



inanimate alice

Pedagogy Project

Lesson Plans and
Student Resource Pack

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Lesson Plan 1

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1

Digital Literacy Lesson Plan: Connection between story and medium in "[Episode 1: China.](#)" [Inanimate Alice](#)

Student Resource:

Digital Literacy: "[Literature in a Hypermedia Mode: An interview with Marjorie Luesebrink](#)" by Thomas Swiss and "[Electronic Literacies](#)" by Caitlin Fisher

Modes: "[Examining a Picture](#)" by Dr. Martha Driver, "On Gold and Silver Ages and the Elements of Hypertext" by Jennifer Ley (see page 2) and "Hypertext and the Art of Memory" by Janine Wong and Peter Storkerson

Reflective Reading

Media Type:

Online, internet connection required

Objectives:

After completing this lesson, students will be able to:

- Identify and become familiar with multiple modes of representation.
- Critique the effects of various modes on the narrative.
- Give examples of explicit calls for participatory reading in [Inanimate Alice](#).

Introduction to the Lesson:

Direct students to the resources listed above: "[Literature in a Hypermedia Mode](#)" and "[Electronic Literacies](#)." Alternatively, print copies of both of the above for distribution in class. Divide class into small groups of two or three and have each group read one of the resources. Have each group share two points from their readings with the class (create a list on the white board). Ask for students' reactions to the points garnered. Initiate a discussion of whether students think the points are relevant only to digital literacy or apply also to print works.

Teaching Strategies:

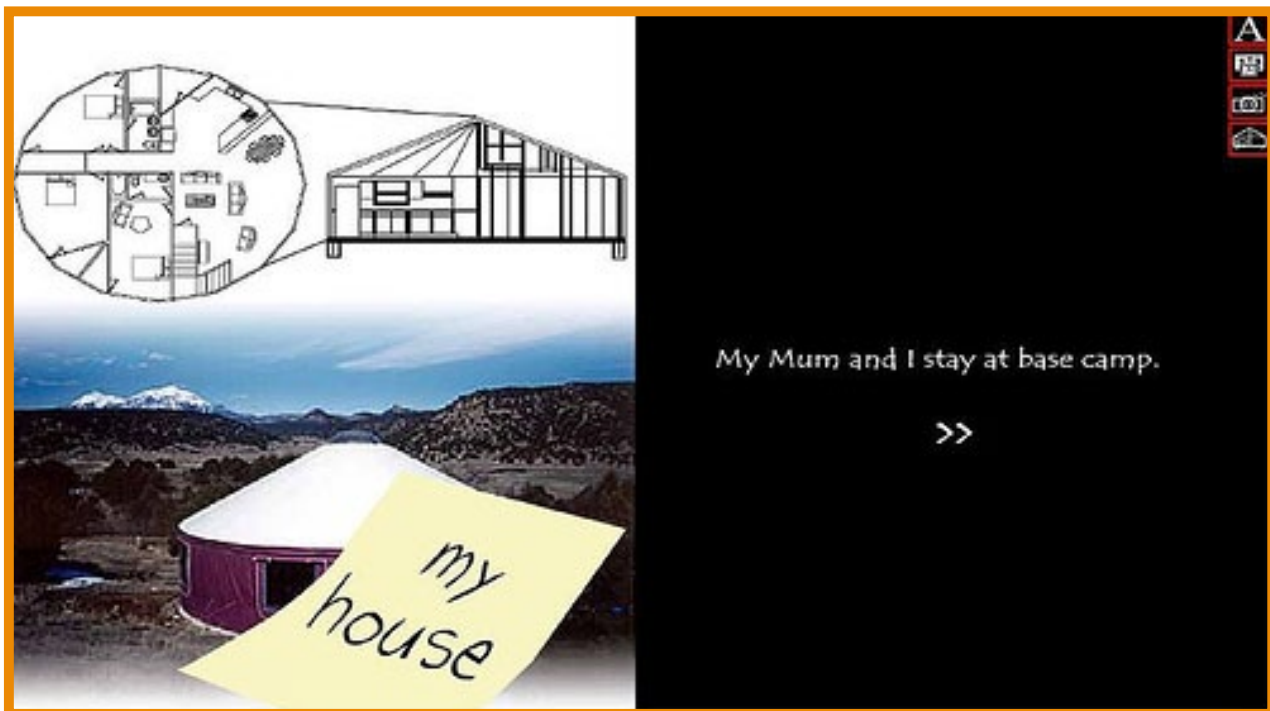
1. Begin by going over with students elements of representation: images, sound, video (streaming video, flash), animations, text, and links. Refer to the student resources listed under "Modes."
2. Show students [Episode 1: China](#), [Inanimate Alice](#) – this will take approximately five minutes.
3. Allow students to work in pairs and navigate the story on their own.
4. With the whole class explore the use of "[sensory inputs](#)": sound, image, and text in this episode. Some Directions:

Notice that the music begins on the third screen. Why do you think it appears here? Turn your volume off (or turn the speakers off) and look at the third screen closely - what effect does the music have on the general tone of this screen? Does it lend a sense of urgency which otherwise is not there?

On the sixth screen the arrows which allow the reader to proceed appear on the road. Why do you think they are placed here and not close to the text as in previous screens?



Screen seven is in stark contrast to the preceding scene in terms of sound. This node is almost silent. What sounds do you hear? What do you think that noise is? What might it suggest about Alice's home at the base?



Screen eight enables the reader to proceed to the next part of the story relatively quickly. If the reader waits, a painting evolves on the left-hand side of the screen. What do you see emerge? Do you notice a difference in the colours used for each layer of the painting that appears?

Midway through the narrative the reader and Alice must take photographs of all the wild flowers they can see. When you read the story for the first time, did you know you had to take the pictures or did you think it was only for Alice? How many flowers did you see? Was Alice's mum driving too quickly for you to take photographs of all four flowers? Did the music help you concentrate?

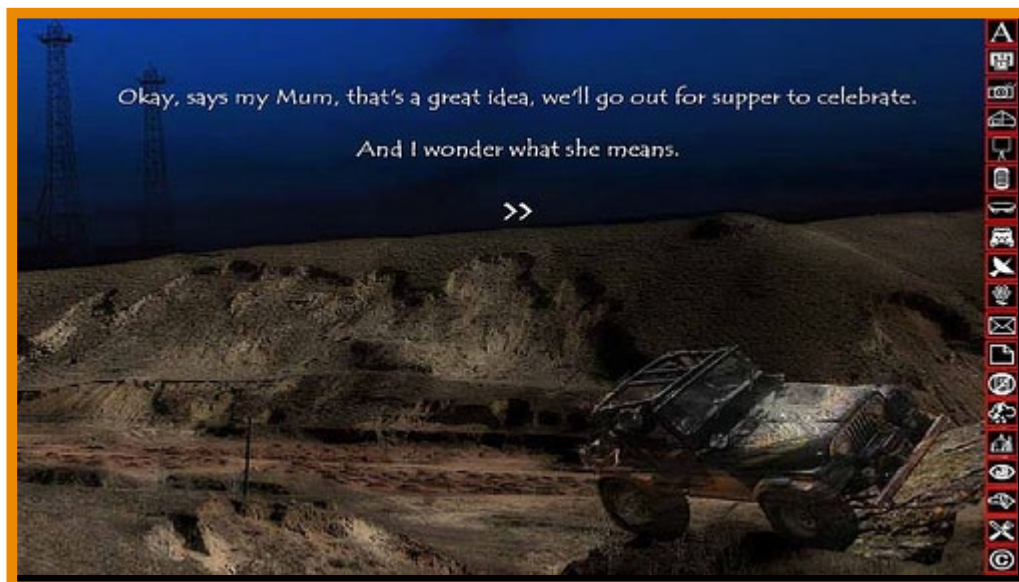


When Alice writes her list of things she'd rather be doing, does she sound like an eight year old? What else (hint, look at the font) helps us think she is only eight?





Examine the final two screens of the story. How do the various modes help you understand that this is the end of the story (even if the words do not say: "the end")? (hint: listen to the sound, notice the jeep driving off the screen, see the darkening sky)



Follow Up:

Critical Thinking: Give an example from Episode 1 that demonstrates Alice's comfort with technology. What other examples can you find to support this view? What message do you think the creators are trying to convey?

Summarizing: What, according to the story, are some of the benefits of technology? How does the story persuade readers that this is the case?

Extending: Certain critics of hypertext suggest that the reader becomes disoriented resulting in an unintelligible narrative. Do you find yourself displaced when reading Episode 1 of Inanimate Alice? How do you think the creators attempt to guide the readers through the evolving narrative? Do you have your own suggestions for making the path through the narrative clearer? Explain your answers.

Evaluating: Episode 1 of Inanimate Alice makes use of a variety of modes such as sound, image, text as well as demanding reader participation. In what way are these modes related? If you had to choose a single mode that adds the most to the story, which would it be? Explain your answer.

Student Assessment/Reflections

1) Use the Student Reading Response handout to encourage personal reflection on the reading process. Have students share their likes and dislikes of the online reading experience with partners. If the technology permits, have students post their responses on the class blog.

2) Inanimate Alice is just one example of an online fiction. Ask students to add their own choice (or more) to a class list on the class blog.



Student Resource 1

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1

Student Reading Reflection

Now you have finished reading “Episode 1: China,” Inanimate Alice. Write a short blog (or journal) entry to think about your reading experience. Be sure to answer the following:

What I did

(Explain how you read the story – did your eyes scan each screen from left to right? How did you feel about the sound, images, and words that would appear all at the same time on certain screens?)



What I enjoyed

(Write about what you liked most about Episode 1)

What I found difficult

(Write about the most difficult part of reading Episode 1)

What really worked

(What was the best bit about the story and why)

Next time...

(What will you do when it comes to reading Episode 2? How will you prepare? What tips might you share with other readers for their first digital story reading experience?)



Lesson Plan 2

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

Digital Literacy Lesson Plan (1 of 2): Linking homodiegetic narration and autobiography with music and sound in Episode 3: Russia, Inanimate Alice.

Student Resource:

Narratology: "Narratology: A Guide to the Theory of Narrative" (see 3.1.5 on homodiegetic narrators) by Manfred Jahn

Modes: "How the Relationship Between Soundtrack and Image Contributes to the Meaning of the Documentary," by filmmaker and journalist, Fatmir Terziu, "The Sounding Image: About the Relationship Between Art and Music—An Art-Historical Retrospective View" by Barbara John and "Hypertextualizing Autobiography" by Laura Sullivan

Reading Log, Close Reading Log

Media Type:

Online, internet connection required

Objectives:

After completing this lesson, students will be able to:

- Identify and become familiar with the narratological terms such as homo and heterodiegetic narrators.
- Identify the difference between music and sound effects.
- Critique the effects music on the narrative.
- Critique the effects of sound on the narrative.
- Examine the role of music/sound and image in the story.
- Improve their computing skills by familiarising themselves with the web browsing software.
- Perform a close reading of "Episode 3: Russia, Inanimate Alice."

Introduction to the Lesson:

Direct students to the resources listed above: "The Sounding Image: About the Relationship Between Art and Music—An Art-Historical Retrospective View" and "How the Relationship Between Soundtrack and Image Contributes to the Meaning of the Documentary." Alternatively, print copies of both of the above for distribution in class. Begin by tackling the narratological element in this lesson. Ask several students about their day. They should respond in the first person by telling a story about themselves. You can point out the storytelling as an example of homodiegetic narration. Divide class into small groups of two or three and have each group read one of the resources noted above. Have each group fill in a **Student Reading Log** and then share two points from their readings with the class. Fill in the Reading Log on an overhead projector, smart whiteboard, or computer hooked to a data projector so that all students can participate and the reading log will be visible to all.

Teaching Strategies:

5. Begin by going over with students the difference between homodiegetic narration and heterodiegetic. Refer to the student resources listed under “Narratology.”
6. Show students [Episode 3: Russia](#), Inanimate Alice – this will take approximately fifteen minutes.
7. Allow students to work in pairs and navigate the story while filling in the **Student Close Reading Log**.
8. With the whole class explore how music and sound and image function in this episode.

Some Directions:

Notice that the music begins on the first screen. Why do you think it appears here?
How does the music on the title screen fit with the dark background?



On the first screen the reader can begin playing Alice’s doll game. How does the sound change when in game-mode? How does this affect the story and the reading?



When and how are black and white images used?

Are the images clear or grainy? Are they close-ups or long shots?

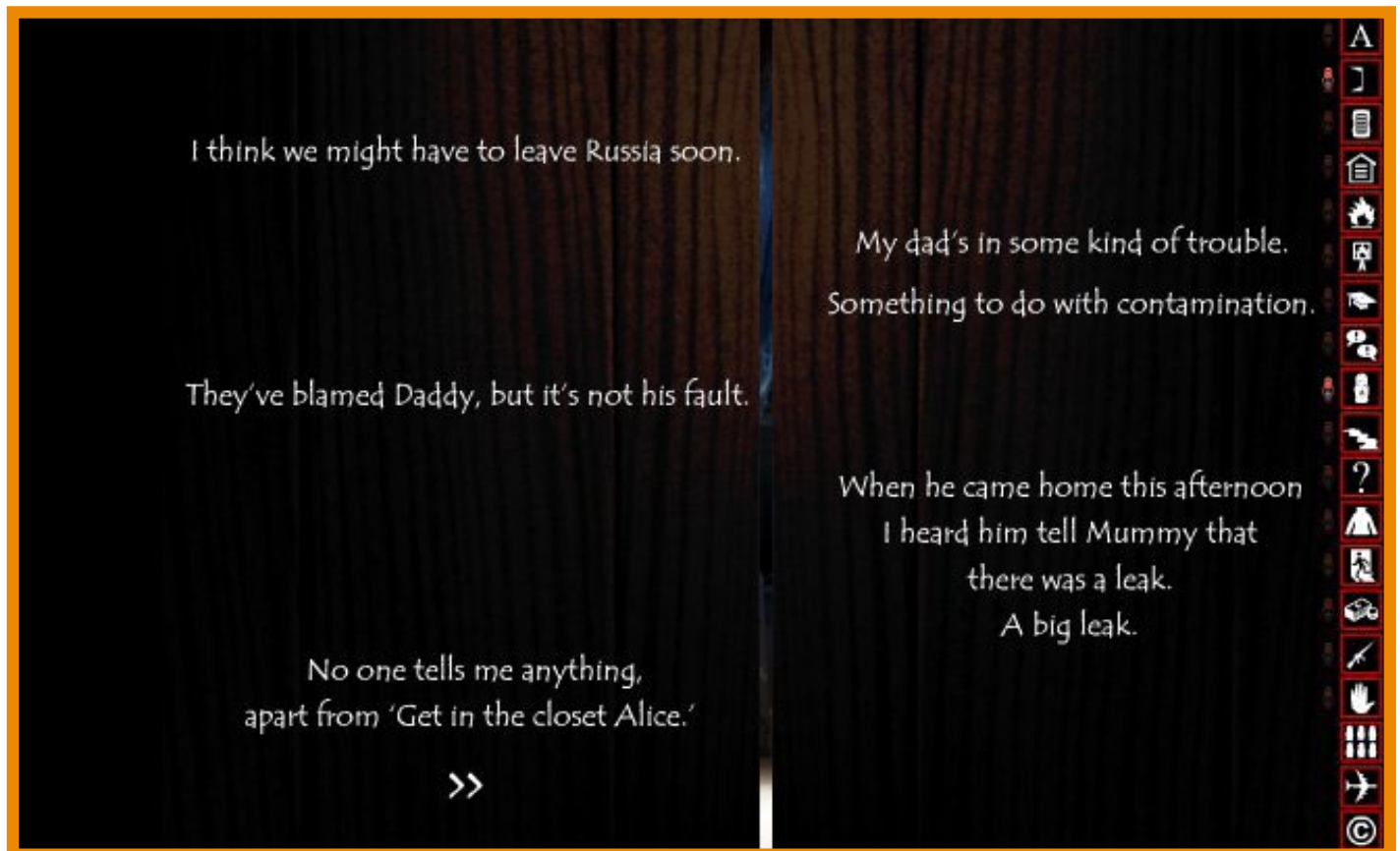
Consider how the images appear on the screen throughout Alice's story. Does the reader see Alice's mum and dad? What music does the reader hear when Alice talks about her mum and dad?

How do the music and sound effects help construct the main story ideas on each screen?

What kind of sound effects are there? Do they sound artificial or "natural"? What is their purpose and significance?

What is spoken? Who speaks and in what ways? What do we learn about the speaker by the word choice?

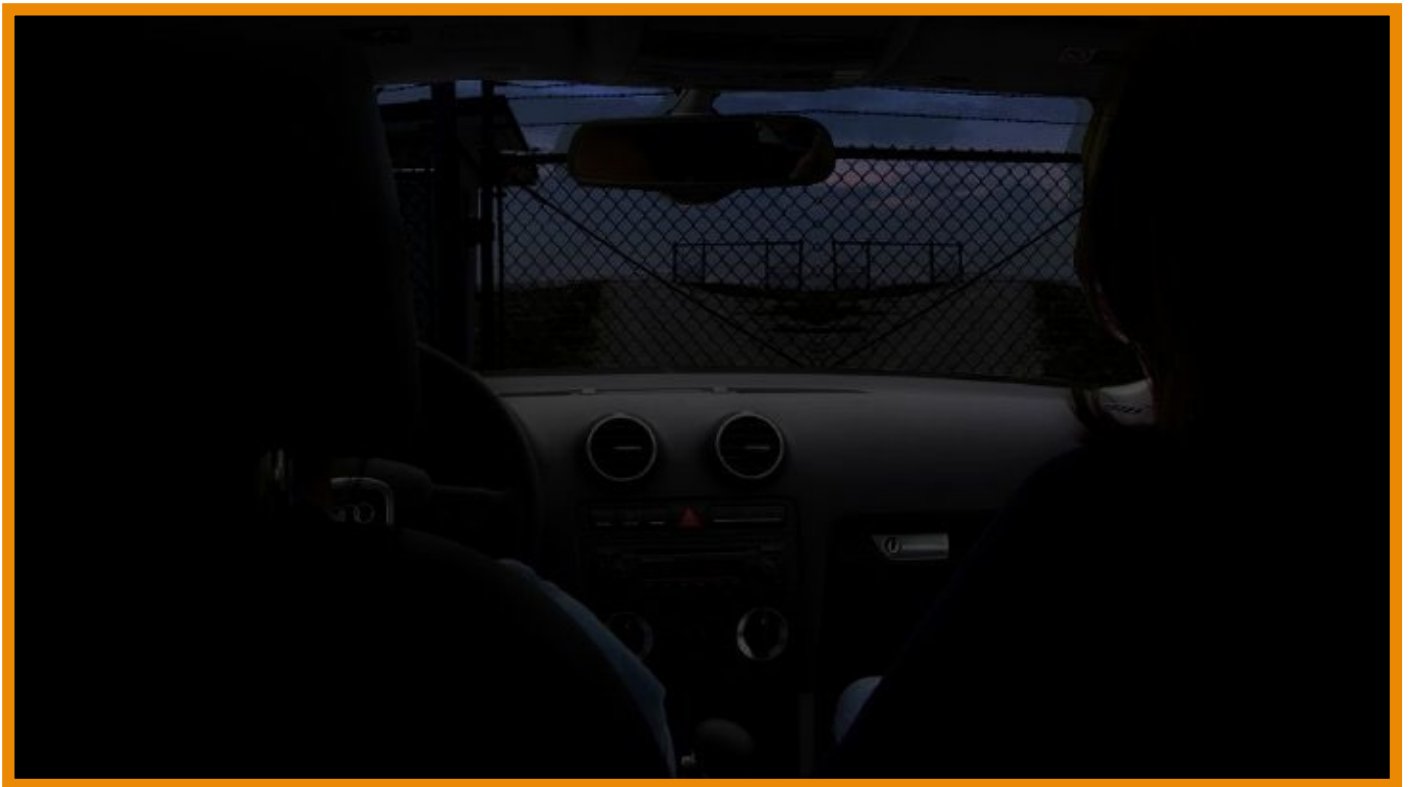
What kind of music do we hear when Alice hides in the closet and listens to people arguing?



Do the sounds match the images? Are they in synch or do they oppose one another? Does sound carry over from one scene to another (sound-bridge)? What relationships are established between sound and image in general?

Are there any scenes that are silent? Are particular characters prone to silence? If so, how does the person or scene fit with the silence?

When Alice and her mum and dad are in the jeep near the end of the story, the reader sees out the car window. Describe what you can see and describe the music. How does the music here help set the scene?





Follow Up:

Critical Thinking. Give an example from Episode 3 that demonstrates Alice's aptitude with technology. What other examples can you find to support this view? What message do you think the creators are trying to convey?

Summarizing. What, according to the story, are some of the benefits of technology? How does the story persuade readers that this is the case?

Extending. What are the differences between music and sound effects? Does one appear more frequently than the other? How does music advance the narrative? Explain your answers.

Evaluating. Episode 3 of Inanimate Alice has a lot of music and sound. Do you feel this is too much or too little? If you could rewrite parts of Inanimate Alice what kind of music would you add and where? How would this help tell the story?

Student Assessment/Reflections

3) Use the Student Reading Log handout to encourage a response to the text as well as find value and satisfaction in reading. If the technology permits, have students post their responses on the class blog.

4) Ask students to choose the scene they found to be most musically important. Then have students draw that scene and bring in or download music that they would like to play alongside their interpretation.

Student Resource 2

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

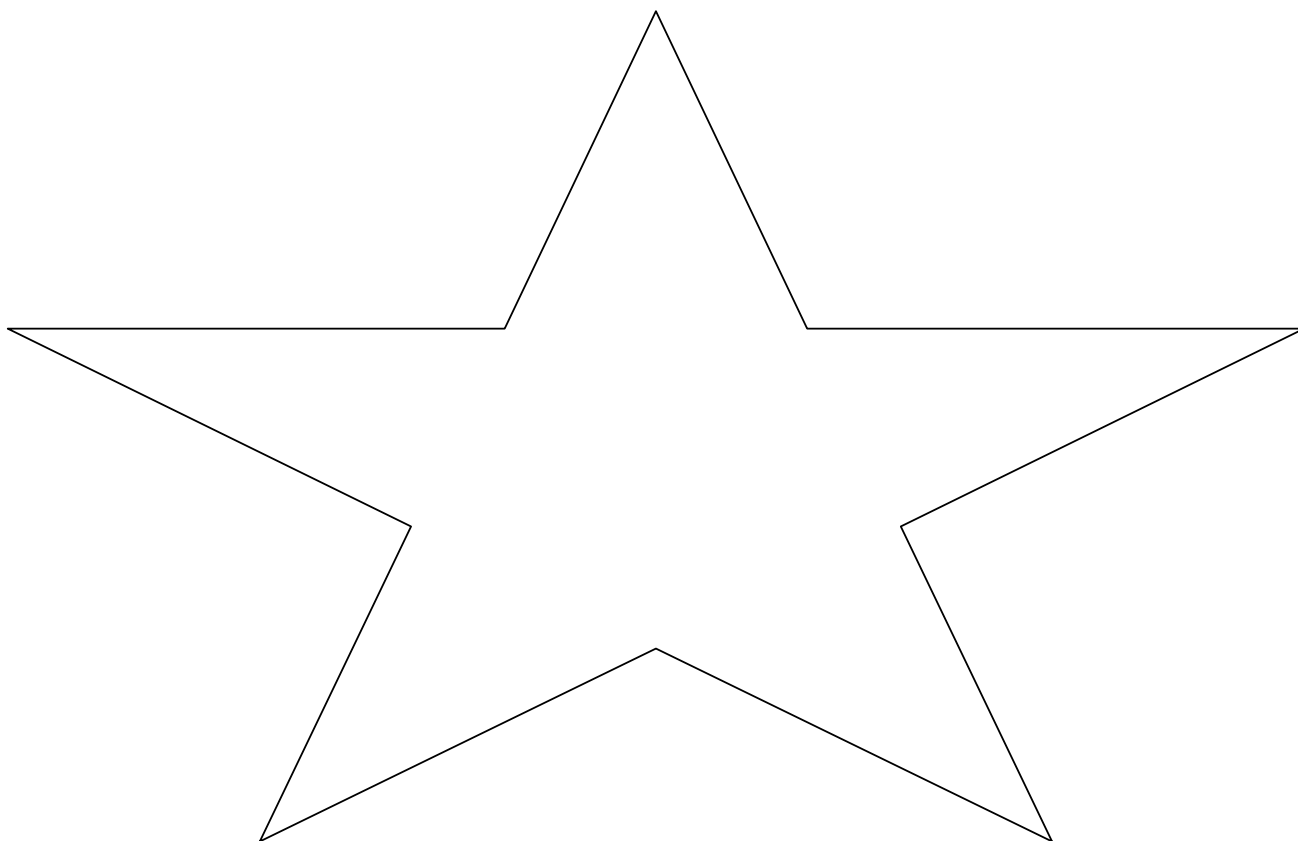
Reading Log

Step 1

Read either The Sounding Image: About the Relationship Between Art and Music—An Art-Historical Retrospective View or How the Relationship Between Soundtrack and Image Contributes to the Meaning of the Documentary.

Step 2

Underline the key words and main ideas. Write these in the star:



Step 3

Write a short summary identifying the main ideas by using your key words



Student Resource 3

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

Close Reading Log

As you read Episode 3: Russia, Inanimate Alice make some points here about what is happening in the story. Try to write at least one piece of information each time an arrow (which links to the next part of the story) appears on a screen. The first one has been done for you.

Information	Interpretation
Alice is 13 years old. There is an image of a doll. The music speeds up.	She's a teenager but maybe a lonely as she still likes to play with dolls. The speed of the music suggests there will be some action soon.

Lesson Plan 3

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

Digital Literacy Lesson Plan (2 of 2): Autobiography and Multimodality in [Episode 3: Russia](#),” [Inanimate Alice](#).

Student Resource:

Narratology : “[Narratology: A Guide to the Theory of Narrative](#)” (see 3.1.5 on homodiegetic narrators) by Manfred Jahn

Modes: “[How the Relationship Between Soundtrack and Image Contributes to the Meaning of the Documentary](#)” by filmmaker and journalist, Fatmir Terziu, “[The Sounding Image: About the Relationship Between Art and Music—An Art-Historical Retrospective View](#)” by Barbara John and “[Hypertextualizing Autobiography](#)” by Laura Sullivan

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Autobiography Planner, Autobiography Reflection

Media Type:

Online, internet connection required, Word or similar software, scanner to scan in student–sketched images, speakers, istories software, pens, and paper.

Objectives:

After completing this lesson, students will be able to:

- Examine lyrics of songs, music, and sound events and describe how these modes relate to their life stories.
- Organise their thoughts using Word
- Create their autobiographies using istories.
- Improve their technical skills by rereading Inanimate Alice, Episode 3 online, by using Word (or another similar document maker), and by familiarising themselves with istories.
- Evaluate their own autobiographical creation

Introduction to the Lesson:

Recap notions discussed in previous lesson (**Digital Literacy Lesson Plan (1 of 2):** Linking homodiegetic narration and autobiography with music and sound in “[Episode 3: Russia](#),” [Inanimate Alice](#). Have students help remind class of homodiegetic narration, the differences between music and sound effects by writing points on the white board.

Teaching Strategies:

9. Begin by sharing with students an important event from your life (real or imagined)
10. Ask students to share with in partners or small groups an important event in their lives (real or imagined).
11. Print out and read with students the “©COPYRIGHT AND FAIR USE GUIDELINES FOR SCHOOL PROJECTS” article available online by Kathy Schrock.
12. Have students work independently on the **Student Autobiography Planner** in Word (or similar).
13. Have students refer to their Autobiography Planner word document or printed out version as they draft their autobiographies by creating a storyboard in istories – this may span a few sessions
14. Once students have completed their autobiography using text, image, and sound, have them complete a self–assessment by filling in the **Autobiography Reflection** handout.



Student Resource 4

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

Autobiography Planner

Event #1:

Image:

Song:

Explanation:

Event #2:

Image:

Song:

Explanation:

Event #3:

Image:

Song:

Explanation:

Event #4:

Image:

Song:

Explanation:

Event #5:

Image:

Song:

Explanation:

Approved:

Please revise:



Student Resource 5

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3 Autobiography Planner

Answer the following questions.

1. Out of your five experiences in your autobiographical story, which is the most important to you and why?
2. Was it difficult choosing images and sounds that worked together with your story? Why or why not?
3. If you could only use sound or only use image how would your story change?
4. After reviewing your autobiography is there anything you would change?
5. What was the most challenging part of making your own autobiography using istories?
6. What was the most enjoyable aspect of creating your multimodal autobiography?

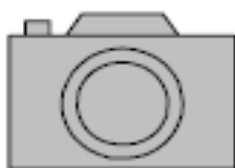
Student Resource 6

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 3

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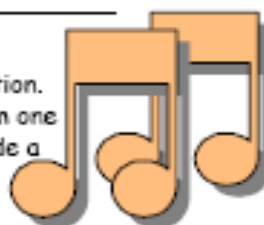


Can I use this photograph or illustration in my project?

- You can use one but no more than five by the same photographer or illustrator without the permission of the creator. To use more, you need to ask permission. You must include a bibliography of any work you use.
-

Can I use this music in my project?

- You can use up to 10% of a song or musical work in a presentation. Some guidelines say you can use no more than 30 seconds from one song. To use more, you need to ask permission. You must include a bibliography of any work you use.



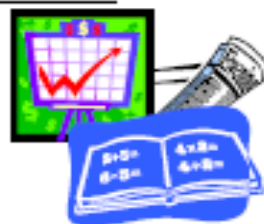
Can I use this video clip in my project?

- You can use (without the creator's permission) up to 10% or up to 3 minutes (whichever is less) of copyrighted videotapes, DVDs, encyclopedias on CD-ROM, etc. To use more, you need to ask permission. You must include a bibliography of any work you use.
-

Can I use this text material in my project?

You can use (without the creator's permission)

- A poem with less than 250 words
- Up to of 250 words from a poem greater than 2500 words
- Articles, stories, or essays less than 2,500 words
- Part of a longer work: 10% of the work or 1,000 words
- One chart, picture, diagram, graph, cartoon or picture per book, encyclopedia, newspaper, or magazine
- Two pages from a picture book with less than 2,500 words



To use more, you need to ask permission.

You must include a bibliography of any work you use.

You may keep your project in a portfolio forever, but you should not put it on the Web or make copies of the project without permission from the creator(s) of the material.

Adapted by Kathy Schrock from : <http://www.mediafestival.org/copyrightchart.html> (August 2004)
Permission granted to reproduce the chart for classroom use. The chart may not be re-posted on a server or the Web.

Lesson Plan 4

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1-3

Digital Literacy Lesson Plan: Exploring Character Development, Inanimate Alice as *Kunstlerroman*/ *Bildungsroman* [Episodes 1–3](#), [Inanimate Alice](#).

Student Resource:

Narratology: “[The Bildungsroman Genre](#)” by Suzanne Hader

Summary: “[About Inanimate Alice](#)” by Kate Pullinger

Internet Use Statistics: “Teens Forge Forward with the Internet and Other New Technologies” by Pew Internet Project

Tracking Alice’s Development, Reading Review, Inanimate Alice as Bildungsroman

Media Type:

Online, internet connection required, teacher’s computer linked to a data projector and screen, Word or similar software, istories software, pens, and paper.

Objectives:

After completing this lesson, students will be able to:

- Develop and apply specific reading comprehension strategies (note-taking, questioning, making inferences, and predicting)
- Build text analysis skills by discussing personal responses and opinions in episodes 1 to 3 of Inanimate Alice
- Develop critical thinking skills by relating technology statistics to Inanimate Alice.
- Analyse Alice’s personality and development using the **Student Resource:** “Tracking Alice’s Development”

Introduction to the Lesson:

Navigate to “[The Bildungsroman Genre](#)” web site so that it appears to the class on the screen. Have students read it out loud. Talk about each point listed with examples from students’ daily lives. For example, point 1: “A *Bildungsroman* is, most generally, the story of a single individual’s growth and development within the context of a defined social order,” so have students suggest stories they know that fit into this context (suggestions might include television programmes, computer/video game characters, Second Life experiences, Facebook identities, graphic novels, etc...). Prepare students for Inanimate Alice by reminding them that they’ll be reading Alice as a *bildungsroman* so they’ll need to keep the “[The Bildungsroman Genre](#)” points in mind (it might be useful here to have printouts ready for students to share in pairs).

Teaching Strategies

15. Plan to have students work in pairs to read [episodes 1 to 3](#) of Inanimate Alice – this may span several classes.

16. Each episode can be introduced in the following manner:

Introduce the story by asking students to read the title of the story (including the subtitle with location information) and make predictions about what they think the story will be about. To model how to make predictions ask students: “What do you think the story will be about?” “What makes you think so?” “What does the title suggest to you about the story?”

Once predictions have been recorded on the whiteboard, share with students a synopsis of the story like the one noted under **Student Resources**, “[About Inanimate Alice.](#)”

Students will read the story in class and can be given the url so that they may re-read it at home.

Students will take notes about the story to record their thoughts, questions, and feelings.

Students will share their notes in class.

Students will use the [Character Trading Cards](#) tool to analyze the characters and the stories in small groups.

You will lead students in a whole-class discussion about their analyses of the characters.

17. Tell students that to understand the story better they will be required to read about technology and how girls use it. Ask them to read Student Resource “Teens Forge Forward with the Internet and Other New Technologies” (although based on American statistics this press release helps situate Alice’s story/context).

18. After students have read the student resource, write the following questions on the white board.

In what kind of technological world do today’s American teens live?

How many teens play games online?

What does Amanda Lenhart say about a typical American teen’s world?

Give four statistics about teenage girls and their use of technology. Discuss what these statistics suggest.

19. Let students discuss the questions with partners and have them add keywords/ideas under each question on the board. Then lead a whole-class discussion.

20. Have students read episodes 1–3 of Inanimate Alice.

21. After each episode have students, still in pairs, complete **Student Resource** “Tracking Alice’s Development.”

22. After reading all three episodes of Inanimate Alice have students work in groups on the **Student Resource** Reading Review.

23. Lead a class discussion on Alice and how the students think she has been developing. Predict what Alice will be like in episode 4.



Follow up:

Extending: Have students create their own bildungsroman using the istories software.

Summarizing Ask students to work in pairs and complete Student Resource “Inanimate Alice as Bildungsroman.”

Critical Thinking Have students rewrite a scene of their choice from any episode of Inanimate Alice in the third person. Discuss how the change in point of view changes the story.

Multimodality: Let students choose an image from any episode of Inanimate Alice and have them describe how the environment parallels or opposes Alice’s development.

Evaluation: If students could change the ending of Inanimate Alice episode 3 what would they add and what would they leave out? Have students use istories or PowerPoint (or similar) to create a multimodal final scene (including sound, text, and image). If using PowerPoint, rewritings can be constrained to one slide. If technology permits, allow students to upload final images to the class website or blog. Otherwise print out endings and hang in the classroom.

Student Resource 7

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1-3

Teens Forge Forward with the Internet and Other New Technologies

The number of teenagers using the internet has grown 24% in the past four years and 87% of those between the ages of 12 and 17 are online.

7/25/2005 | Release

Compared to four years ago, teens' use of the internet has intensified and broadened as they log on more often and do more things when they are online.

Among other things, there has been significant growth over the past four years in the number of teens who play games on the internet, get news, shop online, and get health information.

In short, today's American teens live in a world enveloped by communications technologies; the internet and cell phones have become a central force that fuels the rhythm of daily life.

These are some of the highlights of a new report, "Teens and Technology," issued by the Pew Internet & American Life Project, based on a November 2004 survey of 1,100 youth between the ages of 12 and 17 and their parents:

- About 21 million teens use the internet and half of them say they go online every day.
- 51% of online teens live in homes with broadband connections.
- 81% of wired teens play games online, which is 52% higher than four years ago.
- 76% of online teens get news online, which is 38% higher than four years ago
- 43% have made purchases online, which is 71% higher than four years ago.
- 31% use the internet to get health information, which is 47% higher than four years ago.

Not only has the number of users increased, but also the variety of technologies that teens use to support their communication, research, and entertainment desires has grown. When asked about their individual ownership of networked devices such as desktop and laptop computers, cell phones, and blackberries, 84% of teens reported owning at least one of these devices. Some 45% of teens have their own cells phones and many own several devices that can connect to the internet.

"Increasing numbers of teenagers live in a world of nearly ubiquitous computing and communication technologies that they can access at will," said Amanda Lenhart, Senior Research Specialist at the project and co-author of the report. "More and more teens go online frequently and from a wider array of places. They take ever-greater advantage of this new technology ecology by mastering features like instant messaging and phone-text messaging on their tethered and mobile computing devices."





These technologies enable a variety of methods and channels by which youth can communicate with one another as well as with their parents and other authorities. Email, once the cutting edge “killer app,” is losing its privileged place among many teens as they express preferences for instant messaging (IM) and text messaging as ways to connect with their friends.

Fully 75% of online teens use instant messaging and the average amount of time spent instant messaging in a day has increased over the last four years. One third of all American teens have sent a text message. Nonetheless, the trusty telephone remains the most often cited communication technology used by teens.

In focus groups, teens described their new environment. To them, email is increasingly seen as a tool for communicating with “adults” such as teachers, institutions like schools, and as a way to convey lengthy and detailed information to large groups. Meanwhile, IM is used for everyday conversations with multiple friends that range from casual to more serious and private exchanges.

It is also used as a place of personal expression. Through buddy icons or other customization of the look and feel of IM communications, teens can express and differentiate themselves. Other instant messaging tools allow for the posting of personal profiles, or even “away” messages, durable signals posted when a user is away from the computer but wishes to remain connected to their IM network.

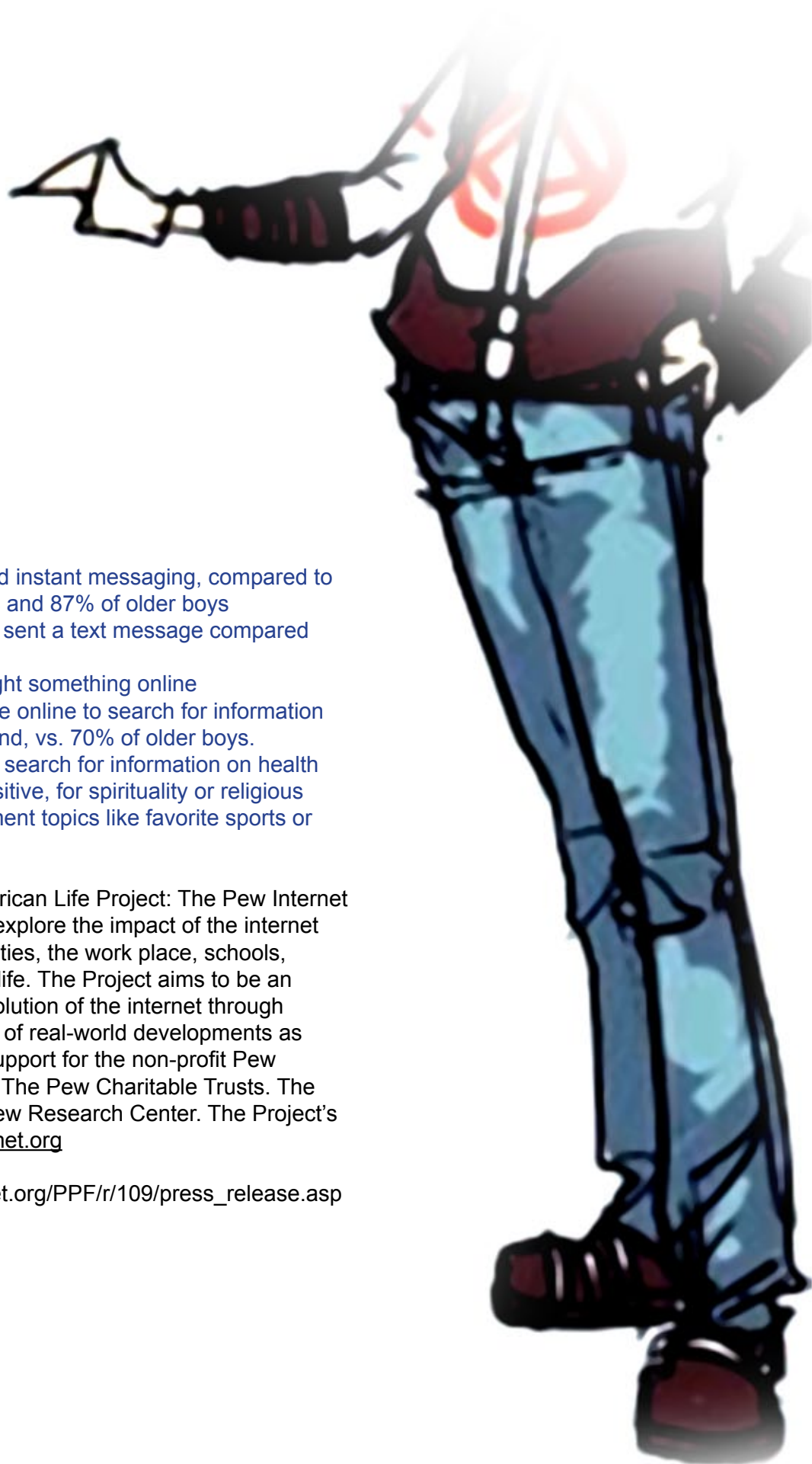
Mary Madden, Research Specialist and co-author of the report notes, “Away messages, in effect, maintain a “presence” in this virtual IM space, even when a teen isn’t directly tied to a technology. Away messages aren’t just telegraphing location, but may include any type of information, such as in-jokes, quotes, coded messages or even contact information.”

Teens, too, are accessing the internet from a variety of locations, including their homes, schools, community centers, libraries, and friends’ and relatives’ houses. It seems that teens may come to expect access to the virtual world from any physical world location.

- 87% of teens have ever logged on from home
- 78% of teens log on from school
- 74% of teens log on from a friend or relative’s house
- 54% of teens log on at the library
- 9% of teens log on from a community center, youth center or house of worship

Leading the way are older teenaged girls, who are putting burgeoning technologies to use to support their already honed communication styles. Girls ages 15-17-year-old are the power users of the online teen cohort. Older girls dominate in use of email, IM, text messaging, and selected information-seeking activities:





- 97% of girls 15-17 have used instant messaging, compared to 89% of younger boys and girls and 87% of older boys
- 57% of older girls have ever sent a text message compared 40% of older boys
- 51% of older girls have bought something online
- 79% of girls 15-17 have gone online to search for information about a school they might attend, vs. 70% of older boys.
- Older girls are more likely to search for information on health topics both mundane and sensitive, for spirituality or religious information, and for entertainment topics like favorite sports or movie stars or TV programs.

About the Pew Internet & American Life Project: The Pew Internet Project produces reports that explore the impact of the internet on children, families, communities, the work place, schools, health care, and civic/political life. The Project aims to be an authoritative source on the evolution of the internet through collection of data and analysis of real-world developments as they affect the virtual world. Support for the non-profit Pew Internet Project is provided by The Pew Charitable Trusts. The Project is an initiative of the Pew Research Center. The Project's Web site: <http://www.pewinternet.org>

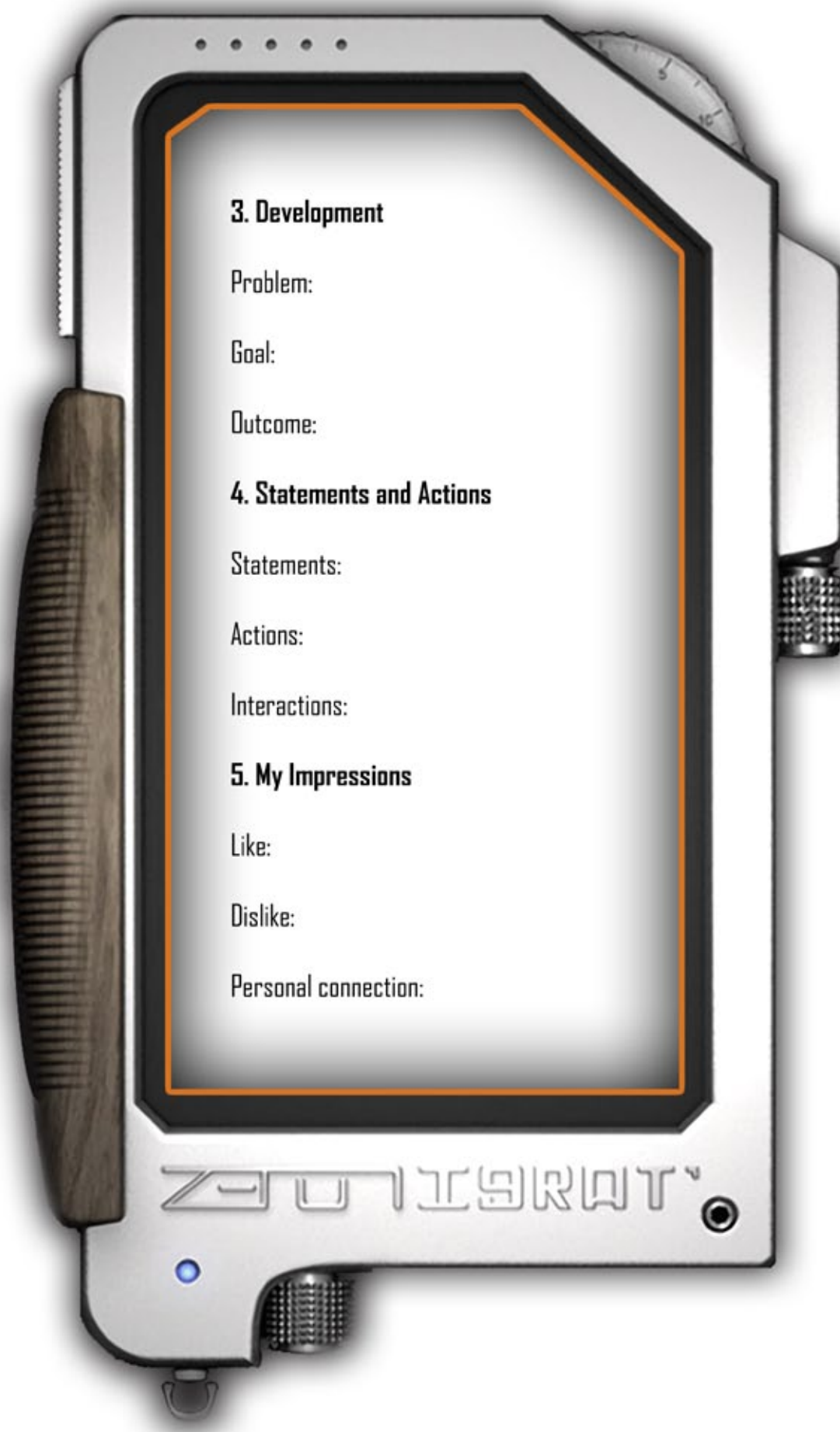
Source: http://www.pewinternet.org/PPF/r/109/press_release.asp

Student Resource 8

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1-3

Tracking Alice's Development





3. Development

Problem:

Goal:

Outcome:

4. Statements and Actions

Statements:

Actions:

Interactions:

5. My Impressions

Like:

Dislike:

Personal connection:

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Student Resource 9

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1-3

Reading Review

1) In episode 1 we see Alice's friend, Brad for the first time and he looks like this:



But in episode 3 Brad now looks like this:



Do you notice any changes in Alice's drawing and animating capabilities? Do you think there is any change in Brad based on these two images?

2) In episode 1 Alice says:

Mum keeps saying we're going to look for wildflowers we haven't seen before,
but she is driving too fast for that.
Still, whenever I do see a flower, I point my player at it and take a photo...

What can we infer about Alice's personality from this quote? What can we learn about Alice's likes and dislikes?

3) In episode 2 Alice explains:

You could say I'm being silly,
**SHE'S THE GIRL WHO'S
ALWAYS LOSING HER PARENTS.**
and you'd probably be right,
but, still - they aren't here.

How do you think Alice has changed now that she is ten years old (in episode 1 she was eight)?

What does the change in font suggest (the middle image)? Can you think of somewhere you might see font like this?

Who is Alice talking to?

4) In episode 3 Alice is now 13 years old. Is she behaving like a typical teenager when she says:

I interrupted.
"Ming," I said – she doesn't like it when I call her that –
"John," – he doesn't like it either –
"this is important to me."

Why do you think Alice addresses her parents by their first names?

Would you judge Alice negatively at this point?

5) Alice has always enjoyed using her player. In episode 3 she creates a new game:

At least I've got the Matryoshka game to keep me entertained.

How does Alice play this game?

How would the story change if the reader did not play Alice's game?

What do you think the Matryoshka dolls represent?



Student Resource 10

The Digitally Literate Classroom: Reading Inanimate Alice, Episode 1-3

Inanimate Alice as Bildungsroman

A bildungsroman is a story about “all-around self-development;” a story about someone’s growth from childhood to maturity. The definition has four parts. In the space provided, relate Inanimate Alice to what is being described (use examples).

1. A **Bildungsroman** is, most generally, the story of a single individual’s growth and development within the context of a defined social order. The growth process, at its roots a quest story. What kinds of quests does Alice have and does she create any for herself (or for the reader)?
2. To spur the hero or heroine on to their journey, some form of loss or discontent must jar them at an early stage away from the home or family setting.
3. The process of maturity is long, arduous, and gradual, consisting of repeated clashes between the protagonist’s needs and desires and the views and judgments enforced by an unbending social order (in this case think of Alice’s parents are the unbending social order).
4. Eventually, the values of the social order become manifest in the protagonist, who is then accommodated into society. How does the end of episode 3 fit in here?



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