

READER'S GUIDE

This guide is designed to enrich your reading of the articles in this issue. You may choose to read them on your own, taking notes or jotting down answers to the discussion questions below. Or you may use the guide to explore the articles with colleagues.

For example, many teachers discuss *Forum* at regularly scheduled meetings with department colleagues and members of teachers' groups, or in teacher-training courses and workshops. Often, teachers choose an article for their group to read before the meeting or class, then discuss that article when they meet. Teachers have found it helpful to take notes on articles or write a response to an article and bring that response to share in a discussion group. Another idea is for teachers to try a selected activity or technique described in one of the articles, then report back to the group on their experiences and discuss positives, negatives, and possible adaptations for their teaching context.

Considering Multimodal Materials and Modes of Communication for Authentic Communication in Online Classes (Pages 2–14)

Pre-Reading

1. What does the term “multimodal materials” mean to you? Do you use multimodal materials in your teaching?
2. What examples of multimodal materials and modes of communication can you think of?
3. If you teach online, do you find it difficult to provide your students with opportunities for authentic communication? Is providing these opportunities to students more challenging when you teach online than when students attend class in person?
4. Why do you think multimodal materials and modes of communication might support the use of authentic communication?
5. How would you explain the term “entangled literacy model” to a colleague who has heard the term but isn’t sure what it means?
6. The author points out that it is important to “ensure that multimodal input does not require only monomodal output [by learners] in the modes of communication.” What does this mean in terms of teaching and planning lessons? Do you agree that not requiring only monomodal output is an important consideration? Why or why not?

Post-Reading

1. Did your understanding of multimodal materials and modes of communication change while you were reading this article? If so, how?
2. Now that you’ve read the article, how would you rate your use of multimodal materials in your teaching? Have you actively looked for opportunities to use them? Are you more likely to do so now?
3. The author uses the example of California wildfires to show how real-life communication takes place through multiple modes. What experiences have you had that illustrate how similar types of communication have taken place in your life? How can you apply those experiences to your teaching?

Digital Multimodal Composition in the Second-Language Classroom (Pages 15–25)

Pre-Reading

1. What do you think the difference is between traditional print-based composition and multimodal composition?
2. What do you think “composition” means to your students? What do they think of when they hear this word?
3. When you teach composition, what are your main objectives?
4. If you teach composition, would you say that you teach multimodal composition? Do you teach digital composition? Do you teach digital multimodal composition (DMC)?
5. As you prepare to read this article, what are you most interested in learning or taking away from it?
2. Do your students already produce digital multimodal compositions (DMCs)? What types? Do you actively encourage this type of production in your teaching and assignments, or do students produce them on their own initiative?
3. What advantages do you think creating DMCs offers students (compared to working on traditional print-based compositions)? Can you think of—or have you noticed—any drawbacks?
4. What are the main challenges your students have in composition courses? In what ways might the suggestions in this article alleviate those challenges?
5. Find a print-based text that you wrote sometime in the past. How could you make it multimodal? What effect might that have on readers? Could you assign your students to make one of their print-based texts multimodal?

Post-Reading

1. In the opening sentence, the author points out that many English teachers feel that “there is a disconnect between the kinds of texts students read and write outside of class and the texts they read and write in class.” Do you agree? What texts do your students read and write outside of class, and what texts do they read and write in class? If there is a difference, what strategies do you use to close the gap?
6. The author suggests five types of DMCs, along with possible assignments. Which type might work best with students in a course you teach? Keeping in mind the author’s suggestions about assignment objectives, scaffolding, etc., assign a DMC to your students. What are their reactions? What are the results?