Support (resources):

- Interactive whiteboard (when possible)
- Internet connection
- Smartphones, tablets or computers

Duration:

- 2 hours

Pedagogical methods:

Discussion (eg. students engaged in an open debate on a particular topic). Students are required to fill out a self-assessment document about their work done in phase 2 and phase 3. The phase ends with a collective discussion of the experience with the professor who assesses the student according to the assessment guidelines and the Final Assessment Matrix.

Teaching aids and resources:

Topic 4:

- Reflection tool 2 (Example 4.1)
- Reflection tool 1/Reflection tool 2/Guidelines for evaluating a video essay (Example 4.2)
- Final grade matrix (Example 4.3)

Activity 4.1 – Reflection tool 2

Reflection (Thinking)		
1	Comment on a digital identity issue your group has considered	
2	Describe how you selected and used the semiotics, and resources to create your message and how you adapted the message to your audience	
3	Explain how you would improve your answers to the questions	

Activity 4.2 – Video Essay Assessment Guidelines

ASSESSMENT 1

Section 1 – General information											Reference questions		
1	Can the student identify what kind of text it is?										1.1/1.2		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
2	Can the student understand the connotative level of the way the sender framed the identity?										1.3/1.4		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
3	Can the student understand the main communicative range?										1.5		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
4	Can the student identify the main target audience?										1.6		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
5	Can the student identify the main participants represented?										1.7		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
6	Can the student understand the level of formality of the YouTube contextualization message?										1.8/1.9		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
7	Can the student identify the presence or absence of comments?										1.10		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
Part 2 – Video Analysis													
1	Can the student understand the main content of the video?										2.1 (Presentation)		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
2	Can the student identify the symmetries/asymmetries in the representation of the participants?										2.2 (Orientation)		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
3	Can the student identify the main phases of the video?										2.3 (Organization/GRID)		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
4	Can the student identify the main salient resources for each stage and their intersemiotic relationships?										2.3 (Organization/GRID)		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
5	Can the student relate the textual structure of the video to the presentation of the video content and the participants?										2.1/2.2/2.3		
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	

ASSESSMENT 2

Part 3 – Reflection / Thinking												Reference questions	
1	Has the student engaged in the issue of digital identity that the group is working on?											3.1 (Engagement)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
2	Has the student shown creativity in the use of resources in adapting the product to the chosen audience?											3.2 (Creativity)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
3	Has the student demonstrated civic and semiotic awareness in his metareflective process?											3.3 (Understanding)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	

VIDEO ESSAY ASSESSMENT

Video essay												Reference questions	
1	Is the communicative scope of the video essay clear?											(Comprehension)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
2	Is the argumentative structure of the video essay coherent?											(Comprehension)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
3	Are all sources (RI) used and integrated into the argumentation?											(Comprehension)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
4	Are semiotic resources used in an effective way?											(Creativity)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	
5	Did all students contribute to the group work?											(Engagement)	
	A	<input type="checkbox"/>	B	<input type="checkbox"/>	C	<input type="checkbox"/>	D	<input type="checkbox"/>	E	<input type="checkbox"/>	F	<input type="checkbox"/>	

A= Range (29/30 - 30/30)

B= Range (27/30 - 28/30)

C= Range (24/30 - 26/30)

D= Range (21/30 - 23/30)

E= Range (18/30 - 20/30)

F= < 18 (failed)

Annex 4.3 – Final Assessment Matrix

No.	
Surname	
Name	
Group	
Phase 1	
Phase 2	
Phase 3	
Grade 1 (50 %)	
Grade 2 (30 %)	
Video Essay (20%)	
TOTAL	

GUIDELINES FOR MONITORING THE SUCCESS OF MODEL IMPLEMENTATION

Assessing students' understanding of the Creativity through Critical Media Literacy model is important for several reasons: The assessment helps teachers assess how well students have grasped key concepts and skills related to creativity through critical media literacy.

Assessments reveal areas where students may have misconceptions or gaps in understanding. Understanding students' comprehension levels allows professors/teachers to adjust their instructional strategies. They also ensure that educational goals related to critical media literacy and creativity are met.

Assessment holds both professors/teachers and students accountable for the learning process. Assessment results also inform professors/teachers about their teaching effectiveness.

Assessing whether students have understood the model involves a multifaceted approach that combines different assessment methods, such as: formative assessment; student discussions and reflections; project-based assessments; rubrics on creativity and critical thinking; peer review and collaboration; standardized tests and quizzes; and continuous feedback.

Evaluating the success of the implemented model includes a comprehensive approach that takes into account various indicators of success.

A few strategies that professors/teachers can use to evaluate the effectiveness of the implemented model are:

- evaluation of learning results;
- formative and summative assessments (continuous monitoring and summative assessments);
- student work;
- observations in the classroom through observation of activities by professors/teachers, discussions, and interactions; assessments of students' media literacy competencies and assessments of students' proficiency in media production.

Success after graduation can be evaluated in the long run.

CONCLUSION

The relationship between creativity and critical media literacy is seen in the opportunity they provide, on the one hand, to understand more profoundly the messages sent through the media outlets, and, on the other hand, to encourage pupils/students to get involved in the media outlets in a more careful and creative way.

Creativity can be improved using critical media literacy in several ways: deconstruction of media messages; awareness of the media outlet influence; ethical media practices; digital storytelling; collaborative media projects; media literacy education.

It is with the help of this Guideline for encouraging creativity through critical media literacy that creativity can be improved by implementing the activities listed in the four sections (Introduction, Analytical Phase, Group Work and Conclusion). Students will gain more confidence in discussions about relationships between media articles/ practices and social justice issues.

By implementing the activities in the four parts, students will understand the relationship between the media outlets and reality and how the media outlets claim to «tell the truth» about the world. At the same time, students will realize that audiences can be diverse, including social, gender and cultural differences, that they can react in different and unpredictable ways, and why that might happen.

The development of creativity, as a skill, through critical media literacy is necessary and of great relevance for students of teaching faculties, especially in the time in which we live today. It is inevitable for students, future educators, pedagogues and teachers to adapt to the digital world in which we live. There are many emerging challenges (the educational staff is facing) that are reason enough for integrating creativity through critical media literacy. Here, of course, are dealing with disinformation, communication skills and the need to improve them, as well as to meet the curriculum standards.

Students are the future educators, teachers, pedagogues and it is they who should participate in the development and building of creative, informed and responsible citizens. In order to succeed in this, they should be the ones who will have these skills and abilities developed.

ADDITIONAL READING MATERIALS

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- Thevenin, B. (2022). *Making Media Matter*, New York: Routledge. <https://www.taylorfrancis.com/books/oa-mono/10.4324/9781003057925/making-media-matter-benjamin-thevenin>

