

“Actually, that’s not really how I imagined it”: Children’s divergent dispositions, identities, and practices in digital production

Beth Buchholz

Abstract

This case study explores the range of social and digital literacy practices in which a group of 4th to 6th grade students engaged while collaboratively creating digital book trailers—one- to two-minute digital videos designed to entice classmates to read a particular book. The research question framing this work is how do these children’s ways of knowing and being in the world impact their multimodal production processes? Fine-grained multimodal analysis was combined with retrospective think-alouds and ethnographic fieldwork to uncover traces of practice that were sedimented in their digital texts. The analysis highlights the importance of developing methodological tools for studying digital composition processes, given that much of the research in this area has focused on analyzing the final products using multimodal content analysis. The findings reveal divergent practices around image selection and representation that suggest contrasting ethea of remixing culture. Implications include considering the visual arts as a potential entry point for supporting students’ critical engagement in the digital world.

Introduction (Narrative Vignette)

Four upper-elementary-aged children sit around a large table eating lunch; three of them gaze up at the large screen, eagerly waiting for the images from the digital book trailer they have created together to appear and the mysterious music to eerily fill the otherwise empty classroom. Luna, in her usual black sweatshirt adorned with self-drawn mystical creatures and bits of fabric sewn on, gazes down at a partly drawn image of a dragon on a piece of notebook paper in her lap. Her knotted hair—a kind of bird’s nest—has bits of shells, beads, string, and twigs poking out at all angles. She eats with her left hand so she can continue drawing with her right. Once the music begins, Luna turns her gaze upward toward the screen but never lets go of her pen.

*The students’ collaboratively composed digital trailer for the book *Fablehaven* (Mull, 2007) opens with the image of a lushly wooded forest (see Figure 1). Sunlight peeks through the leaves of the trees while a slight mist rises from the forest floor. In the center of the image sits a gate with a small sign that says “Private”; a deteriorating wooden sign on the left reinforces this with the words “Private Property.” A slightly worn path leads viewers’ eyes to the gate and eventually to the sprawling title “Fablehaven,” written in the same vaguely calligraphic font that adorns the cover of the book. The children launch into explaining the design considerations that went into selecting this particular image:*

Sam: Because that's the gate to Fablehaven! ... And also because ... I was looking at Fablehaven pictures [online] at my house and I was finding pictures of actors to be

Fablehaven actors in the movie, which might come out soon. I’m really happy about that. And then I typed in *Fablehaven* to see what would come up—to see pictures of characters. And this came up. And so I was like, “Oh my gosh!” And then they [the teachers] were like, “We’re going to make book trailers,” and I was like, “Oh my gosh, we need this!”

Luna: [looks up from the dragon drawing in her lap] *Although, that’s not really how I imagined it.*



Figure 1. Opening image in children’s digital book trailer.

This short exchange between Sam and Luna—two children at odds over a modal choice in this digital book trailer—serves as a frame for the subsequent argument and analysis presented in this paper. Digital texts, such as this *Fablehaven* book trailer, are a rich source of data due to the multitude of modal choices children have to make (e.g., images, text, voiceovers, music, sounds) during the meaning-making process (Kress, 1997; Rowsell & Pahl, 2007). By exploring children’s multimodal choices, one can begin to understand how such design decisions are always situated within the creator’s beliefs (Sanders & Albers, 2010). Thus, the disagreement over this particular *Fablehaven* image hints at Luna’s and Sam’s interests, histories, and identities within school as well as those outside of school. Taking an ethnographic case study approach, this paper combines fine-grained multimodal analysis with retrospective think-alouds to position the book trailer as a window into the young digital composers’ design thinking. The research question framing this work was: How do these children’s ways of knowing and being in the world impact their multimodal production processes?

Literature Review

New Forms of Composing

In a Web 2.0 world, notions of writing and composing continue to evolve as technology becomes a ubiquitous part of how people make sense of and meaning in the world. Traditional views of authorship envisioned a writer working alone, with paper and pencil, composing an original piece of writing imbued with his/her own voice (Lensmire, 1994). Within this print-centric, monomodal paradigm, schools have historically valued genres such as the five-paragraph essay, the research paper, and literary analysis as encompassing the kinds of compositional skills that students need to be successful beyond school. While print has been the valued mode of expression and instruction in schools, recent advances in technology are shifting notions of composition for English educators (Miller, 2007). The literacy practices needed for functioning in the world are rapidly transforming and becoming more complex (Leu, 2002).

The school's vision of print-centric composition stands in stark juxtaposition to children's everyday experiences with digitally mediated, multimodal composing events outside of school (e.g., texting a friend, designing a blog, posting Facebook updates, tweeting a link, creating a meme, remixing a YouTube video). This disconnect between everyday engagement in digitally mediated spaces and classroom literacy experiences often make school feel "out of sync" for many children (Sheridan & Rowsell, 2010, p. 5). In children's everyday lives, print is intertwined with other modes such as images, video, audio, and music to represent complex meanings. As new digital affordances change the way children play, think, live, and communicate in everyday life, best practices in the classroom are being reconsidered to include the multimodal and interactive experiences that define how children consume and produce media outside of school (Jewitt, Kress, & Mavers, 2009).

Digital video production is just one form of multimodal composing that has received increased interest from teachers and researchers as schools have invested financially in the necessary technology (video cameras, video editing software, tablets, laptops). Within digital video production, previous research has documented multiple forms: live action (documentary style, fictional dramas), puppetry, still image (with voiceovers and/or music), and animation. However, despite the strong body of research emerging in relation to video production and middle school and secondary students (e.g., Bruce, 2009; Doering, Beach, & O'Brien, 2007; Hull & Katz, 2006; Ito et al., 2009; Kajder, 2008), there continues to be much less research in elementary and early childhood contexts (Marsh, 2006; Ranker, 2008; Wohlwend, Buchholz, Wessel-Powell, Coggin, & Husbye, 2013). This research study fills a gap in the research by exploring the composing decisions and design logics (Sheridan & Rowsell, 2010) that guide young digital-video producers. By using ethnography, this case study goes beyond the multimodal artifact to explore the dispositions, identities, and logics that guide younger children during the digital production process.

Composing as Sign-Making

When students compose any text, they are positioned as sign-makers (Kress, 1997). Sign-making (e.g., writing an essay, composing a digital video, drawing a cartoon) is always a process of actively remixing and remaking the cultural resources available—from home and school—to create representations motivated by the guidelines of a particular project as well the students’ own interests. Kress’s (1997) theory of the motivated sign suggests that it is possible to explore students’ signs as transformations of the resources that were available to them, made in light of their interests. In other words, even when students create texts for prescribed school assignments, the signs (texts) they produce are always created in light of their interests, cultural histories, and subjectivities (Kress, 1997). Sign-making is always a personal process, even when the content/topic is not overtly personal.

Multimodal texts are considered “denser” than monomodal compositions; each additional mode adds a layer of complexity that allows for a more complete expression of the child’s habitus (Bourdieu, 1990). Roswell and Pahl (2007) unpack Kress’s (1997) concept of the “interest of the sign-maker” by asserting that *interest* is the child’s identity in practice, which can be traced back to the ways of doing and being in the world. Within this theoretical framing, modal choices are always laden with ideologies, and “once these elements are considered, digital storytelling gets more complex” (Pahl & Roswell, 2010, p. 109). Even the simplest forms of video production are an especially rich source of data because of the multitude of modal choices creators have to make concerning images, text, and sounds. Each modal decision embeds what Rowsell & Pahl (2007) calls fractal bits of habitus in the final text. When creating multimodal texts, creators “sediment” (subconsciously and perhaps even consciously) fundamental aspects of their identities into texts.

This study explores simple digital video production—specifically book trailers (1-2 minute videos aimed at enticing viewers to read a particular book)—as one of many of the new domains of multimodal composition that have gained inclusion in English classrooms over the last decade (Blondell, 2009; Costello, 2010; Doering, Beach, & O’Brien, 2007; Kajder, 2006; Miller, 2007). In effect, the book trailer project is an invitation to include remixing—the process of taking available cultural artifacts and combining and manipulating them to create new meaning (Knoebel & Lankshear, 2008)—as part of the official school curriculum. Remixing is a highly valued compositional practice in the world outside of school (e.g., fan fiction, music sampling, YouTube videos); however, classrooms’ notions of plagiarism and originality complicate the inclusion of remixing as a legitimate composing practice. Because of tensions around originality and narrow visions of what children are capable of, little is known about how children’s identities, histories, and dispositions shape their remixing practices and design logics.

For example, how do children search for relevant content online? What do children consider when making modal decisions? Previous research in the fields of instructional technology and library science has explored how children use Internet search engines (Bilal, 2005; Foss et al., 2012; Jochmann-Mannak, Huibers, Lentz, & Sanders, 2010), but these studies often take simplistic methodological approaches that remove the personal context that makes digital remixing projects such a rich site for exploration. These studies have looked to generalize how children search for textual information online, whereas the

present paper situates searching online and selecting relevant content as a complex, personal process related to identity work as well as habitus.

Methodology

This paper draws on extended ethnographic work in a multiage classroom located in a public school in a midsized Midwestern town. As a participant observer, I spent two years engaged with 57 students (ages 5 to 12 years old) and their two teachers, exploring literacy-related learning and engagements. I worked with teachers to understand this complex classroom community. We consistently shared reflections, insights, and questions about particular students or curricular engagements. I collected data two mornings a week, audio-recorded whole-class and small-group talk during classroom literacy engagements, and took “quite thick” fieldnotes (Carspecken, 1996). Rowsell (2012) argues that ethnography is a critical component to multimodal analysis, because students’ cultural histories and identities are critical in shaping design decisions:

These histories, however, can only be understood through a medium such as ethnography, which is about finding context, about providing “thick description” and a layered contextual account of how choices were made and in what context, and about the history of the sign maker. (p. 106)

Ethnographic fieldwork provided a rich context in which to situate and explore students’ artifacts, design practices, and ways of being in the world (Grenfell et al., 2012).

Participants

This case study focuses on a group of students who created trailers for the book *Fablehaven* (Mull, 2007)—the first book in the *New York Times’s* best-selling children’s literature fantasy series. The group members included Megan (4th grade), Luna (4th grade), Paul (4th grade), and Sam (5th grade; all names are pseudonyms in accordance with IRB protocol). After the first day of discussing the general storyline and searching for images online, Luna and Megan broke off and began working on a separate trailer for the same book. This became a secondary, unfinished side project of sorts; the girls eventually rejoined Sam and Paul a few days later to complete the original book trailer that they collectively shared with the class. Luna and Megan never mentioned or shared their separate book trailer publicly.

Data Sources

Digital book trailers

Book trailers are an updated and tech-savvy form of the “book talk” (Chambers, 1985), which has been a familiar practice in literacy classrooms for decades (Gunter & Kenny, 2008; Kajder, 2008). Book trailers are based on the trailers that advertise upcoming feature films in movie theaters and on television, and have strong connections beyond the classroom; major book publishing companies have recently turned to these movie-style book trailers as a way to promote new books in a crowded marketplace to readers who are increasingly communicating online. In this research setting, children worked in small groups to locate images and music online that represented a book they had just finished

reading in class. These visual and musical modes were combined using simple video editing software.

Prior to this digital video project, children in this classroom primarily used PowerPoint, Word, and Microsoft Paint software for digital composing and designing. Some children in the class had created digital movies at home as part of independent inquiry projects, but the book trailer project was the first official class project where *all* of the students were asked to multimodally compose a text using video software. The trailer format was familiar enough to children that they were able to draw on explicit and implicit out-of-school knowledge about effective communication in video. Prior research suggests that using familiar genres for digital video composing (e.g., commercials, music videos, movie trailers) creates strong connections between school and the media-rich experiences and practices that students engage in outside of school (Miller, 2007).

This paper focuses on the two digital book trailers that children created based on the book *Fablehaven* (see Table 1 for an overview of the two groups and their respective book trailers). Reading across the book trailers offered a unique opportunity to use comparative analysis to better understand students’ divergent compositional choices within and across modes. Of particular interest was the fact that both groups had access to the same set of tools and resources (e.g., the book, classroom computers, voice recorders, software, the Internet, previous group Literature Circle conversations), and yet the two book trailer groups reflected divergent production practices and logics, as well as representations.

Retrospective interviews

Post-production interviews were conducted with the group members to better understand their design considerations and logics while composing the digital book trailer. Bruce (2009) argues for the importance of developing methodological tools for studying digital composition *processes*, given that much of the research in this area has focused entirely on analyzing the final *products* using multimodal content analysis. In his video production work with high school students, Bruce (2009) used think-alouds in two different ways: concurrently and retrospectively. While Bruce cites the concurrent think-alouds as offering

Group	Participants (& Grade)	Group Leader	Book Trailer Details	Video Length
A	Sam (5 th) Paul (4 th)	Sam	Image (8 frames) Print (2 frames) Music Voice Transitions	29 seconds
B	Luna (4 th) Megan (4 th)	Luna	Image (4 frames) Print (2 frames) Music Transitions	18 seconds (unfinished)

Table 1: Focal Participants and Book Trailer Overview

a potentially rich data source, he discovered that students found it logistically frustrating and often forgot to do it altogether. The retrospective think-alouds, where students were audiotaped as they watched their finished movie for the first time and discussed evaluations of the process as well as the artifact, were a more reliable tool.

For this study, a revised version of the retrospective think-aloud was developed to gather data with children that could be used to explore the multimodal analyses more completely (see Appendix A for the complete version of the revised retrospective think-aloud heuristic based on the work of Bruce, 2009). All four members of the *Fablehaven* group were invited to eat lunch in the classroom (the scene from the opening vignette) to discuss the book trailer(s) and the design process. These conversations were videotaped, and a transcript was created for analytical purposes. The retrospective think-aloud was initiated by playing the group's book trailer from beginning to end. Although students made informal comments (e.g., "That's so creepy!"), I did not ask specific questions, nor did I pause the video. I then replayed the trailer, this time pausing on each image so students could talk. Although open conversation was invited, the heuristic was developed ahead of time to more systematically probe for background information and design considerations. I focused heavily on images in this retrospective think-aloud as a way to explore the complexities and patterns within the visual mode that might not be evident to viewers (including the researcher). Some of the probing questions included:

1. Describe the image. *Who/what is this? Why this particular image? What were you trying to show the audience?*
2. History/location of the image. *How did you find this image? Do you remember what search terms you used? Had you seen this image before?*
3. Choices. *Are there other images that you wish you had found or included? Were there things that you looked for but couldn't find? Did you intentionally leave out certain images?*

After discussing each image, the trailer was played additional times to invite talk about other modal decisions, as well as inviting a holistic look at the trailer design and production.

Analysis

First Layer: Multimodal Microanalysis

The first layer of analysis focused on analyzing the book trailer multimodally. Multimodal composition is considered a process of "braiding" (Mitchell, 2004) and "orchestration" of multiple modes of meaning (Kress & van Leeuwen, 2001), and analysis attempts to understand the particular logics of organization and respective meaning-making affordances of different modalities. The book trailers can be considered "manageably multimodal" (Hull & Nelson, 2005) due to their lack of animation and slick transitions, which facilitates the "unbraiding" process. Each mode was pulled apart—spoken word (voiceovers), images, music, print, and transitions—by creating a visual transcript. Hull and Nelson (2005) suggest that this transcription process is a challenging but necessary step in multimodal investigations:

One must invent a way to graphically depict the words, pictures, and so forth that are copresented in the piece at any given moment. The form the transcription scheme takes will be dictated to a great extent by the respective materialities and affordances of the focal modes. (p. 235)

I adopted a transcription style similar to Hull and Nelson’s (2005) horizontal timeline, or “parallel presentation” format. For the book trailers there were six modal tracks: 1) time code, 2) actual image, 3) written text, 4) description of the image, 5) music/sound effects/voiceover, and 6) transitions. I later added fieldnotes and retrospective think-aloud data. (See Appendix B for horizontal timelines of book trailer.)

The horizontal transcripts were analyzed for salient patterns—looking for emerging patterns within each mode as well as identifiable patterns across modalities. Analyzing multimodal texts is complex work, given that multimodality cannot be thought of as an “additive art” whereby meaning is stacked up with each new mode that is added to a piece. Hull and Nelson (2005) refer to multimodal texts as a form of “semiotic tapestry” where students craft meaning “not merely in but also *in between* the warp and the weft” (p. 239). Particular attention was given to the types of meaning conveyed within each semiotic mode; in other words, I looked at how the children managed the affordances of the different modalities available to them. The image and music modes were of particular interest, based on fieldnotes that indicated students spent most of their time working within and across these two modes.

Second Layer: Retrospective Think-Alouds

For the second layer of analysis, a retrospective think-aloud was conducted with all four group members together. It was here that Luna and Megan first expressed dissatisfaction with the “group’s” book trailer and began contrasting it with a book trailer they had worked on separately. I transcribed the retrospective think-aloud conversations and engaged in rich description, recursive, and iterative analyses, discerning themes and patterns in the data. While many interesting patterns emerged that will be discussed at length further on, the insight that frames the analytical direction of this paper gave clear evidence that Luna and Megan’s *Fablehaven* book trailer was a significantly developed multimodal artifact that needed to be analyzed in relation to the one that Sam and Paul had predominantly controlled:

Paul: ... *we had like two computers. Me and Sam were working on one ...*

Megan: *Well, me and Luna were kind of doing one together, but they finished it first so they got to do [share] theirs.*

Researcher: *So who was working together?*

Megan: *Me and Luna.*

Given limited time for this classroom project, Luna and Megan ended up abandoning their separate book trailer after a few days and joined back together with Sam and Paul so they would have a finished piece to share with the class. The boys were basically finished with the trailer at this point, so Luna and Megan did not have significant input into any part of the design. Having two book trailers to read across offered a unique opportunity to use comparative analysis to better understand children’s divergent choices within and across modes as well as contrasting logics and dispositions.

Luna and Megan offered a copy of their book trailer with the caveat that it “wasn’t quite finished.” This book trailer was transcribed using the same horizontal transcription format previously discussed (see Appendix B). Two additional retrospective think-alouds were also conducted: one with Sam and Paul, and another with Luna and Megan (viewing and talking about their own book trailers respectively). Working with pairs of students was more productive in that it invited all students to have a more significant voice in the conversation. In the initial think-aloud session with all four group members, Paul and Sam dominated in terms of number of turns at talk. Each session was transcribed, and recursive and iterative analyses were used to discern themes and patterns in the data. Quantitative measures, such as the number of turns at talk, as well as language suggesting ownership of specific design decisions, suggested that Sam and Luna were the leaders within their respective groups. Questions often arose during the transcription and coding processes, and my extended placement in the classroom allowed me to engage in informal conversations with students related to these questions. The quantitative indicators of leadership (i.e., Sam and Luna) mirrored qualitative ethnographic fieldnotes collected across two years of working with these children.

Findings

We now return to the opening vignette—Luna expressing disagreement over the image that Sam had chosen to open the book trailer—locating this as a place in the data to begin demonstrating how multimodal microanalysis was used in conjunction with the retrospective think-alouds to identify traces of students’ sedimented identities, dispositions, and logics within the book trailers.

Sam’s explanation of his image selection process suggests that he called upon out-of-school digital literacy practices during the book trailer composing process. He referenced previously searching for online images at home related to the book, and considering actors and actresses for a potential movie version of the book (i.e., a “dream cast”). He expected Google and YouTube to be sites of media convergence (Jenkins, 2006), where bits of transmedia storytelling would offer sites of continued engagement with the ideas and fantasy world offered through the print version of *Fablehaven*. This flexibility and desire to move between print and digital worlds fits closely with Prensky’s (2001) description of “Digital Natives”: “[they] have spent their entire lives surrounded by and using computers, videogames, digital music players, video cams, cell phones, and all the other toys and tools of the digital age” (p. 1). For Sam, reading was an experience that also involved playing, talking, watching, searching, browsing, and creating. The “screen” was a critical piece of the reading process, even when he was reading a traditional printed book as part of a school assignment. Luna, on the other hand, offers an emphatic rejection of the image—“*Actually, that’s not really how I imagined it*”—essentially questioning not only Sam’s interpretation, but also the “official” interpretation of the text as expressed through transmedia released by the publisher (<http://brandonmull.com/fablehaven/>). Luna brought a very different set of identities and literacy practices to the multimodal composing process—ones that were at odds with the sensibilities that Sam’s identities offered.

Throughout their respective retrospective think-alouds, Sam and Luna both referred to out-of-school practices and interests when discussing their modal decisions. Traces of

identities and social practices can be identified in both trailers, based on Rowsell and Pahl’s (2007) thesis that “text making is a process involving the sedimentation of identities into the text, which can be seen as an artifact that reflects, through its materiality, the previous identities of the meaning maker” (p. 388). Looking across the movies, it is clear this book trailer project was about much more than the official schooled task of multimodally representing the book *Fablehaven*; it was a process infused with personal investment whereby “fractal parts of practice together with identity, [were] embedded, shard-like, within the digital story” (p. 94). The subsequent sections offer an in-depth exploration of each student, identifying their different identities, dispositions, and social practices by placing the digital book trailers alongside stories of production.

The Disagreement: Official vs. Unofficial

Luna’s disagreement with Sam and Paul’s image selection hinted at a clash of practices and identities as she went on to describe what she had visualized:

Megan: *Well it IS the gate to...*

Researcher: *So Luna, how did you imagine it?*

Luna: *Well, have you ever been like, driving on a country road and you see this gravel path going up... and it says private... Just kind of something... kind of like that and then I imagine it having a gate on it...*



Figure 2. Sam’s opening image (frame #1) compared to official cover of the book (frame #10).

Megan and Sam both insisted that this was “*the* gate to Fablehaven” despite the image not being explicitly connected to the book itself (i.e., the image was not on the cover or in any of the books in the series). Notice that they did not say that it “looks *like* the gate to Fablehaven” but rather “this *is* the gate to Fablehaven.” There was a sense that this image (see Figure 2, frame 1) was “official” even though the children couldn’t identify exactly what website this image came from or who created it. It was imbued with official status for two main reasons: 1) Sam found it using a Google image search for the term “Fablehaven,” and 2) the image looked artistically similar to the illustration on the cover of the book (see Figure 2, frame 10). Not only are the colors fairly similar, but both images also use the same font for the large “Fablehaven” title. Although students didn’t mention these aesthetic

connections explicitly, had the image looked less similar to the book cover, its official status would have been more in question.¹ With the image imbued with the official stamp of a Google Image search and appearing so visually similar to the official cover illustration, it is quite remarkable that Luna was willing to say, “that’s not really how I imagined it.” Taking a closer look at Luna’s book trailer revealed traces of practices and habitus that help us better understand her willingness to resist the official narrative proposed by Sam.

Sam: The Digital Expert

During the initial layer of multimodal microanalysis, it was difficult to discern patterns from the images that Sam and Paul selected for their book trailer (see Figure 3).



Figure 3. Storyboard of Sam’s book trailer (two frames of text; eight images; 29 seconds long).

There were plenty of multimodal elements to attend to (e.g., colors, image placement, gaze, line direction, quality), but without knowing what the boys attended to, it felt as if I was attaching my own meaning to the selection process. While some looked to be official images associated with the book (frames 1, 3, 5, and 10), others looked to be hand drawn. It was only through the retrospective think-aloud that the histories and intentions behind the selection of these particular images were made evident. As the book trailer was paused on each of the eight images, Sam was able to describe the exact Google Image search terms he used to locate the images. The search terms included “Fablehaven,” “Fablehaven house,”

¹ Because Sam relied on Google Image searches, he wasn’t aware the image in question is what first greets viewers upon entering “The Fablehaven Preserve,” an interactive website (<http://brandonmull.com/fablehaven/preserve/>), which is a small portion of author Brandon Mull’s much larger site. In the “The Fablehaven Preserve” users move a fluttering-winged fairy around—instead of the typical arrow-shaped cursor—to play games, “paint” pictures, and download official images from books (desktops, avatars, and screen savers). One of the possible desktop downloads includes the image (#1) that Sam and Paul selected to begin the book trailer. Although Sam did not download the image from “The Fablehaven Preserve” (nor know about its existence), it is important to note that the image itself is part of the officially licensed media created for Mull’s Fablehaven series.

“Fablehaven characters,” “Fablehaven fairies,” and “Fablehaven Hugo.” Every search term started with the title of the book. Once the images for a particular search came up, Sam and Paul described scanning through the first few rows of potential images and discussing what seemed to best represent the character or scene. They could instantly identify that the house (frame #3), fairy sitting on top of the flower (frame #5), and book cover (frame #10) were all official images of the *Fablehaven* series (i.e., these images were found inside the books or on the covers of books in the series). Sam and Paul weren’t sure who had made the other images, but they were in agreement that these images were based on the *Fablehaven* book and matched how they visualized the characters while reading.

When Sam finished reading *Fablehaven*, he had already begun exploring online media related to the book at home. The book trailer project had not been announced, so these practices had no direct connection to school. He had two main ways to look for related content online: 1) Google Image searches, and 2) YouTube searches. Sam was particularly interested in watching “dream cast” videos on YouTube, which his older brother introduced him to. “Dream casts” are a popular genre of fan-made video content where users recommend which famous actors or actresses should play the parts of the characters in the movie version of a particular book. Sam created his own *Fablehaven* “dream cast” at home in iMovie, which required that he locate and import images of actors and actresses, create text frames for the title and names of each character, as well as import music—the same remixing practices that were later utilized in the book trailer project in school. In addition to the “dream cast” videos, Sam also watched many of the user-created *Fablehaven* live-action videos on YouTube where users act out certain parts of the book. He was highly critical of the versions that he watched online, and he and Paul discussed possibly making their own movie and posting it to YouTube—implying that this sort of production would need to be done outside of school.

In the 21st century, there is an expectation by readers, like Sam, who grew up submersed in the transmedia storytelling world of Harry Potter—which has played out across television, movies, music, websites, amusement parks, and toys—that all books will have an equally rich and diverse world of peripheral texts available. These expectations of texts existing beyond the printed book were evident in the following exchange where Sam explained how and why he searched online for *Fablehaven* at home:

Researcher: *Are there any websites that you checked out related to Fablehaven?*

Sam: *Some. Well, not intentionally, but I like I would go onto Google Images and I would type in Fablehaven just to see what people come up with. Because I like to see what people come up with, it's like one of my favorite things. And then, so like I see “oh cool Fablehaven picture” and so I click on it to see it full screen and then it accidentally comes up with the website and I'm like wow this is a Fablehaven website, I like this website.*

Sam’s searches online were always oriented toward the visual mode. He expected that “people” would come up with images and videos related to *Fablehaven* and post these things online. Websites were of little interest to him unless an image “accidentally” took him to a site. (Fieldnotes reveal that almost all students used Google Image searches to sort through results—even when searching for textual information.)

While useful in some respects, Sam’s visual search techniques meant that he wasn’t aware of the official websites for *Fablehaven* author Brandon Mull, or any of the other *Fablehaven* fan sites. Using a Google Image search gave him the impression that all images existed separately online, and didn’t allow him to easily see where the images originated, who created them, or how they might be connected. In most of Sam’s image searches at home, he simply perused the images to get a sense of what was out there and to make wider connections to a text that he loved. He even found ways to use the images to brand everyday objects:

Sam: ...like on my iPod, like you know when you turn on an iPod or an iPad it has like, the original one [original home screen] is of raindrops. I changed mine to a picture of Seth and Kendra [main characters of *Fablehaven*]. Like that’s my picture when you turn it on—you see that picture!

Sam alluded to not only knowing how to search for and save images online, but also knowing how a person might use images to signify identity claims with everyday objects (iPod or iPads). This kind of practice connects to other digital practices such as using a found image for one’s Twitter avatar or Facebook profile picture—in each of these cases a selected image is tied to particular identities and practices. Sam’s book trailer sedimented his identity as a “fan” of *Fablehaven* across print and digital media, as well as that of a “digital expert.”

Luna: The Artist in Residence

Luna had a computer at home but rarely used it, choosing to spend most of her out-of-school time reading, drawing, crafting, and playing outside. She often brought the craft projects to school that she had created at home. Recently, Luna brought a wallet, pencil case, and backpack that she made completely out of duct tape. This “craft” caught on immediately with classmates who wanted to learn how to make duct tape objects. Luna was considered a kind of “artist in residence”: other students would run to ask for help or advice on their duct tape projects (or other art-related projects). She eventually moved on to using tin foil and duct tape to create three-dimensional dragon figurines. This art form also caught on in the classroom, and became a Friday invitation where Luna worked with small groups of classmates, teaching them how to create the intricate figures. When she wasn’t creating duct tape figurines, she was drawing—constantly.

Luna and Megan’s *Fablehaven* book trailer began with text instead of an image (see Figure 4, frame 1). All group members agreed on the text during the initial planning stage of the book trailer project, and the actual wording varied very little between both *Fablehaven* book trailers:

Paul & Sam’s book trailer text:

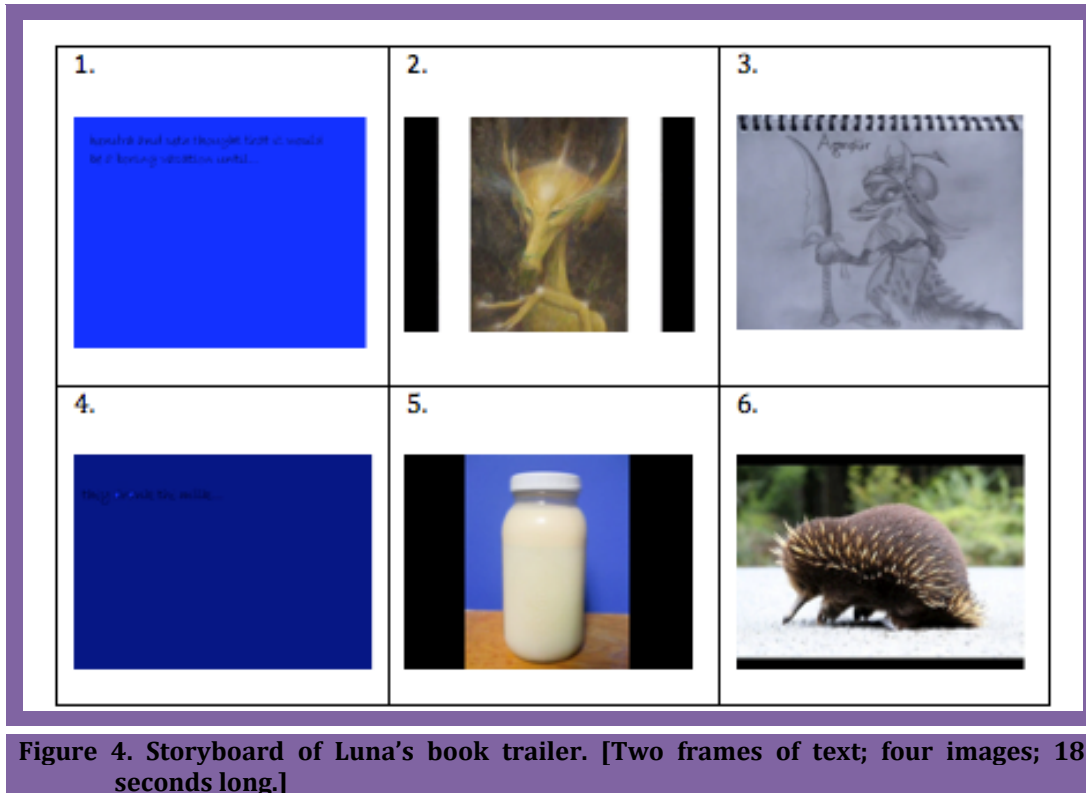
[Frame #1] “Siblings Kendra and Seth think it’s going to be a boring summer at their grandparent’s house.”

[Frame #3] “Until they drink the milk!”

Luna & Megan’s book trailer text:

[Frame #1] “kendra and seth thought that it would be a boring vacation until...”

[Frame #4] “they drank the milk...”



While comparing the semantics of the textual mode offers little insight, there was a clear difference in the way the two groups decided to visually display the text. Sam and Paul used the default setting in MovieMaker: white Arial font on a royal blue background. The boys made very few conscious design decisions within this mode; Luna took a far different approach. In the retrospective think-aloud, Luna explained that she and Megan used Microsoft Paint (a simple graphics program) to write the words, saved the files, and then imported the two Paint files to Moviemaker:

Luna: *...in MovieMaker it's really hard to get it exactly. I have a lot of, and Paint is a little bit easier and I have a lot of experience with Paint because I've been drawing on it for a long time.*

Researcher: *What kinds of things do you guys do in Paint? Or what kind of stuff have you done in the past?*

Luna: *Drawing, shading ...*

Megan: *She's done a lot and the only thing I've done was a complete failure, and I was trying to make a picture for magical orb in my story.*

Luna: *I could make a good one.*

Megan: *Yes you can.*

Luna: *Because Megan, you know the grayish tool with the ... kind of grayish colored one? Then make the, make it have a circle, then make it be huge, and then like this big, and then just click it once, and you'll have an orb.*

Luna knew how to create a text frame in MovieMaker, but she made the decision to use the Microsoft Paint software because its tools offered greater affordances based on her extensive prior experiences. Megan, and all of the other students in the classroom, recognized Luna as a talented artist (with pen/pencil, duct tape, and on the computer). Other students often tried to sit near her so they could watch her draw and would ask for help with their own drawings. Luna even started a “drawing group,” of which she was the clear leader. The special folder she made to collect the club’s artwork had two interior pockets: one labeled “Luna’s Drawings,” and the other, “Other People’s Drawings.” Her expertise and leadership was evident in the prior transcript when she explained to Megan how to create an orb in Paint—referring to the specific tools and steps needed to make it look like a three dimensional object and not a flat circle. Luna often used Paint to create images that she imported into PowerPoint presentations for her inquiry projects. She talked, thought, and enacted practices in school and out that situated her as an artist. She wanted a wide range options and felt constrained by the choices offered in MovieMaker. In Microsoft Paint, Luna felt that she had more control over all aesthetic decisions.

Using only multimodal analysis, one could infer that Luna’s design decisions regarding the color, location, and font style of the text suggest that she was using these affordances in the visual mode to convey meanings related to *Fablehaven*. The font Luna chose was script-like and seemed to slightly resemble the font used for the title of the book. Luna quickly dismissed this assumption during the retrospective think-aloud:

Researcher: *And here I see you chose kind of a different font than is typically found in MovieMaker ... So I wonder if you use that font a lot or you picked it intentionally, or you thought it was ...*

Luna: *That was actually my first time using that font and I just thought the name sounded cool. I forget what the name was.*

While Luna implied the font choice was random, the fact that she made a conscious choice about it sedimented a very specific set of practices in her book trailer. Luna’s text-based modal choices weren’t meant to explicitly carry meaning related to *Fablehaven*, but these choices do represent ideologically shaped practices that can be traced back to the interest and identity of the sign maker. As an artist, Luna was resistant to allowing MovieMaker to make decisions for her; she maintained control over the software rather than being controlled by it.

Additionally, the ways Luna and Megan selected images for their book trailer were far different from Sam and Paul’s method. Rather than using search terms such as “Fablehaven” or “Fablehaven characters,” the girls searched for “Brian Froud drawings.” Froud was an artist and illustrator that they both idolized:

Megan: *Me and Luna were using Brian Froud who designed like a whole bunch of puppets.*

Luna: *He is an AWESOME person. So Brian Froud has to be one my favorite artists. He has this awesome book called the Runes of Elfland. It has the Runic alphabet in the back and it has secret messages hidden all in it, in Runic.... He’s a really good drawer and he helped design like the indexes in The Dark Crystal.*

Froud, an English fantasy illustrator, worked with Jim Henson as a designer of landscapes and creatures for the movies *The Dark Crystal* (1982) & *Labyrinth* (1986). Luna and Megan estimated they had seen both of these movies over twenty times and could recite the lines to specific scenes. Froud has also illustrated many books that are among the girls’ favorites: *Goblins*, *The Runes of Elfland*, and *Good Faeries/Bad Faeries*. While he has drawn and created a variety of fantasy creatures, he is perhaps best known for his drawings of fairies. In the fantasy art world, many suggest that Froud’s work was the first to offer an alternative interpretation of fairies that disregarded the traditional angelic, Victorian creatures in favor of creatures as multidimensional and sinister. There was no official connection between *Fablehaven* and Froud’s artwork, but Luna explained that they made the connection because the book deals with a fantasy and Froud draws so many fantasy-based creatures. They found the images for frames 2 and 3 (see Figure 4) using the search term “Brian Froud drawings” in a Google Image search.

After selecting two Froud-inspired images, the girls searched for an image of milk—but not just any glass of milk:

Megan: *Milk! We looked up milk.*

Luna: *I have that [the original milk picture] saved on my locker [folder on the computer] still and you know how when it's saved there's a little name under it, that one's raw milk, which I think is good because if you think about it in Fablehaven they drank raw cow's milk from a magical cow.*

Researcher: *I'm assuming when you typed in milk to Google Images there's probably lots of different pictures of milk.*

Luna: *There were too many bad ones. That's like the one of three out of 50 that were actually really good.*

Researcher: *So what made you pick this image?*

Megan: *It was in a canteen. Luna liked that part.*



Luna and Megan were precise in their search to find the exact type of milk they pictured Seth and Kendra drinking in *Fablehaven*. The milk was a key element to the story: it was only by drinking the milk that the protagonists were able to see the fantasy creatures in the woods; without the milk everything looked normal. After sifting through the first few pages of Google Image results, they settled on a glass bottle of milk with a silver lid, but as they looked closer the background didn't match up with the story:

Luna: One of them [picture of milk] that I almost chose, but then I realized that in the background ... I didn't pay too much attention to the background, I realized in the background someone had it sitting on the ground and had chickens walking around it.

Luna's attention to the background of the milk image (see Figure 5) reflected her regular practice of closely analyzing images (background and foreground) to ensure that the details matched her visualizations of the book. She returned to the search results, and after scrolling through many pages—"There were too many bad ones"—she finally found what she was looking for on page nine. This prolonged engagement within a single search on Google Images was not exhibited by Sam and Paul. Also of note, the girls never used the title "Fablehaven" in any of their searches.

Fractal parts of Luna's practices and design logics were clearly embedded within the visual mode of her book trailer. From choosing to use Microsoft Paint instead of the default font in MovieMaker to sifting through pages of image results to find the perfect bottle of milk, her practices were sedimented in the text. These practices can be traced back to her habitus and identities as an artist and lover of fantasy culture. The multimodal project invited Luna to not only represent the story of *Fablehaven*, but also provided her with the freedom to sediment her passions and identities as an "artist in residence."

Discussion & Implications

This multimodal digital composing project offered children opportunities to expand their repertoires of ways in which they could communicate what and how they know. Sam and Luna were able to sediment their identities and draw on their dispositions in their book trailers in diverse and sometimes surprising ways. Sam called upon his experiences consuming and producing digital media, while Luna called upon her experiences as an

artist. Sam and Luna’s divergent practices around image selection suggest contrasting ethea of remixing culture and digital production. Remixes are found everywhere online, and are made possible by the open design of the Internet that allows users to borrow/steal (depending on whom you ask) creative content that can be put together in “new” ways using digital editing tools. Creating the book trailers positioned children as remixers within the schooled-based project of representing a particular book. The practice of remixing is greatly contested not only in terms of copyright infringement, but also regarding the more aesthetic issue of whether remixes are creative or artistic, or are simply a high-tech form of copying. Critics tend to regard remixes as “schlock” where users steal content (e.g., music, text, video) and mash it together, thus contributing to a culture of “a nostalgic malaise ... a culture of reaction without action” (Lanier, 2010, p. x). On the other hand, proponents of remixing argue that essentially every creative text ever produced has simply been a remix of texts that came before—suggesting that the romantic image of the lone, creative, original author/artist is merely a cultural myth.

Sam’s and Luna’s trailers sedimented divergent remixing practices that connect to their habitus. By using the title of the book in his images searches, Sam relied on Google’s algorithm to search for images that had some official connection to the book—even if that connection was related to user-generated materials. Each result that appeared meant that someone (or some machine) somewhere had tied that particular image to the book *Fablehaven*. While Sam found it interesting to see what other “*people come up with*” related to the text, one has to wonder about the limitations of relying on Google to give users a diverse look at the content and visual culture available online. Google’s goal with a search is to locate the images that most people are looking for—not to provide a variety of unique images. For books that have a wider web of official transmedia-related content, a Google Image search for the title will principally result in officially licensed products, images, and media related to the book. For example, a Google Image search for “Harry Potter” results in 412 million images, and almost all of the images include the official cast from the movies. In the first 25 pages of results, only two images don’t use the official cast or cover illustrations in some way. There is surely a significant amount of fan-generated media online, but a basic Google Image search does not locate it.

A movie has yet to be created for *Fablehaven*, so Sam’s Google Image results were fairly diverse and included unique user-generated drawings of some of the characters. However, the issue of Google Image searches raises questions about how images become officially tied to texts and what this means for children’s reading behaviors in a world where people are increasingly turning to online spaces to help them make sense of books and extend their engagement with texts. Luna was able to somewhat hide from the world of official images related to *Fablehaven* by not explicitly using the title of the book in her online searches. As an artist, she felt confident using images that represented the ways she visualized the text, even though they were not officially connected to the book. It was this identity as an artist, sedimented throughout her digital text, which opened up a space for Luna to disagree with the official-looking images in the trailer.

In light of the results of this study of Sam’s and Luna’s sedimented identities and practices, as researchers and teachers we must more closely consider children’s practices of locating and choosing bits of media online. It would seem that the 68,700 image results

for “Fablehaven” would offer a wealth of possibilities, but Sam’s practices suggest that 68,700 images can just as easily lead to thoughtless acceptance of an official narrative. In Maxine Greene’s (1995) book *Releasing the Imagination*, she refers to the importance of resisting an “object set of circumstances defined by others”:

As I view it ... resistance can best be evoked when imagination is released; but, as we know, the bombardment of images from the divinity of Technological Communication frequently has the effect of freezing people’s imaginative thinking. Instead of freeing audience members to take the initiative in reaching beyond their own actualities, in looking at things as if they could be otherwise, today’s media present audiences with predigested concepts and images in fixed frameworks. (p. 124)

We must ask ourselves what kind of remixing practices lead to the thoughtful and imaginative possibilities we know are possible within the open culture of the web. Yes, digital texts offer children more choices in their meaning-making process, but we must also look closely at the ways that digital composing closes doors by defining a world of official and unofficial images: “When we hold an image of what is objectively ‘the fact,’ it has the effect of reifying what we experience, making our experience resistant to evaluation and change rather than open to imagination” (Greene, 1995, p. 126).

For Luna, engaging in the visual arts beyond the screen and her identity as an artist in residence offered her the space to consciously make decisions about the images she wanted in her book trailer. She was able to use Google as a tool rather than *being used* by it. In spending time looking for the “right” picture of milk, Luna demonstrated “an ability to notice what there is to notice,” which is critical in that aesthetic experiences “require conscious participation” (Greene, 1995, p. 125). This “conscious [online] participation” is what Jared Lanier (2010) argues for in his manifesto: that users must struggle against the “easy grooves” that technology offers that ultimately entrap “all of us in someone else’s ... careless thoughts” (p. 22).

As educators we often talk and theorize about the kinds of critical practices, dispositions, and digital literacies that children need to live more informed lives online, but rarely do we consider the visual arts to be a possible entry point into these practices. Remixing can be a process of critical and engaged participation in the visual world if children are able to confidently say, “*Actually that’s not really how I imagined it*” in the face of the canonical Google search: “To think in relation to what we are doing is to be conscious of ourselves struggling to make meanings, to make critical sense of what authoritative others are offering as objectively, authoritatively ‘real’” (Greene, 1995, p. 126).

References

- Bilal, D. (2005). Children's information seeking and the design of digital interfaces in the affective paradigm. *Library Trends*, 54(2), 197-208.
- Blondell, M. (2009). An English teacher's design of digital video composing in an urban high school: Impacts on student engagement and learning. Doctoral dissertation, University at Buffalo, State University of New York.
- Bourdieu, P. (1990). *The logic of practice*. Stanford, CA: Stanford University Press.
- Bruce, D. L. (2009). Writing with visual images: Examining video composition processes of high school students. *Research in the Teaching of English*, 43(4), 426-450.
- Carspecken, P. (1996). *Critical ethnography in educational research: A theoretical and practical guide*. New York, NY: Routledge.
- Chambers, A. (1985). *Booktalk: Occasional writing on children and literature*. London: Bodley Head.
- Costello, A. (2010). Silencing stories: The triumphs and tensions of multimodal teaching and learning in an urban context. In P. Albers & J. Sanders (Eds.), *Literacies, the arts and multimodality* (pp. 234-254). Urbana, IL: National Council of Teachers of English.
- Doering, A., Beach, R., & O'Brien, D. (2007). Infusing multimodal tools and digital literacies into an English education program. *English Education*, 40(1), 41-60.
- Foss, E., Druin, A., Brewer, R., Lo, P., Sanchez, L., Golub, E., & Hutchinson, H. (2012). Children's search roles at home: Implication for designers, researchers, educators, and parents. *Journal of the American Society for Information Science and Technology*, 63(3), 558-573.
- Greene, M. (1995). *Releasing the imagination: Essays on education, the arts, and social change*. San Francisco, CA: Jossey-Bass.
- Grenfell, M., Bloome, D., Hardy, C., Pahl, K., Rowsell, J., & Street, B. (2012). *Language, ethnography and education: Bridging New Literacy Studies and Bourdieu*. New York, NY: Routledge.
- Gunter, G., & Kenny, R. (2008). Digital booktalk: Digital media for reluctant readers. *Contemporary Issues in Technology and Teacher Education*, 8(1), 84-99.
- Hull, G., & Katz, M. (2006). Crafting an agentive self: Case studies of digital storytelling. *Research in the Teaching of English*, 41(1), 43-81.
- Hull, G., & Nelson, M. (2005). Locating the semiotic power of multimodality. *Written Communication*, 22(2), 224-261.
- Ito, M., Baumer, S., Bittanti, M., Boyd, D., Cody, R., Herr-Stephenson, B., & Tripp, L. (2009). *Hanging out, messing around, and geeking out: Kids living and learning with new media*. Cambridge, MA: MIT Press.

- Jenkins, H. (2006). *Convergence culture: Where old and new media collide*. New York, NY: NYU Press.
- Jewitt, C., Kress, G., & Mavers, D. E. (2009). *The Routledge handbook of multimodal analysis*. London, UK: Routledge.
- Jochmann-Mannak, H., Huibers, T., Lentz, L., & Sanders, T. (2010). Children searching information on the Internet: Performance on children's interfaces compared to Google. In *Proceedings from the SIGIR Workshop on Accessible Search Systems* (pp. 27-35). New York, NY: ACM Press.
- Kajder, S. B. (2006). *Bringing the outside in: Visual ways to engage reluctant readers*. Portland, ME: Stenhouse.
- Kajder, S. B. (2008). The book trailer: Engaging teens through technologies. *Educational Leadership*, 65(6). Retrieved from <http://www.ascd.org/publications/educational-leadership/mar08/vol65/num06/The-Book-Trailer@-Engaging-Teens-Through-Technologies.aspx>
- Knobel, M., & Lankshear, C. (2008). Remix: The art and craft of endless hybridization. *Journal of Adolescent & Adult Literacy*, 52(1), 22-33.
- Kress, G. (1997). *Before writing: Rethinking the paths to literacy* (2nd ed.). London: Routledge.
- Kress, F., & van Leeuwen, T. (2001). *Multimodal discourse: The modes and media of contemporary communication*. Oxford, UK: Oxford University Press.
- Lanier, J. (2010). *You are not a gadget*. New York, NY: Alfred A. Knopf.
- Lensmire, T. (1994). *When children write: Critical re-visions of the writing workshop*. New York, NY: Teachers College Press.
- Leu, D. J. (2002). The new literacies: Research on reading instruction with the Internet. In A. E. Farstrup & S. J. Samuels (Eds.), *What research has to say about reading instruction* (3rd ed., pp. 310-336). Newark, DE: International Reading Association.
- Marsh, J. (2006). Emergent media literacy: Digital animation in Early Childhood. *Language and Education*, 20(6), 493-506.
- Miller, S. (2007). English teacher learning for new times: Digital video composing as multimodal literacy practice. *English Education*, 40(1), 61-83.
- Mitchell, W. (2004, April). Sounding the idols. Paper presented at the *Conference on Visual Culture*, University of California, Berkeley.
- Mull, B. (2007). *Fablehaven*. New York, NY: Aladdin Paperbacks.
- Pahl, K., & Rowsell, J. (2010). *Artifactual literacies: Every object tells a story*. New York, NY: Teachers College Press.
- Prensky, M. (2001, September/October). Digital natives, digital immigrants. *On the Horizon*, 9(5), 1-6.

- Ranker, J. (2008). Making meaning on the screen: Digital video production about the Dominican Republic. *Journal of Adolescent and Adult Literacy*, 51(5), 410-422.
- Rowell, J. (2012). Artifactual English. In M. Grenfall, D. Bloome, C. Hardy, K. Pahl, R. Rowell, B. Street (Eds.), *Language, ethnography, and education: Bridging new literacy studies and Bourdieu* (pp. 7-26). New York: Routledge.
- Rowell, J., & Pahl, K. (2007). Sedimented identities in texts: Instances of practice. *Reading Research Quarterly*, 42, 388-401.
- Sanders, J., & Albers, P. (2010). Multimodal literacies: An introduction. In P. Albers & J. Sanders (Eds.), *Literacies, the arts & multimodalities* (pp. 1-25). Urbana, IL: National Council of Teachers of English.
- Sheridan, M. P., & Rowell, J. (2010). *Design literacies: Learning and innovation in the digital age*. New York, NY: Routledge.
- Wohlwend, K. E., Buchholz, B. A., Wessel-Powell, C., Coggin, L. S., & Husbye, N. E. (2013). *Literacy playshop: Playing with new literacies and popular media in the early childhood classroom*. New York, NY: Teachers College Press.

Appendix A

Retrospective Think-Aloud Heuristic (based on Bruce, 2009)

Step 1: Ask participants to watch book trailer from beginning to end. Do not ask specific questions but allow informal comments/conversation.

Step 2: Play trailer again but this time stop on each image and explicitly invite conversation. If necessary, use the following probes:

1. Describe the image. *Who/what is this? Why this particular image? What were you trying to show the audience?*
2. History/location of the image. *How did you find this image? Do you remember what search terms you used? Had you seen this image before?*
3. Choices. *Are there other images that you wish you had found or included? Were there things that you looked for but couldn't find? Did you intentionally leave out certain images?*


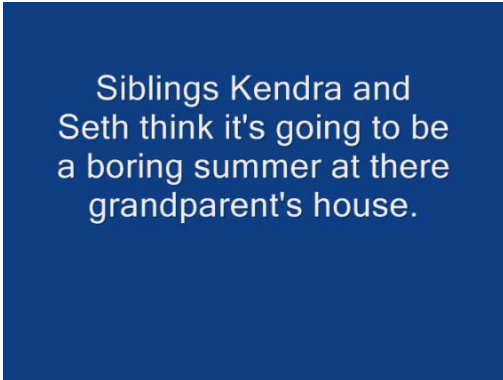

Step 3: After discussing each image, play the trailer additional times to invite conversation about the music (and/or other modes) and related to a more holistic look at the trailer design and production:

1. Music. *I want to understand more about your musical choice(s). Tell me to stop the trailer when you want to comment on something specifically related to the music. How did you choose this clip? Were there other clips that you considered?*
2. Holistic. *I want to understand how you thought about (or see) all these different pieces working together. Tell me to stop the trailer when you want to comment on a design decision that you made. What did your planning process look like? What mode do you consider the most important: music, written text, or images? How was this project different from writing about the book with paper and pencil?*




Appendix B

Horizontal Multimodal Transcripts of Book Trailers




Video A: Sam & Paul

0:00 [1]	0:04 [2]	0:10 [3]
		
TEXT:		
FABLEHAVEN	[white text, blue background, font = Arial] Siblings Kendra and Seth think it’s going to be a boring summer at there [sic] grandparent’s [sic] house.	
IMAGE:		
<p>Description: Gates to “Fablehaven” Search: “Fablehaven” in Google Images. Sam initially found this picture at home when he was trying to create a “dream cast” movie. This picture is not in the book.</p>		<p>Description: Black and white illustration from the 2nd book. Kids seem to assume that this is grandparent’s house. Light on in upper room. Evening, stars in sky. Glow surrounding house. Metal fence. Search: “Fablehaven house” in Google Images</p>
SPECIAL EFFECT:		
MUSIC:		
[0:01-0:02] five quick notes on keyboard [last note holds on & slowly fades...]	[0:08-0:09] repeat original five quick notes on keyboard [last note holds on & fades...]	
Transition:		
	Fade	Fade
Retrospective Think Aloud:		
<p>[1] Sam: And also because I was finding a Fablehaven, I was looking at Fablehaven pictures at my house and I was finding pictures of actors to be Fablehaven actors in the movie, which might come out soon. I'm really happy about that. And then I typed in Fablehaven to see what would come up—to see pictures of characters. And this came up. And so I was like, “Oh my gosh!” And then they were like, “We’re going to make book trailers,” and I was like, “Oh my gosh, we need this!”</p>		



Video A: Sam & Paul

0:12 [4]	0:16 [5]	0:17 [6]
		
TEXT:		
[white text, blue background, font = Arial] UNTIL they drink the milk!		
IMAGE:		
	<p>Description: Black and white image of a fairy sitting on a purple flower. This image is located at the end of the 2nd book, although students suggest that she is also a character in the first book.</p> <p>Search: "Fablehaven Fairies" in Google Images</p>	<p>Description: Black and white hand drawn image with pen/pencil.</p> <p>Search: "Fablehaven Hugo" in Google Images</p>
SPECIAL EFFECT:		
MUSIC:		
previous last note still fading...	repeat original five quick notes on keyboard	four quick notes on keyboard [octave lower?]
Transition:		
Fade	None	None
<p>Retrospective Think Aloud: [4] Students identify "Until they drink the milk!" as the turning point in the book trailer. Although they do not use the phrase "turning point," when talking about the music selection, they say they wanted the music to change here. Sam: <i>It's like whew!</i> Paul: <i>Yeah, it comes in fast because you just figured it out.</i> Sam: <i>It's like you're seeing the world for the first time, again.</i> Sam: <i>It was originally going to be 'Gentle Thoughts' and then we were just looking around for fun cause we thought there might be something ...</i> Paul: <i>No! That's because we were going to make it more exciting when it got to the "Until they drink the milk."</i> Sam: <i>But then we found this and it was like perfect timing and everything.</i></p>		

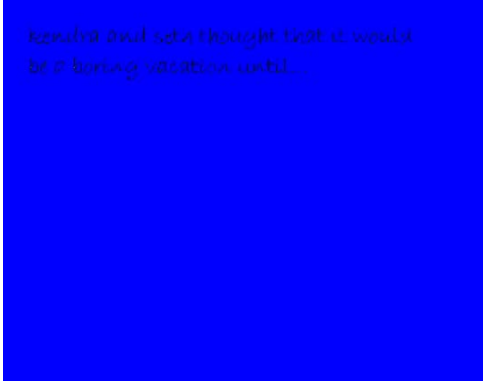


Video A: Sam & Paul

0:19 [7]	0:19 [8]	0:20 [9]
		
TEXT:		
IMAGE:		
Description: hand drawn with pen, black and white	Description: hand drawn with pen and colored pencil	Description: hand drawn, black and white with pencil
Search: “Fablehaven Newell and Dorin” in Google Images	Search: “Fablehaven fairies” in Google Images	Search: “Fablehaven Muriel” in Google Images
SPECIAL EFFECT:		
four quick notes on keyboard [same pattern, two octaves higher?]	single note, even higher	repeat original five quick notes on keyboard
MUSIC:		
Transition:		
None	None	None
Retrospective Think Aloud:		
<p>[9] Sam: Like if people saw that, people see the cover of the book all the time. And it's not like they're oh that's Muriel, she's a witch. But I mean, if we put Bahumat in ... people would be like oh, that guy looks evil. If you see an evil big person ... Researcher: So you think that's something that should be kept for the reader? Sam: Yes! A reader's secret.</p>		




Video A: Sam & Paul

0:21 [10]	0:26 [11]	
		
TEXT:		
FABLEHAVEN		
IMAGE:		
<p>Description: Gates to “Fablehaven” [same image as the beginning]</p> <p>Search: “Fablehaven” in Google Images</p>	<p>Description: Screen goes to black as soon as soon as voiceover</p>	
SPECIAL EFFECT:		
MUSIC/SOUND EFFECTS:		
<p>music fades out at 00:23 → [voiceover, whispered voices] <i>“Beware they are rising.”</i></p>		
Transition:		
None	None	
<p>Retrospective Think Aloud: Sam: <i>So we were like, wait, but the music is just playing, and we thought this is good, but it's kind of boring for like the whole way through to be like [begins to hum].</i> Sam: <i>So we thought, um, maybe we could... we were like, ok, evil people are coming, so it's like evil people are coming and the kids are like oh, evil it is rising.</i> Researcher: <i>So what does that mean?</i> Paul: <i>Evening Star.</i> Sam: <i>Yes, the Society of the Evening Star, which is an evil organization, so the Society of the Evening Star is a group of evil people that want to make sure, to make demons come out and kill everybody cause they think they can control the demons—like their overall goal, like I cannot tell anyone ... otherwise it gives away the whole book, but, so, we're like, “Beware they are rising,” and it kind of make sense because in the first one there's kind of talk about how evil people are coming.</i></p>		

Video B: Luna & Megan

0:00 [1]	0:05 [2]	0:08 [3]
		
TEXT:		
<p>[black text, blue background, font = Papyrus] kendra and seth thought that it would be a boring vacation until ...</p>		<p>[incidental] Agmour</p>
IMAGE:		
	<p>Description: Painting of a mythical creature Search: “Brian Froud drawing” in Google Images.</p>	<p>Description: Pencil drawing of a mythical creature Search: “Brian Froud drawing” in Google Images.</p>
SPECIAL EFFECT:		
Alternating colored background, rainbow-like		
MUSIC:		
Classical music, quick tempo	[Continued] Classical music, quick tempo	[Continued] Classical music, quick tempo
Transition:		
	Shatter (small pieces fly to right, upper corner)	Dissolve
<p>Retrospective Think Aloud: [1] Researcher: And here I see you chose kind of different font than is typically found in MovieMaker. ... So I wonder if you guys use that font a lot or you picked it intentionally, or you thought it was ... Luna: That was actually my first time using that font and I just thought the name sounded cool. I forget what the name was. [2] Megan: Me and Luna were using [searching for] Brian Froud who designed like a whole bunch of puppets. Luna: He [Froud] is an AWESOME person. So Brian Froud has to be one my favorite artists. He has this awesome book called the Runes of Elfland. It has the Runic alphabet in the back and it has secret messages hidden all in it, in Runic. He’s a really good drawer and he helped design like the indexes in The Dark Crystal.</p>		

Video B: Luna & Megan

0:12 [4]	0:17 [5]	0:22 [6]	0:27 [end]
			
TEXT:			
[black text, purple background, font = Papyrus] They drank the milk			
IMAGE:			
	Description: Photograph of bottle of milk with white lid Search: "Raw milk" in Google Images	Description: Photograph of a porcupine-like animal Search: ?	
SPECIAL EFFECT:			
Alternating colored background, rainbow-like			
MUSIC:			
[Continued] Classical music, quick tempo	[Continued] Classical music, quick tempo	[Continued] Classical music, quick tempo → abruptly comes to end at 0:27	
Transition:			
	None	None	
Retrospective Think Aloud: [5] Researcher: I'm assuming when you typed in milk to Google Images there's probably lots of different pictures of milk. Luna: There were too many bad ones. That's like the one of three out of 50 that were actually really good. Researcher: So what made you pick this image? Megan: It was in a canteen. Luna liked that part. Luna: One of them [picture of milk] that I almost chose, but then I realized that in the background ... I didn't pay too much attention to the background, then I realized in the background someone had it sitting on the ground and had chickens walking around it.			