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Tweeting at Dr. Faustus: #sdsufaustus

Kelly Casassa
San Diego State University, USA

Marva Cappello
San Diego State University, USA

Dani Bedau
San Diego State University, USA

Peter Cirino
San Diego State University, USA

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Abstract

This qualitative study presents an analysis of how the use of social media can provide opportunities for students to critically analyze complex texts and collaborate with peers. The students participated as active audience members at a theatrical performance of Gertrude Stein's *Doctor Faustus Lights the Lights* at a large urban university. The performances included student participation in a live Twitter feed.

Data sources included observations of the performances and the collection of Tweets; these were analyzed using thematic analysis methods. Findings indicated that the use of social media provides participants the opportunity to engage in creative expression, co-construct knowledge with peers, create a sense of community, actively engage within the arts, and relate complex text to everyday life.

Introduction

Outside of school, twenty-first century communication relies on the ability to interpret, create, and respond to multimodal texts within social media. With the growing use of Twitter, Instagram, Snapchat, and other social networking sites by students, educators can no longer rely solely on print to connect with and engage student learning. As visual texts within social media become an increasing part of students' daily lives, educators should be asking themselves how they can effectively use these new modes of communication to increase student understanding and collaboration skills. This study explores the ways in which post secondary students engage in the use of social media to analyze complex texts and collaborate with peers.

Literature Review

From the oldest cave paintings to children's picture books, visual representations have always preceded written language. Berger (1972) reminds us, "the child looks and recognizes before it can speak" (p. 7). Yet as we progress through the echelons of the academic world, written language gradually becomes the dominant and most valued form of communication in the classroom (Kress, 2004). This shift from the visual to the written transpires most drastically between the elementary and the middle school years. With standardized testing and essay writing as the means to success at the collegiate level, an acute emphasis on the written language occurs within the walls of the high school classroom. As a result, visual texts are most commonly literal images created and utilized used to support written text (such as a diagram of the process of mitosis), rather than as an independent and valued communication form to interpret information or display understanding in secondary and postsecondary curriculum.

New Literacies

Traditionally, literacy has been defined as the ability to read and write, merely a cognitive skill, but today literacy is seen as multimodal, in which no single mode of expression has the ability to completely express a particular concept or meaning (Kress, 2010). During the past two decades, many researchers have challenged the traditional definition of literacy and have contended that literacy goes beyond the written language. In 1996, Gee argued that literacy is not simply one's proficiency in reading and writing, but is additionally concerned with

situated actions and perspective taking. Serafini (2014) argues, "literacy has shifted from a cognitive perspective to sociocultural oriented one" (p. 20). Consequently, literacy has expanded to included various modes such as, visual literacy(ies) (Messaris,1994; Avgerinou; 2009), media literacy (Buckingham, 2003; Meyrowitz, 1998), and multiliteracies (New London Group, 1996). Combining these new theories on literacy, Albers (2007) introduced both the grounding theory and method of analysis of Visual Discourse Analysis (VDA). Within VDA, placement, size, color, and modality take on significance for examining visual media and texts.

Multimodal Texts

With the addition of multiple modes of literacy, continuing to teach primarily with written language limits students' experiences and expression. As Kress (2003) wrote, "the world told is different from the world shown" (p.1). Today's students are encountering multimodal texts or multimodal ensembles (Serafini, 2014) in which texts include not only the written language, but also design elements and visual images. Specifically within social media, visuals such as photographs, graphs, and digital art (emoticons, memes, etc.) interact with the written language to share people's ideas and thoughts. Kress and van Leeuwen (1996) suggest that as our students encounter these multimodal texts, they require different strategies for navigation and comprehension. Moreover, Albers (2008) wrote, "readers for the 21st century must be able to interrogate the assumptions that are embedded in visual and linguistic text" (p. 165). With the addition of visuals, students no longer only need to be able to navigate a printed novel they also need to be able to read visual text (digital art, paintings, photographs, etc.). As a result, "instructional approaches should focus more and more on the strategies used to make sense of the visual images and the multimodal ensembles in which they are encountered" (Serafini, 2014, p. 4) in order to prepare twenty-first century learners to be successful within and beyond the classroom.

Complex Texts

In addition to the increase of multimodal texts, the focus on College and Career Readiness as well as the implementation of Common Core State Standards (CCSS) in many states added another facet to teaching and examining literacy; the importance of text complexity. Educators are now responsible for incorporating more complex texts within their curriculum. The CCSS for English Language Arts and Technical Studies Standard 10, "Read and comprehend complex literary and informational texts independently and proficiency," specifically focuses on providing students with increasingly complex texts via three factors: qualitative, quantitative, and reader and task. Common Core authors defined the qualitative evaluation of text as "levels of meaning, structure, language conventionality and clarity, and knowledge demands" and the quantitative evaluation of text as "readability measures and other scores of

text complexity" (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010). Additionally, matching reader to text and task is based on, "reader variables (such as motivation, knowledge, and experiences) and task variables (such as purpose and the complexity generated by the task assigned and the questions posed)" (National Governors Association Center for Best Practices & Council of Chief State School Officers, 2010). Common Core also suggests texts that are complex for each grade level. Educators must now factor various facets of each student's background, current situation, and goals to best teach the necessary skills and knowledge to enhance their critical literacy development. For example, eleventh grade students to college and career readiness students should experience complex texts such as "Ode on a Grecian Urn" by John Keats (1820), *Jane Eyre* by Charlotte Brontë (1848), *Their Eyes Were Watching God* by Zora Neale Hurston (1937), and *Walden* by Henry David Thoreau (1854). Adding to this is the unique factors contributing to the complexity of visual texts including medium and compositional features (Cappello, 2017). It is now the educator's responsibility to take these considerations and framework to assess students' knowledge and skills and to choose complex texts that will challenge their students and create meaningful learning opportunities.

Visual Texts: Arts within the Classroom

One way in which educators may successfully prepare students to navigate multimodal and complex texts is to include not only images, but also the arts within the curriculum. Albers (2008) argues, "an art perspective must be considered in literacy research because art comprises so much of literacy learning for both younger and older students" (p. 166). As texts become more complex, students can read images for content information, clarification, confirmation, and/or symbolic connections (Alvermann, & Phelps, 2004). In addition to examining images, participating in the arts gives students the opportunity to express their ideas in different ways than written language allows. This new language of images "could begin to define [student] experiences more precisely in areas where words are inadequate" (Berger 1972, p. 33) and, therefore, "a picture may be worth a thousand words, but a thousand words are not the same as a picture" (Serafini, 2014, p. 12). Serafini (2014) asserted that, "visual images allow [students] to communicate [their] feelings and ideas across time and space, develop relationships with one another, and document [their] everyday experiences" (p. 1). Thus, incorporating modeling the use of multimodal texts, specifically visual images (figures, tables, photographs, etc.), within instruction is essential for educators in order to improve their students' critical literacy development.

Another benefit of including the arts within curriculum is the opportunity for students to participate in an experiential learning. Dabbour (1997) argues that traditional teaching methods, commonly used by college and university professors, create passive learning experiences for students and that a shift to an experiential learning environment can result in

an increase of student enthusiasm, creativity, and critical thinking skills. Given this, it is critical for all educators to rethink not only their own teaching methods to incorporate multimodal texts, but also to include arts education within their curriculum, no matter what subject the teacher in training is studying. Eisner (1998) maintains that through the creation of making art students find joy, discover themselves, and see potential of others.

Digital Literacies

Outside the classroom walls, today's students are inundated with various types of multimodal texts including, but not limited to, advertisements, web pages, social media posts (Tweets, Snapchats, Instagram posts), videos, etc. With the introduction of social networking sites (SNSs) and online learning, the world which we live in has become much more visual. Today's students spend approximately eight or more hours a day interacting with SNSs and other digital technologies (Jones, Ramanau, Cross & Healing, 2010; Lin, 2008). Despite the increase of technology used by students, conservative practices remain in higher education (Ertmer, Ottenbreit-Leftwich, Saidk, Snedurur, & Sendrurur, 2012). Although students within higher education report interest in integrating blogs, social networking, etc. into their coursework, research suggests that students are limited to the technologies of convenience and control (Kennedy, Judd, Churchward, Gray, & Krause, 2009). In order for students to be able to participate in diverse communities, collaborative learning environments, and the co-construction of knowledge, they must develop skills and knowledge of digital literacy (Leu et al., 2004; Bittman, Rutherford, Brown, & Unsworth, 2011). For instance, the International Society for Technology in Education (ISTE) provides educators with resources and information to better use technology within education. One of the resources provided focuses on seven standards (empowered learner, digital citizen, knowledge constructor, innovative designer, computational thinking, creative communicator, and global collaborator) for students to "thrive in a constantly evolving technological landscape" (ISTE, 2017). As a result, no matter where an educator might be in the implementation of technology, students are self-empowered in their exploration, creativity, and discovery of technology. Moreover, as an increasing number of companies use SNSs as a means to engage customers and clients, students of all fields will need to be able to curate content for effective sharing with intended audiences (Rosenbaum, 2012).

Twitter within the Classroom

Twitter is a SNS that allows users to send and view messages, called "Tweets," which at the time of this study could only be 140 characters or less, including written text, images, and website links. According to Twitter Search Team, Twitter reported that the service handled 1.6 billion search queries per day in 2011 and currently have more than 310 million monthly active users (Twitter, 2016). With the creation of hashtags, subject-specific posts about a topic

become more easily searchable by Twitter and Internet users.

Research has found that the use of Twitter within the classroom improves real time communication about educational content, increases students' listening and attentiveness, and teacher-student communication through instant feedback (Wankel, 2009; Richardson, 2009). In addition, Kassens-Noor (2012), Dunlap and Lowenthal (2009), and Wright (2010) found Twitter was more effective than traditional teaching methods (in-class group work/discussions) in supporting students' co-construction of knowledge and collaboration, reducing feelings of isolation, increasing a sense of community and active engagement with content, and in-depth understanding of class assignments. For example, Kassen-Noor (2012) found students using Twitter as a collaboration tool were able to identify ten more examples of unsustainable practices in cities and suggest remedies in contrast with students using traditional methods of collaboration (in-class group work/discussions) because, "Twitter facilitates sharing of ideas beyond the classroom via an online platform that allows readily available access at random times to continue such discussion" (p. 11). Moreover, Wright (2010) found that the use of Twitter within teacher education programs focused student thinking to reflect purposefully on their teaching experiences, reduced isolation while participating in independent field work, and supported a sense of community among students through shared experiences and emotions. Although many educators may be reluctant to incorporate Twitter within their classroom, Parry (2008), Lin et al. (2013) and Junco et al. (2013) identified various ways in which Twitter can be used to increase student learning.

This paper considers the importance of multimodal communication through the active participation in the arts; we will focus on the role of post secondary learning in a theatre context as a tool to develop literacy and student identity. Specifically, we wondered how does social media provide opportunities for participants to: a) actively engage with complex texts? and b) see themselves as art makers?

Methods

Project Overview

The context for our study on the roles of social media to actively engage audience members was a theatre project performed at a large urban university in the southwestern United States. The performance of *Doctor Faustus Lights the Lights* by Gertrude Stein was created in response to the university's call for work that addressed the Common Experience, which "serves to facilitate increased interactions among faculty, staff, and students through a focus on common contemporary themes, related readings and academic endeavors" (Division of Undergraduate Studies, 2016). The performance was part of multiple courses' curriculum and syllabi, including theatre and non-theatre courses. As a result, in addition to community

members and others interested in theater and the arts, students enrolled in various cross-curricular courses (education, English, science, etc.) attended the performance as part of their course curriculum. This avant-garde play is Stein's very dense and complex expression of the Faust myth. Written as one long poem it is especially challenging for directors to stage and for audience members, many of whom have little theatre knowledge to follow and comprehend.

Two initiatives on campus collaborated to focus on the Common Experience theme of energy with a proposal titled *The Energy of Art: Doctor Faustus Lights the Lights as a Nexus for Cross-disciplinary Exchange.* Peter Cirino, faculty in the School of Theater, Television and Film, was selected to direct the theatrical experience and invited Dani Bedau to collaborate. Arts Alive SDSU, an initiative grown out of the university president's office and chaired by Dani Bedau, took the lead on organizing the cross disciplinary process. The Center for Visual Literacies, directed by Marva Cappello and supported by Kelly Casassa, attended to the innovative evaluation methods at the core of the research described in this paper. Prior experiences assessing artistic outcomes at the university revealed tensions between the need for evaluation and the desire to create subjectively. The processes described here are not intended to assess aesthetic value. Rather, we focus on evaluating specific student learning outcomes outlined by Arts Alive SDSU and the director, which included intercepting audience apathy and engaging audience members as co-constructors of the artwork.

Our interdisciplinary team believed using social media to engage participants would have many benefits that could be assessed through an analysis of participant's posts. We chose Twitter as a research tool for several reasons. First, Twitter constitutes creative expression as participants' responses take interpretation and therefore participants are actively engaging in creative expression (Wu, Li, & Chang, 2016). Secondly, we knew Cirino, our director, would be receptive to incorporating opportunities for audience members to engage with social media as part of the theatrical event because he had incorporated similar elements in previous experiences. In addition, we chose Twitter because we believed most participants (the audience comprised of students, faculty, and community members who come to see theatre at a university) would already have an account and basic Tweeting skills. We also knew from previous work assessing arts based activities on campus that we wanted to generate data *during* the performance in order to best capture audience members' real time perceptions of the theatrical event (Cappello, Kendig, Bedau, & Hopkins, 2016).

Data Generation and Analysis

Data in the form of Tweets were generated and displayed publically during *Doctor Faustus Lights the Lights,* which was performed over five nights for approximately 912 audience members. Each evening as the play opened, two actors invited the audience to Tweet their

responses and reflections as the action unfolded. During the performance, audience members were directed to use #sdsufaustus to create a live, interactive social media stream. Audience members reacted to prompts including, but not limited to, "What would make you go to Hell?" "Send us your art (poetry, dance, music)," and, "Can our incompetence mask our ability to recognize our own incompetence?" which were displayed on a large surface on stage right. They also created unprompted Tweets in response to action and dialogue during the performance.

The Twitter stream #sdsufaustus was projected live, during the performance on the stage right surface and on the ceiling above the first rows of the audience (see figure 1). Everyone in the theater could see the scroll of live Tweets at the same time as they watched the performance on stage. Thus, the Tweets became part of the performance. Indeed, sometimes the audience responded to the posts instead of the action on stage.

Figure 1. Performance Stage

Casassa and Cappello then mined the Twitter stream using the #sdsufaustus hashtag from all five performances for themes that address our research questions. Using the Twitter search tool, over 230 Tweets were collected. All Tweets (visual and written) were first coded through emergent codes using a constant comparative method. After the open coding process, codes were then clustered thematically to identify emergent patterns within the data. Through an iterative process the emergent themes were discussed between Casassa and Cappello until distinct patterns were evident. The validity of the qualitative data were strengthened by the number of Tweets collected across performances, reflective discussions, and peer debriefings (Creswell, 2003).

Results

Since both Bedau and Cirino are faculty members (educators) in addition to their roles in this production, they had specific engagement or audience participation goals in mind. Our analysis was contextualized within these objectives. The audience responded to the theatrical performance by creatively expressing confusion, referencing pop culture, eliciting humor, and active audience participation in their Tweets. Participant Tweets also reported new experiences for many audience members who were not actively engaged in the arts or with the use of social media within academia.

Confusion

The majority of audience members who participated in the study were not theatre students, many whom have little exposure to the arts. Their experience using social media during the performance inspired them to engage within the complex texts and abstraction of the performance. Throughout the play participants used Twitter as an outlet to express and share with peers their struggle to analyze and understand the complex text and performance that is Faustus. For example, participant A posted a meme (a picture with text that represents cultural ideas and symbols or social practices) of Dawson Leery, the main character from the late 1990's-early 2000's teen drama series Dawson's Creek. In the meme, Dawson is about to cry with the words, "I'm sad and confused" printed across the lower portion of the image (Figure 2). Similarly, in response to the prompt "Have you ever sold your soul?," participant B Tweeted, "I'd sell my soul to understand what is happening tbh." In both cases, each participant received "likes" for their post from other participants, which establishes empathy towards one another's attempt to unravel the text complexities within the performance. Through the use of social media, participants were able to create a sense of community by sharing their experience and feelings of confusion.

Figure 2. Participant Tweet

Additionally, the theme of confusion was evident in participant responses to the prompt, "What emoji best describes the show?" In figure 3 and figure 4, the emoticon (emoji) with a raised eyebrow, hand to chin, and closed lips was posted. Like the statue *The Thinker*, this emoji has become a universal image for confusion within the social media world. As a result, where typing or writing out words would have taken away from the performance and learning, the use of a quick, simple image response has the potential to give teachers an efficient tool to check-in with student understanding in real time.

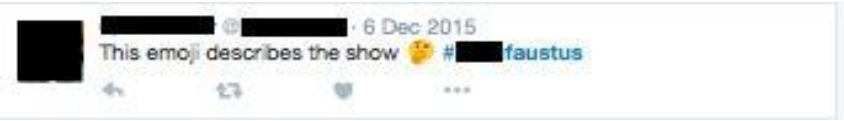

Figure 3. Participant Tweet

Figure 4. Participant Tweet

Participant Tweets pertaining to confusion not only created empathy and a sense of belonging, but also allowed the dramaturg and her team to provide real time feedback to audience participants. As a result, @SDSUfaustus (Twitter account created by the dramaturg/assistant director), was able to prompt questions and respond to participants' Tweets. For example, @SDSUfaustus responded to participants confused themed memes and comments, by posting "If y'all are confused go to ht/tiny.cc/Faust or [...] Look the term of avant-garde and DADAist plays." @SDSUfaustus was also able to directly respond to participant questions and clarify vocabulary (figure 5). Consequently, Twitter offered participants the opportunity to communicate with one another, create a sense of community during a performance, and co-construct knowledge with peers and the teacher.

Figure 5. Participant Tweet

Pop Culture

Since many participants had limited experience with theatre arts, the use of popular culture played a key role in relating complex texts to everyday life. In addition to the Dawson's Creek meme, participants referenced popular sitcoms, such as New Girl (figure 6), to illustrate a particular concept or feeling. Jessica Day, the character pictured in the meme, is a quirky, yet relatable figure who is a former teacher and currently an assistant principal. Through the use of an academic character it is evident that the participant attributed the written text within Faustus as complex in nature. It might also imply that the text is so complex and abstract that even educators within academia, are left questioning the meaning behind the text.

Figure 6. Participant Tweet

Participants also used popular culture to express and explore human sexuality. In one instance, participant C posted a meme (Figure 7) that stated the lyrics, "Hey lil mama, let me whisper in your ear," from a song by the Ying Yang Twins, a hip hop group, in order to interpret the

character, the Man from Across the Sea. As a result, participants were actively engaged within the performance by relating the complex text and characters with pop culture.

Figure 7. Participant Tweet

Humor

As seen in Figures 2 and 7, several participants used humor to illustrate understanding of the performance, explore complex texts, and share personal experiences or struggles. Humor was portrayed through both written text and various visuals such as memes, screenshots, and emojis. In particular, participant D shared a screenshot of a Google map image with the pin dropped at Hell, Missouri with the caption "A plane could make me go to Hell. #sdsufaustus" (Figure 8), as a response to the prompt, "What would make you go to Hell?"

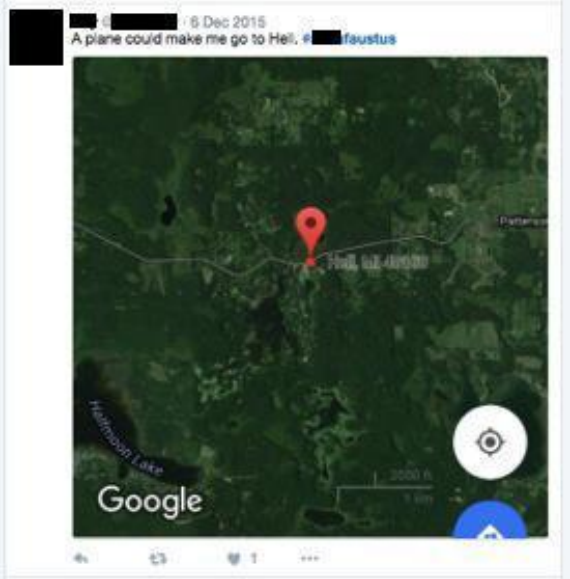

Figure 8. Participant Tweet

Participant D also responded to a prompt with humor to express their financial struggle as a college student. When asked during the performance, "What would you sell your soul for?," the participant posted, "I sold my soul because I needed [T]aco [B]ell money." The post received several "likes," which increased a sense of community among participants, who shared the financial woes of being a college student.

Audience Engagement

The use of Twitter promoted participant engagement in creative expression as an art maker as well as a co-constructor of knowledge. Some participants used Twitter as a means to visually share their own works of art with their peers (Figure 9 and Figure 10), while participant E shared their desire to become part of the performance.

Figure 9. Participant Tweet

Figure 10. Participant Tweet

"*The feeling you have as an audience member to get out of your seat, walk on stage during the show, and see what happens… #sdsufaustus*" (Participant E).

Participants also showed interest in co-constructing knowledge with their peers by creating their own interactive polls (figure 11) and posting original questions and prompts (figures 12-14).

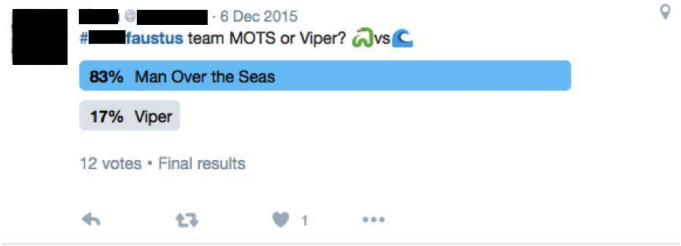

Figure 11. Participant Tweet

Figure 12. Participant Tweet

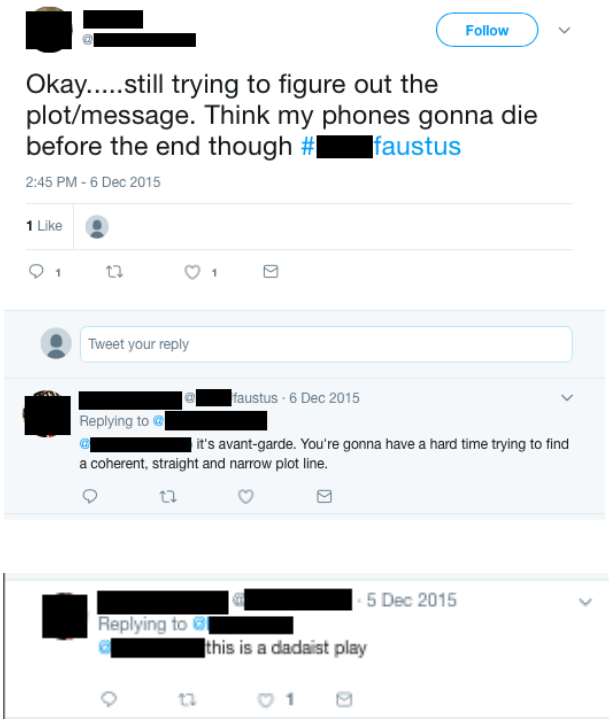

Figure 13. Participant Tweets

Figure 14. Participant Tweets

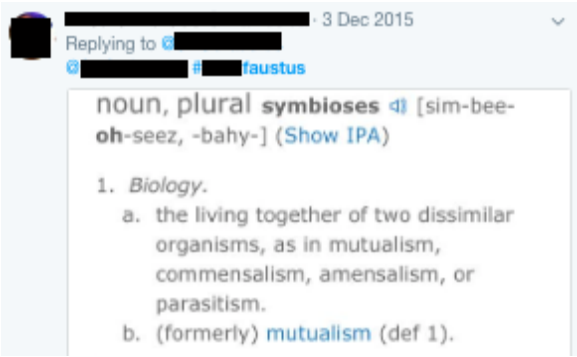

Figure 15. Participant Tweet

Through the use of Twitter, participants were able to assist their peers and gain insight into complex concepts and ideas such as avant-garde, Dadaism, symbioses, and references to the Bible. Participants were also able to share thoughts and feelings with their peers and professor, that they might not have had the opportunity to share in a traditional classroom setting. For instance, Participant E was able to share that a kinesthetic break gave her the opportunity to be more present in the learning environment (figure 16). As a result, thru the use of Twitter students were able to better communicate their learning needs as well as thank their professor creating a more meaningful learning environment and increasing student-teacher rapport.

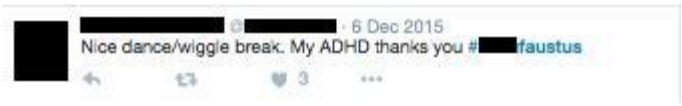

Figure 16. Participant Tweet

The new experience of an interactive learning environment prompted several participants to share about their new experiences with social media within an academic setting. For example, participant F Tweeted, "I've never used Twitter so much in my life lol #sdsufaustus," participant G Tweeted, "33% done and already the best multimedia experience I've had in a long time #sdsufaustus, " and participant H stated, "Never seen audience participation quite like this before. #sdsufaustus."

Lastly, the use of Twitter created a wider platform to share praise with peers and to promote the arts as many participants tweeted admiration and promotion for the actors and actresses, the band, and the visual artists painting during the show. Consequently, students saw their peers as art makers.

Discussion and Implications

The use of social media within the classroom has great potential to enhance student engagement and learning through collaboration and creative expression. Our study has demonstrated that the use of social media within academia provides participants the opportunity to engage in creative expression, co-construct knowledge with peers and teachers, create a sense of community, intercepting audience apathy, and relate complex text to everyday life.

In practice, expanding teaching methods beyond explicit instruction and incorporating student centered methods of instruction, such as the implementation of Twitter, can be daunting for a teacher who is not familiar with new social networking sites. The ability to begin to view learning from the perspective of the student may allow teachers to be better informed of his or her students' learning as well as the "whole student." Providing student centered instruction also allows students to take ownership of their learning and to be more engaged within academia. For the avant-garde (from which Stein drew inspiration) and for every modern student, "the visible was no longer what confronted the single eye, but the totality of possible views taken from points all round the object (or person) being depicted" (Berger, 1972, p. 18). Engaging students through social media allows students to participate and experience multiple perspectives on an interactive, global platform.

There are some limitations to this study. Although there was a live feed of the Twitter posts during the performance, students or audience members who were not experienced with using

Twitter or did not have Twitter, were either limited or unable to post their experiences or questions during the performance. For example, participant E Tweeted, "Sorry, my mom doesn't understand technology so instead of turning on the flashlight on her phone, she started playing Maroon 5. #sdsufaustus." Also, we should not assume because some students use social media on a daily basis, that they are equipped with the skills and experiences to use social media in a classroom or performance setting. Lastly, Twitter limits 140 characters per tweet, which can potentially limit participants' ability to expand upon their thoughts and ideas.

In addition, this study might be expanded by interviewing participants about their perceptions of the use of Twitter in their active engagement with complex texts and how it influenced how they saw themselves as art makers. Further research could examine what other SNS could be used to encourage participant interaction with texts and the arts.

Conclusion

This study has demonstrated how social media can be a learning tool for educators to connect with students and audience members, and encourage them to actively engage with complex texts. Tweets from participants indicated that the guided use of social media, while experiencing a theatrical performance helped participants to: engage in creative expression, co-construct knowledge with peers, create a sense of community, intercept audience apathy, and relate complex text to everyday life. When educators are willing to adopt and adapt student-centered tools, students and audience members become more engaged in their learning. Indeed, technology within education can be a powerful tool to help students succeed as creative, twenty-first century learners, and it is our reasonability as educators to continue to create innovative learning environments for our students.

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About the Authors

Kelly Casassa is a K-12 visual arts educator and joint doctoral student in Education at Claremont Graduate University and San Diego State University. Casassa has worked as a graduate assistant for the Center for Visual Literacies at San Diego State University as well as Arts Alive SDSU. Her areas of focus in research and practice are arts integration, empathy through the arts, multimodal texts, and visual thinking strategies. Casassa's doctoral work involves researching how socio-cultural diverse students gain empathy and cultural awareness through art exchanges.

Marva Cappello, Ph.D. is a Professor of Literacy Education and Director of the Center for Visual Literacies at San Diego State University where she teaches courses on literacy instruction and qualitative methods. Her research focuses on the uses of visual texts for equitable literacy instruction in elementary schools as well as the ways visuals and visual analysis can inform qualitative inquiry. Recent articles have appeared in *The Reading Teacher, Issues in Teacher Education, Language Arts, and Ubiquity: The Journal of Literature, Literacy, and the Arts.* Cappello has been an innovator in the field of visual research methods in education and is currently working on a book for teachers focused on strategic ways to use visuals to support young literacy and language learners.

Dani Bedau is a playwright, director, and educator. Peer-reviewed journal publications include: *Ubiquity*, *Theatre Topics Journal*, *Reclaiming Children and Youth*, and *Ecumenica* She has worked professionally with the Mark Taper Forum, Shakespeare Center of Los Angeles, Cornerstone Theatre Company, and Indiana Repertory Theatre. As Assistant Professor in the School of Theatre, Television, and Film at SDSU, Bedau led the Youth Theatre area and co-founded the Center for the Study of Media and Performance. Bedau created the Coming Up Taller Award-winning *Will Power to Youth* program and engaged work that uses theatre to forge alliances with the Arab-speaking world. Bedau serves as Chair of Arts Alive SDSU, which provides opportunities for students, faculty, and staff to engage in transformational arts interactions. Bedau launched the Interdisciplinary Collaborative Teaching Exchange at SDSU that pairs arts and non-arts faculty to team teach. Bedau and Dr. Cappello co-design innovative visual-based assessment strategies.

Peter Cirino is the Head of Performance for the School of Theatre Television and Film at San Diego State University. Cirino has translated numerous Golden Age classic Spanish plays and several German Expressionists. Cirino has also presented a paper on his Acting Process P.M.P: Passion Mito Power, a system to train actors, devise productions, direct shows, and create community at ATHE and Comparative Drama conference. The first translation that Cirino worked on was *Blood Wedding* by Federico Garcia Lorca and produced at Planet Earth Multi-Cultural Theatre in Phoenix, Arizona. Other translations include *The House of Bernarda Alba* by Federico Garcia Lorca, *Life is a Dream* by Pedro Calderon de la Barca and *The Night from Olmedo* by Felix Lope de Vega. While in Seattle, Washington, he translated the Wedekind "Lulu Plays" *Pandora's Box* and *Earth Spirit* along with *Spring Awakening* and produced at Planet Earth Multi-Cultural Theatre Seattle.

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