



Saskatchewan
Learning

Media Studies 20

A Curriculum Guide for the
Secondary Level



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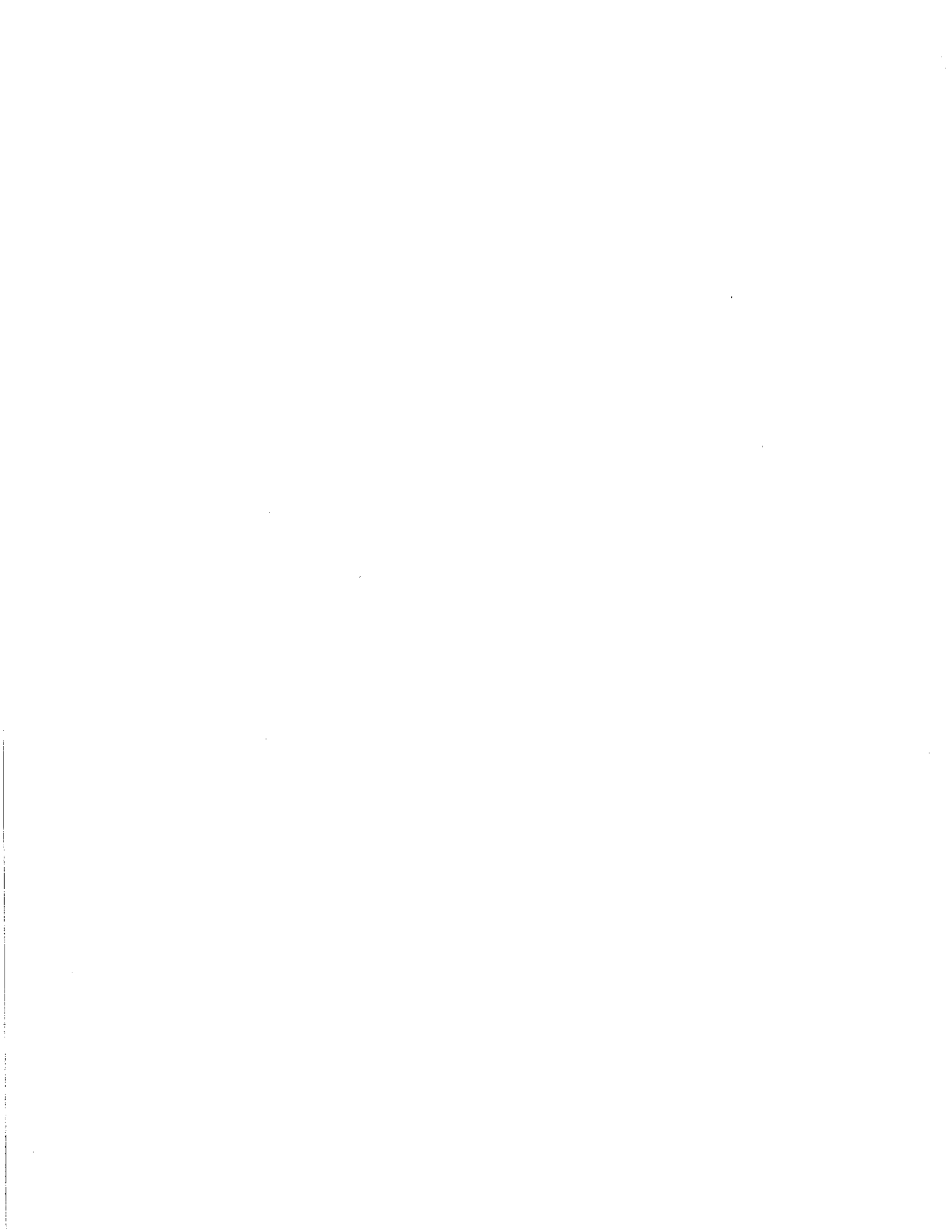
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Introduction



Mass Media

As the shape of society changes, so too does communication.

- Sarah Trenholm

The mass media are an integral part of our lives and our society. We live in a world influenced and shaped by the sights, sounds, opinions, and values presented by the mass media—those print, non-print, and electronic texts that communicate with a mass audience.

The mass media create artifacts related to our cultural environment and help us construct our concepts of society today. They influence our values, opinions and attitudes, and our social conventions and norms. Given the influence which the mass media exercise in our lives, and in the lives of students, it is important that we bring the “languages” of these media into the classroom with the goal of teaching students how to become critical listeners, readers, and viewers as well as effective users of the media available to them.

Aim and Goals

The aim of the kindergarten to grade 12 English language arts program is to graduate a literate person who is competent and confident in using language for both functional and aesthetic purposes. Traditionally, this literacy has been defined as the ability to use print and written information to function in a given society. More recently, the definition has been expanded to include a wide range of language systems in order to meet the linguistic needs of specific occasions. Literacy is therefore considered the ability to “read” (i.e., listen, read, view) and “write” (speak, write, represent) all forms of text including the mass media and multimedia.

The goals of the English language arts curricula from kindergarten to grade twelve are to:

- develop students’ English language abilities as a function of their thinking abilities
- promote personal and social development by extending students’ knowledge and use of the English language in all its forms
- develop enjoyment as well as proficiency in speaking, listening, viewing, writing, reading, and representing
- develop appreciation of, as well as response to, all forms of text.

This course encourages students to expand their repertoire of language skills and strategies through the study of media communication. It assists students in dealing critically with the media in their lives. While media literacy is an important dimension of all English language arts curricula, this course gives students an opportunity to explore mass media and their effects on society in more depth.

The purpose of Media Studies 20 is to develop the knowledge, skills, and disposition students need to understand and use media as informed and active citizens.

Curriculum Principles and Concepts

Media Studies 20 is concerned with helping students develop an informed and critical understanding of the nature of the mass media, the messages contained in the mass media, the techniques used by them, and the impact of these media.

The following principles form a foundation for teaching Media Studies 20.

- Language learning thrives when students are engaged in meaningful use of language. In this course, students should be given many opportunities to experiment and explore the various media and the issues associated with them. They should be encouraged to become involved in analysis, inquiry, and “hands on” activities related to the media.
- This course places language and the mass media in the context of communication. Throughout each module, students should be encouraged to apply the “5W+H” questioning process to each communication context.
 - *Who* is communicating?
 - *What* is being communicated?
 - *To whom* is it communicated?
 - *What medium* is used?
 - *What is the purpose* of the communication? To inform and instruct? To persuade? To entertain?
 - *How effective* is the communication?
- Media literacy involves understanding mass media and how they affect us. Students should explore the values and tastes that are relevant to their own community and the impact of the mass media on their community.

- A balanced view of each medium is important. The positive features of the mass media as well as the negative features should be examined.

In addition, five key concepts underlie the Media Studies 20 course.

- The mass media use carefully crafted messages that present a particular sense of what the world is and how it works. While all of us have our own view of the way the world is “constructed” based on our experiences, many of our notions are influenced by what the mass media show us.
- Each medium has its own forms and conventions. Language, design, sound, lighting, camera angles, etc. are used to construct meaning in a particular way.
- Each media message has its own ideology and biases. Recognizing values and biases is part of being media literate.
- Media messages often have commercial implications. Most media production is undertaken as a business with a goal of making a profit. This can influence what is presented in the mass media.
- The mass media are responded to and interpreted in different ways. No individual or group is entirely alike any other. Each audience will react to and interpret media messages in a different way. The informed viewer, listener, and reader analyzes the media message and tries to understand and appreciate how and why a particular interpretation is made.

Students should explore these concepts in each medium they study.

Representing and Viewing

A well-planned media studies program attends to listening, speaking, reading, writing, viewing, and representing. Representing and viewing are processes that support speaking, listening, writing, and reading. Responding to and using the appropriate medium help students grow in their language skills and broaden the ways in which students can understand and communicate their learning in a media studies course.

While the emphasis in language arts is on representing thoughts, ideas, and feelings in written or spoken forms, students also might use visual, dramatic, and multimedia formats to support their written and spoken messages. When appropriate,

students should be given opportunities to communicate and respond through a variety of formats including print (e.g., charts, graphs, tables), visuals (e.g., diagrams, photos, advertisements), drama (e.g., tableaux, improvisations, role playing, storytelling, readers theatre), and multimedia (e.g., films and videos).

Students also comprehend thoughts, ideas, and feelings by viewing. When appropriate, students should be given opportunities to view a variety of formats including visual (e.g., photos, graphs, cartoons), drama (e.g., tableaux, improvisations, live theatre), and multimedia (e.g., videos, television, CD-ROMs). As students read and listen, they encounter visual messages which require response, interpretation, and critical assessment. The interaction between the viewer and the text varies because of students' prior knowledge and cultural perspectives.

Representing and viewing help students achieve the English language arts objectives by accommodating a variety of learning styles. Incorporating representing and viewing into language experiences encourages students to explore and expand the depth of their understandings. Representing and viewing also expand the ways in which students communicate their ideas.

Technology and Media Studies

Technology can play an important role in Media Studies 20. Whether students use a book or a CD-ROM, the traditional letter or e-mail, the telephone or the computer, the newspaper or the Internet, they must focus upon their purposes by determining **what** they need, **where** to find it, and **how** to access it. They must select reliable and relevant information and sources, process the information, and, using an appropriate format, communicate the results. As with other tools, the value of any technology depends on how students use it.

Photographs, radio, television, video, film, databases, computers, and the Internet are important in a media studies course. To take advantage of these technological resources, students need to learn about an array of electronic technology and multimedia. They also need to understand that each medium has its unique aesthetic form and that enjoyment of that medium is enhanced by their awareness of how appealing effects or forms are created. They need to understand not only the messages of the medium and their nature but also the influence of that medium. This overall appreciation can help them become wise consumers and users of technology.

With appropriate teacher support and guidance, students in Media Studies 20 can take more responsibility for their learning and access and use the information they need. In addition to the traditional resources, students can use:

- computer networking and telecommunications for data access and participation in learning communities
- technological resources such as the World Wide Web, CD-ROM, videotape, videodisc, computer software, simulation and modelling tools, and multimedia technologies
- mass media including television, radio, film, newspapers, and magazines
- local community resources including social service agencies, libraries and resource centres, businesses, and individuals with expertise in particular areas.

Students live in an information age filled with a variety of technology and multimedia learning tools. All these texts and tools are useful to achieve the Media Studies 20 objectives and offer many opportunities for critical listening, reading, and viewing.

Although this course is **not** a media production course, it offers students a number of opportunities to explore and create their own basic mass media and multimedia texts. If appropriate and if time and resources permit, students could extend their storyboard writing into a simple video, their radio documentary script into a recording, or their ideas for the content of a commercial into a magazine or a billboard advertisement. Such projects can be done in conjunction with arts education, practical and applied arts, creative writing, or journalism studies courses, or as a component of the Media Studies 20 course itself.

The core activities suggested in the Media Studies 20 course can be done with a minimum of equipment. A VCR, a television, a tape recorder, a radio, magazines, and newspapers allow students to complete the activities suggested. Access to the Internet, a tape recorder with a microphone, a video camera and editor, a 35 mm camera, a computer with a CD-ROM drive, and an editing suite can enhance the course and the possibilities for the creation of media texts, but are not required.

Media Studies Across the Curriculum

Students need an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques. They

should have regular, planned opportunities to engage actively with media texts across the curriculum.

In arts education, students develop an understanding of relationships between art forms and the mass media. They might study the aesthetic decisions that should be considered when shooting a photograph, creating a graphic design, composing a film score, or shooting a dramatic episode on video. In the creative/productive component of arts education, students create their own media-based productions through such means as making animated films, videotaping their dance or drama productions, or recording their own music compositions. In the cultural/historical component, students explore media from various perspectives, looking at how different historical contexts influence the ways that artists in the media portray the world through such means as examining a photojournalist's decisions or discussing stereotypical visual images in early films. In the critical/responsive component, students learn to make informed judgements regarding their own and others' media productions such as judging the aesthetic qualities of a television drama or audio recording, or learning how artists create visual effects in a play.

In practical and applied arts, complementary courses could stress various aspects of audio, video, and multimedia production including the operation and maintenance of equipment and an opportunity for work study in the communications industry.

Media studies are integrated also with other dimensions of the language arts program. In English Language Arts 10, students might:

- identify the audiences, purposes, and messages of television and video presentations
- identify the specific language techniques and media conventions in television and video presentations
- respond critically to a television or video presentation
- evaluate critically information obtained from viewing a television presentation
- present thoughts, ideas, and feelings using an appropriate combination of charts, diagrams, pictures, audiotapes, slides, models, drama, and other printed and oral materials
- communicate thoughts, ideas, and feelings for specified purposes and audiences through

storyboard, poster, overhead, or telemedia presentations.

In English Language Arts 20, students might:

- identify the audiences, purposes, and messages of a radio documentary or dramatization
- identify the specific language techniques and media conventions in a radio presentation
- identify the specific persuasive techniques in print and audio advertising
- respond critically to a radio documentary or dramatization
- respond critically to a print or audio advertisement
- evaluate critically information obtained from listening to an audio presentation
- produce an audiovisual presentation for a specific audience and purpose (e.g., to inform, to influence, or to entertain)
- communicate thoughts, ideas, and feelings through a radio script, an advertisement, or a photo essay.

In English Language Arts 30, students might:

- identify the audiences, purposes, and messages of a film or multimedia presentation
- identify the specific language techniques and media conventions in a film or multimedia presentation
- respond critically to a film or multimedia presentation
- evaluate critically information obtained from viewing a multimedia presentation
- produce a multimedia presentation for a specific audience and purpose (e.g., to inform, to influence, or to entertain)
- communicate thoughts, ideas, and feelings using two or more media.

Media Studies 20 helps students extend their comprehension and analysis of media beyond what they have learned in English language arts and other areas of study.

Western Canadian Framework

The *Common Curriculum Framework for English Language Arts* (1998) was developed by the Ministries of Education in Alberta, British Columbia, Manitoba, Saskatchewan, Northwest Territories, and Yukon Territory in co-operation with teachers and other educators from these provinces and territories. This collaborative effort resulted in the identification of common educational goals and student learning outcomes designed to prepare students for present and future language requirements. The common goals allow for continuity should students transfer from jurisdiction to jurisdiction and for the use of common educational resources.

The *Common Curriculum Framework* articulates a shared vision for the respective provinces and territories and provides a basis for curriculum development in English language arts in Saskatchewan. Five general student learning outcomes serve as the foundation for the *Common Curriculum Framework*. These general outcomes (GOs) identify the knowledge, skills, and attitudes that students are expected to learn in English language arts. They are interrelated and interdependent; each can be achieved through a variety of integrated speaking, listening, writing, reading, representing, and viewing experiences. The five GOs for kindergarten through grade 12 English language arts follow.

Students will listen, speak, read, write, view, and represent to:

- explore thoughts, ideas, feelings, and experiences
- comprehend and respond personally and critically to oral, print, and other media texts
- manage ideas and information
- enhance the clarity and artistry of communication
- celebrate and build community.

Specific learning outcomes identify the component knowledge, skills, and attitudes that contribute to these general learning outcomes and include attention to media literacy. These outcomes are reflected in the foundational and specific learning objectives of this curriculum.

The *Common Curriculum Framework* also offers some essential ideas for teaching contemporary media studies courses. These ideas include the following:

-
- communication involves critical thought
 - communication is a process of managing information and ideas
 - communication involves artistry in its means of disseminating information and/or inspiring thought.

Core Curriculum Components and Initiatives



Core Curriculum

Core Curriculum has four components:

- Required Areas of Study
- Common Essential Learnings
- Adaptive Dimension
- Locally-determined Options.

In addition, Core Curriculum has several supporting initiatives which are, in effect, principles that guide curriculum development and classroom instruction. A description of the components and initiatives follows.

Common Essential Learnings

The Common Essential Learnings are those knowledge, skills, and attitudes that can be developed across the curriculum. In Saskatchewan, they have been organized in six areas: Communication, Numeracy, Critical and Creative Thinking, Personal and Social Values and Skills, Technological Literacy, and Independent Learning. The incorporation of the Common Essential Learnings into media studies assists students with learning the concepts, skills, and attitudes necessary for success both in school and beyond.

Teachers can find many opportunities in this course for developing the Common Essential Learnings (C.E.L.s). This curriculum assumes that teachers will provide for the authentic incorporation of the C.E.L.s, where possible. Media Studies 20 offers many opportunities for this incorporation. Some examples follow.

Communication

Students will:

- use language to think about, listen to, view, read, write, discuss, and produce media texts.
- recognize that each medium has its own set of codes, conventions, and characteristics which affect the way the messages are transmitted and understood.
- extend their language repertoires.
- communicate in various formats for various audiences and purposes.

Numeracy

Students will:

- read, interpret, and communicate facts and figures through reports, charts, and graphs.
- recognize and create organizational patterns to communicate quantitative information.
- understand the difference between quantitative and qualitative data and comparisons.

Critical and Creative Thinking

Students will:

- use language as an instrument of thought.
- think reflectively, critically, and creatively.
- listen, read, and view analytically and critically.
- make and justify decisions.
- pose questions and seek clarification.
- recognize bias and fallacies.

Personal and Social Values and Skills

Students will:

- learn to interact, co-operate, and collaborate.
- understand the importance of social responsibility and personal integrity in the use of language and media.
- recognize how stereotypical views can lead to prejudicial attitudes and discriminatory practices.
- explore the range of human virtues: those common or unique to different cultures, those which have remained constant, and those which have changed through the ages.
- understand self and society more completely.
- realize that mass media enrich and broaden the experiences of life, including one's personal and social understanding and responsibilities.
- respect that cultural groups have differing values.

Technological Literacy

Students will:

- understand that technology is a tool to facilitate communication.
- learn how technology impacts on their lives, society, and the environment.
- learn how societies influence technological developments.

Independent Learning

Students will:

- learn knowledge, skills, and attitudes necessary to become lifelong learners.
- learn to use a variety of resources to assist their learning.
- learn to access information from a variety of sources.

For more information, teachers should refer to *Understanding the Common Essential Learnings: A Handbook for Teachers* (Saskatchewan Education, 1988).

Adaptive Dimension

The Adaptive Dimension is an essential part of the Media Studies 20 program. Like the Common Essential Learnings, the Adaptive Dimension permeates all curriculum and instruction. It encourages teachers to make:

... adjustments in approved educational programs to accommodate diversity in student learning needs. It includes those practices the teacher undertakes to make curriculum, instruction, and the learning environment meaningful and appropriate for each student (The Adaptive Dimension in Core Curriculum, Saskatchewan Education, 1992).

The Adaptive Dimension addresses the importance of providing alternatives for students' learning and evaluation to promote optimum success for each student. Learning environments for students can be made more accessible through adapting instructional settings, methods, or materials. Some guidelines follow.

- Identify students' strengths and needs and continually monitor progress.
- Accept, respect, and broaden students' abilities, learning styles, language abilities, and interests.
- Increase curriculum relevance for students and respect their cultural backgrounds.
- Build background knowledge or experience for students when it is lacking.
- Use a variety of instructional and assessment strategies and procedures to accommodate individual abilities and learning styles.
- Vary the manner in which students are required to demonstrate their learning.
- Alter the pace of activities or lessons for students who need it.
- Vary the types of activities (e.g., direct instruction, peer tutoring, individual contract).

- Vary resources.
- Provide program enrichment and/or extension when it is needed.
- Encourage students to participate in planning, instruction, and evaluation.
- Provide additional practice for students.
- Provide options for students.

The Adaptive Dimension includes all practices teachers employ to make learning meaningful and appropriate for each student. These practices support students in achieving the objectives of the course. Because the Adaptive Dimension permeates all teaching practice, sound professional judgement becomes the critical factor in successful learning.

Multicultural Content, Perspectives, and Resources

The integration of multicultural content, perspectives, and resources is important in a Canadian media studies program. Within our officially bilingual and multicultural country there is a rich diversity of languages and backgrounds. Such diversity offers teachers and students challenges and dilemmas. How can we celebrate our diversity, realize our country's richness, yet retain our Canadian identity?

A multicultural perspective addresses the major cultural groups in a country. Such a perspective should permeate the media studies program through the reflection of all peoples' experience. Some guidelines for teachers follow.

- Students should be given opportunities to learn about concepts (racism, for example) by studying the real experiences of groups and individuals.
- The program should help students see historical events from a variety of perspectives. Students should understand the social, economic, and cultural history of people, not just military heroism or campaigns.
- The program should reflect an awareness of stereotyping and generalization. It should emphasize the differences between groups and individuals. For example, many Acadians speak French but some do not. Many Aboriginal people speak their language (e.g., *Saulteaux*) but many do not.
- The program should reflect an awareness that class, gender, region, and religion all influence

individuals and that there is a fine line between generalizing and stereotyping.

- Teachers should choose resources that are representative of diverse cultural backgrounds, that are authentic, and that are free of cultural bias.

A multicultural perspective should permeate the Media Studies 20 course. An "authentic unity" that reflects all peoples' experiences--not just the traditional Anglo-Anglo-Saxon one--should be reflected in the curriculum (Willis, 1993, p. 8).

Indian and Métis Content, Perspectives, and Resources

Saskatchewan Education recognizes that the Indian and Métis peoples of the province are historically unique peoples, occupying a unique and rightful place in society today.

Saskatchewan Education recognizes that education programs must meet the needs of Indian and Métis students, and that changes to existing programs are also necessary for the benefit of all students (Indian and Métis Education Policy from Kindergarten to Grade Twelve, Saskatchewan Education, 1995).

The inclusion of Indian and Métis content, perspectives, and resources promotes the development of positive attitudes in all students toward Indian and Métis peoples. Increasing an awareness of one's own culture and the cultures of others develops students' self-concept, promotes an appreciation of Canada's cultural mosaic, and supports universal human rights.

The inclusion of Indian and Métis content, perspectives, and resources in each curricular area fosters meaningful and culturally relevant experiences for Indian and Métis students. Teachers working with these students must recognize that they come from various cultural backgrounds and social settings including northern, rural, and urban areas. The language abilities of Indian and Métis students range from fluency in an Indian language, to degrees of bilingualism in an Indian language and English, to fluency in English. Teachers must understand and respect this diversity and use a variety of teaching strategies to assist students with English language development. Teachers are encouraged to utilize a variety of teaching strategies that build upon their Indian and Métis students' existing knowledge of language and further extend their English language abilities. Knowledge of cross-cultural education,

language acquisition theory, and second language teaching strategies will assist teachers in meeting the needs of individual students. It is crucial to use a variety of instructional, motivational, and assessment approaches that are sensitive to the range of Indian and Métis cultural values and ways of communicating.

Indian and Métis students in Secondary Level English language arts programs are in the process of becoming young adults. All facets of their identities, including their cultural identities, need to be reinforced and extended in order for them to maintain a positive sense of themselves, experience success in school, and graduate as articulate and literate citizens. Secondary Level Indian and Métis students continue to grapple with the complex factors at work in identity formation--gender, family, religion, socioeconomic factors, and the nature of one's membership in society and the global community. The issues around identity for Indian and Métis students can be further complicated by the negative attitudes and perceptions they sometimes encounter in society at large. This can result in a serious loss of self-esteem and motivation to succeed in school. Teachers should recognize and counter these negative effects on identity and self-concept through anti-racist teaching strategies. Teachers should also affirm all students' cultural backgrounds and social environments, and foster personally meaningful and culturally identifiable experiences for Indian and Métis students.

All Saskatchewan teachers must integrate accurate and appropriate Indian and Métis content and perspectives into their media studies course. They must also teach their students that, in the past, Aboriginal peoples were generally depicted by the mass media in a very inaccurate and stereotypical manner. This has had a profound and continuing impact on the way Aboriginal peoples are viewed in society, as well as on how Aboriginal peoples view themselves. Teachers have a responsibility to choose resources carefully, to teach all students to recognize bias, and to discuss the nature and impact of these biases on both Aboriginal and non-Aboriginal peoples. Guidelines in *Diverse Voices: Selecting Equitable Resources for Indian and Métis Education* (Saskatchewan Education, 1992) can assist teachers and students in selecting resources and understanding forms of bias in resources that inaccurately portray Indian and Métis peoples. The document can help teachers plan classroom experiences that will increase awareness of such bias and develop students' language and critical thinking abilities. Suggested Indian and Métis resources are included in the sample units of

curricula, as well as in bibliographies developed by Saskatchewan Education.

It is important that the English language arts curricula and classroom resources:

- reflect the legal, cultural, political, social, economic, and regional diversity of Indian, Inuit, and Métis peoples
- concentrate on positive and accurate images of Indian, Inuit, and Métis peoples
- reinforce and complement the beliefs and values of Indian, Inuit, and Métis peoples
- include resources by Indian, Inuit, and Métis authors whenever possible
- include historical and contemporary issues.

Portrayal of Persons with Disabilities

Portrayal of persons with disabilities in literature and mass media has been varied and often negative. Inappropriate information has engendered attitudes ranging from feelings of pity or revulsion to expectations of superhuman powers of intellect or insight. It is critical that teachers use materials that portray persons with disabilities realistically and fairly.

Wherever possible, ability rather than disability should be stressed. Materials that imply that persons with disabilities must be cared for or pitied should not be used. Language of the materials should convey respect for the individuality of persons with disabilities. For example, "people with disabilities" or "has a disability" should be used rather than "the less fortunate", "afflicted", or "suffers from a disability".

Heim (1994) suggests that when choosing material for use, it is important to be aware that literature and mass media frequently portray people with disabilities in a stereotypical way. When evaluating material for use in Media Studies 20, teachers should consider the following:

- Accurate and up-to-date language and information should be used to describe the disability. In fiction, the best approach is one where aspects of the disability are revealed, not as the main focus of the book, but through the unfolding of the story.
- Stereotypes frequently found in media portrayals of people with disabilities include: pitiable and pathetic, object of violence, a burden, and incapable of participating fully in everyday life. When using material that includes characters with disabilities, the resource should provide an insight

into the feelings and thoughts of the character with disabilities, rather than using the characters with disabilities as literary archetypes to provoke certain feelings and thoughts in the reader.

- Often a character with a disability is used as a vehicle for the growth of another character who is "normal". The normal character gains sensitivity or awareness because of his or her relationship with the character with a disability. The character with a disability does not grow or change. This treatment is troubling because the character with a disability is relegated to a passive role and is not treated as a unique, whole individual.

Gender Equity

Expectations based primarily on gender can limit students' ability to develop to their fullest potential. Therefore, it is the responsibility of schools to create an educational environment free of gender bias. While some stereotypical views have disappeared, others remain and endeavours to provide opportunities for all students must continue.

The following suggestions from *Gender Equity: A Framework for Practice* (Saskatchewan Education, 1992) may help teachers in the creation of an equitable learning environment.

- Select resources that reflect the current and evolving roles of women and men in society.
- Have equally high expectations for both female and male students.
- Spend an equitable amount of time with all students regardless of gender.
- Allow equal opportunity for input and response from female and male students.
- Incorporate diverse groupings in the classroom.
- Model gender-fair language in all interactions.
- Discuss any gender-biased material with which students may come in contact.
- Seek a balance in the number of male/female protagonists in oral, print, and other media texts.
- Seek a balance of male/female authors and producers throughout the course.
- Teach respectful listening.

Resource-based Learning

A resource-based curriculum encourages students and teachers to use a variety of resources in their learning and teaching. In the Media Studies 20 course, teachers can:

-
- consider a wide range of graphic, visual, auditory, and human resources in their course planning
 - create a classroom environment rich in resources
 - encourage students to read, listen, and view widely
 - model resource use by acting as a co-learner with students and by using a wide range of materials themselves
 - incorporate resources and research skills in appropriate lessons
 - encourage students to determine for themselves the skills and resources they need to accomplish a learning task
 - incorporate resource-based assignments and unit projects for students
 - collaborate with resource centre staff and other teachers in planning and teaching units
 - encourage students to explore a variety of sources, databases, and resource centres for both information and enjoyment
 - encourage students to draw upon appropriate resources in their own communities.

Note: It is important to be aware of current copyright regulations regarding the use of audiovisual and/or print materials in the classroom. Many resources that are currently available for private viewing cannot legally be shown or used for education purposes without the permission of the copyright holder.

Course Overview



Curriculum Content

Module 1 (Media Awareness) and Module 2 (Exploring the Medium of Television) act as introductions to the course. The Media Awareness module shows students the degree to which popular culture and mass media pervade their lives. Exploring the Medium of Television illustrates how one of the most pervasive and powerful media of contemporary society works and affects their lives. This module illustrates the basic concepts of media studies and sets a pattern for studying the optional modules. Other media (e.g., radio) or advertising could be used to achieve the objectives of this module.

Module 3 (Exploration of Other Media and/or Advertising) gives students and teachers opportunities to apply what they have learned in the first two modules and to explore different media. A minimum of one optional medium is recommended.

The Media and Cultural Studies Project module brings closure to the course and allows students individually or in small groups to examine one aspect of mass media or popular culture in depth.

Module activities and resources are included in this document as suggestions for achieving the objectives. They are intended to act as springboards for each module. Students' interests, local facilities, and a teacher's expertise will play a role in deciding which optional modules and projects will be explored to achieve course objectives.

Suggested Time and Evaluation Allotments

Module 1: Media Awareness (20 hours; 20 percent of final mark)

Module 2: Exploring the Medium of Television (30 hours; 30 percent of final mark)

Module 3: Exploration of other Media and/or Advertising (30 hours; 30 percent of final mark)

- Advertising
- Radio and Recordings
- Print (newspapers, magazines, mass market paperbacks)
- Film and Video
- Photographs, Posters, and Billboards
- Emerging Communication Technologies

Module 4: Media and Cultural Studies Project (20 hours; 20 percent of final mark)

<p>Module 1</p> <p>Media Awareness (Introductory Module)</p> <p>Time: 20 hours</p> <p>Purpose: To introduce students to the mass media and popular culture and to illustrate the basic concepts of the Media Studies 20 course.</p>	<p>Module 2</p> <p>Exploring the Medium of Television (or another medium)</p> <p>Time: 30 hours</p> <p>Purpose: To focus on one pervasive medium and to apply understanding gained from Module 1 to a specific medium.</p>	<p>Module 3</p> <p>Exploration of Other Media and/or Advertising</p> <p>Time: 30 hours</p> <p>Purpose: To explore in depth one or more media and/or the issue of advertising.</p>	<p>Module 4</p> <p>Media and Cultural Studies Project</p> <p>Time: 20 hours</p> <p>Purpose: To provide students with an opportunity to develop an independent project to further their understanding of some aspect of mass media and popular culture.</p>
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Foundational Objectives

Foundational objectives are broad objectives that are to be developed throughout a course. They cannot be achieved or met through a single lesson or activity. Students, through a variety of developmental learning experiences, will gradually grow toward the achievement of the foundational objectives. The foundational objectives and corresponding specific learning objectives for Media Studies 20 follow.

Students will:

Recognize and appreciate the role of mass media in communication, in contemporary society, and in their personal lives

- define popular culture and mass media
- relate language and literacy development to the mass media environment in which they live
- identify the functions and principles behind mass media
- recognize the impact of media communications
- recognize the role of culture in all communication
- realize that mass media enrich and broaden the experiences of life, including one's personal and social understanding and responsibilities
- evaluate the popularity and nature of a particular medium
- examine critically their own experiences with a particular medium
- recognize the role of newspapers, magazines, and mass market paperbacks in their society
- discuss the economic and cultural dimensions of film and video
- identify the functions and principles behind emerging technologies

Recognize the codes, forms, and conventions of the various mass media

- describe briefly the historical and technical development of a pervasive medium such as television
- research the history of radio and related technology
- trace the history of newspapers, magazines, and mass market paperbacks
- learn the language of a particular medium
- trace the development and stages in the history of film and video
- trace the developments and history of photography
- analyze the conventions and forms of the newspaper, magazine, and mass market paperback

- explain the conventions and language of film and video
- recognize the underlying principles of mass media as they apply to photographs, posters, and billboards
- explain the conventions of photography and visual advertising

Recognize the ways in which the various mass media shape their messages, and construct a sense of what the world is or how it works

- identify the persuasion techniques used in a particular medium
- recognize the connection between the media and marketing strategies that make popular culture a business
- identify fads and the needs they address in a culture
- identify the social, economic, and political dimensions of consumer trends
- explore how technological developments shape society
- evaluate the reliability of information communicated through the mass media
- analyze the scope of radio programming and its influence on their lives
- describe the role film and video play in their lives
- compare movie genres
- compare the use of visual images in various media
- apply the underlying principles of media studies to emerging mass media
- discern the messages and impact of emerging mass media

Analyze and evaluate the various mass media, including their sources, intents, and underlying values

- respond personally and critically to a range of media
- respond personally and critically to a popular medium
- recognize biases and fallacies
- understand the importance of social responsibility and personal integrity in the use of language and media
- recognize the underlying assumptions of mass media as they apply to a particular medium
- recognize underlying values and issues as they apply to a particular media issue or problem
- interpret and evaluate a production in a particular medium
- analyze the conventions and forms of radio
- recognize the close relationship between radio and the recording industry

- compare and evaluate the content of a variety of newspapers, magazines, and mass market paperbacks
- analyze the publishing industry and book marketing strategies
- evaluate the effectiveness of a film or video
- attempt to understand a filmmaker's purpose and intentions
- evaluate the effectiveness of photographs, posters, and billboards

- produce a print and non-print advertisement for a product or service
- prepare an article for a newspaper or magazine
- prepare a short film or video
- prepare a photograph, poster, or billboard display
- communicate findings and conclusions in an appropriate manner for a specific audience and purpose

Recognize the role and power of advertising in the mass media

- respond personally and critically to oral, print, and other media advertising
- recognize advertising claims and techniques
- examine advertising in various media for various techniques, appeals, and claims
- trace the history of advertising as a force behind the mass media
- examine the impact of advertising on personal and social values and behaviours
- recognize ethical issues in advertising
- explain the role of advertising in newspapers and magazines

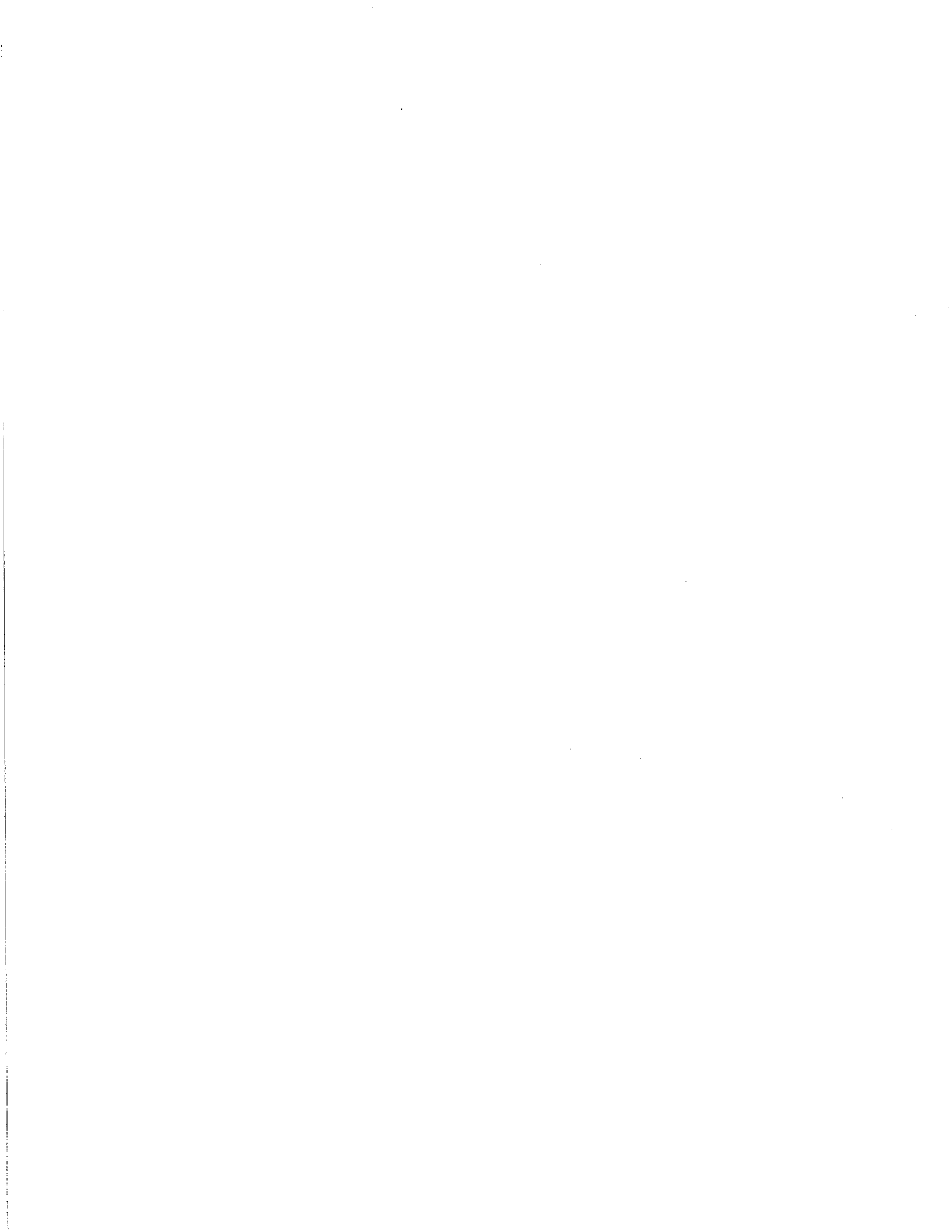
Extend and apply their speaking, listening, writing, reading, representing, and viewing abilities

- write to express understanding
- write to assess
- read to find meaning and interpret
- attempt to understand an author's purpose and intentions
- explore connections between language use, theme, and meaning
- use language to think about, listen to, view, read, write, discuss, and produce media texts
- speak to clarify and extend thinking
- speak to share thoughts, opinions, and feelings
- listen to analyze and evaluate
- listen to understand and learn
- listen critically and attentively
- recognize factors that interfere with effective listening, including personal biases
- access information from a variety of sources
- confer with peers and teacher
- work independently
- manage time and resources

Extend and apply their representing and viewing abilities by designing and creating a media text

- communicate in various formats for a variety of purposes
- produce a text for television or other medium

Modules



Module 1: Media Awareness

Communication is closely tied to culture. Although we are not always aware of it, the mass media have a very strong influence in our lives. They present images of the world's problems, of the latest environmental disaster, of the most recent news events, and of the must-have products promoted by advertisers. These images also portray particular lifestyles and encourage us to develop expectations for ourselves and those around us.

This module is designed to introduce students to the key concepts of the course and to help them recognize the role of the mass media in their lives and in the lives of those around them. These key concepts include the following:

- The mass media are carefully crafted messages that present a particular sense of what the world is and how it works. While all of us have our own view of the way the world is "constructed", based on our experiences, many of our notions are influenced by what the mass media show us.
- Each medium has its own forms and conventions. Language, design, sound, lighting, camera angles, etc. are used to construct meaning in a particular way.
- Each media message has its own biases and ideology. It is important to recognize these values and biases in order to respond critically.
- Media messages often have commercial implications. Most media production is undertaken as a business with a goal of making a profit. This can influence what is presented in the mass media.
- The mass media are responded to and interpreted in different ways. No individual or group is entirely alike any other. Each audience will react to and interpret media messages in a different way. The informed viewer, listener, and reader analyzes the media message and tries to understand and appreciate how and why a particular interpretation is made.

Foundational Objectives

The foundational objectives are broad objectives that are to be developed throughout a course. They cannot be achieved or met through a single lesson or module. Students, through a variety of developmental learning experiences, will gradually

grow toward the achievement of the following foundational objectives:

- Recognize and appreciate the role of mass media in communication, in contemporary society, and in their personal lives
- Recognize the codes, forms, and conventions of the various mass media
- Recognize the ways in which the various mass media shape their messages, and construct a sense of what the world is or how it works
- Analyze and evaluate the various mass media, including their sources, intents, and underlying values
- Recognize the role and power of advertising in the mass media
- Extend and apply their speaking, listening, writing, reading, viewing, and representing abilities
- Extend and apply their representing and viewing abilities by designing and creating a media text

Specific Learning Objectives

Learning objectives are the specific, lesson-related objectives through which the students achieve the foundational objectives. Specific learning objectives for this module are identified below.

Objectives for the Common Essential Learnings are listed with the following symbols:

C	Communication
N	Numeracy
CCT	Critical and Creative Thinking
TL	Technological Literacy
PSVS	Personal and Social Values and Skills
IL	Independent Learning

Emphasis on particular C.E.L.s within a module does not preclude the development of other Common Essential Learnings.

In this module, students will:

- communicate in various formats for various audiences and purposes (C)
- respond personally and critically to a range of media (CCT)
- listen to analyze and evaluate
- write to express understanding

- work co-operatively and contribute positively in group learning situations (PSVS)
- relate language and literacy development to the mass media environment in which they live
- read to find meaning and interpret
- attempt to understand an author's purpose and intentions
- define popular culture and mass media
- identify the functions of and principles behind mass media
- recognize the impact of media communications
- recognize bias and fallacies (CCT)
- recognize how stereotypes can lead to prejudicial views and discriminatory actions (PSVS)
- recognize the connection between the media and marketing strategies that make popular culture a business
- identify fads and the needs they address in a culture
- identify the social, economic, and political dimensions of consumer trends
- explore how technological developments shape society (TL)
- evaluate the reliability of information communicated through the mass media
- collect and organize quantitative information into tables, graphs, or charts and analyze this information to determine a conclusion (N)
- understand how statistics can be used to support an argument or claim and be aware that the same statistical figures can lead to seemingly different conclusions (N).

Suggested Activities

The ideas and activities which follow are suggestions only. Teachers may wish to add to them or adapt them to their needs.

Many resources are available and will continue to become available. Teachers should refer to the annotated bibliography that accompanies this curriculum, and to subsequent updates, for useful resources.

Media Log

A media log is like a journal. It is a place for students to jot down their responses, reactions, thoughts, and ideas about media. It is also a record of their experiences in this course. Throughout the course, students should be asked to respond in their logs to what they are hearing, viewing, or reading associated with a particular topic or task. This part of their media log will be shared with others, including the teacher,

and may be evaluated. In this module, for example, the log should include:

- a profile of oneself as a mass media consumer
- a personal response to the issue of inclusion of diversity in the mass media
- a personal response to the influence of mass media on oneself
- an analysis of a mass media text or event
- an analysis of a print, radio, and television advertisement.

Students will find also that their media log is a useful place to include what they are thinking about in this course, their experiences with certain media, their ideas for media projects, and some of their notes and interesting findings. Students may want to put articles, advertisements, and comments about various media into their media logs. They might also include notes about what they have learned about different media, articles, photos, news items, advertising, reviews, and commentaries.

Profile of a Media Consumer

We are surrounded by media and media messages; yet, we often take them for granted.

For a first entry in their media log, have students create a chart which includes the following media: television, video, movies, radio, CDs, newspapers, magazines, comics, books, computers, and video games. Have students consider: Which media do they use in one day? Approximately how many minutes do they spend with each medium during the course of an average day? Ask students to estimate how many hours per week they spend with each medium and record their estimates. With which medium do they spend the most time? Why? Which is their favourite medium? Why? What attracts them to it? Which medium do they use for information? For entertainment? Which medium is the most important to the class as a whole? Have students graph their findings and record their responses in their media logs.

Students could also consider the following: Do they use the media for information or for entertainment? Which medium is their chief source of information? What information do they obtain from the media? How reliable is this information? Can the mass media be considered a reliable source of accurate information? What have they learned about events happening in their community, province, country, and world? Why these events? Did some stories get more attention than others? Why? Were some stories more positive

than others? Why? How were their emotions affected by certain stories?

Related Activities

- At the end of the course, have students review their first entries in their media logs. Have students changed any of their preferences or their understanding of media and the mass media's importance in their lives?
- Have students interview a grandparent or someone of a similar age. Have them conduct the interview in order to find out how different media changed that person's life. They could do the interview in written form or use an audio or videotape. Have students brainstorm possible questions for different media. Questions might include:
 - Radio--What radio programs do you remember? Which were your favourites? Why? What is the most memorable moment that you can recall?
 - Television--What year did you get your first television set? What early shows do you remember?
- Have students interview other students younger than themselves. Have them ask the younger students about their media preferences. Have students develop a media profile of the younger students. What did they say that was expected? What was a surprise?
- Have students write a media log entry about the media habits they developed as youngsters that are still part of them. Have students comment in their logs about the significance of what they discover.

Media Images: Fact or Fiction

The mass media (oral, print, visual) all represent the world we live in and the people who live in it. They provide us with images of ourselves, and our notions of reality are reinforced or affected by what the mass media show us.

Have students examine a magazine such as *Teen*, *Ms*, *Seventeen*, *The Reluctant Hero*, or a similar teen magazine. Have them read the titles of the articles, the various lead paragraphs, captions, any highlighted type, and some of the advertisements. Then, have them form a group of four and discuss the following:

- Does the magazine create a positive or negative impression of teens? Explain.

- Do the teens featured in the magazine look or act like people you know?
- Do you think this magazine presents a fair and accurate view of teenagers today? In your community?

Have students form a second group of four and research one of the following issues:

- Do the mass media do justice to the cultural diversity of teenagers?
- Do the mass media promote prejudices or stereotypes of teens?
- Do the mass media present an accurate image of teens?

To carry out their research, have students gather and analyze information from one of the following sources:

- printed advertisements in magazines and newspapers aimed at teenagers
- popular television shows with teenaged main characters
- television commercials directed toward teenagers
- the content and editorial comments of articles of magazines directed toward teenagers.

All group members should be responsible for presenting and explaining the group's findings, and for presenting their conclusions with examples showing how they were led to those conclusions. See page 36 for a sample assessment for the Media Images Presentation.

Related Media Log Questions

- As an individual, what did you learn from the analysis of the magazines? Were you surprised by anything? What kind of magazine would you like to see for teens?
- What did you learn about working in a group? What could you do another time to improve the group process?

Related Activities

- Have students explore the possibility that aspects of teen behaviour (e.g., caring for the environment, caring for the underprivileged, violence, sexual behaviour) can be traced to models in the mass media (e.g., celebrities, music groups, TV characters, advertising campaigns).
- Have students find at least three copies of the same edition of a newspaper or magazine. Have them work with two other students to produce a

version of the magazine or newspaper that is completely free of advertising. Have them cut the advertisements away and recompile the actual news content to form new pages. Have them present their new versions to several other students. What are the students' reactions? How do people react to the absence of advertising?

Portrayal of Diversity in the Media

Many groups of people have expressed dissatisfaction with how they are portrayed by the various media. Seniors, for example, are frequently portrayed as infirm, fragile, kindly, or cranky. Seniors, teenagers, women, Aboriginal peoples, people with disabilities, religious groups, and minorities have pointed out that the mass media sometimes present them in a negative, unrealistic, or stereotypical manner. Have students reflect upon the following:

- Whose culture appears to be reflected in the mass media?
- Which ones are not? Why?
- How are minorities portrayed in the various media?
- What examples of negative, unrealistic, stereotyped, or prejudiced portrayals of a group have you found in the media?

In the past, Indian and Métis peoples were generally depicted by the mass media in a very inaccurate and stereotypical manner. This has had a profound impact on the way Aboriginal students perceive themselves and on the way non-Aboriginal people have viewed Aboriginal peoples. Have students discuss the following:

- What biases have been displayed?
- What are the stereotypes?
- Why were they presented?

Have students view *Images of Indians* or excerpts from Disney videos (e.g., *Peter Pan*). What is the impact of these biases on both Aboriginal and non-Aboriginal students? As students view, discuss, and reflect on the issues presented, have them make a dated entry in their media logs.

Related Media Log Questions

- What are the positive images of Aboriginal peoples in the media today? The negative? How could the negative images be changed?
- Choose one TV program where visible minority characters are in major roles. What image of them is presented? Is this a fair portrayal?

- How does the media portray men? Women? Seniors? People with disabilities?

Related Activities

- We live in a diverse society. Have students consider the following: What sort of diversities are there? How have these diversities been reflected in our media? Do we value and celebrate the diversities of others? Do the various media? How?
- Have students explore the following: What television programs reflect the racial and cultural diversity of our society? The age and gender diversity? The spiritual and geographical diversity? Are these programs realistic and accurate representations of this diversity? What types of negative portrayals are presented? What are the dangers of using stereotypes in television programs?
- Have students monitor current affairs and news broadcasts for one week. Have them notice the following: How many non-white males and females act as hosts, anchors, and reporters? What number of broadcasts feature visible minorities? What role do these people play within stories (e.g., experts, sources, perpetrators, victims)?

"Reading" Mass Media Texts

Like all texts, media messages are "constructed" products. The ability to "read" these messages critically is aided by deconstructing the messages--figuring out how the messages are created by taking them apart or breaking them down into their component parts.

Have students select a variety of mass media texts (e.g., a CD, a television show, and a magazine advertisement). Have them consider the following: What is your initial impression of each of these texts? Have students note their responses in their media logs.

Have students take a second, closer look at the texts. Have them use the following questions to analyze how meaning is constructed in each of the texts.

1. Source (Who is communicating?)
 - Where does this text come from? Who created it? Who owns it?
 - How is this text distributed or sold to the public? Who profits?

2. Audience and Purpose (To whom is it communicated? What is the purpose of the communication?)

- What is the purpose of this text? Entertainment? Information? Persuasion?
- Who is the intended (target) audience?
- How and why might this text appeal to its intended audience?
- How does this text appeal to you? What things do you like and dislike?

3. Message (What is being communicated?)

- What does this text appear to be saying on a surface level?
- What are the values and ideology behind this text? Does the text present the beliefs of one particular group? What stereotypes, if any, are presented? To what effect?
- To what extent do you share these beliefs?

4. Form and Conventions (What medium is used? What are its conventions?)

- What medium was used?
- What techniques are used to reach and hold the audience?
- How was the text made? What production techniques were used?
- What rules and laws affect this text (e.g., running time, copyright)?

5. Overall Assessment (How effective is the communication?)

6. Production (How was this text produced? How could you produce a similar text? What would you change?)

Have students write a summary of their analysis in their media logs.

Related Media Log Questions

- What has the second close "reading" shown you?
- What "standard ingredients" are often used in the following media: soap operas, cartoons, CD covers, travel advertisements, sports telecasts? What is the medium's appeal to its audience? What separates it from other media?

Related Activities

When we interact with a medium of communication, we are influenced as much by the form of the medium

as by its message. To explore this notion further, students should ask the following questions about each communication medium:

- What would life be like without this medium?
- How does it work (e.g., technically)?
- When/how was it invented?
- How did its use develop (e.g., socially, economically, politically)?
- Who are its users and what do they communicate?
- What are the medium's present conventions?
- What are its present limitations? How can these be overcome or minimized?
- How does the medium affect its users and how do they affect it?
- How have other media affected this one?

(Adapted from Ontario Ministry of Education, 1989, p. 18.)

A Matter of Perspective: Mass Media and Popular Culture

The mass media have a powerful influence in our lives. In groups of three or four, have students brainstorm items--objects, food, clothing, toys, radio and television programs, music, hairstyles, slang, posters--that they think are important to them and their generation. Have students discuss what is "in" and what is not. Have them make a scrapbook about their generation's tastes and preferences. Have them consider the following: Is it possible to generalize about a generation? How are you affected by friends, magazines, television, and radio? What are your top ten songs, magazines, TV programs, or radio stations? Why did you choose these as your top ten? How many of your choices are Canadian? Are we affected more by American or Canadian media? Have students compile their findings in the form of a poster or graph.

Related Media Log Questions

Have students explain how they think people (including themselves) can be influenced, both positively and negatively, by advertising. They might consider the following:

- how they dress
- how they behave and speak
- how they feel about themselves (self-image, body size, their looks)
- how they relate to others (including parents, friends, teachers)
- how they spend their time and money (lifestyle)

- their health-related choices (smoking, drinking, exercise)
- their attitudes toward violence, sexism, stereotypes, and racism.

Have students write a comment for each item they choose. Have them write a summary explaining how the mass media influence their lives.

Have students reflect upon the following: What aspects of life and what lifestyles as you know them are **not** represented in mass media today? Why do you think this is?

Related Activities

- Have students repeat the “what-is-in-and-what-is-not” activity using their parents’ and then grandparents’ generation. Have students create a “Then and Now” chart to compare and contrast the artifacts. Have students predict what trends might be for the next generation.
- Have students discuss the following: What and who are the popular culture icons of your generation? What makes them so? Do they appeal equally to all teens?
- Have individual or small groups of students make a poster, a collage cover for a garbage can, or a similar artifact that reflects their interpretation of the culture of today. Have them consider including in the collage examples of popular clothes, fashion, shoes, sayings, issues, products, food, etc.
- Have students make a list of all the types of cars that are available, as well as those that have been popular in the past. Have them consider the following: What has disappeared? What was the car’s period of popularity? How is the history of the car related to the development of roads? What is the most popular colour for a car? What colours were “in” during the past? What do different drivers (e.g., of cabs, buses, trucks, private vehicles) prefer in a car? Do drivers behave differently in different types of cars? Do cars change people? Do they have social status? Have cars changed our society’s life? Have they affected our media?

(Adapted from McLuhan, Hutchon, & McLuhan, 1980, pp. 33-38.)

- Have students examine ads for different cars. Have them discuss what is being promoted in the ads.

(Adapted from McLuhan, Hutchon, & McLuhan, 1980, pp. 33-38.)

- Have students explore fashions and foods in a similar manner. Have them consider the following: What is the purpose of mass media messages (e.g., in advertisements on television, in magazines, and on radio)? To inform? Persuade? Entertain? Sell? How is the purpose communicated? What should the wise consumer know?

Selling Images and Values: Mass Media and Advertising

Advertising is a very powerful and prevalent means of communication. Advertisers use various media and methods to sell their products.

Apart from the major media outlets (daily or weekly press, radio and TV commercials), advertising also employs a vast range of devices and locations to get its messages across. They include billboards, book jackets, bookmarks, carrier bags, catalogues, circulars, flyers, handbills, inserts, labels, leaflets, special merchandise (cups, pens, T-shirts), notices, placards, posters, price tags, programmers, samples, sandwich boards, sportswear, showcars, signs, tickets, tourism brochures, media trailers, vehicle sides, wrapping paper, and classified pages in telephone books.

- David Crystal (1995)

Some advertisements influence us without our knowledge. Do colours, shapes, and specific words persuade students to buy a product? Many consumers choose one product instead of another because of the packaging rather than the content. How can the packaging of a product, for example, change the way students think about that product?

Have students imagine that they are in a store looking for a soft drink, fruit juice, or other beverage. How do the differences between the advertisements affect their buying decisions? Have students look at two examples of the same product. Have them note the difference between the two. What do they notice first? Have students review their list of differences. Which product do they like better? Which would they buy? Why? Upon what did they base their choice? What makes a package appealing? Have students record their conclusions in their media logs.

Have students consider the following: How has the product been advertised? How did that influence your decision? Have students comment in their logs.

Advertisers carefully build each advertisement to create specific appeal. Usually this appeal is emotional and includes careful attention to several elements, including the emotional needs of the consumer and some key advertising devices.

Have students choose one print, one radio, and one television advertisement for the same product. Have them analyze the appeals and effect of the elements listed on the following page.

Analyzing an Advertisement

Background: Where and when does the advertisement appear? What is the size of the print ad or the length of the TV or radio commercial? What product or service is the ad selling? How is the ad selling it?

Hook: How does it get our attention?

Setting: What place, decor, time of day, era, lighting, or natural or artificial surroundings mark the ad?

Story: What is happening in the ad?

Characters: What people (number, male or female, age, etc.), animals, animated characters are used in the ad?

Details and Accessories: What clothing, jewellery, price tags, and other details are displayed in the ad?

Colour: Every colour suggests a mood or tone. Is the colour bright and cheerful? Warm and comforting? Cool and professional?

Sound: What voice (male or female), music, natural noises, special sound effects are used?

Copy: What words (whether written or spoken), slogans or catchy phrases, and logos are used? How many times does the name of the product appear? Or how many times is it spoken? What is the location and prominence of the product itself in the ad?

Emotional Needs: What appeals to our desires and needs (including desire for intimacy, friendship, acceptance, warm and loving family, admiration, self-esteem, social status, physical attractiveness, power, control) are made?

Typically, the mass media are planned to appeal to a very wide audience and they repeat the same kind of message over and over again. Clever advertisers can usually predict how large groups of people will respond to a campaign, and how "typical" male and female consumers will react to the same

advertisement. But just who are the people who are represented in the magazine and TV advertisements? Have students take a look at one magazine and one TV advertisement for the same product. Encourage students to consider the following: Are the people appearing in the ad usually young, middle-aged, or old? Rich or poor? White, black, other? Smart or dumb? Are the females usually beautiful or unattractive? Well-dressed or scruffy? Are the males wimpish or athletic? Handsome or unattractive? Successful or unsuccessful? Does the type of character vary with the product? How? What stereotypes are associated with various products? Have students look at other elements such as setting (town or countryside), animals, houses, etc. Have students discuss: Are there certain types of people who seldom or never appear in advertisements?

Related Media Log Question

- Have students summarize their analyses in their media logs. Which medium did students find the most effective?

Related Activities

- Although advertisements often claim to present the facts about their products, they often "read" like fiction and are constructed like fairy stories. The hero runs into trouble, he or she then talks to the "Magic Agent", and the problem is solved--the frog turns out to be a prince. Have students choose one of their favourite TV advertisements and retell it in the form of a traditional fairy story, beginning with "Once upon a time" and ending with "they all lived happily ever after".
- Have students select an everyday product that does not work too well or have much appeal. Have students make up an advertisement for radio or television, telling the "real" story about the product, using credible characters.
- Have students look through several magazines for full page colour advertisements with hardly any print in them. Have them paste the advertisements on cardboard and use them to survey others in the class. Have students ask their peers to look at each image briefly and then to respond with a short statement of their reaction. What caught their eye? What do they associate with the image? What does this say about the intended audience?

Creating a Media Text

Producers of mass media "construct" their products. They make decisions about what they want to

communicate, how they will communicate their message, how they will grab their audience's attention, and how they want their final products to look and sound. Most products are given meaning and shaped through a process that involves a variety of decisions.

Have students try their hand at creating a media text by reproducing the following line drawing on a piece of paper.



Have students make a picture of "something" from this line by adding to it. Have them think and draw for a few minutes. Then have them share their drawings with other members in the class. Have students walk around to show their drawings to others and look at their drawings. As a class, discuss the different drawings.

Have students form groups of three or four. Each group chooses one product from the group's work. This will be the logo for a new product. Each group generates quickly five or six ideas for a product that this drawing (logo) might represent. Students plan a "For Sale" poster or billboard with a particular audience in mind. Have them place the finished poster/billboard on a bulletin board for all to see.

(Adapted from New Brunswick Department of Education, 1992, pp. 12-13.)

After viewing the posters, discuss as a class the five principles of media which are the basis for this course. Use the poster/billboard designs to illustrate each principle. Have students discuss the following:

- **The mass media construct reality.** The mass media carefully craft messages that present a particular sense of what the world is and how it works. Have students discuss what they did when they took that original shape and added to it. (They constructed something concrete from something abstract. They gave it form and meaning. Their constructions were different, but they chose one construction as the reality with which they would work. How do the mass media also go through this process?)
- **The mass media have their own forms and conventions.** Have students discuss how their constructions, language, formats, or materials would have been different if they had chosen

another medium other than the simple logo/sign/poster. (Throughout this course, students will be looking at how each medium uses its own forms, codes, and conventions and how each aspect contributes to the medium's power.)

- **The mass media present values.** Each media message has its own values and biases. Have students discuss if anything in their simple ad's language or images presents a value message? (Is this product economical? Expensive and exclusive? Bought by the "in crowd"? Environmentally friendly? Family-oriented? Educational? Does its message present stereotyped ideas or images?)
- **The mass media are businesses and media messages often have commercial implications.** Why would you want to advertise this product? Why would a store put your ad in its window or on a billboard? Think about how much more expensive this ad would be if it were produced for television. With what television show would you want this ad to be associated? Why?
- **The mass media are responded to and interpreted in different ways.** Have students consider the following: What attracted you to a particular student's ad? What did you like? What would you pay for this product? Is there anything that annoyed you about this ad?

Related Media Log Questions

- Have students examine advertising (particularly posters) in their school. (They might consider posters for health and safety campaigns, lifestyle choices, school or career choices.) Have students consider: How effective are they? How are they constructed?

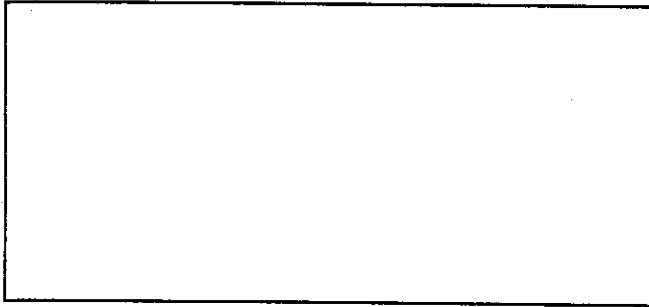
Related Activities

- Have students create their plan for an advertisement for a fashion item, a food item, or a mode of transportation. Have them use the sample storyboard format found on the following page.

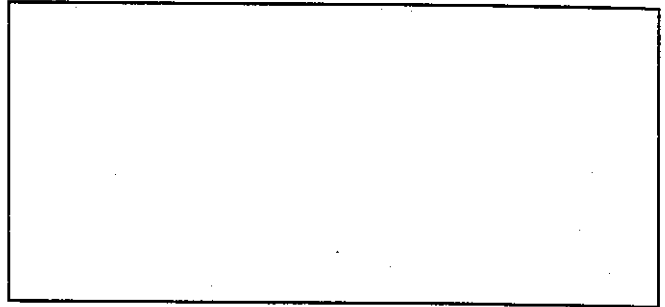
Sample Storyboard Production

Student: _____

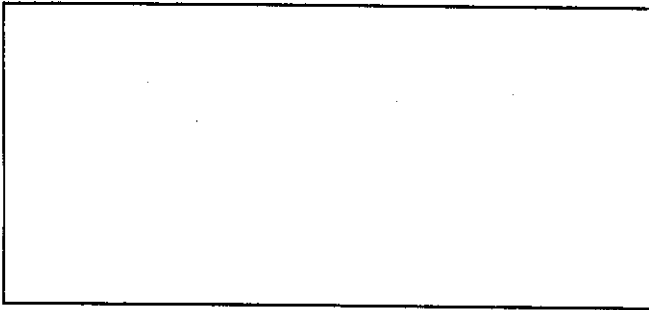
Production: _____



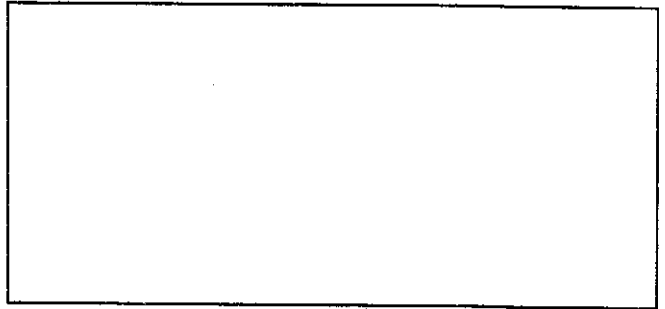
Shot: _____



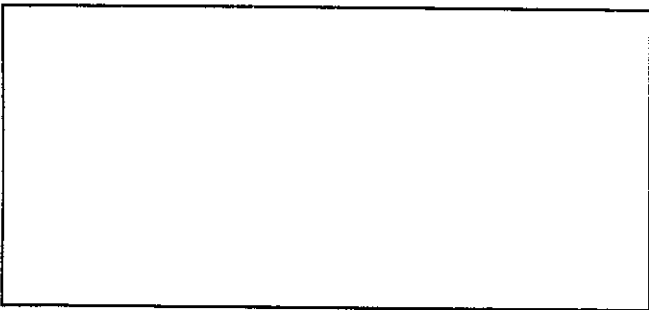
Shot: _____



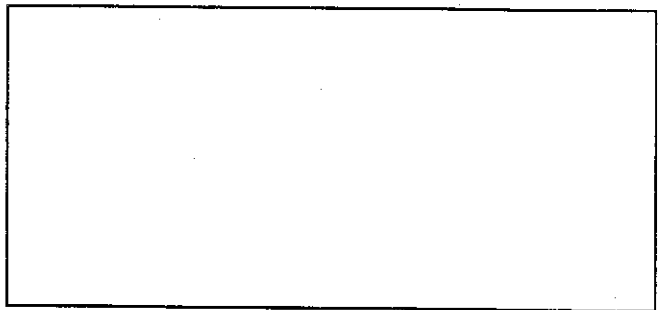
Shot: _____



Shot: _____



Shot: _____



Shot: _____

Media Studies 20

Sample Storyboard Assessment

Student's name:

Date:

Assignment:

Rating: 5 = excellent 4 = very good 3 = good 2 = fair 1 = poor

1 2 3 4 5 Main events are represented.

1 2 3 4 5 Point of view is consistent.

1 2 3 4 5 Ideas develop logically.

1 2 3 4 5 Visuals are used to present ideas and reinforce text.

1 2 3 4 5 Technical information (i.e., camera shots, audio components) supports content.

1 2 3 4 5 Overall effect.

Comments:

Media Studies 20

Sample Media Log Assessment

Student's name:

Evaluation period from: _____ to: _____

Number of responses:

Assigned entries:

Additional entries:

Rating Scale: 1 = weak 2 = fair 3 = acceptable 4 = good 5 = strong

1 2 3 4 5 Responses reflect purpose.

1 2 3 4 5 Responses demonstrate reflection and insight.

1 2 3 4 5 Responses show personal connections made with audio/visual/print text.

Comments:

Media Studies 20

Sample Assessment for Media Images Presentation

Student's name:

Date:

Group members:

- 1.
- 2.
- 3.
- 4.

Rating Scale: 1 = never 2 = sometimes 3 = frequently 4 = consistently 5 = always

Group Assessment

- 1 2 3 4 5 Did the group delegate responsibility effectively?
- 1 2 3 4 5 Did all group members stay focused on the issue, question, problem, or task?
- 1 2 3 4 5 Did the group present an interesting and thought-provoking range of evidence?
- 1 2 3 4 5 Did the group present a reasonable analysis of its findings?

Group's comments:

Teacher's comments:

Individual Assessment

- 1 2 3 4 5 Did the student present his or her ideas clearly?
- 1 2 3 4 5 Was the presentation well supported by examples or other data?
- 1 2 3 4 5 Did the information clearly address the issue, question, problem, or task?
- 1 2 3 4 5 Did the presentation show signs of thoughtful and thorough preparation?
- 1 2 3 4 5 Did the presentation demonstrate the student's proficiency in speaking and listening to responses or questions?

Individual's comments:

Teacher's comments:

Media Studies 20

Sample Rubric for Media Response Log

5/5	Log entries are insightful, well considered, and complete. They reflect purpose and include critical assessment as well as personal connections with issue or text. Each entry has a strong central focus and is coherent. Entries show cumulative development over a module. The writer has chosen appropriate examples to support assertions. All accompanying visual and auditory examples support and enhance entries. Risks taken may not be successful, but they indicate learning.
4/5	Log entries are thoughtful and clear. They reflect purpose and include reasonable critical assessment as well as personal connections with the issue or text. Judgements could be supported with more detail or better examples. Entries show clear organization and attention to detail. Accompanying visual and auditory examples support the main thrust of each entry but are not as clearly connected or complete as possible. Risks taken are within the scope expected.
3/5	Log entries show the student's basic thoughts and impressions, but show insufficient effort and attention to detail. Entries include personal connections but make judgements with only general reference to the issue or text. They might be missing necessary detail. Organization is sometimes confusing. Accompanying visual or auditory examples are sometimes inappropriate or unnecessary. Few risks are taken.
2/5	Log entries show some interpretation of the issue or text but judgements are vaguely presented. Entries do not attend to important details and, at times, are disorganized. Initial impressions are not expanded upon and the purpose of some of the entries is unclear and underdeveloped. Accompanying visual and auditory examples show lack of attention or understanding. It is unclear whether the student is taking risks or is inattentive.
1/5	Log entries are incomplete, unclear, and show little effort. Entries are vague summaries or retellings with little or no support for a position. Entries lack focus and coherence and must be read several times before they make sense. They reflect minimal attention to detail. Any accompanying visual and auditory examples are inappropriate or superficial. No risks are taken.

Media Studies 20

Sample Media Analysis Assessment

Student's name:

Date:

Assignment:

Medium or Event:

- Television
- Film
- Video
- CD
- Other

Advertisement:

- Print
- Radio
- Television
- Other

Criteria:

Yes No Comments

1. Analysis is clear and includes:

- background information (title, source, medium, and artist [if known])
- thesis statement
- analysis of the key elements or aspects
- special qualities noted
- a summary and conclusion.

2. Analysis of key elements or aspects is supported with specific examples or details.

3. Analysis is clearly organized.

4. Language conventions are appropriate and correct.

5. Graphics are clear and appropriately integrated.

Additional Comments:

Overall Impression:

Media Studies 20

Sample Assessment and Evaluation Summary

Module 1: Media Awareness (20 hours/20 percent of final mark)

Student:

Date:

Activity	Student Products/ Processes	Student Marks	Teacher's Comments
Profile of Media Consumer	Media Log Entry		
Media Images	Group Assessment Individual Assessment		
Images of Others	Media Log Entry		
Reading Media Texts	Media Text Analysis		
Matter of Perspective	Media Log Entry		
Selling Images and Values	Media Log Entry • Print Ad Analysis • Radio Ad Analysis • TV Ad Analysis		
Creating a Media Text	Individual Logo Group Product Promotion		
Module 1	Final Mark	/20	

Module 2: Exploring the Medium of Television

Note: In some situations, teachers may wish to focus on a medium other than television. Any one of the suggested media in Module 3 could be used to achieve the learning objectives for this module. If teachers select another medium, they should adapt the learning objectives and activities as appropriate.

Of all the mass media, television is the medium of choice for many Canadians. "In terms of audience penetration, television is the most mass of all the mass media" (N. Felsenthal, 1976). It touches our lives "more intimately, more seductively, and more persuasively than any other" (Marshal McLuhan, 1980). Television is arguably the most powerful medium in the world today and has created what McLuhan referred to as "the global village". Moses Znaimer (1995) recently reminded us of the pervasiveness of this medium with these statistics:

- There are approximately one billion TV sets in use world wide.
- There are 10.4 million TV households in Canada compared to 90.4 million in the United States.
- Program development costs in the United States amount to \$1 billion annually.
- In Canada and the United States, television accounts for 20 per cent of all advertising dollars.
- Seventy-six per cent of Canadian households have cable--more than any other country.
- Britain ranks second behind the United States as an exporter of TV programs.

The access to television programming and VCR technology makes television an appropriate medium for most students beginning more in-depth media studies in Module 2. An alternative medium may be chosen for those students who do not have access to television. The module is designed to reinforce and extend the introductory concepts and principles from Module 1. With its inquiry approach, Module 2 is also intended to lay the groundwork for Module 3, in which teachers and students select and explore other optional media.

Foundational Objectives

Foundational objectives are broad objectives that are to be developed throughout a course. They cannot be achieved or met through a single lesson or activity. Students, through a variety of

developmental learning experiences, will gradually grow toward the achievement of the following foundational objectives:

- Recognize and appreciate the role of mass media in communication, in contemporary society, and in their personal lives
- Recognize the codes, forms, and conventions of the various mass media
- Recognize the ways in which the various mass media shape their messages, and construct a sense of what the world is or how it works
- Analyze and evaluate the various mass media, including their sources, intents, and underlying values
- Recognize the role and power of advertising in the mass media
- Extend and apply their speaking, listening, writing, reading, viewing, and representing abilities
- Extend and apply their representing and viewing abilities by designing and creating a media text

Specific Learning Objectives

Learning objectives are the specific, lesson-related objectives through which the students achieve the foundational objectives. Specific learning objectives for this module are identified below.

Students will:

- respond personally and critically to a popular medium
- write to express understanding
- read to find meaning and interpret
- speak to clarify and extend thinking
- recognize factors that interfere with effective listening, including personal biases
- recognize bias and fallacies (CCT)
- understand the importance of social responsibility and personal integrity in the use of language and media (PSVS)
- recognize the underlying assumptions of mass media as they apply to television
- describe briefly the historical and technical development of television (TL)
- evaluate the popularity and nature of television
- access information from a variety of sources (IL)
- examine critically their own experiences with television

- learn the language and conventions of television (C)
- interpret and evaluate a television production
- identify the persuasion techniques used in television
- produce a text for television.

Suggested Activities

Introduction

Have students keep a log for a period of one week. They should record all the programs that they watch and compile a class log. What stations or programs get the most attention? Why? Can the students in your class be grouped into particular audiences for different types of TV programs? What are the most popular shows of each peer group? What does this tell us?

Have students analyze the content of each of the major types of TV shows (e.g., sitcoms, soap operas, variety and game shows, talk shows, sports events, rock videos, children's shows, mini-series, tele-evangelist programs, nature shows, medical dramas, westerns, police/detective shows). Assign a team to watch each for several weeks. Have them note the type of program, target audience, who advertised what products or services, target audience for each commercial, when commercials occurred, and their reactions to the show and the commercials. It may be helpful to review the basic ingredients of the various types of TV programs with students.

Related Activities

- What does TV depict about the ordinary things students accept in their daily world (e.g., men and women's roles, work, leisure, age groups, fashion, fads, success, popularity, Canadian values, etc.)?
- The visual image is a potent force in our society. Have students view Bill Moyer's "Consuming Images" in *The Public Mind* series. What is their reaction? Have them comment in their media logs.
- Have students conduct a personal survey of television and video viewing habits. Do they watch television? Why or why not? If they do watch television, what types of programs do they enjoy? What types of things do they find out by watching television? When and where do students watch TV? Have them think about their family's TV habits. Are they typical? What times of day is the TV on? How does TV watching rank as a family activity? Have students survey their community. If

they do not watch television, what is their alternative means of finding information? Entertainment? What are the advantages of these sources?

- Have students make a Network Show Log. Have them list the major networks in Canada (e.g., CBC [English and French], CTV [English], Global [English], TVA [French], other networks) and the different times of the day (e.g., early morning, morning, midday, late afternoon, early evening, prime time, late evening). What programs are aired by each network during these times? What programs predominate? What programming differences are discernible? Now have students list the programs that each station affiliate or region produces locally. What kind of program is it--news, sports, religious? Have students list the cable channels available in their community. With what networks are they affiliated? Does their community have a community access channel? What local programming does it air?
- Have students study children's cartoons. It has been estimated that as many as 75 percent of the frames in these shows are stock and are reused many times, even in the same show. Is this true of the sound track? What percentage of these shows seem to be the same from one show to the next? Is there the same amount of repetition in movie-length cartoons, such as Walt Disney's *Snow White* or *Bambi*? Is there evidence of stereotyping in children's cartoons? Of what nature?

(Adapted from McLuhan, Hutchon, & McLuhan, 1980, p. 12)

- Have students view short sequences from a variety of programs or films, looking for "jolts" (i.e., moments of excitement generated by visual and/or audio techniques to hold the attention of the viewer). Have students count the number of jolts per minute in a soap opera, rock video, cartoon, police drama, or sitcom. What have they learned?
- In groups, have students create a scene of dialogue (approximately four pages) for a TV adventure series, soap opera, children's show, situation comedy, or other regular TV show. Their schemes should illustrate the concept of maximum "jolts per minute" generated by comedic actions, violent acts, movement by people or objects within a frame, high decibels in sound tracks, or rapid cutting.
- In groups, have students analyze a TV adventure show, a soap opera, a children's show, a situation

comedy, or another TV show for bias (examining language, characterization, visuals, cultural groups, values, and traditions).

The Language and Codes of Television

Every medium has its conventions and codes. The motion picture and television industries have developed a basic code that communicates technical information quickly. For example:

- The Shot: Long Shot (LS), Medium Shot (MS), Close Up (CU), Extreme Close Up (ECU), Establishing Shot
- Transitions: Cut, Fade (In or Out), Dissolve, Blur (In or Out)
- Camera Movements: Pan (Left or Right), Truck (Left or Right), Tilt (Up or Down), Dolly (In or Out), Zoom (In or Out), Follow Shot (Tracking)
- Framing: Selective Framing, Composition, Screen Direction, Leading the Action
- Point of View: Subjective Camera, Objective
- Camera Editing: In-camera Editing, Shooting Techniques, Jump-cut, Overlapping.

Have students examine examples of each technique and then create a storyboard. Have them use a fable, short story, or song. Have them break it down into component scenes. Have them decide how they visualize the main elements of the text with which they are working. Have them discuss the visual details which can accompany each scene. They should think in pictures and let the visuals tell the story unassisted at first. Have them consider the different technical codes to label the "shots". After the visuals are completed, have them add audio (e.g., narration, dialogue, etc.).

Related Activities

Have students critique a television show for its structural devices. Have them consider:

- Did the camera move? How would they describe the camera movement?
- Was there a great deal of movement within the shots (running, car chases, planes flying)?
- Based on the total movement, would you describe this piece as fast or slow?
- How did the lighting affect your feelings or mood?
- How did the colour affect the mood? Did any one colour stand out?
- Was there a great deal of background music?
- Did the background music help or hinder your enjoyment of the work?
- Did the background noises add anything to the piece?

- Would you rate the piece as excellent, very good, fair, or poor?
- Why did you give this piece the above rating?

(Adapted from Foster, 1979, p. 42.)

Television and Advertising Activities

Advertising is a dominant factor in television. Have students choose five television advertisements and discuss the message (the claim and image) of each. Does it appeal to reason, emotions, or both? Advertisers use a number of propaganda techniques in their claims and images. These techniques can be used for good purposes and for bad. Have students find and illustrate examples of each propaganda technique in TV advertising: bandwagon, testimonial, plain folks, glittering generality, name calling, and heartstrings. Have students review one of the ads they have viewed considering the following:

- advertised product or service
- target audience
- age
- occupation.

Explain various persuasion techniques to the students. Have students examine persuasive techniques and effects in the advertisements they have selected. They might consider the following:

- bandwagon
- testimonial
- plain folks
- glittering generality
- name calling
- heartstrings
- other techniques used
- pace (fast or slow)
- scale (size of product on screen)
- voice (spoken or sung, male or female, old or young, ordinary or striking)
- tone (mood--soft sell or hard sell)
- casting (actors who are "right" for the part)
- overall effect.

A television commercial is a very powerful form of advertising. Have students select a product from a magazine. Have them write a promotional paragraph for the product. Have them break down the paragraph into individual shots and select a group of pictures which will demonstrate product use. Have them paste the pictures and words in sequence on a strip of construction paper to produce a storyboard. See page 33 for a sample storyboard format.

Related Activities

- Have students make a list of the various sorts of items advertised on TV. Have them consider the following: What sorts of products are most advertised? What sorts are least advertised? Are there any products that are never advertised on TV but are advertised through other media? If so, why might these not be advertised on TV? What is different about them? Does the pattern of advertising change during the day or week?

(Adapted from McLuhan, Hutchon, & McLuhan, 1980, pp. 75-76.)

- Have students find out the following: What are the rulings about the minimum and maximum amounts of time per hour that are permitted to be sold to advertisers? Is there a rule governing the maximum number of ads or just maximum allotments of time? What are the usual lengths of TV ads? What is the usual mixture of long and short ads? What is the cost to run a TV ad?

(Adapted from McLuhan, Hutchon, & McLuhan, 1980, p. 76.)

- Have students discuss the following: Have you ever bought a product because a TV commercial aroused your interest? Have you ever decided not to buy a product because a commercial annoyed you? Have students comment in their media logs.
- Have students produce a television commercial for a new product. Remind them that the message is the key to a good commercial and that they should use words, sound effects, and visual effects which will get the viewers' attention, create interest, create appeal or desire, and promote customer action. Remind students that they are not only delivering a message but also projecting an image which will make the viewer stop, look, and listen.
- Have students produce a short hard sell and a soft sell promotional video for their school.
- Have students write and perform a series of commercials that are linked by a common theme (e.g., the environment, violence in our society, equality, dating, finding a job).

Television and News Activities

Television is a source of information as well as entertainment. What is news? What is news on TV?

A successful television news item is brief, and is usually compelling, dramatic, and moralistic. News reports are kept as short as possible (seldom longer than 30 seconds) and a 15 minute news broadcast of about 25 stories is presented in about 1800 words. Television has become the medium of communication which provides us with the main source of information about the world. With the power of the camera, TV news provides a dramatic sense in news coverage. It can influence our attitude about important issues. Have students discuss the following: What are the advantages and disadvantages of television as a news source? How much of TV news is intended as entertainment? How much is the function of a news anchor person to entertain? What role do voice and costuming play in a newscast?

Have students compare and contrast the TV news presented on three different channels. Have them consider the following:

- the lead story and its topic
- the number of stories in the newscast
- the average length of a story
- the subject matter of each story
- the number of international stories
- the number of national stories
- the number of local stories
- the number of commercials
- the time devoted to sports
- the time devoted to weather
- the age, gender, race, and tone of the newscaster
- the intended audience demographics
- the language used to describe events
- the initial positioning of stories.

Related Activities

- News is an account of events that interest and concern the public. It is usually defined by its unusualness, significance, timeliness, proximity, prominence, and human interest. Have students examine which of these traits apply to the news items they viewed for the above activity.
- News can be classified as straight news (factual accounts of people and events), interpretative (reports that help explain the news), investigative (reports exposing wrongdoing), and commentary (opinions on a news item). Have students consider: Which of these were found in your review of news on different channels? What is the difference between fact and opinion? Between "serious" versus "light" news? What role does objectivity play in the news?

- Truth, fairness, and unbiased reporting are important in presenting the news. Have students discuss if it is possible to present both sides of a story. Have them evaluate a newscast item for truth, fairness, and bias.
- The sources of news items are varied. Some news items are based on the accounts of a “main source” (i.e., someone actually involved in an event) while others are based on the accounts of secondary sources such as people close to the main source, reporters, other media, and experts on the topic. Which sources do students trust most? Why?
- What we see and hear on TV newscasts is largely determined by the choices and decisions made by the individuals who gather and package the news. Who are these people? Who makes the final decisions? Are people always balanced and fair in their presentation of the news?
- Have students take a headline from a television newscast. Have them write the script for the story, including possible visuals. Have them play back the original newscast and compare the two versions. They should note if either one includes subjective opinions.
- Have students discuss: What values (explicit and implicit) are communicated in a variety of Canadian and American newscasts? Whose values are these? Is there bias? What assumptions, customs, and/or beliefs are reflected in the bias?
- Have students view a newscast without sound. Have them discuss: What do the visual images communicate? What effect do camera angles have? Do they reflect bias?
- Have students view a television report of a story and read the same story in the newspaper. Have them discuss the following: How do they compare? Which story provided more coverage? Was either story slanted? Were both stories slanted? How? What are the advantages and disadvantages of each medium?
- A documentary explores specific issues and documents real people in real situations. Documentaries can be very compelling and powerful as they communicate ideas, portray real events, and present real people. Have students view a television documentary. Have them discuss their reactions. Have students consider:
 - the type of documentary (e.g., history, biography, travel, wildlife, etc.)
 - the target audience
 - the thesis statement of the documentary
 - the form the background information takes (e.g., narratives, eyewitness accounts, interviews, expert testimony, etc.)
 - the following questions: What are the issues? Are they controversial? Are there any points which may be considered biased? Is there propaganda involved? What techniques are used to convince the audience? From whose point of view are the issues presented?
- Media “gatekeepers” select the issues they feel are most worthy of coverage and for which there is room. Somewhere along the line an editor or producer is making choices about what to cover and what to ignore. Have students explore who the television gatekeepers are and what issues they attend to most often.
- Students may wish to invite a TV news broadcaster to talk about the role of news in television. Consider inviting a broadcaster from a minority background to talk about the portrayal of minorities in television news.
- Have students prepare a newscast (15 minutes in length) with several different news stories from a century ago.
- Have students select a controversial news story that interests them. Have them decide the point of view they will take in reporting this story. Have them prepare and present their versions.
- Have students tape footage of an event such as a school dance or game. Have them slant their reporting of the event by putting voice over at various points in order to alter the audience’s perception of the events. Have them assess how effective their alteration was.

Other Aspects and Issues Related to Television

- Have students consider the following: Who pays for television? Of the three methods of funding TV (through advertising, user fees, public funding), which do you prefer? How do the different methods of funding influence the programming, including presentation of the news? What do you think of pay per view?
- Have students discuss how different groups of people are seen on television. Have them analyze

a specific group (e.g., men, women, children, teenagers, traditional families, non-traditional families, single people, elderly people, Aboriginal peoples, minorities).

- Some critics say television fosters certain habits. One group claims that TV relieves boredom and provides high quality entertainment. Another group claims that TV is creating a nation of addiction "vidiots" who are wasting their time and lives. What are the students' opinions? Have them debate the issue.
- Have students discuss the following: Do any TV shows or videos have value systems that trouble you? Which ones? Why? How do you feel about "real life" TV shows? Should TV be censored? If you could design your own TV and video rating system, what criteria would your system have as its basis? Which types of scenes would you limit or exclude (e.g., profanity, sex, nudity, alcohol, drugs, violence toward humans, violence toward animals, destruction of the environment, other)?
- The critics of TV often accuse television and videos of promoting violence in our society. Have students discuss the following: How much violence is presented on TV programs and in videos? Does it affect viewers? Do you or the adults in your life monitor the TV you watch? Are there any shows you choose not to watch because they are controversial, offensive, or violent? Are there shows you choose to watch for the same reasons?
- Have students discuss the following: How are children aided by TV? How are children harmed? What shows are watched by children? How would you rate them?
- All TV broadcasting in Canada is regulated by the federal Broadcasting Act and the Canadian Radio-television and Telecommunications Commission (CRTC). Have students discuss the following: What are the regulations that govern broadcasting? Of the programs that you watch, which ones live up to the CRTC goals? What are differences between Canadian and American TV programs? What percentage of TV programming should be Canadian? Are we defining ourselves through American TV images?
- Television, radio, and the Internet appear to be converging. The transition to digital TV and radio has started. Most stations will have a signal that can also be transmitted across the Internet. For example:

<http://www.radiotv.com/reality>
<http://www.timecast.com/videoguide.html>
<http://www.radio.cbc.ca>
<http://www.rcinet.ca>
<http://www.src-mtl.com>

Have students discuss the advantages and disadvantages of these new media.

- One controversial aspect of television and video production is the music or rock video. Some say that the overtones and scenes of sex, violence, drugs, and excessive stereotyping are inappropriate. Have students discuss if this is a fair criticism.
- Have students trace the history of television. Have them explore the contributions that Canadians have made to that history.
- Ratings are important in the TV business. If a TV show does not regularly produce high ratings, it is dropped. Have students discuss if this is fair. Have them consider if this is how TV programming decisions should be made.
- Have students arrange to visit one or more television stations. In addition to viewing the technical facilities, have students find out how the stations see their function or influence in their community; what services they offer to their community; and what their corporate viewpoints are on news, advertising, program policy guidelines, primetime programming emphasis, viewing numbers, etc.
- Have students view Moses Znaimer's *TVTV: The Television Revolution*. Which of the following "Ten Commandments of Television According to Moses Znaimer" do students agree with?
 - The true nature of television is flow, not show; process, not conclusion.
 - As world wide television expands, the demand for local programming increases.
 - The best TV tells me what happened to me, today.
 - TV is as much about the people bringing you the story as the story itself.
 - In the past, TV's chief operating skill was political. In the future it will be, it will have to be, mastery of the craft itself.
 - Print created illiteracy. TV is democratic. Everybody gets it.
 - TV creates immediate consensus, subject to immediate change.
 - There never was a mass audience, except by compulsion.

-
- Television is not a problem to be managed, but an instrument to be played.
 - Movies on demand, interactive games, telephone, computer, cable, and television are merging into “mega-information” and service networks. “Smart-TVs” combine audio, video, and computer information to offer virtually limitless services. What do students see as the role of television in the 21st century?

Media Studies 20

Sample Film or Video Script Assessment

Student's name:

Date submitted:

Assignment:

Purpose:

Target audience:

Topic and summary of message:

Overall Rating: 5 = excellent 4 = very good 3 = good 2 = fair 1 = poor

Analysis:

1 2 3 4 5 Key scenes are represented.

1 2 3 4 5 Point of view is consistent.

1 2 3 4 5 Ideas develop logically.

1 2 3 4 5 Visuals are used to present ideas and reinforce text.

1 2 3 4 5 Technical information (i.e., camera shots, sound cues) supports content.

1 2 3 4 5 Writer's "vision" for the film or video is clear from directions provided.

1 2 3 4 5 Formatting of script is clear and consistent.

Comments and Suggestions:

Media Studies 20

Sample Video Production Assessment

Student's Name:

Date:

Project:

Video Team:

1. Full-time Members:

2. Other Assistants:

Title of Video:

Length:

Purpose:

Audience:

Content Summary:

/5 Appropriate to Purpose, Message, and Audience

/5 Audience Appeal

/20 Meaning

- Overall impression
- Connection between technical effects and content of the work

/20 Shooting Script

- Quality of script (/10)
- Quality of storyboard (/10)

/10 Continuity and Editing

/20 Technical Merits including:

- Choice and quality of video (including lighting and camera techniques)
- Choice and quality of sound (including music, voice, and audio mixing)
- Choice and quality of graphics

/20 Work Habits including:

- Commitment to task
- Teamwork skills (if appropriate)
- Effort
- Use of time

Comments:

Media Studies 20

Sample Assessment and Evaluation Summary

Module 2: Exploring the Medium of Television (30 hours/30 percent of final mark)

Student:

Date:

Activity	Student Products/ Processes	Student Marks	Teacher's Comments
Introduction to Television	Media Log: Viewing Habits		
	Analysis of TV Shows		
Language and Codes of Television	Storyboard of TV Shots		
Advertising in Television	Promotional (hard sell/soft sell) Video for School		
Television News	News Story Comparisons		
Other Activities	List:		
Module 2	Final Mark	/30	

Module 3: Exploration of Other Media and/or Advertising

In Module 3, a minimum of **one** additional medium should be explored based on student and teacher interests. This exploration should build on and reinforce the basic understandings of media introduced in the first two modules. The issue of advertising in the media might also be explored in this module. In addition, complementary courses, in the practical applied arts, may provide students with the opportunity to explore audio, video, and multimedia production.

Foundational Objectives

The foundational objectives are broad objectives that are to be developed throughout a course. They cannot be achieved or met through a single lesson or activity. Students, through a variety of developmental learning experiences, will gradually grow toward the achievement of the following foundational objectives:

- Recognize and appreciate the role of mass media in communication, in contemporary society, and in their personal lives
- Recognize the codes, forms, and conventions of the various mass media
- Recognize the ways in which the various mass media shape their messages, and construct a sense of what the world is or how it works
- Analyze and evaluate the various mass media, including their sources, intents, and underlying values
- Recognize the role and power of advertising in the mass media
- Extend and apply their speaking, listening, writing, reading, viewing, and representing abilities
- Extend and apply their representing and viewing abilities by designing and creating a media text

Specific Learning Objectives

Learning objectives are the specific, lesson-related objectives through which the students achieve the

foundational objectives. Specific learning objectives are identified for each exploration.

Exploring Advertising

Buy! Buy! Buy! Stephen Leacock described advertising as the science of arresting the human intelligence long enough to get money from it. Whether the medium is television, radio, magazines, brochures, billboards, or T-shirts, advertising plays an important role in our society and fuels other media.

Specific Learning Objectives

Students will:

- use language to think about, listen to, view, read, write, discuss, and produce media texts (C)
- respond personally and critically to print, visual, and oral advertising
- explore connections between language use, theme, and meaning
- attempt to understand an author's purpose and intentions
- speak to clarify and extend thinking
- recognize advertising claims and techniques
- examine advertising in various media for various techniques, appeals, and claims
- read, interpret, and communicate facts and figures through reports, charts, and graphs (N)
- trace the history of advertising as a force behind the mass media
- examine the impact of advertising on personal and social values and behaviours
- recognize how stereotypical views can lead to prejudicial attitudes and discriminatory practices (PSVS)
- make and justify decisions (CCT)
- recognize ethical issues in advertising
- use a variety of resources to assist their learning (IL)
- produce a print and non-print advertisement for a product or service.

Suggested Topics

- Brand Preferences
- On-line Advertising
- Advertising Slogans
- Role of Advertising
- Influence and Appeal of Advertisements
- Techniques of Advertising
- Ethics of Advertising (included in Canadian Code of Advertising Standards)
- Costs of Advertising
- History of Advertising

- Public Relations and Advertising (e.g., press releases, info-commercials, public service announcements)
- Images of Men and Women in Advertising
- Hidden and Subliminal Messages in Advertising
- Advertising Targets (audiences)
- Advertising Campaigns (e.g., tobacco, smoking, alcohol, lifestyle, nutrition)
- Portrayal of Diversity in Advertising
- Positive Kinds of Advertising
- Advertising and Politics
- Advertising Agencies
- Future Trends in Advertising
- Advertisements as Artistic Creations

Exploring Radio and the Recording Industry

Radio laid the ground work for television and remains the dominant aural mass medium. Some analysts argue that teenagers spend more time listening to radio--largely music--than they spend with any other medium. Radio depends heavily on the recording industry and vice versa.

Specific Learning Objectives

Students will:

- use language to think about, listen to, view, read, write, discuss, and produce media texts (C)
- speak to share thoughts, opinions, and feelings
- listen to understand and learn
- listen critically and attentively
- respond personally and critically to radio and recordings
- write to express understanding
- analyze the conventions and forms of radio
- recognize the scope of radio programming and its influence on their lives
- make and justify decisions (CCT)
- recognize the close relationship between radio and the recording industry
- research the history of radio and related technology (e.g., records, audio cassettes, CDs, digital tape) (TL)
- interpret and evaluate a radio production
- produce a radio program.

Suggested Topics

- Net-radio
- History of Radio
- Financing Radio
- Regulating Radio

- Radio Genres (including newscasts, commercials, sportscasts, talk shows, radio magazines, radio dramas)
- History of Recording
- Recording Industry
- Top Pop
- Messages in Popular Music
- Public Radio
- Radio Commercials
- Radio Play
- Radio Documentary
- Radio and the News
- Yuppie Radio
- Growth of FM Radio
- Talk Radio

Exploring Print (Newspapers, Magazines, Mass-Market Paperbacks)

Print is the oldest form of mass media and is perhaps the most enduring. Several contemporary print forms dominate our culture--newspapers, magazines, and mass-market paperbacks (both fiction and nonfiction). Newspapers--from the giant national publications to small community weeklies--inform, influence, and entertain the public as well as provide a means of advertising. Magazines are extremely popular in Canada and one of the fastest-growing mass media sectors. Although they may not win important prizes or endure as literature, mass market paperbacks are the most widely purchased books. They range from Harlequin romance novels to Stephen King thrillers.

Specific Learning Objectives

Students will:

- use language to think about, listen to, view, read, write, discuss, and produce media texts (C)
- write to express understanding
- read to find meaning and interpret
- speak to clarify and extend thinking
- listen to understand and learn
- respond personally and critically to print media
- recognize the role of newspapers, magazines, and mass market paperbacks in their society
- analyze the conventions and forms of the newspaper, magazine, and mass market paperback
- trace the history of newspapers, magazines, and mass market paperbacks
- pose questions and seek clarification (CCT)
- compare and evaluate the content of a variety of newspapers, magazines, and mass market paperbacks

- read, interpret, and communicate facts and figures through reports, charts, and graphs (N)
- explain the role of advertising in newspapers and magazines
- understand the importance of social responsibility and personal integrity in the use of language and media (PSVS)
- prepare an article for a newspaper or magazine
- analyze the publishing industry and book marketing strategies.

Suggested Topics

- Role of Newspapers and Magazines
- History of the Press
- Forms and Conventions of Newspapers and Magazines
- Role of Opinion and Objectivity in Newspapers and Magazines
- Writing News and Editorials
- Ethics and the Press: Objective, Sensational, and New Journalism
- Freedom of the Press, Libel, and Right to Privacy
- Dailies, Weeklies, Supermarket Tabloids, Special Interests, and Alternative Newspapers
- Wire Services
- Newspaper Business
- Magazine Preferences and Magazine Audiences
- Contemporary Magazine Editing
- Special Interest Magazines
- Muckrakers and Magazines
- Ownership
- Role of Books in Contemporary Society
- Paperback Phenomenon
- Publishing Process
- Mass Market Paperback Genres and Writers
- Formulation of Best Seller Lists
- Book Censorship
- Newspapers, Magazines, and Best Sellers as Reflections of Contemporary Culture
- Ownership of the Book Publishing Industry

Exploring Film and Video

Film and video occupy an important place in contemporary popular culture and continue to influence other media. Watching a movie is an absorbing experience. The size of the screen and powerful audio continue to draw movie viewers. Whether the movie is based on a book, a play, or an original idea, people will go to see it in the theatre. Movies also provide much of the content for rental videos and for television. The movie industry is big business, and video sales and rentals continue to grow.

Before choosing this topic, teachers should check with the students and arts education teacher(s) in their school to ensure that the film and video modules in both courses can be taught in a complementary manner, without duplication. A 50 hour film and video module is found in the Secondary Level arts education curriculum (Saskatchewan Education, 1996). The arts education film and video module (Module Four) is optional. It examines the role that the arts play in how individuals see themselves and their societies. Students are asked to view, respond to, and create film and video as art forms. They learn about the language of cinema, film history, genres, and filmmaking styles. The English language arts and arts education teachers may wish to collaborate in their planning.

Specific Learning Objectives

Students will:

- use language to think about, listen to, view, read, write, discuss, and produce media texts (C)
- speak to share thoughts, opinions, and feelings
- listen to understand and learn
- respond personally and critically to film and video
- describe the role film and video play in their lives
- realize that mass media enrich and broaden the experiences of life, including one's personal and social understanding and responsibilities (PSVS)
- explain the conventions and language of film and video
- trace the developments and stages in the history of film and video
- evaluate the effectiveness of a film or video
- attempt to understand a filmmaker's purpose and intentions
- compare movie genres
- discuss the economic and cultural dimensions of film and video (TL)
- compare the television experience and the movie experience
- learn to access information from a variety of sources (IL)
- prepare a short film or video.

Suggested Topics

- Film and Society
- Purpose—to Create Art or to Make Money
- Language of Film
- Film History and Genres
- Documentaries
- Film Versus Video
- Making a Movie
- Kinds of Movies
- Film and Literature

- Reviewing a Film
- Economic and Cultural Dimensions of Film
- Hollywood and Hollywood North
- National Film Board of Canada

Exploring Photographs, Posters, and Billboards

Artists use images to express their inner emotions, commercial photographers to sell products and ideas, photojournalists to illustrate the lives of those in the news, and scientists to make an unseen world visible.

- Paul Lester (1995)

A photograph, a poster, or a billboard is sometimes worth a thousand words.

Specific Learning Objectives

Students will:

- respond personally and critically to photographs, posters, and billboards
- learn to access information from a variety of sources (IL)
- speak to clarify and extend thinking
- recognize the underlying principles of mass media as they apply to photographs, posters, and billboards
- examine the role of photography, posters, and billboards in contemporary society
- explain the conventions of photography and visual advertising (C)
- trace the developments and history of photography, posters, and billboards (TL)
- evaluate the effectiveness of photographs, posters, and billboards
- compare the use of visual images in various media (CCT)
- prepare a photograph, poster, or billboard display.

Suggested Topics

- Analysis of "The Migrant Mother" (Lester, 1995, p. 246)
- History of Photography
- Technology and Texts of Photography
- Technology and Texts of Billboards
- Posters: Propaganda for a New Age
- Right to Privacy
- Digitally Altered Photography
- Photographer as Artist
- Photographer as Social Documentarian
- Computer-based Photography
- Paparazzi—Intrusive Photographers

Exploring Emerging Communication Technologies

Once a new technology rolls over you, if you're not part of the steamroller, you're part of the road.

- Stewart Brand (1988)

Communication technologies have an impact on our lives. New technologies are always being developed. On-line databases, electronic bulletin boards, the Internet, videotex services, teletext, CD-ROM discs, faxed newspapers--all have an impact on us. What communication technologies are currently emerging in our society? How might each affect the way we live our lives?

Specific Learning Objectives

Students will:

- apply the underlying principles of media studies to emerging mass media
- discern the messages and impact of emerging mass media
- speak to express understanding
- attempt to understand an author's/producer's purpose and intentions
- identify the functions of and principles behind emerging technologies
- evaluate the reliability of information communicated through emerging media (IL)
- learn to access information from a variety of sources (IL)
- evaluate new technologies (TL).

Suggested Topics

- Personal Media (e.g., CDs, VCRs, computers)
- Telecommunications Media (e.g., telephone, interactive television, personal digital assistants, personal communication networks)
- Gatekeepers of Development
- Agendas of New Media
- Value Systems of New Media
- Technology of New Media
- Impact of New Media
- Ethical Issues in New Media
- ExpressVu
- Multimedia
- Neovideo
- Hypertext
- Videotex
- Virtual Reality
- Cyberspace

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Sample Assessment and Evaluation Summary

Module 3: Exploration of Other Media and/or Advertising (30 hours/30 % of final mark)

Student:

Date:

Area(s) Studied	Topics Studied	Student Products/Processes	Student Marks
Advertising Radio and the Recording Industry Print (Newspapers, Magazines, Mass Market Paperbacks) Film and Video Photography, Posters, and Billboards Emerging Communication Technologies			
Module 3		Final Mark	/30

Module 4: Media and Cultural Studies Project

A media and cultural studies project allows students to focus on a particular media issue or aspect of popular culture. Students should begin thinking about the project early in the course. In this module, students will have an opportunity to explore in more depth an area or aspect of particular interest or concern to them, individually or in a small group. They will be expected to work through several steps:

- Choose a particular media issue or aspect of popular culture of concern or interest.
- Conduct the necessary research and preparation and prepare the necessary product(s) to share findings and conclusions.
- Present the project.

Foundational Objectives

Foundational objectives are broad objectives that are to be developed throughout a course. They cannot be achieved or met through a single lesson or activity. Students, through a variety of developmental learning experiences, will gradually grow toward the achievement of the following foundational objectives:

- Recognize and appreciate the role of mass media in communication, in contemporary society, and in their personal lives
- Recognize the codes, forms, and conventions of the various mass media
- Recognize the ways in which the various mass media shape their messages, and construct a sense of what the world is or how it works
- Analyze and evaluate the various mass media, including their sources, intents, and underlying values
- Recognize the role and power of advertising in the mass media
- Extend and apply their speaking, listening, writing, reading, viewing, and representing abilities
- Extend and apply their representing and viewing abilities by designing and creating a media text

Specific Learning Objectives

Learning objectives are the specific, lesson-related objectives through which the students achieve the foundational objectives. Specific learning objectives for this module are identified below.

Students will:

- define popular culture
- recognize the role of culture in all communication
- write to express understanding
- read to find meaning and interpret
- speak to share thoughts, opinions, and feelings
- confer with peers and teachers
- recognize underlying values and issues as they apply to a particular media issue or problem
- recognize the impact of media communications
- use a variety of resources to assist their research (IL)
- learn how technology impacts on their lives, society, and the environment (TL)
- manage time and resources
- work independently
- communicate findings and conclusions in an appropriate manner for a specific audience and purpose.

Suggested Activities

Choosing, Focusing, and Planning

Have students think carefully about the topic and focus of their projects. Have them consider the many possibilities. Have them brainstorm some possible project topics that they might be interested in investigating. For example, have them consider the following list of issues and aspects of Media Studies and Popular Culture. What would students add?

- Creating Cultural Icons
- Media Addiction
- Bias and Propaganda in the News
- Music Videos
- Prime Time
- Jolts: The TV Wasteland
- Canadian Content
- Portrayal of Diversity in the Media
- Images of Men and Women in the Media
- Canadian Publishing Industry
- Images of Aboriginal Peoples in the Media
- Media Racism
- Media Sports
- Images of Food (Toys, Clothes, Fads)
- Children's Television

- The Mass Market Paperback and its Creators (e.g., Louis L'Amour, Harlequin Romances)
- A Television Series
- Chain Stores (e.g., Levis, Toys R Us)
- A Cultural Artifact (e.g., Barbie and Ken Dolls)
- Comics
- Video Games
- Packaging
- Soap Operas
- Art and Science of Special Effects
- Billboards

Guide students' planning with the following questions:

- What would you like to explore? What questions would you like to investigate about this topic? Generate as many ideas as possible and then highlight the ones that might be most useful. For example:
 - What is so interesting/unusual/popular about this particular medium or form? What do we know about it? Who does it affect? How did it become popular? How is it marketed?
 - Are there some people who are critical of aspects of this medium or form? Who? Why does it bother some people?
 - When was it invented? Has it changed over time?
 - What are some ways of doing this investigation? For example, are you going to visit sites, interview people, read books, examine the artifact, view videos or photographs, or collect promotional material?

Have students state their specific project proposal:

- I/We would like to investigate ...
- My/Our objectives are ...
- My/Our final product/outcome will be ...

The project could take a number of forms. Have students consider diagrams, reports, advertisements, magazine stories, audio projects, video projects, or posters. In addition, have students consider the following:

- Outline what you need to do to achieve your goals.
- What sources will you use to achieve your goals? Where and how will you locate these sources?
- What costs (if any) are associated with your project?
- How much time is required?
- How will your project be assessed and evaluated, and by whom?

Preparing the Project

When students have chosen their topics, they are ready to begin. Although the nature of the projects will dictate what they must do and the order in which they must proceed, have them consider the following:

- Keeping a project notebook or folder for their notes and observations.
- Dating their tasks, interviews, viewing dates, and publication dates.
- Quoting from the medium exactly word for word when they find something that helps them to "make a point".
- Using a variety of sources--video, photographs, readings, diagrams, people, and promotional material.
- Keeping a record of their costs. (Video, phone calls, equipment, etc. can add up.)

Presenting the Project

A final step is for students to share their findings. Have them think carefully about what their final projects will look like. Have them consider the following:

- How are you going to put it all together and make sense of your investigation?
- How are you going to present your findings to others?
- Consider a project write-up or presentation method (e.g., a talk, an audio presentation, a video presentation, a display, or a poster). What will serve your purpose?
- Outline how your project will be evaluated.
- Think about what you investigated and why you investigated it. How did you go about investigating it?
- What did you find out? What sense did you make of all of this? Can you think of further research that someone might go on to do or other questions that might be asked? What conclusions can you draw?

Media Studies 20
Sample Project Planning Form

Student:

Date:

Individual Project

Group Project

Group Members:

- 1.
- 2.
- 3.
- 4.

Media Issue:

Description of Project:

Resources:

Timelines:

Cost Analysis:

Presentation of Findings and Conclusions:

Media Studies 20

Sample Project Self-assessment

Name:

Date:

Project:

In this project I performed the following tasks:

When doing group work, I contributed to the process or the product in the following manner:

I experienced the following problems:

I tried to solve the problems by:

While working on this project, I learned the following skills and information:

I put effort into my work in the following way:

If I were to do this project again, I would:

For future projects I would like to:

Overall, I think I:

Media Studies 20

Sample Project Assessment Form

Student:

Date Submitted:

Individual Project

Group Project

Group Members:

- 1.
- 2.
- 3.
- 4.

Met Requirements

Met Timelines

Rating: 5 = excellent 4 = very good 3 = good 2 = fair 1 = poor

1 2 3 4 5 Planning

- Overall
- Clear Purpose
- Realistic Goals
- Realistic Timelines

1 2 3 4 5 Research

- Appropriate Approach
- Complete
- Varied Sources

1 2 3 4 5 Work Habits

- Initiative
- Effort
- Co-operation
- Dependability
- Use of Time
- Task Completion

1 2 3 4 5 Final Product

- Clear
- Convincing
- Complete
- Well-organized
- Technical Aspects

1 2 3 4 5 Final Presentation

- Clear
- Convincing
- Appropriate Examples
- Appropriate Pacing
- Technical Innovation

Summary Assessment:

Media Studies 20

Sample Project Assessment and Evaluation Summary

Module 4: Media and Cultural Studies Project (20 hours/20 percent of final mark)

Target Area	Criteria	Student Marks	Teacher's Comments
Planning	<ul style="list-style-type: none"> • Clear Purpose • Realistic Goals • Realistic Timelines 		
Research	<ul style="list-style-type: none"> • Appropriate • Approach • Complete • Varied Sources 		
Work Habits	<ul style="list-style-type: none"> • Initiative • Effort • Co-operation • Dependability • Use of Time • Task Completion 		
Final Product	<ul style="list-style-type: none"> • Clear • Convincing • Complete • Well-organized • Technical Aspects 		
Final Presentation	<ul style="list-style-type: none"> • Clear • Convincing • Appropriate Examples • Appropriate Pacing • Technical Quality • Innovative 		
Overall	<ul style="list-style-type: none"> • Met Requirements • Met Timelines 		
Module 4	Final Mark	/20	

Additional Comments:

Assessment and Evaluation



Assessment and Evaluation

Definition of Terms

Assessment: Collecting information on the progress of students' learning using a variety of procedures (e.g., checklists, formal tests, inventories, self-assessments, language arts portfolios).

Evaluation: Making judgements on the basis of the information collected.

Grading: Assigning a mark based on the information gathered from assessment instruments.

Reporting: Conveying the results to students, parents/caregivers, and administrators.

Assessment and evaluation are important components of any curriculum. Assessment is the process of gathering information about students' learning. Evaluation is the process of making judgements on the basis of the information collected. Effective assessment and evaluation should:

- promote learning
- use multiple sources of information
- provide valid and fair information.

Assessment is an integral part of classroom activity and, therefore, an integral part of the learning process. Assessments in the Media Studies 20 course should reflect the range of students' learning and use a variety of information-gathering activities and strategies which allow students a range of opportunities to demonstrate their learning. Effective assessment should include oral, written, and performance activities that:

- provide information about how students learn as well as what they learn
- take into consideration students' abilities both to learn and to apply their learning
- reflect curriculum emphasis on hands-on, active learning
- provide multiple indicators of students' knowledge and performance
- engage students in assessing, reflecting upon, and directing their own learning
- engage students in assessing their own and others' teamwork skills in group projects
- enable teachers to observe students' overall performance

- enable teachers to determine students' prior knowledge and needs
- enable teachers to reflect upon the effectiveness of their instructional methods.

Throughout this curriculum, teachers are encouraged to develop and apply criteria to assess students' performance, to develop with students a clear focus of requirements and expectations to guide their work, and to improve instruction and learning. In addition to conferences, observations, log books, project plans, portfolios of students' work, and anecdotal comments, consideration should be given to assessment and scoring tools such as checklists, rubrics, rating scales, and task-specific guides.

A rubric is a set of criteria that describes student performance at different levels of proficiency. A rubric may involve a simple checklist or more categories of specific descriptors. Rubrics help teachers score work more accurately and fairly.

Teachers are expected to make judgements based on the information collected and to translate these assessments into grades. Evaluative procedures and allocation of grades should reflect the objectives outlined in each module of this curriculum, and the time and effort devoted to each of the modules. A student's final grade should be based on the quality of work completed in each module and reflect the weighting of that module (i.e., Media Awareness, 20%; Exploring the Medium of Television, 30%; Exploration of Other Media and/or Advertising, 30%; and Media and Cultural Studies Project, 20%). Students should know the objectives for each module. A summary of weekly work can be itemized. Dates and hours required to complete projects should be noted and a grade assigned to each project based on the objectives. Written work can be marked and filed in a portfolio. Logs and notebooks can include clippings, reactions, and analyses as well as daily assignments. These can be collected and marked.

Purposes

The purposes of assessment and evaluation include the following:

- to facilitate and measure growth and progress in Media Studies 20
- to gauge students' growth, development, and progress against stated learning objectives
- to inform students and parents/caregivers about the objectives of the curriculum and student progress toward meeting them

- to provide educational administrators and others with information regarding the effectiveness of programs.

Principles of Student Evaluation

Given that the most important function of evaluation is the promotion of learning, the following principles should be reflected in the assessment and evaluation of students.

1. Assessment and evaluation reflect the stated learning objectives and are integrated with instruction.

Assessment instruments, grading methods, and reporting to students and parents should mirror this principle. Assessment must be part of the planning process rather than an after-thought. Instruments teachers use must be appropriate and complementary to the instructional strategies used and to the objectives being developed.

2. Assessment and evaluation are continuous and purposeful.

Frequent monitoring of learning allows the program to be responsive to the needs of the students. Assessment and evaluation should be continuous and should not occur only at report card time. Continuous assessment allows teachers to determine individual student needs and to adjust instruction as appropriate.

3. Evaluation expectations need to be communicated clearly at the beginning of the course, module, and learning experience.

Students and parents should be informed of the objectives of the curriculum, the means of assessment, and the criteria to be met. Where possible, evaluation expectations should be developed in consultation with students. Teachers also must maintain communication with parents concerning student progress.

4. Assessment and evaluation must be fair and equitable.

Assessment and evaluation should be sensitive to cultural, linguistic, and community situations as well as to individual student needs and learning styles. Where possible, students should be provided with a variety of ways to demonstrate their learning. Students want to know where they stand and yet each responds differently to evaluation. Some students will regard a critical comment as a challenge that provides

guidance for better work, while others are discouraged by such comments. As much as possible, these considerations need to be balanced against maintaining common, appropriate standards. Assessment and evaluation should be constructive for each student.

5. Assessment and evaluation should be balanced and comprehensive.

Assessment and evaluation should address all language strands. In addition, means of assessment should be varied and balanced. For example, consideration should be given to:

- **Teacher/peer/self-evaluation:** Teacher-created assignments, tests, and observations provide important evaluation information. In addition, peer evaluation can provide many opportunities for extending learning and for increasing student confidence and involvement in the learning process. Self-monitoring and assessment allow students to become aware of their own learning and to enhance it.
- **Content/process/product:** Content, process, and product play a role in assessment and evaluation. Students must know “what” they are required to learn (i.e., content), “how” they are expected to learn (i.e., process), and “what” they will be required to produce as a result of that understanding (i.e., product). As much as possible, students should be introduced to a variety of ways to learn and demonstrate their learning.

Diagnostic, Formative, and Summative Evaluation

Diagnostic evaluation should be done informally and continuously. It is used to assess the strengths and needs of students and to make program adaptations. It is used for “diagnosis” rather than “grading”.

Formative evaluation should be conducted continuously throughout the course. It is used to improve instruction and learning and to keep both students and teachers aware of the curriculum objectives and the students’ progress in meeting those objectives. The results of formative evaluation are analyzed and used to focus the efforts of the teacher and students.

Summative evaluation occurs at the end of an activity, a module, or a semester. Results can provide information about the effectiveness of instruction and the effectiveness of a course. The results of

summative evaluation should form only a portion of the data used to determine students' grades. An appropriate balance of formative and summative evaluation should be used.

Portfolios

The portfolio--or collection of notes, works-in-progress, research information, and completed projects--can be an effective way for students, teachers, and parents to observe student progress over a period of time. Because portfolios are purposeful collections of student work, they can serve as the basis for evaluation of student effort, progress, and achievements in Media Studies 20. A term-end portfolio, assembled by the student a few weeks before the final reporting period, can include selected written products; audiotapes; videotapes; and visuals such as posters, graphics, and photographs from the term. A multi-year portfolio can act as a showcase of the student's best work from several English language arts courses over an extended period of time.

Students should understand the criteria for what to include in their portfolios and how to make the selection. Consideration might be given to the following:

- What kind of portfolio will the students compile--exemplary works, works-in-progress, journal notes, records of research, or some combination?
- What period of time will the portfolio cover?
- How will it be evaluated?
- How will it foster independent learning?
- How will it encourage the students to reflect on their work and growth?

The portfolio as a product is important, but the process of assembling a portfolio is just as important. As students select work to be included in the portfolio, they develop pride in their work and see clearly their own progress.

A Suggested Evaluation Procedure

Teachers may consider the following suggested evaluation procedure.

Step 1: Determine what content, processes, and products will be emphasized in the course and in specific modules. Review the foundational objectives for the course and the specific learning objectives to be developed.

Step 2: Determine what strategies will be used to assess the content, processes, and products. Many assessment strategies can and should be used. Continuous assessment is essential. The following list of assessment tools and techniques is by no means complete:

- checklists
- anecdotal notes
- portfolios
- written assignments
- self-assessments
- peer assessments
- teacher-constructed assessments
- interviews
- conferences
- response journals
- audiotapes
- videotapes.

Step 3: Consider how the objectives, assignments, and assessment and evaluation strategies will be shared with students, parents, and administrators.

Step 4: Decide how the various assessments will be translated into a grade. Remember that continuous assessments should be included and that grades should not be based on a module-end assessment only.

Sample Assessment Forms

Several checklists and anecdotal recordkeeping forms have been included with each module. These are samples only and are intended to give ideas for the kinds of forms that can be developed to assist in continuous assessment. Teachers are encouraged to develop their own forms as applicable to the content of lessons and the type of instruction (e.g., small group work, student presentations, etc.). The Sample Portfolio Assessment on the following page may be used as part of an overall assessment for the course.

Media Studies 20

Sample Portfolio Assessment

Student's Name:

Date:

Type of Assessment: Continuous End of Project End of Module End of Term

Rating Scale: Excellent-5 Very Good-4 Good-3 Fair-2 Poor-1

Criteria	Rating	Comments
Portfolio showed evidence that student completed assignments.		
Student selected appropriate material.		
Portfolio showed evidence of student's understanding of project/module/course objectives.		
Portfolio showed evidence of student's pride in own work.		

Other Comments:

Glossary

Some terms can be useful in providing a common vocabulary with which to discuss and analyze mass media and the processes involved in media construction.

Ad lib - extemporaneous talk by radio performer.

Advertising - any paid form of nonpersonal presentation of ideas, goods, or services by an identified sponsor.

Advertorials, info-mercials - paid announcements in print or screen media designed as an entertainment or educational presentation.

Aerial shot - a shot from a crane, plane, or helicopter.

Air date - the date on which a program will be broadcast.

Air time - the time at which a radio program is broadcast.

Animation - the process by which inanimate objects or drawings are made to appear to move on the screen.

Bias - a preference that interferes with objective judgements.

Broadcasting - the transmission of radio or TV signals on frequencies available to anyone with basic receivers.

Broadcast medium - a medium such as radio or television that sends electronic signals through the air or cables.

Camera angle - the position of the camera relative to the horizontal plane of the subject. In a high-angle shot, the camera is above the subject; in an eye-level or flat shot, the camera is on the same plane as the subject; in a low-angle shot, the camera is below the subject. Camera angles should make sense within the context of the shot.

Camera distance - the apparent distance of the camera from the subject (extreme close (XCU), close-up (CU), medium shot (MS), long shot (LS)).

Camera movement - an actual or simulated movement relative to the subject:

- pan - slow, steady movement across a scene from a fixed point
- follow - like the pan, but the camera is directed at an individual or object as it moves through a scene
- tilt - a vertical pan or follow
- zoom in and zoom out - use of the zoom lens to approach or back away from the subject
- dolly or track - use of a wheeled vehicle to move the camera alongside, toward, or away from the action.

Camera-subject distance - the distance between the camera and a subject.

Casting - the selection of individuals who will appear in a film or program.

CD-ROM - a compact disc that contains software in a multimedia format.

Cinematographer - the person responsible for photographing the film.

Close up (CU) - shot in which an important detail, object, or facial expression fills the screen.

Code - a system of signs--verbal, aural or visual--used to convey meaning.

Communication - the exchange of messages between a sender and a receiver in which the message is understood by the receiver; the process by which messages are formulated, exchanged, and interpreted.

Composition (visual media) - the placement and use of all the various elements in the frame of a movie, television show, or photograph in order to achieve maximum impact.

Continuity - the scripted part of a documentary program which introduces the topic, connects the various components (usually recorded interviews), and concludes the program; provides coherence to the disparate components of these programs.

Convention - a generally accepted custom or an established rule.

Credible - believable and deserving of respect and confidence.

Cross-cutting - intermingling shots of different events, used to suggest parallels or to create suspense.

Cue - a hand or electronic signal used to indicate radio (or television) performer is "on"; moving of tape to a particular point.

Cut - the immediate change from one shot to the next.

Cut (noun) - a piece of tape which is edited and ready for use, or a complete song from an LP, cassette, or CD.

Cut (verb) - the physical process of editing or cutting audiotape.

Cyberspace - the electronic environment created by the links among computers and other electronic equipment such as satellites.

Dead air - the period of time when no programming is being broadcast, even though radio station is "on the air".

Deconstruct - to take apart, analyze, or break down a media text into its component parts in order to understand how it is created.

Delivery - an oral presentation on radio; effective voice qualities (e.g., pitch, tone, diction, and pace) that enhance the verbal message.

Director - the person responsible for the creative interpretation of the script, story, or issue and the supervision of its filming and editing.

Dissolve - the superimposition of one shot which is fading out, on the next shot which is fading in.

DJ (disk jockey) - a host/announcer of a radio music program.

Docudrama - a semi-fictionalized film or program that mixes documentary footage with dramatic scenes or re-enactments.

Documentary - a factual film about a particular subject or a radio program which treats an event or issue in depth.

Dominant Culture - a societal group with power or authority.

Dub - an electronic process of duplicating a tape.

Editing (print media) - a process of selecting and arranging items and of revising writing in newspapers, magazines, and other print media.

Editing (sound) - a process of arranging and bringing together all the individual soundtracks (e.g., dialogue, sound effects, music) and combining them onto one master track.

Editing (visual) - a process of selecting, arranging, and combining shots.

Episode - one show of a television series.

Establishing shot (ES) - generally a long shot or extreme long shot used to show the setting.

Extreme close up (ECU) - a close up in which a small detail fills the entire screen.

Extreme long shot (ELS) - a very wide shot, often a panoramic view.

Fade-in - a shot that begins totally over or under exposed (white or black) and gradually becomes properly exposed.

Fade-out - a shot that ends by changing from the proper exposure to an extreme under or over exposure.

Fast motion - the opposite of slow motion (i.e., filmed at fewer than 24 frames per second).

Form - the way a text is put together.

Format - the overall concept of a radio station's sound (includes factors like music, news, personalities, with number and placement of "spots" and "jingles"; may be a broad overall idea or highly detailed rigid set of slogans and top songs that are endlessly repeated).

Frame - a single, still image from a film or video.

Freeze frame - an effect in which a single frame is held on screen for an indefinite time.

Gaffer - the chief electrician responsible for lights.

Gatekeepers - the people who determine what will be printed, broadcast, produced, or consumed in the mass media.

Genre - a way to classify prose, poetry, drama, and other media.

High angle shot - a shot in which the camera looks down upon the subject from a higher vantage point.

Hypertext - on a CD-ROM, words that can be used to bring related subjects on the screen.

Icon - a highly valued person or product in popular culture.

Ideology - a system of beliefs that is characteristic of a particular class or group.

Interactive - able to be affected or changed by something the user does; most CD-ROMs are interactive.

Internet - the interconnection of computers around the world so that they are capable of communicating with one another.

Jingle - recorded singing, usually of station call letters or slogan.

Jolts - a term used by the commercial television industry to refer to moments of excitement generated by visual and/or aural techniques.

Jump cut - an abrupt and jarring change from shot to shot or scene to scene.

Juxtaposition - the positioning of items side by side or close together.

Kicker - a humorous or light-hearted story sometimes used at the end of a newscast.

Line in - a jack (usually) on a mixer, tape recorder, or amplifier which receives input from another audio device.

Line out - a jack (usually) on a mixer, tape recorder, or amplifier which sends output to another electronic device.

Live - material that is not recorded but is broadcast as spoken; the acoustical quality of a room or area that causes a great deal of reverberation.

Log - a legal record of radio station operation; there are two types--a "station" or "program" log which indicates placement and length of required program material, including commercials, and a "transmitter" log which indicates technical readings and changes.

Logo - a distinctive identifying symbol for communication, publication, or screen presentation.

Long shot (LS) - a wide shot or a scene, which relates the subject to the background or setting.

Low angle shot - a shot in which the camera looks up at the subject from a lower vantage point.

Mainstream media - media created for and favoured by large numbers of people in society (related to popular culture).

Market - a potential listening audience in the area the radio station broadcasts; potential buyers of the products and services advertised by the radio station.

Marketing - the process of promoting and selling a product or service based on decisions about what the product image should be and who is most likely to buy it.

Mass media - media such as television, radio, and newspapers that can reach a large group of people.

Master pot - controls the output volume of a mixer.

Media - the plural of medium.

Media effects - a general term that refers to the consequences or impacts of media use on individuals, society, and culture.

Media event - a reported event that appears to be news, but is actually staged by an individual, group, or government.

Media literacy - an understanding of media methods and messages.

Medium - a format for communicating messages.

Medium shot (MS) - a medium close shot in which the head, shoulders, and chest are normally included in the frame.

Microphone (Mic) - a device which converts sound (usually the human voice) to electrical energy.

Mixer - an electronic device which receives input from a variety of sources and mixes them to produce a single output.

Mixing - the actual combining of sound from different sources; usually done through the "audio board" or "mixer".

Montage - a sequence of shots cut together often in a stylized way, to suggest a theme or idea rather than a continuous event.

Multimedia - format that combines such elements as sound, text, photographs, and moving video images.

Narration - a scripted voice-over commentary, read by a narrator or participant in a film.

Network - a system of many computers connected together; a company that distributes programs for broadcast.

Nonverbal - communication that relies on visual messages.

Output - sound from a tape recorder, amplifier, mixer, or other piece of equipment; may be in the form of electrical energy or sound.

Out takes - footage or shots not used in the finished film or program.

Pan - short for "panoramic" shot; a horizontal movement in which the camera is turned from the left to right or right to left to follow a moving subject or give a sweeping view across a scene.

Patch - the process of connecting audio devices so that the sound, in the form of electrical energy, is transferred from one to the other.

Patch cord - wires with jacks or plugs on the ends to enable connection of audio devices.

Personal media - media that grants control over the outcome of the communication process to the user (e.g., VCRs, personal computers, video games).

Picture editor - the person responsible for cutting the picture in the editing room.

Plug - the male audio connector; generally comes in three sizes (phone, RCA, and mini-pin).

Point of view (POV) - a subjective shot that shows the point of view of a particular character.

Popular culture - widespread, prevalent, and current trends or fads; arts, customs, beliefs, and all other products of human thought made by and favoured by large numbers of people in a society.

Pots - the volume controls for electronic devices (usually mixers).

Prime time - the most popular time to watch television.

Print codes - the codes which help the reader understand the newspaper or magazine and which have an impact on the reader's response.

- layout and design - include colour, typeface, arrangement of stories, photographs, advertisements, bulletins, and size of items on the page; often have a significant influence on reader response
- caption - includes one or two lines of print under a photograph or other illustration
- inverted pyramid pattern - the hypothetical structure of newspaper stories.

Print media - any presentation that uses paper.

Producer - the person who plans, co-ordinates, and supervises the overall production of a film, including personnel and budget.

Production manager - the person responsible for the shooting schedule and for solving problems on location during filming.

Programming (television) - the types of programs shown and their placement in the schedule.

Propaganda - the information and opinions that are intended to convince people to accept or reject a certain idea.

Ratings - the periodic measurement of a radio or television station's audience size.

Rough cut - the first assembly of a film or program in which selected shots are edited together.

Rushes (or dailies) - film that is processed as soon as possible after shooting so it can be viewed by director and crew.

Scene - a clearly identifiable part of an event, usually in a single location and in a single time span; it generally consists of several shots.

Screen media - motion picture, television, and computer messages presented on a flat panel.

Screenplay - a dramatic script for a film or television program that includes both dialogue and action descriptions.

Sequence - a series of scenes shown together (related by theme, plot, or location) that make up an organic whole and that has a clearly identifiable beginning and end; usually several sequences are put together to make even a short film.

Shooting script - a detailed script for a dramatic film or program in which the action is broken down shot by shot.

Shot or take - a single photographic image or a continuous take in motion pictures.

Slow motion - action which appears to happen at slower than normal speed.

Sound editing - stage in which sound effects and music are added to program.

Sound effects (SFX, FX) - sound from any source other than voice-over narration, lip-sync, or music.

Speaker - a device which converts electrical energy to sound.

Spin-off - a television show or video game based on the ideas or characters from another source.

Split screen - an effect in which two or more shots occupy different portions of the scene at the same time.

Spot - a radio term for a commercial or public service announcement.

Stereotype - a highly opinionated, predictable, biased, and simplistic view.

Storyboard - a "short shot" script which includes drawings of each shot for a movie or for some television shows.

- Three main elements: a description of the shot (e.g., medium shot, low angle, camera movement); a drawing of the shot; a description of the sound (dialogue, music, effects)
- Formats differ and are dependent on the needs of the creator and the type of media text being produced.

Subject (visual medium) - what the image in the frame of a movie, television show, or photograph represents.

Superimposition - an effect similar to a double exposure.

Synchronized sound - the matching of sound to action on the screen.

Tabloid - technically, a publication usually half the size of a standard newspaper page; commonly used to refer to a splashy, heavily illustrated newspaper; a "supermarket" newspaper stressing dramatic stories, often about sensational subjects.

Tag - a scripted closing to a tape story, usually identifying the speaker/reporter and location; may also be used by the in-studio announcer at the end of a "remote" report; may be a commercial or public service announcement for a particular market.

Take - a version of a shot, unedited, as it was originally recorded by the camera.

Tape recorder - a device which registers the sound converted to electrical energy on magnetic tape; contains an amplifier and speaker to reproduce the sound registered (as electrical energy) on the tape and a transport system to move the tape over the tape heads.

Target audience - specific groups of people that media producers or advertisers want to reach.

Technological communication - communication by the newer technologies of film, videotape, and electronic media such as e-mail and the Internet.

Telecommunications media - sometimes refers to all forms of electronic media; media that permits point-to-point interconnectivity and interactivity.

Telecommute - to use computers, modems, and telephones to support work at home; a substitute to the traditional office.

Text - anything that is read, listened to, or viewed.

Tilt - the vertical equivalent of a pan, in which the camera is tilted up or down.

Tracking shot (dolly shot) - a shot in which the camera is mounted on a wheeled platform or dolly to create smooth, steady movements.

Transmitter - a device (like a large antenna) which sends radio waves into the atmosphere.

Travelling shot - a shot taken from a moving vehicle.

Turntable - a record player without an amplifier.

Video - the picture portion of a program; an original production produced on videotape.

Video essay - a video which presents factual information about a specific topic.

Videotex - an information system providing for consumer control over interactive cable or telephone lines; can be used for information storage and retrieval, in-home banking and shopping, and other interactive communication.

Virtual reality - a computer-created world that seems very real.

Visual communication - any optically stimulating message that is understood by the viewer.

Voice over (VO) - a voice or commentary recorded for use on the film's soundtrack.

Wire copy - news material written by wire services (e.g., Canadian Press, United Press International); news gathered from around the world and transmitted to subscribing newspapers, radio, and television stations via telephone lines.

World Wide Web - a large directory of information on the Internet.

Zoom shot - camera shot that creates the illusion of moving toward or away from a subject simply by changing the focal length of the lens. A Zoom In magnifies objects to make them appear close; a Zoom Out widens the angle view, making objects appear to move farther away.

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