Multimodal Literacy: iPads and Creative Connections in a First Grade Class
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Abstract
This action research occurred in a first grade classroom comprising 18 boys. The purpose of the study was to see how primary boys are able to create digital stories using two iPad apps: Toontastic and Little Bird Tales as partner-work. Using varied data sources: videotaped sessions, boys’ semi-structured post-interviews, field notes, assistant teacher’s observations and reflections, this study adapted a creativity rubric to ascertain how these apps encouraged boys to tell original stories. Designed in three stages: writing fables, recreating the written fables using Toontastic, inventing own stories around settings within school using Little Bird Tales. Hypotheses were generated that can be applied to current all-boys educational contexts.

Glossary
Imitative Creativity: when boys emulated fables read aloud to them and made up and wrote their own fables with a partner.

Daily Creativity: when boys used written fables and developed them, across media, combining learning the iPad app features of Toontastic with using their personal imaginative tools, thereby recreating fables digitally.

Adept Creativity: occurred when boys extended their understanding of Little Bird Tales iPad app features, creating new, original digital stories.

Multimodality: Adopts Pahl and Rowsell’s (2005) description as a “way of making meaning that allows for different modes” (p. 156), like, creating digital stories as a form of communication.

Multimodal literacy: Adopts Pahl and Rowsell’s description as “literacy teaching and learning that takes account of all modes within texts of all kinds” (p. 156).
Text: Adopts Pahl and Rowsell’s description as “an articulation of a discourse” (p. 157), like, digital fables and original stories.

Digital Storytelling: Adopts Robin’s (2008) definition as a combination of multimedia with “computer-based graphics, recorded audio, computer-generated text, video clips, and music” (p. 222).

Introduction

Herrington and Moran (2009) state there is a “general consensus among teachers and researchers that reading and writing are changing, driven by the pressures of emerging technologies” (p. 1). Kress (2003) argues the page is overtaken by the visual, and new venues for writing (e-mail, blogging, texting) require new composing techniques. This invasion is visible in primary classrooms. I have felt the world of literacy shifting under me and wanted to account for this change in my teaching.

With desire to strike a balance, this year alongside with writing (paper, pencil), I decided to use new electronic text types. Boys enter First Grade with mostly emerging, developing literacy skills, hence, their confidence is nurtured so they can make reading-to-writing connections. Through thematic teaching units, interactive, journal writings, boys are drawn into shared writing experiences. Fables, are their first collaborative writing examples. Writing is a social process, when private, innermost thoughts are made public requiring considerable, practice and maturity.

Some practitioners complain educational research contributes minimally to practice. Teachers identify themselves as “practitioners;” and research, in “action,” sounds like some “university thing” (Glanz, 1998, p. 20). My experiences as both a first grade teacher and action researcher support the notion that research is a tool first for individuals, then for school improvement. The rift between theory and practice exists. Action research aims to indicate the necessity for educational teachers to assume leadership in bridging this. The action research teacher-leader is in a unique position to accomplish this by articulating practitioner concerns and applying theoretical research design to classroom practice.
Osterman and Kottkamp (1993), note that, “reflective process is a powerful approach to professional development” (p. 19). I spent 8 out of fifteen years as a first grade teacher of boys at Brunswick School, completing at the same time, a doctoral degree that was an action research originating from my interest to ignite primary boys with the desire to be lifelong readers and writers. It was an intellectual journey that helped me study my classroom culture, thus, informing my practice. I have been fortunate that Brunswick is a supportive learning community. Being invested in 21st century literacies and aware that as teachers we need to keep up with changing times and focus on what new literacies bring with them, another action research adventure probing how creativity in boys may be uncovered using technology, appealed to me.

The research question was: How do storytelling apps encourage Grade 1 boys to create original stories? Action Research was the method used; its tenets underpinning my pedagogical approach to teaching. I chose this tool to probe how creativity in First Grade boys may be uncovered using through their use of digital storytelling applications (apps) on the iPad. This process helped my students reflect on current modalities they can use as learners within the classroom.

**Literature Review**

Classroom teachers are challenged in today’s information-processing world, because of the evolving ways information is created and consumed (Cordes, 2009). Literacy means “multiliteracies” (New London Group, 1996); a notion that encapsulates an individual’s ability to decode and construct texts delivered across a range of modes and delivery platforms.

Sylvester and Greenidge (2009) facilitated the creation of digital stories with 100 elementary, secondary students observing digital storytelling as a promising construct to position struggling writers as competent. Similar gains with sixth graders, turning them into innovative writers.

Getting and Swainey (2012), used iPads to see if it increases the achievement of the two lowest reading groups in first grade. While targeting key areas of reading, the project aimed to incorporate digital skills into daily teaching strategies. Dividing reading groups according to “response to intervention” levels, with homogeneous abilities, using iPad
apps revealed that scores increased significantly in all areas of reading. Results also showed that iPad use with at-risk learners was a great tool, balancing teaching and learning. Saine (2012) interviewed four teachers from diverse settings, (elementary, middle, high) discovering that they benefitted most using digital technologies in literacy. Incorporating iPods, iPads, and Smart Board into their instructional activities, these teachers enhanced the learning of their students. One first grade teacher used iPod nanos to help students create podcasts. In fourth, fifth, sixth grade classrooms the iPad app Toontastic was used to teach students story elements. Sheneman (2010) noted after conducting informal surveys of forty-eight elementary schools (both public and private), eighty-five secondary librarians, that 3 iPad apps Animoto, Photo Story, and Movie Maker increased students’ interest in creating book trailers.

Hull and Katz (2006), in a multi-year digital storytelling project, constructed comparative case studies of a child and young adult- using multiple media to compose reflections on life trajectories. Digital storytelling supported social relationships and opportunities for classroom participation, providing powerful motivation for giving them voice.

Brozo (2010) reports that boys through their school years score significantly lower than girls on standardized measures of reading achievement. Sylvester and Greenidge re-state that digital storytelling help reluctant boys in the revision process, exciting them with a purpose to create for larger audiences. Creativity is a crucial topic in education, and there is a ‘creativity crisis’ (Bronson & Merryman, 2010). It is the ingredient most needed for current challenges. A deeper understanding of the true meaning of creativity is essential if educators want to reinstate it back to the curriculum, and digital storytelling is an important vehicle to tap into it.

There exists a lack of studies involving primary boys using digital storytelling iPad apps. This study contributes to the knowledge that technology when used purposefully with primary boys is enriching.

**Research Context**

This action research took place in my Grade 1 classroom in a single-gender school in Greenwich, Connecticut. At the beginning of the school year I was introduced to the school community as participating in a yearlong research project with IBSC. It was
outlined how the timing of the project fitted well with the school’s goals of venturing into 21st century literacies–iPads would be used with First Grade boys to encourage digital storytelling. Parent consent for their sons to participate was optional, as the whole class was going to use iPads. All 18 boys were granted permission to participate. Pseudonyms were used to safeguard student identity. All 18 participants ranged in age between 6-and-7 years old, and 17 boys speak English as first language. One boy spoke Spanish at home, but was fluent in English. The participants were at varying developmental levels in oral language, reading, writing skills. All 18 boys knew their sound/symbol correspondences, specifically the consonants.

In my class, risk-taking, producing high quality work by trying one’s best, and approaching problems from all angles, are the bedrock of expectations. Through constant modeling and personal examples, boys feel the high expectations and each one have always reached out towards them. Every year I observe how internal motivation and personal competition converge, as boys raise their potential each day. They learn flexibility and are open to ideas. Risk-taking being highly appreciated, boys view failure as opportunities for success.

The Action

As I have done in the past, I began the school year devoting the first six weeks to build a strong foundation for empathy, risk-taking, making mistakes, and collaborative work. I model these aspects through role-play and read alouds. The first literary unit undertaken by the boys is on fables, as the genre promotes community building. The boys love the stories and gradually as a class we construct our lessons. They then choose a moral and work with a partner to write their fables. I provide the boys with no direct instruction about story elements, to see how each student internalizes story building through read alouds. The partners collaborate taking turns writing, illustrating their fables, and the final “author’s chair” is when they are published.

This year, two stages were added to my previous approach to the fable unit, as a result of the action research design. After writing their fables, I had students use two iPad apps: Toontastic and Little Bird Tales. Each pair of boys first recreated their written fables digitally using Toontastic. Then they used Little Bird Tales to make up their own digital
stories around settings that they chose within the school: the playground, library, music room, art room, science room, gym, and cafeteria. Using various data sources, the three stages were examined for creativity.

Hennessey and Amabile (2010) state creativity thrives in environments that value personal interests, enjoyment, involvement, and engagement with challenging tasks that require work, effort, and risk. Through this action my boys developed creative metacognition—a combination of creative self-knowledge (knowing personal creative strengths and limitations), and contextual knowledge (knowing when, where, how, why to be creative) (Kaufman & Beghetto, in press).

**Data Collection**

Data collection was conducted in the everyday setting of the participants. Different data collection techniques were used so that multiple data sources would validate findings.

*Videotaped Observations*

Videos of the boys’ conversations and activities during twelve 30-minute sessions using these apps were recorded.

*Field Notes*

Field notes were categorized into descriptive (DFN), reflective (RFN). Descriptive field notes provided details about use of apps by boys as they created their digital stories, and about individual partnership’s conversations. Reflective field notes contained my perceptions about the iPad storytelling apps, observations of group and individual behavior, personal ideas about the process, and dynamics of relationships (Bogdan & Biklen, 2003).

*Boys’ Post-Interviews*

All 18 boys were interviewed after the creation of their digital stories, using a semi-structured interview format, (Appendix A).

*Assistant Teachers Observations and Reflections*
Assistant teacher observations and reflections were collected as she worked with groups during the process.

**Data Analysis**

Data analysis “transforms data (field notes, interviews, artifacts) into findings (assertions about a studied phenomenon that answer posed questions)” (Dyson & Genishi, 2005, p. 79). Systematic data analysis approach was maintained. The initial analysis tool used to make sense of data was the complex coding process. Coding had two different purposes at different places in this investigation. The first use of coding was to organize data simplifying data retrieval. The second use was to record themes and patterns that provide the foundations for higher-levels of analysis. Each observation, data from videotapes (6 sessions), reflective field notes (10), descriptive field notes (10), boys’ interviews (nine), were coded. The boys’ developing responses, behaviors, interactions with one another during sessions, and interviews were examined for patterns and themes to discover the relationships that existed between/among them. A descriptive analysis of what the 18 boys were doing during the partner-writing of fables, and the sessions using iPads in this first-grade classroom emerged.

Table 1 shows the features found in the written version of the boys’ fables.

Table 1. Mechanics Used by Emerging Writers in Fable-Writings.

<table>
<thead>
<tr>
<th>Story Elements: two or more characters, setting, problem, solution</th>
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<tbody>
<tr>
<td>Use of complete sentences and spelling (invented and conventional)</td>
</tr>
<tr>
<td>Use of end punctuation and capital letters</td>
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<tr>
<td>Stylistic Mechanics: hyphens, quotation marks</td>
</tr>
<tr>
<td>Illustrations: speech bubbles, sketches, cover, other details</td>
</tr>
<tr>
<td>Original ideas and story plots sprinkled with imitating of fables read</td>
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</tbody>
</table>

Stage 2 involved transferring the written fables to iPad using the *Toontastic* app. As this app describes story elements step-by-step, the whole class viewed it. Boys were then
directed to take their written fables and transfer the ideas using the frames in the app to construct fables digitally. As this was open-ended, the number of elements boys used surprised us. Partners extended ideas in their digital fables. Stage 3 involved use of another app, *Little Bird Tales*, and this time boys picked any setting of their choice within the school. They took pictures with iPads and used them to construct their stories. They made up the story script as they went along exploring the app. We were surprised by the extent of creative connections made. Table 2 represents features used in two apps.

Table 2. iPad App Features Used by Emerging Digital Storytellers.

<table>
<thead>
<tr>
<th>Toontastic</th>
<th>Little Bird Tales</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written fables to digital</td>
<td>Planning and storyboarding</td>
</tr>
<tr>
<td>Storyboarding and scenes</td>
<td>Framing</td>
</tr>
<tr>
<td>Story elements incorporated</td>
<td>Action and dialog</td>
</tr>
<tr>
<td>Music</td>
<td>Voice recordings</td>
</tr>
<tr>
<td>Illustrations</td>
<td>Camera pictures</td>
</tr>
<tr>
<td>Movement of characters</td>
<td>Illustrations using strokes, color palette</td>
</tr>
<tr>
<td>Voice recordings</td>
<td>Themselves as characters</td>
</tr>
</tbody>
</table>

For this study, Brookhart’s (2013) creativity rubric was reformatted, meeting the class profile, to gauge levels of creativity exhibited in the three research stages. The rubric describes four creativity levels—very creative, creative, ordinary, imitative—in four areas: variety of ideas, variety of sources, novelty of idea combinations, novelty of communication (Appendix B).

As early literacy is developmental by design, signifying qualitative growth, the intended purpose of this rubric is to depict what the continuum of performance might look like in First Grade during the beginning of the year (Brookhart, 2013). This rubric is a visual organizer to guide my teaching and learning about my students’ performance, so as to provide necessary feedback to them.
Discussion of Results

The three stages of this project provided the framework for a discussion of my findings.

Stage 1: Writing fables is open-ended, and turn-taking revolves around boys’ strengths, weaknesses, interest, excitement. The five mechanics (Table 1) emerging as a theme across nine fables this year show the partnerships were creative (variety of ideas, sources, combining ideas, and communicating something new to the world of emergent writings). Tommy noted, “I liked writing the fables first and then illustrating that. As then you know what to draw. Writing is more fun, it takes more time. I prefer to write over talk.” Several others echoed similar ideas: Alan said, “writing is better, as you know what to say when you have your final draft,” whilst Ryan stated, “I like writing first because it gives an idea of what to say after.” Thus the second layer using Toontastic was a great digital tool to use.

Stage 2: The move from page to screen expanded my sense of how new technologies have advanced communications. Yancey (2005) calls use of new media “textured literacy… the ability to comfortably use and combine print, spoken, visual and digital processes in composing a piece of writing” (p. 38). Following a whole group lesson on how to use the iPad, specifics of Toontastic were shown to the boys. They were drawn to the aesthetics of the app; its setup, background colors, settings and characters provided options to illustrate, record voice and vary the way story elements were diagrammed. As Tommy voiced, “Toontastic had more choice of characters….I recommend Toontastic to others.” Other voices were: Alan’s, “I liked Toontastic because you could move the animals around, swirl them, make them bigger and smaller,” whilst William said, “I like how in Toontastic you get to do music.” Harrison “liked Toontastic as you didn’t have to write on it,” and Will thought “Toontastic was better as we could choose the setting, so more freedom.”

The five features used consistently by the partners (Table 2) indicate the boys were very creative in the ways they transferred written to digital text. The rubric showed them as expert users of new technologies and risk-takers.

Stage 3: The third layer of the project involved the boys using the Little Bird Tales app. Each partnership chose a setting within the school and took as many pictures
of it as they wished. Nearly all boys found this app easier than the former. They were able to follow icons on screen, whilst collaborating and arguing with one another. Occasionally, they re-recorded their sentences and changed picture selections. The boys took turns drawing characters, improvising their ideas by talking with one another. Creating their own plots, boys gave their stories unique titles such as: ‘We Love Having Fun!’ ‘The Big Lunch,’ ‘Checking Out Books,’ ‘The Boy Who Had Nothing To Do,’ ‘The Computer Room,’ ‘The National Science Room,’ ‘Joe’s Painting,’ ‘Music Class,’ and ‘Gym Time!’ Some of their thoughts are as follows: Henry said, “I liked Little Bird Tales as you can add more details, add real pictures you take. You have choice to write and record, it’s upgraded;” Will commented that, “I like Little Bird as it is easier to use due to actual pictures;” whilst Luke said, “I like Little Bird as you can take pictures and draw;” and Rowan noted, “Little Bird was shorter.”

The boys were very creative in the ways they used Little Bird (Table 2), to create their digital texts. The improvisation and free play with language in their stories shows the increased risks these boys took.

With the tremendous shift in our communicative practices, teachers must constantly mediate government (macro), school administration (meso), and classroom curricula (micro) as they plan, teach, and assess students’ literacy development. This study highlights the complexity of classroom landscapes littered by texts reshaped by new uses. Just as texts cross domains, we as teachers need to ask: What do literacy practices and skills of today and the future look like, and how can we unleash the inner creativity in all our students? Eight hypotheses were generated.

1) Emergent writers, readers write their thoughts in journals/stories initially, making their thinking visible before transferring them to another media. In early stages of literacy young children require something concrete that they can refer to—providing them with necessary language to sustain and continue conversations necessary for storytelling (Das, 2010). In this study, almost all boys said writing fables helped them.

2) Boys in emergent stages (6-and-7 year olds), require interest-driven, open-ended tasks to nurture risk-taking—essential components that foster creativity. In this
study, all three stages had a loose structure that boys could extend in ways they wished using their out-of-school knowledge and experiences.

3) Today, young children live in a fast-paced society, where time is valuable—using iPads in classrooms succeed in motivating learners, making them take creative risks they otherwise might have avoided. In Stage 1, some groups and partners found it hard to write, erase, even illustrate due to small-motor difficulties. During the digital stages boys used their learning styles to compensate for their weaknesses, making very creative products.

4) The choice of apps is crucial, as features easier to navigate attract young boys to engage in free play. As the digital world provides instant gratification in more sophisticated ways, open-ended apps with high quality graphics and music should be introduced to classrooms. In this study, boys loved both apps.

5) Creativity does not occur randomly, or all the time. There is a time and place, and teachers who sacrifice some power, encourage young learners to think out-of-the-box more successfully. Creativity thrives around free play and collaboration. In this class, power was a shared experience between the teacher and the boys, interwoven with high expectations—encouraging creativity.

6) Digital storytelling is a powerful tool for language development. This is crucial in the literacy process—the building blocks of reading and writing. In this study, the boys made up their digital stories, expertly by trial-and-error messing with language.

7) Currently, children are required to be ‘multiliterate’ (cognitively, socially literate with across a range of modes and media). Multiliteracies mean that students need to be strategic thinkers, problem-solvers, active informed citizens in a global world (Anstey & Bull, 2006). Technology develops creative thinking, innovative products and processes.

8) Curriculum needs to be balanced --- (traditional and 21st century tools) in schools today. In this study, digital storytelling was incorporated only after the writing was complete. Some first graders echoed the same sentiment. For young boys, a balanced curriculum unleashes and sustains creativity.
Conclusion

This action research shows that both digital storytelling apps encouraged the boys to create original stories. Overall the First Graders expressed mixed feelings: Will said, “I like using iPads as your hands get less tired than writing;” Tommy noted, “on the whole using iPads is easier;” Henry indicated, “writing is made easier for iPads;” Reed said, “I would have liked using the iPad first as you can move the characters around. iPads are better as you can think faster over a white paper;” Anthony expressed, “iPad takes less time, press ‘clear’;” Colin commented “I like both iPads and writing;” and Ryan stated, “I like iPads more as you can record voices and all that.” These comments highlight the benefits of using 21st century tools to make learning more creative for our boys.

Implications for Practice

All research studies ask more questions. Currently, online written communications and the ability to link a word, sound, image to other words, sounds, and images, are a way of existence. Investigations need to be done on how educators in elementary classrooms can further incorporate multimedia into the curriculum. Further research exploring this relationship, specifically in First Grade, is essential for the teaching of both reading and writing.

A second question is the importance of creativity in our curriculum, where things are not always scripted and test-driven. A global need to educate and nurture creative thinkers leads us to question how, when, what kinds of creativity should and could be considered in our schools. This leads to assessment and what that would be. Since the purpose of schooling is to educate children who are problem solvers and strategic thinkers in the workforce, and prepare them for a life whose very nature is unpredictable, the question is are we not failing in our preparations by churning out predictable thinkers?

A third question arises from the dilemma of finding out what contexts could be successful in motivating young boys to love school and become lifelong readers and writers. Implementing a digital partner context was much easier because this study occurred in a single-gender school. A question would be whether such contexts could be used successfully in primary grades in coeducational schools. In this study, multimodality was
seen in ways the boys chose to engage with the apps. We need to explore how such modern texts can be incorporated in schools, so that primary children are able to make more text-to-text, text-to-self, text-to-world connections.

Being educators, we should be steeped in inquiry that leads to significant changes in ways we “approach instruction, learning and curriculum—an imaginative, revisioning of the classroom through which we reclaim, rename, and reimagine teaching and learning” in primary years (Gallas, 2003, p. 136). This inquiry is possible by incorporating the action research cycle within the classroom context and the teaching and learning framework. Since this is the first year using iPads in my class, and since action research is a cyclical process, much remains to be done in order to see what boys can achieve using other apps and contexts.

References


Kaufman, J. C., & Beghetto, R. A. (in press). *In praise of Clark Kent: Creative metacognition and the importance of teaching kids when (not) to be creative.* *Roepert Review*.


Reflection Statement

As an educator with twenty years of experience teaching various grade-levels and being in higher education for the past ten years, I am devoted to action research as the most effective professional development model available. This study was my second action research and I am always steeped in mini-action researches throughout the school year. It was interesting that I began this professional journey with this project with numerous questions about creativity and technology. Being part of a group of educators working on similar quests was very helpful to me as I am learning to navigate the 21st century tools and am far from being confident in them. While balancing teaching and researching, it was soon evident that my vision had to be microscopic and hence, I decided to use two apps, instead of the four I had originally planned. I also had to slice the period of data collection, due to unavoidable loss of school days this year (Hurricane Sandy). But despite the loss, the sessions I did use went smoothly and I was able to get enough data.

Young children are creative to begin with. Hence, I enjoyed researching about ‘creativity’ and once I found a rubric and adapted it to fit my needs, it was amazing for me to see and compare how their fable writings (that I do every year) were creative, and then the fables on Toontastic turned out to be more creative. Using the iPads in the classroom (first time this year) with partners was an eye-opening experience, as some of the behaviors that exist for writing with partners were also visible while using iPads. However, the level-of-interest exhibited by all 18 boys when they used the specific apps was significantly enhanced. I learned how young children are able to improvise while telling stories when the boundaries are less rigid and are able to negotiate and take turns amicably.

Thus, even though jotting down notes and videotaping were at times a challenge the learning experience far exceeded these hurdles. I have definitely emerged more enlightened about how to use iPads in the classroom and feel less daunted by technology in the process. The process also spurred me to embark on what I call ‘Stage 4’ of the study, where I plan on having the boys use the third app (Puppet Pals) individually to create their own stories. This would be an excellent way to see if/how ‘creativity’ flourishes and varies from one boy to another. I will never hesitate to be immersed in other action research projects in the future, as it is the core of true professional enhancement.
Appendix A

Student Semi-Structured Post-Interview Questions

1. Of the *Fables* we read aloud which one is your favorite? Which is your least favorite?
2. What are some of the animal characters you liked in them---lion, fox, crow, peacock? Give reasons.
3. What was your favorite setting? Give reasons.
4. Do you want to be any of these characters? Why or why not?
5. Do you think the lessons or morals in these *fables* can be applied to your lives now? Explain your reasons.
6. Can you explain why you picked the particular moral (that you did), to work into your fables.
7. Did you **like** or **did not like** writing your fables and drawing the pictures first (using paper and pencils) before using the iPads?
8. Is there anything else you would like to share? It could be about anything?

Semi-Structured Post-Interview Questions

1. Did you like using the iPad to create your digital fables? Why or why not?
2. As a team did you use all the ideas from your written fables, when you made your digital stories/fables? Why or why not?
3. How have your story ideas *changed* or stayed the same or *not changed* at all when you used the story apps on the iPad? Explain.
4. Which app did your team like and why----*Little Bird Tales*, or *Toontastic*?
5. Did you collaborate or work together the same way when working with the iPad, as you did when you wrote your fable with your partner?
6. Do you think the iPad apps made you think differently? If so how, and if it did not, why do you say that? Explain.
7. Do you think you can now make digital stories without writing them down first? Explain why or why not.
8. Which of the apps that you’ve used would you recommend to someone else? Who would you recommend it to? Why?
9. Do you think using digital storytelling apps on the iPad is more fun than using paper and writing tools? Why do you feel this way? Explain.
10. Is there anything else you would like to share? It could be about anything?
Appendix B

Rubric for Creativity for Emergent Writers and Digital Storytellers

<table>
<thead>
<tr>
<th></th>
<th>Very Creative</th>
<th>Creative</th>
<th>Ordinary</th>
<th>Imitative</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Variety of Ideas</strong></td>
<td>Ideas show an impressive variety of stylistic writing/digital storytelling concepts from different contexts.</td>
<td>Ideas show important writing/digital storytelling concepts from different contexts.</td>
<td>Ideas show important writing/digital storytelling concepts from similar contexts.</td>
<td>Ideas do not show important concepts.</td>
</tr>
<tr>
<td><strong>Variety of Sources</strong></td>
<td>Created products draw on a wide variety of sources: different texts, media, resource persons, or personal experiences.</td>
<td>Created products draw on a variety of sources: different texts, media, resource persons, or personal experiences.</td>
<td>Created products draw on a limited set of sources and media.</td>
<td>Created products draw on only one source.</td>
</tr>
<tr>
<td><strong>Combining Ideas</strong></td>
<td>Ideas are combined in original and surprising ways to make something new.</td>
<td>Ideas are combined in original ways to make something new.</td>
<td>Ideas are combined in ways that are derived from the sources used.</td>
<td>Ideas are copied or restated from the sources used.</td>
</tr>
<tr>
<td><strong>Communicating Something New To The World of Emergent Writing and Storytelling</strong></td>
<td>Created products are new, interesting, making original contributions to the world of emergent writers and digital storytellers.</td>
<td>Created products are new, interesting, making original contributions for its intended purpose (emergent writing and digital storytelling).</td>
<td>Created products serve its intended purpose (emergent writing and digital storytelling).</td>
<td>Created products do not serve its intended purpose (emergent writing and digital storytelling).</td>
</tr>
</tbody>
</table>