Media Literacy

ELA 922

Fresno Pacific University

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Note: It is highly recmmended that you take a few minutes and review this entire workbook before beginning work. This process will give you a 'feel' of the flow and scopeof the course. Doing so will possibly save you consternation and make the as meaningful as possible.

Syllabus

Title   ELA 922 - Media Literacy
Instructor   Steve Young
Contact   E-mail: SteveYoungFPUniv@aol.com
                   Web site: www.medialit.steveyoungfpu.net

Course Description

From the morning paper, to the afternoon radio talk shows, to the commercial-saturated evening sitcoms, daily we are bombarded with hundreds of media messages. The focus of this course is on critical thinking and communication skills as they relate to understanding the world of information around us. Lessons include interpreting the signs, symbols and meanings in media, decoding both explicit and implied messages and developing the tools necessary to critically evaluate media, with emphasis on television.

A variety of teaching strategies and curriculum materials, adaptable for K-12 teachers and resource specialists, is provided. By adding the extra element of media literacy any classroom presentation can become a cross-curricular exercise.

The text, Media/Impact: An Introduction to Mass Media, Biagi, S., is required to complete the course. A PDF version is available from the course website. If you would like a physical copy, it can be obtained independently.

Primary Learning Outcome

Upon completion of the course participants shall:

- Examine the concepts and historical perspectives of mass media.

- Develop an understanding of the elements of visual communications.

- Study the relationships between the media and society at large.

- View video programs dealing with selective viewing and television news.

- Evaluate current television programming as it relates to ethical issues.

- Develop lesson plans based on provided materials.

- Discern between different types of televised programming.

- Consider the economic underpinnings of popular media.

- Correlate assignments to NCTE standards.

National Council of Teachers of English Standards for the English Language Arts

"The Council promotes the development of literacy, the use of language to construct personal and public worlds and to achieve full participation in society, through the learning and teaching of English and the related arts and sciences of language."

National Council of Teachers of English Mission Statement found at: http://www.ncte.org/mission

For more information about the National Council of Teachers of English and their Standards for the English Language Arts, including a free downloadable .pdf of the complete publication (parts of which are cited below) go to: **http://www.ncte.org/standards**

The vision guiding these standards is that all students must have the opportunities and resources to develop the language skills they need to pursue life's goals and to participate fully as informed, productive members of society. These standards assume that literacy growth begins before children enter school as they experience and experiment with literacy activities—reading and writing, and associating spoken words with their graphic representations.

Recognizing this fact, these standards encourage the development of curriculum and instruction that make productive use of the emerging literacy abilities that children bring to school. Furthermore, the standards provide ample room for the innovation and creativity essential to teaching and learning. They are not prescriptions for particular curriculum or instruction. Although we present these standards as a list, we want to emphasize that they are not distinct and separable; they are, in fact, interrelated and should be considered as a whole.

1.   Students read a wide range of print and non-print texts to build an understanding of texts, of themselves, and of the cultures of the United States and the world; to acquire new information; to respond to the needs and demands of society and the workplace; and for personal fulfillment. Among these texts are fiction and nonfiction, classic and contemporary works.

2.   Students read a wide range of literature from many periods in many genres to build an understanding of the many dimensions (e.g., philosophical, ethical, aesthetic) of human experience.

3.   Students apply a wide range of strategies to comprehend, interpret, evaluate, and appreciate texts. They draw on their prior experience, their interactions with other readers and writers, their knowledge of word meaning and of other texts, their word identification strategies, and their understanding of textual features (e.g., sound-letter correspondence, sentence structure, context, graphics).

4.   Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

5.   Students employ a wide range of strategies as they write and use different writing process elements appropriately to communicate with different audiences for a variety of purposes.

6.   Students apply knowledge of language structure, language conventions (e.g., spelling and punctuation), media techniques, figurative language, and genre to create, critique, and discuss print and non-print texts

7.   Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and non-print texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

8.   Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

9.   Students develop an understanding of and respect for diversity in language use, patterns, and dialects across cultures, ethnic groups, geographic regions, and social roles.

10.   Students whose first language is not English make use of their first language to develop competency in the English language arts and to develop understanding of content across the curriculum.

11.   Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

12.   Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

The NCTE Standards for the English Language Arts, Found at: http://www.ncte.org/standards

Course Materials

Workbook - ELA 922: Media Literacy in the Television Age, by Steve Young

Course Website - **www.medialit.steveyoungfpu.net** Containing sound effects, music, videos, and other links.

Upon registration, a Google Drive folder will be created specifically for the course. It contains course forms to be completed and retained within the Google Drive folder. The instructor will access the folder to review your completed coursework. You will receive an email containing the URL to your portfolio folder.

Grading

FPU requires all instructors to submit student grades electronically. Please refer to the instructions at the end of this workbook or on Moodle detailing the process.

Course Requirements

Nineteen assignments, for a total of 100 points possible.

- Complete a pre-course survey (1 point - via a Google form).
- Complete any nine of the sixteen textbook chapter questions (9 @ 6 pts each = 54 pts). *NCTE 3, 6, 11*
- Complete any four of the eight media exercises (4 @ 6 pts each = 24 pts).*NCTE 3, 4, 5, 7, 8, 11, 12*
- Complete four textbook projects (4 @ 5 pts each = 20 pts). *NCTE 1, 3, 7, 8, 11, 12*
- Complete a course evaluation (1 point - via a Google form).
- Submit Request for Online Grading

Grading Scale

Letter grades, should one be requested, will be on the following scale:

90% -100% = A   80% - 89% = B   79% or below = 'No Credit'

Participants striving for an 'A' should demonstrate the ability to follow directions, neatness and pride in their work, as well as thoroughness and thoughtfulness in responses to written assignments.

Evidence of Learning

Course participants will demonstrate conceptual understanding of the material covered evidenced by the ability to apply critical thinking skills in completing all required assignments. Written assignments should contain thoughtful, reflective responses applicable to participant's personal and/or professional experiences, indicating thought and effort have been put in to the replies. Lesson plans should reflect practical pedagogical applications.

Grading Rubric	Exemplary (A)	Passing (B)	Failing (No Credit)
Effort and Perseverance	Project continued until it was complete; effort set forth beyond that required; took pride in going beyond the basic requirements. Experimented freely and frequently.	With a bit more effort and dedication project could have improved; lacks finished quality; chose an easy project and did it indifferently.	Project was not seen to completion; work inadequate. Seems hurried to "just get it done" and move to the next project.
Craftsmanship and Consistency	Project completely and patiently done with great attention to detail; it was as good as hard work could make it. Neatness and pride in work was demonstrated throughout.	Average craftsmanship but not as good as possible with more care, time, effort and attention to detail. Quality varied from project to project.	Below average effort. Sloppy with an overt lack of pride in the quality of work presented.
Written Assignments	Depth of thought with thorough, candid, and thought- provoking replies which reflect personal/ professional experiences. Rare, if any, errors in spelling, punctuation, or grammar. Captivating, interesting and pleasurable to read.	Replies vague, generic, superficial. Strays from topic. Errors in grammar, spelling and punctuation a distraction. Word processing advised due to poor penmanship. Seems rushed. Not engaged in topic.	Replies missing or incomplete. Did not follow directions. Gave only"Yes" or "No" replies without offering further discussion to justify the response.
Lesson Plans	Enthusiastically developed creative and engaging lesson plans which thoroughly incorporated the topic in to the curriculum and were grade level appropriate.	Lesson plans incorporated the topic but not as detailed or engaging as hard work could make them; not grade level appropriate.	Lesson plans incomplete or did not demonstrate incorporation of the topic chosen.

Schedule of Topics and Assignments

Pre-Course Survey

1.   Pre-Course Survey

2 ~ 10   Select projects from **any nine** of the sixteen textbook chapters:
                    Chapter 1 - Mass Media and Everyday Life
                    Chapter 2 - Books: Rearranging the Page
                    Chapter 3 - Newspapers: Expanding Delivery
                    Chapter 4 - Magazines: Targeting the Audience
                    Chapter 5 - Recordings: Demanding Choices
                    Chapter 6 - Radio: Riding the Wave
                    Chapter 7 - Movies: Picturing the Future
                    Chapter 8 - Television: Changing Channels
                    Chapter 10 - Advertising: Motivating Customers
                    Chapter 11 - Public Relations: Promoting Ideas
                    Chapter 12 - News and Information: Getting Personal
                    Chapter 13 - Society, Culture and Politics: Shaping the Issues
                    Chapter 14 - Law and Regulation: Rewriting the Rules
                    Chapter 15 - Ethics: Placing Responsibility
                    Chapter 16 - Global Media: Discovering New Markets

11 ~ 15   Select **any four** of the eight media exercises:
                    Exercise #1- Signs & Symbols
                    Exercise #2- Aural Communication
                    Exercise #3 - Storyboarding
                    Exercise #4 - Television Diary
                    Exercise #5 - What Am I Watching
                    Exercise #6 - Video Lessons
                    Exercise #7 - Violence
                    Exercise #8 - Stereotypes
16.   Instructor / Student Contact

17 ~ 20   Select **any four** of the fourteen textbook project options

21.   Course evaluation

General Information

For information on the Fresno Pacific University Academic Policies and Procedures for Independent Study Courses, go online to ***https://ce.fresno.edu*** and click the 'CE Policies and Procedures' link at the bottom of the page.

The following statement reflects the Desired Student Outcomes as it relates to coursework at Fresno Pacific University's Center for Professional Development/Independent Studies:

"Graduate level course work reflects Fresno Pacific University's Desired Student Learning Outcomes as it applies to professional development to demonstrate the following:

- *Oral and written communication in individual and group settings*
- *Content knowledge, an d application of such knowledge in the students' area of interest to affect change*
- *Reflection for personal and professional growth*
- *Critical thinking*
- *Cultural and global perspectives to understand complex systems*
- *Computational/methodological skills to understand and expand disciplines, including an understanding of technological systems."*

Instructor / Student Contact

I will email you when I receive word of your enrollment from FPU, welcoming you to the course and advising you that shipment of your materials under way. You may contact me at any time as you work through the course materials with questions, comments or concerns. Upon review of your completed coursework and once your final grade in the course has been awarded I will submit your grade to FPU and email you notification of the same.

References

www.medialit.org/about-cml
www.ncte.org
http://www.pbs.org/teachers/media_lit/index.html
https://medialiteracynow.org/resource-library/
https://www.iste.org/explore/11-resources-boost-student-media-literacy

Policy on Plagiarism

"All people participating in the educational process at Fresno Pacific University are expected to pursue honesty and integrity in all aspects of their academic work. Academic dishonesty, including plagiarism, will be handled according to the procedures set forth in the Fresno Pacific Catalog."

Course Completion Checklist

☐   **Pre-Course Survey**

Textbook Chapter Questions (choose any NINE of the SIXTEEN presented)

☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question
☐   Chapter #_____ Question

Media Exercises (your choice of any FOUR of the EIGHT presented)

☐   Media Exercise #_____
☐   Media Exercise #_____
☐   Media Exercise #_____
☐   Media Exercise #_____

Instructor / Student Contact

☐   Email me at SteveYoungFPUniv@aol.com

Textbook Projects (complete any FOUR of the FOURTEEN presented)

☐   Textbook Project #_____
☐   Textbook Project #_____
☐   Textbook Project #_____
☐   Textbook Project #_____

☐   **Course Evaluation**
☐   **Submit Request for Online Grading**

Rev 06/18/23

Course Website

Course navigation takes place in two venues, the Moodle course page and the dedicated ELA 922 website. Here you will find, in an accessible layout, links to the PDF of the course textbook and ten links to video files used in various projects.

https://medialit.steveyoungfpu.net

Welcome to the ELA 922: Media Literacy Website

Course Materials	Music and Sound	Video
	Music Selections 4:24	Network Logos :26
	Sound Effects 1:20	1960s Commercial 1:20
Textbook		1960s Toy Commercial 1:00
	TED Talks Videos (Youtube)	1952 TV News Story 2:23
Workbook	Media's Hidden Codes 6:00	Television is Addictive 2:07
	Creating Critical Thinkers 7:03	Superbowl Commercials
Your course forms are found in your Google Drive folder - see email from instructor for the URL.	**Google Forms**	
	Pre-Course Survey	
	Course Evaluation	

Course Textbook

Accessed from either Moodle or the course website, the majority of assignments originate in readings from the course textbook, "**Media / Impact An Introduction to Mass Media**". by Shirley Biagi. The book is in PDF format. The relevant link will take you to the site 'vdoc.pub' where you can download the text to your device.

If you prefer a physical copy, you can purchase the text from online resellers such as Amazon.com. The current price is around $75.00.

ISBN 10: 9781305580985

Accessing and Using Your Google Drive Folder

Upon registration, a Google Drive folder will be created (using your name as the title) specifically for the course. It contains course forms to be completed and retained within the Google Drive folder. The instructor will access the folder to review your completed coursework. You will receive an email containing the URL to your portfolio folder.

The link will look something like this:

https://drive.google.com/drive/folders/EA35xQSBwrjwOyNS9zv7-Vf0qFHh?usp=drive_link

Note there are three sub-folders. Each folder contains a separate document for each project with the given category. This corresponds with the course checklist and syllabus.

For the sake of convenience, you may want to download the contents of your folder to your local device. You can then access the prompts and project instructions offline. When completed, your coursework documents can simply be dragged back to the Google Drive folder.
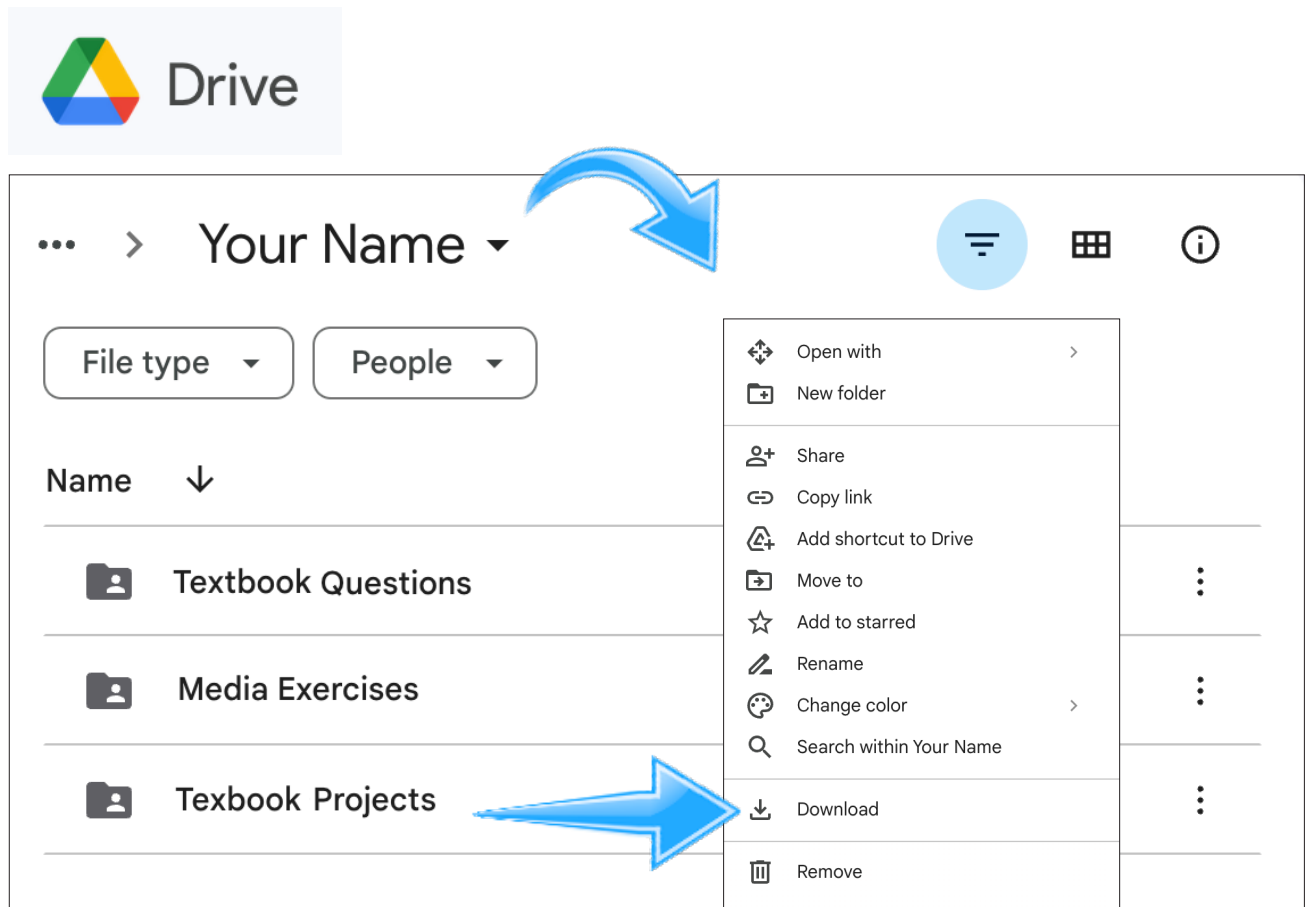
Pre-Course Survey

Accessed through Moodle or the course website, the first project is a short background survey.

Media Literacy

Pre-Course Survey

This form will be added to your ELA 922 portfolio, saved on the instructor's system.

* Indicates required question

Full Name (First, Last) *

Your answer

Email Address *

Your answer

I am enrolled int ELA 922 *

☐ Yes

☐ No

What grade level / subject do you teach? *

Your answer

As a consumer of mass media, how would you describe yourself? *

Your answer

What is your understanding of Media Literacy? *

Your answer

What do you hope to get out of this course? *

Your answer

Submit   Clear form

What is Communication?

Communication is the process of sending and receiving messages, information, and ideas. The beginning of language is unknown. Some words may be imitative of natural sounds, such as thunder or animal noises. Others may have come from expressions of emotion, such as laughter or crying. Some scientists think that language developed in group activities, such as working together or dancing. Another theory holds that language developed from basic sounds that accompanied gestures. This form of communication was very personal, from one person to another. There was no way to record information, except to remember and repeat what you hear someone else say. Early peoples sought the means by which to record language. They drew and painted on cave walls to convey messages; they used signs and symbols to designate tribe or ownership. As human knowledge expanded, writing became necessary in order to transmit information. The earliest writing was pictographic, with symbols representing objects. The first pictographic writing was cuneiform, by which wedge-shaped characters were inscribed with a stylus on a clay tablet.

Eventually, cuneiform incorporated phonetic elements, that is, signs that represented certain sounds. Writing, however, continued to convey only the meaning, not the sound, of words. The alphabet, invented in the Middle East, added vowel sound symbols to written language, creating the first modern written language. In the year 1455, Johannes Gansfleisch zur laden zum Gutenberg completed his masterpiece: a version of the Latin Bible. Gutenberg's aim was to make moveable type that would not wear down, would be uniform in size, and would produce an even line of print. The interchangeability of letters lies at the heart of the new invention. Gutenberg is more responsible than anyone else for the adoption of moveable type in the West. The introduction of printing changed human civilization forever, making it possible to print large runs of books and magazines at a low cost. Information could be transmitted without personal contact or resort to memory. This created an immediate emphasis on literacy in all classes, and led quickly to the establishment of universities, and specialized fields of knowledge. The ramifications of this invention were even more widespread. Mass communication eventually led to modern advertising, which had a revolutionary effect on market economies.

Defining Media Literacy

In a media-saturated society, the definition of literacy, which traditionally focused on reading and writing text, must be expanded to include the full range of media (Daley, 2003). Media literacy is a "fundamental competency for literate citizens" (National Communication Association [NCA], 1998), which empowers citizens to actively engage with media messages and fully participate in media culture (Jenkins, 2003).

A word about the use of "media": For the purposes of this article, media has two distinct meanings that are referred to by two different terms. 'Mass media', 'the media', and 'media organizations' refer to commercial media outlets such newspapers, television stations, radio stations, and web providers that produce media messages in a variety of formats. 'Communications media' refers to the medium of these messages - 'variety of formats' - and may include print, visual, audio, video, and multimedia, which refers to a combination of these formats. Historically, media messages have been created by the mass media, but they are increasingly being produced by individuals as access to communications media is becoming increasingly available and at a reasonable cost.

The Definition

Media literacy is the ability to access, enjoy, interpret, analyze, produce, and evaluate messages in all varieties and combinations of print, visual, and digital formats. Media literate individuals can use communications media to solve problems. They have a critical, informed understanding of the way that both individuals and organizations construct media messages. In addition, they recognize the role of the audience in both processing those messages and creating meaning from them. They are aware of the political, social, cultural, economic, and educational role of the mass media in society including knowledge of how media organizations operate. Through these understandings, media literate individuals are able to assess their own relationship to the media, and assign value, worth and meaning to media use and media messages (NCA, 1998). This definition implies certain standards and skills that should be incorporated into regular classroom instruction.

Access: Media literate students are able to locate and use information from a variety of sources for a variety of purposes. Media literate students:

   A. Identify the characteristics and components of mass media organizations and explain how those organizations operate (i.e., newspapers, radio stations, television stations, websites)
   B. Know various types of communications media and their main formats and characteristics (i.e., print, visual, audio, video, multimedia)
   C. Recognize that different communication media have different purposes and that different types of communications media affect coverage of events and issues
   D. Determine appropriateness of sources for particular purposes

Enjoy: Media literate students understand that individuals have different relationships with the media. Media literate students:

   A. Explain how people use communications media and mass media in their personal and public lives
   B. Identify personal media practices related to both communications media and mass media
   C. Explain personal media preferences related to both communications media and mass media
   D. Identify those elements of different types of media which appeal to them

Interpret: Media literate students construct personal meaning from media experiences. Media literate students:

   A. Use strategies appropriate to different communications media to comprehend a variety of media products
   B. Recognize that media messages are open to multiple interpretations and explain how audience members interpret meanings
   C. Identify techniques used by the mass media to influence or appeal to a particular audience
   D. Explain the complex relationship among the audience, the communications media and the media-maker

Analyze: Media literate students understand the historical and contemporary ways in which the media constructs messages that influence people's personal and public lives. Media literate students:

   A. Identify ways in which media-makers use symbols, images, sounds and conventions to construct messages for a variety of purposes
   B. Identify the political, social, cultural, economic, aesthetic, and educational purposes of media messages
   C. Consider the political, social, cultural, economic, aesthetic, and educational influences on the construction of media messages
   D. Explain how communication of ideas is related to the media, techniques, and processes used to construct messages
   E. Explain the role of the mass media in society

Evaluate: Media literate students use a variety of criteria to evaluate media messages and productions created by both themselves and others. Media literate students:

   A. Apply content criteria (effectiveness, validity, reliability and accuracy, clarity, sincerity, credibility and bias) to media messages
   B. Apply aesthetic criteria (appropriateness of media selection, use of color, form and line, effective integration of images and text, and use of conventions) to media productions

Produce: Media literate students use a variety of media and formats for different purposes in communicating information and ideas effectively to multiple audiences. Media literate students:

A. Select appropriate media for audience and purpose

B. Use processes and techniques appropriate to selected media and format to create effective products

C. Incorporate multimedia into informal and formal presentations

D. Use hardware and software efficiently and effectively in media production

Found at: *http://www.ivyrun.com/FinalDefinition.pdf*
http://creativecommons.org/licenses/by-nc-sa/2.0/

References

http://www.medialit.org/

The Center for Media Literacy: Contains a large archive of readings about media literacy, information about courses they offer, resources to be purchased, and links to other media literacy websites (including a section of links for teachers and students).

https://www.varsitytutors.com/englishteacher/media.html

Has a section of links regarding media and media literacy. Includes a link to a page with significant number of lesson plans.

http://www.pbs.org/newshour/extra/tag/media-literacy/

PBS source for Media Literacy: PBS News Hour articles related to media literacy. There are several lesson plans and ideas that can be modified and used in the classroom.

https://namle.net

National Association for Media Literacy Education

https://medialiteracynow.org

Daley, E. (2003). Expanding the concept of literacy. *Educause Review*, 38 (2), 32-40.

https://www.natcom.org/nca-journals

National Communication Association.

Introduction to Media Literacy

Media literacy is a set of skills that anyone can learn. Just as literacy is the ability to read and write, media literacy refers to the ability to access, analyze, evaluate and create media messages of all kinds. These are essential skills in today's world. Today, many people get most of their information through complex combinations of text, images and sounds. We need to be able to navigate this complex media environment, to make sense of the media messages that bombard us every day, and to express ourselves using a variety of media tools and technologies.

Media literate youth and adults are better able to decipher the sometimes complex messages we receive from television, radio, newspapers, magazines, books, billboards, signs, packaging, marketing materials, video games, recorded music, the Internet and other forms of media. They can understand how these media messages are constructed, and discover how they create meaning – usually in ways hidden beneath the surface. People who are media literate can also create their own media, becoming active participants in our media culture.

Media literacy skills can help children, youth, and adults:

- Understand how media messages create meaning
- Identify who created a particular media message
- Recognize what the media maker wants us to believe or do
- Name the "tools of persuasion" used
- Recognize bias, spin, misinformation and lies
- Discover the part of the story that's not being told
- Evaluate media messages based on our own experiences, beliefs and values
- Create and distribute our own media messages
- Become advocates for change in our media system

Media literacy education helps to develop critical thinking and active participation in our media culture. The goal is to give youth and adults greater freedom by empowering them to access, analyze, evaluate, and create media.

In schools:

Educational standards in many states - in language arts, social studies, health and other subjects - include the skills of accessing, analyzing and evaluating information found in media. These are media literacy skills, though the standards may not use that term. Teachers know that students like to examine and talk about their own media, and they've found that media literacy is an engaging way to explore a wide array of topics and issues.

In the community:

Researchers and practitioners recognize that media literacy education is an important tool in addressing alcohol, tobacco and other drug use; obesity and eating disorders; bullying and violence; gender identity and sexuality; racism and other forms of discrimination and oppression; and life skills. Media literacy skills can empower people and communities usually shut out of the media system to tell their own stories, share their perspectives, and work for justice.

In public life:

Media literacy helps us understand how media create cultures, and how the "media monopoly" - the handful of giant corporations that control most of our media - affects our politics and our society. Media literacy encourages and empowers youth and adults to change our media system, and to create new, more just and more accessible media networks.

The ability to analyze and evaluate media messages is an essential first step in becoming media literate. Deconstructing individual media examples, identifying the persuasion techniques used, and applying the media literacy concepts are important skills that can lead us to a deeper understanding of the media messages that bombard us every day. But this is just the beginning. True media literacy requires "looking beyond the frame" of the media message - the individual TV commercial, news story or website, for example - to examine its context. This involves four interrelated concepts and skill sets:

1. Media messages reflect the social, political, economic, and technological environment of the media system in which they are created. They either reinforce that environment - by perpetuating stereotypes, for example - or they challenge it. For example, big -budget Hollywood blockbusters are produced by media conglomerates seeking to maximize short-term profits. They often rely on familiar character types, storylines, and genres because old formulas create a safer investment. In contrast, films made by independent filmmakers - particularly those with little access to money and power - are often more original, covering subject matter and featuring characters we haven't seen before. Instead of appealing to the lowest common denominator, independent films often challenge audiences' assumptions and beliefs. Looking beyond the frame to consider the context of both kinds of films enriches one's understanding of our media culture. This involves deconstructing our media system to examine issues of media ownership, power and control, and to recognize how these issues influence media content.

2. Examining the relationship between media and society raises the issue of media justice. Our media system produces a lot of negative, demeaning imagery. It privileges some people and some perspectives, and ignores or silences others. It renders entire groups of people invisible. The dominant media system - consisting almost entirely of private corporations producing and distributing media for profit - provides too little funding and too few outlets for people without money, privilege and power to tell their stories. The media system is unjust, and it perpetuates and strengthens injustice throughout society. The media justice movement works to create a fairer and more just media system that serves everyone, particularly communities that have

been historically under-represented and misrepresented in the mainstream media, including indigenous communities, people of color, people with disabilities, working class people, and others. The media justice movement believes that communication is a human right and that media should belong to the people.

3. Just as literacy is the ability both to read and write, media literacy involves both understanding media messages and creating media. We all create media. We write notes and send email. We draw and doodle. Some of us play and compose music. Some take photos or make videos. Many people blog and use social networking websites. High-tech or low-tech, our own media creations contribute to the media landscape. Learning how to express oneself in a variety of media is an important part of being media literate.

4. Media literate individuals are active participants in our media culture. While many people analyze and criticize media messages, and others focus on creating their own media, more and more people are also becoming media activists. They are changing the way they use media, challenging media messages and media institutions, supporting independent media, and working for media justice and media reform. Since media creates so much of our culture, any social change will require significant change in our media environment, in media policies and practices, and in media institutions. Becoming an active agent for change in our media culture is a natural result of being media literate.

Textbook Chapter Questions

After having read the previous select articles about Media Literacy, I will ask you to scan through the course textbook - Biagi's *Media / Impact: An Introduction to Mass Media*.

Over the next several pages are thought provoking questions for each of the sixteen chapters of the text. I ask that you **select and respond to your choice of any nine** of the sixteen chapter questions that interest you. You are certainly free to respond to additional chapter questions for extra credit, but responding to at least nine is required.

The questions here in the workbook are for reference only The 'real' prompts are located as RTF (Rich Text Format) files located in your ELA 922 Google Drive folder. There you can use any word processor to write your narratives. Your completed projects will ultimately be placed back into your ELA 922 Google Drive Folder.

If you are able to thoughtfully express yourself in three or four paragraphs, that is fine. There is no absolute *minimum* length requirement for each of your nine chapter responses, as long as you've conveyed your thoughts in a fashion consistent with the rigor of graduate level study. In some instances I am asking for your opinion or perspective, so there is no 'right or wrong' answer. Also. I am not concerned with formatting and style; I would rather you focus your attention on content. I am interested in reading your thoughts, conclusions, opinions, and in some cases, arguments, as you apply critical thinking skills throughout the course.

After completion of the textbook chapter questions, you will be creating lesson plans for four of the eight media exercises, followed by four (what I call) textbook projects. Remember, if at any time questions arise I am readily available to assist you (e-mail is preferred); that's why I'm here! I value your input, so at the close of the course is a brief evaluation form that I would ask you to complete and return. Historically the majority of changes made to my courses are a result of your feedback.
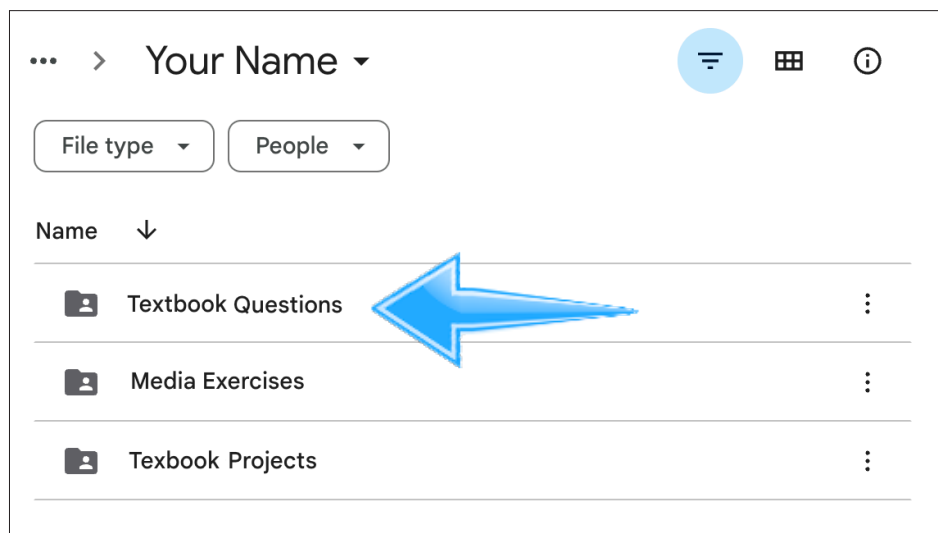
Chapter 1 - Mass Media and Everyday Life

On page 12 Biagi lists six factors that have effected the economic alignment of the newspaper and broadcast industries. In your opinion, which <u>one</u> do you see as <u>most</u> significant, and why?

Chapter 2 - Books: Rearranging the Page

In a paragraph or two, discuss how new technologies have affected the publishing and pro-motion of books, and the way we 'consume' them.

Chapter 3 - Newspapers: Expanding Delivery

Discuss the history and relevance of the alternative press (also referred to as the dissident press) in the United States.

Chapter 4 - Magazines: Targeting the Audience

Identify and cite several examples of the three types of magazines, as listed in the text. How do they differ? Do you believe there exists a need for a fourth and if so, what type would that be?

Chapter 5 - Recordings: Demanding Choices

How has the Internet affected the recording industry? Consider and include in your response issues such as piracy, authenticity of performances, copyright, legal (and illegal) download sites, and explicit content labeling.

Chapter 6 - Radio: Riding the Wave

Consider the October 30, 1938 radio broadcast, "War of the Worlds." Would the impact be the same if it first aired on radio today? Why, or why not? Cite an example or two in your reply.

Chapter 7 - Movies: Picturing the Future

What impact did the May 26,1952 United States Supreme Court ruling, Burstyn v. Wilson, have on the movie industry as we know it today? Do you perceive this as a 'positive' or a 'negative'? Defend your position.

Chapter 8 - Television: Changing Channels

On page 151 the author states:

> "To understand why we get the programming we do, it is important to remember that *commercial television exists primarily as an advertising medium*. Programming surrounds the advertising, but it is the advertising that is being delivered to the audience."

Apply this statement to your perception of the television programming that exists today.

Chapter 9 - Digital Media: Widening the Web

What affect has social networking (i.e. FaceBook, Twitter, Instagram, YouTube) had on *your* generation? Your student's generation? Consider both the positives and the negatives.

Chapter 10 - Advertising: Motivating Customers

On pages 207, Louis C. Kaufman, author of *Essentials of Advertising*, lists three main criticisms of advertising. With which do you most agree, and why?

Chapter 11 - Public Relations: Promoting Ideas

According to the text, who is our nation's largest employer of public information people? Discuss your feelings about this fact.

Chapter 12 - News and Information: Getting Personal

Biagi claims the "magic bullet theory" was long ago disproved. Do you agree or disagree with the author, and why?

Chapter 13 - Society, Culture and Politics: Shaping the Issues

On page 266 political scientist Elisabeth Noelle-Neumann proffers what she terms, a "spiral of silence," among journalists. What are your thoughts on her belief?

Chapter 14 - Law and Regulation: Rewriting the Rules

Go to the American Library Association's website, at:

http://www.ala.org/advocacy/banned/frequentlychallenged/21stcenturychallenged

and research frequently challenged books of the 21st century. Choose any title, then argue in support of, or in opposition to the challenge.

Chapter 15 - Ethics: Placing Responsibility

How do you feel "checkbook journalism" effects reporting? Cite an example or two.

Chapter 16 - Global Media: Discovering New Markets

Consider the five political theories presented in the text. What is your perception of which theory the mainstream media of the United States is currently utilizing?

Media Exercises - Lesson Plans

Next, you will be asked to select and complete your choice of **any four of the eight** "Media Exercises" found on the next several pages. **Each project will require you to develop a lesson plan**. If taking the course at a time when you haven't access to students (or you are not currently in the classroom) and can not present your lessons, you may leave the evaluation portion of the lesson plan blank. If striving for an "A" in the course, though, I recommend spending a bit more time fleshing out your lesson plans in lieu of the evaluation.

I have included a simple lesson plan form for each exercise. If you prefer to use your own lesson plan (or a district - standard one), please do so.

The exercises here in the workbook are for reference only The 'real' prompts are located as PDF files located in your ELA 922 Google Drive folder. You may fill out the PDF lesson plans or word process your own. Feel free to add other types of files to augment your lesson plans; image files, short videos, Powerpoint presentations, etc.v

Your completed lesson plans will ultimately be placed back into your ELA 922 Google Drive Folder.
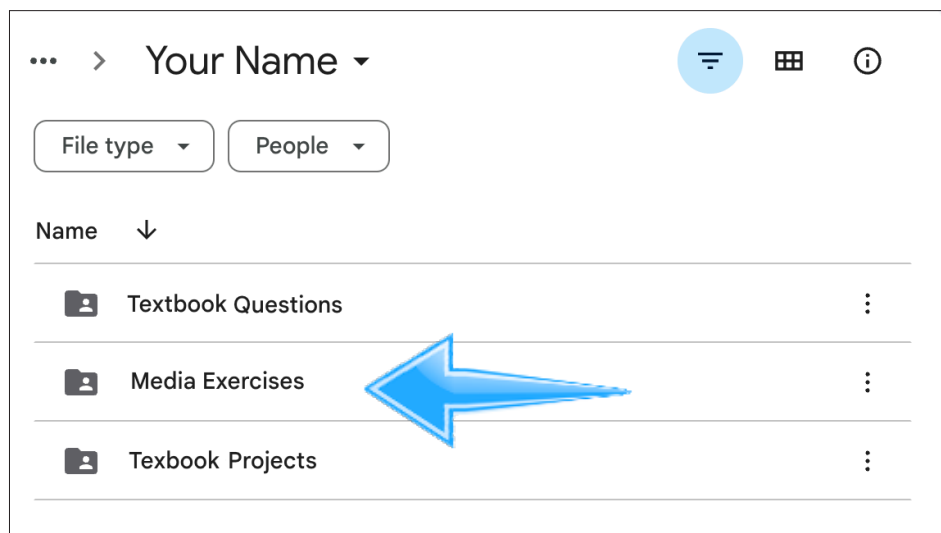
Media Exercise 1: Signs and Symbols

Along with written language, people learn from a very early age to 'read' signs and signals. Children understand exactly what parking next to those golden arches implies. And when they hear the theme from their favorite TV show, they dash to the set. Some signs are obvious while others, more obscure and requiring knowledge of the subject or situation, to interpret their meaning. Most people know **$** stands for a dollar while few know that **Å** represents angstrom, a unit of measurement. Symbols can represent words, concepts, sounds or music, to name but a few. A red light means "stop" and a green light means "go." We are confronted by symbols and react to most of them on an almost automatic, subconscious level. Like all language, symbols were created with a specific purpose and intent in mind; to communicate information. The following exercise is designed to illustrate the types and functions of symbols around us.

On the following several pages are <u>examples</u> of types of signs and symbols. Using these as a resource (or feel free to create others tailored to your grade level / students, in fact I would encourage you to do so), I ask that you develop a lesson plan appropriate to your teaching situation with the following goal:

> ***Students should be able to observe and identify the signs
> and symbols around them, and the messages they convey.***

<u>Possible activities or discussion topics:</u>

What do the symbols on the following page represent?

Why are you able (or not able) to interpret them?

Create your own signs or symbols.

Can colors change the meaning of a sign or symbol? If so, in what way?

What are the optimum characteristics (i.e. size and shape) for any given sign?

Can you instruct someone to do something by using a sign or symbol?

Can you advise someone not to do something by using a sign or symbol?

Make a display of many different kinds of commonly encountered signs and symbols.

How much can you communicate without written or spoken language?

Learn or practice communication using ASL (American Sign Language).

Practice communication using Semaphore.

Are signs and symbols different in other cultures? Why? Or, why not?

Semaphore

In 1793, Frenchman Claude Chappe devised a long-distance system of communication uti-
lizing colored flags, named "semaphore." A series of towers were built at distances of 6-18
km apart; each could be seen by telescope from the next. The towers were fitted with signal
arms which could be manipulated in coded patterns. This system was adopted around the
world, including the United States. The Navy used to use the semaphore system as a means
to send messages between ships at sea.

M

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R

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V

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X

Y

Z

SPACE
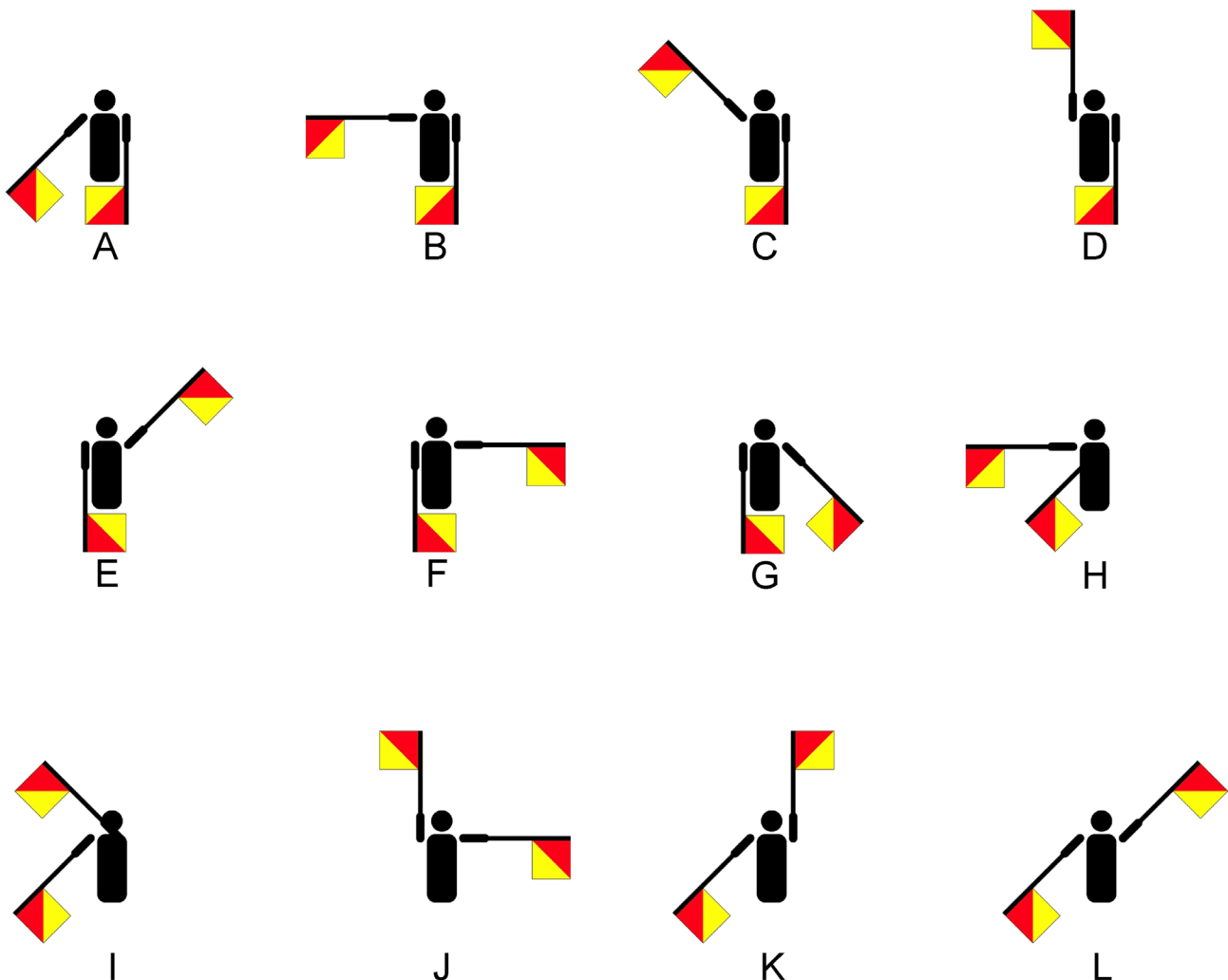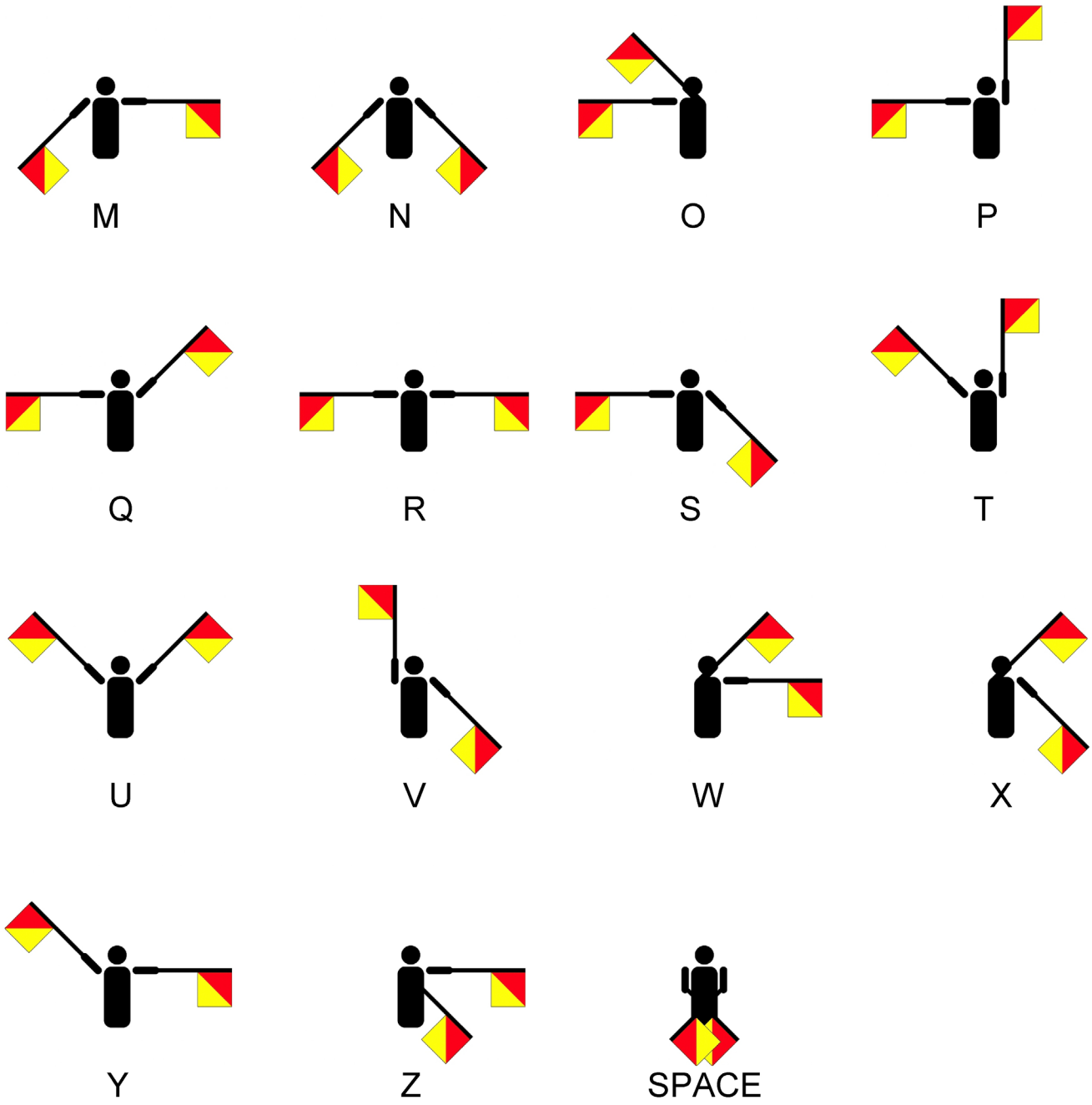
Media Exercise 2: Aural Communication

One very strong (and often overlooked) aspect of communication is aural, or communicating by the use of sounds. Verbal language aside, the world is full of sounds which send us signals and give us messages - a baby's cry, a barking dog, the siren of a police car or ambulance responding to an emergency, are all examples of aural communication. Music also has strong emotional power. We have learned to associate certain types of music with specific feelings or emotions. The screeching strings from Phycho or the love theme from Romeo and Juliet are two fine examples.

As with symbols, the interpretation of aural messages is dictated by cultural exposure. In the early part of this century, when radio dramas held the interest of listeners across the country, people learned a new language - the language of sound. The spoken word, along with music and sound effects, created entire universes within the imagination of the radio listener. Slamming doors, cars speeding away, the shuffling of a deck of cards, were woven together to create a mood within a story which all listeners could follow and enjoy.

On the courses website (**www.medialit.steveyoungfpu.net**) are snippets of various sounds and music clips. Using these as a resource (adding or creating others, tailored to your grade level / students, if you wish) develop a lesson plan appropriate to your teaching situation with the following goal:

> ***Students will listen to and identify the sounds, then describe the associated meanings or feelings which they convey.***

Possible activities or discussion topics:

Identify each sound played.

Why are you able (or not able) to identify what is being played?

What visual or imaginary image does each sound bring to mind?

Is your mental image of what creates each sound similar to that of your classmates?

Do the sounds take on different meanings as the order of play is varied?

What factors determine the mood the sound conveys?

How does pitch and speed affect the meaning of each sound?

What idea or story can you write using the sounds as a guide?

What does each section of music communicate to you or make you feel?

What kind of image does the music bring to mind?

Visual Communication & Language

With the advent of motion pictures at the end of the 19th century, an entirely new form of communication emerged. The language of motion pictures allowed the audience to see things in ways never before imagined. For the first time, artists (film makers) were able to gain almost complete control over what an audience saw, heard and felt. The first films merely recorded life, showing workers leaving a factory or the launching of a new ship. Dramas took the form of a single camera recording a stage play in one continuous shot.

In 1896 the French magician Georges Méliès proved that film could interpret life, as well as record it. He made a series of films that explored the narrative potential of the new medium. In a studio on the outskirts of Paris, Méliès filmed *Cinderella* in 20 scenes, not the usual *one*. In *A Trip to the Moon* (1902), he exploited the trick possibilities of the movie camera. Méliès discovered that by stopping the camera in mid shot, then rearranging the scene before continuing, he could make things disappear on film; audiences were astonished!

American inventor Edwin S. Porter, working at the Edison studio, produced the first major American film, *The Great Train Robbery*, in 1903. The eight-minute film greatly influenced the development of motion pictures because of such innovations as the intercutting of scenes shot at different times and in different places to form a unified narrative, culminating in a suspenseful chase.

In doing this, Porter developed editing, one of the fundamental techniques of film creation. In film editing, separate pictures or shots are put together to achieve a forced 'time and perspective flow' to manipulate the minds and emotions of an audience. *The Great Train Robbery* was hugely successful, and is credited with turning movies into a mass art.

American D.W. Griffith began to refine the elements of movie making, as they had evolved up to that time. He used the camera functionally, starting his shots only on significant action, and stopping as soon as the action was completed. He also moved the camera closer to his players in order to heighten emotion; he was the first director to use the close-up as a means of emphasis, flying in the face of the popular belief that audiences would not understand two eyes or a hand, filling the screen.

He experimented freely with lighting, camera angles, and using filters over the lenses to achieve unique effects. Griffith also broke his scenes into a number of different shots, timing their lengths to create increasing excitement as well as a rhythmic momentum, never before achieved on film. He proved that the basis of film expression is editing, and that the unit of editing is the shot, not the scene.

Over the next several decades, the art of film continued to advance. In the 1950s broadcast television developed, borrowing virtually all visual language from motion pictures.

A key component to media literacy is understanding the symbols, information, ideas, values and messages that apply to all visual media. The following pages describe some basic types of shots used in film and television, and the basic use for each type of shot.

By learning the names of and uses for shots, it is then possible to create your own teleplay, or to accurately interpret the meaning of whatever you are viewing. Remember, film and television are interpretive media; that is, reality changed by the technology, and the vision of the people involved in recording that reality.

Long Shot

Used for establishing location, and how people interrelate to their surroundings.

Medium Shot

Used to demonstrate body expressions and/or spatial relationships with other objects or actors.
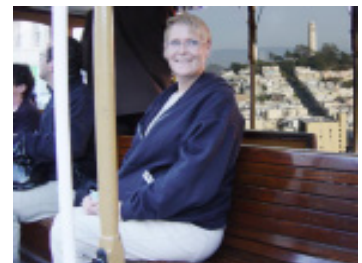
Two Shot

Used for speaking to the camera, or other actors, from an interested or involved point of view.

Close Up

Used to demonstrate an object or person in detail.

Extreme Close Up

Used to detail or express significant emotion.

Over the Shoulder

Looking past (over the shoulder of) one actor to another, who is speaking. Allows the viewer to feel the point of view of the listener.

Low Angle

Used to convey larger-than-life, or superior imagery (think of a small child looking up at adults).

Planning Picture Statements

Motion pictures and television communicate visually, by pictures. But what, of all the things in sight, should a given picture include, and when is it time to change to a different picture? Here are some basic guidelines for the picture planning process.

Divide the action into picture statements:

Make one impression at a time; just as a writer groups words in to sentences, a film / television producer divides a program into picture statements.

A picture statement, like a sentence, has a subject:

The subject is the item or person that you want your viewer to pay attention to. The way a picture is taken will determine what the subject is. A scene may be 'a man in front of a wall' or 'a wall with a man standing in front of it', depending on how the picture is taken. You may take several shots of pictures of the same subject.

There are two reasons to change picture statements:

1) To direct the viewer's attention to a new subject
2) To reveal a new aspect of the same subject

When the subject includes more than one element, you must decide their relative importance:

If a shot is of a man and woman talking, is one more important than the other? Picture composition, lighting, camera angle, and timing all work together to determine if one picture element (or character) is more or less important than another.
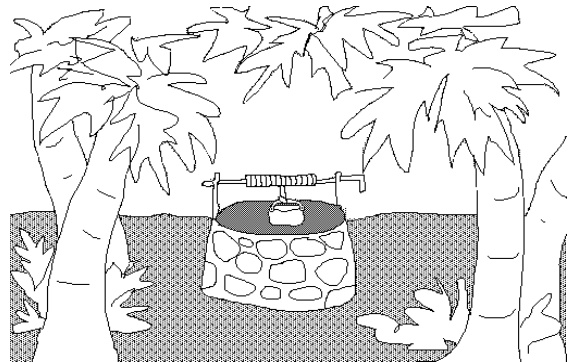
Storyboards

The process of planning out picture statements on paper is called *storyboarding*. On individual cards, or several to a page, sketches are drawn to represent what will later be photographed. Each sketch represents a single picture statement, and uses a type of shot described on the previous pages. Every scene shown in a movie or on television is planned. The person pointing the camera at a subject either had express directions on what and how to photograph the subject, or the photographer used his or her expertise to take the picture.

A director usually decides what picture statement will be expressed, and what elements should be in any given shot to convey that idea. He then tells the camera person what each picture should look like. In the case of commercials, large committees can spend days deciding exactly how each picture statement should look. Even with live news and sports, there are 'standard' ways to photograph the action; you may have noticed that all network football or baseball games look about the same. With thousands (usually millions) of dollars being spent to attract and maintain audience interest, most producers will opt for the type of picture statement we have all seen many times before.
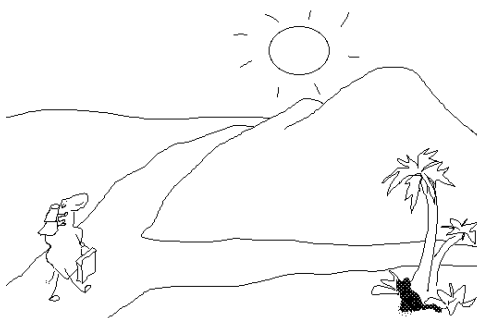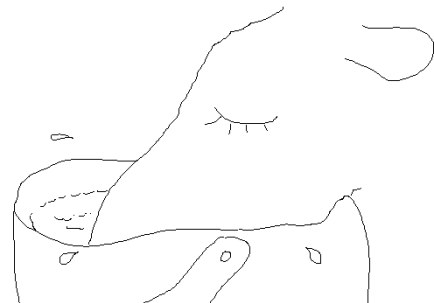
Long shot, desert under the hot sun.
A camel walks up the road.

Medium shot of a well in the oasis.
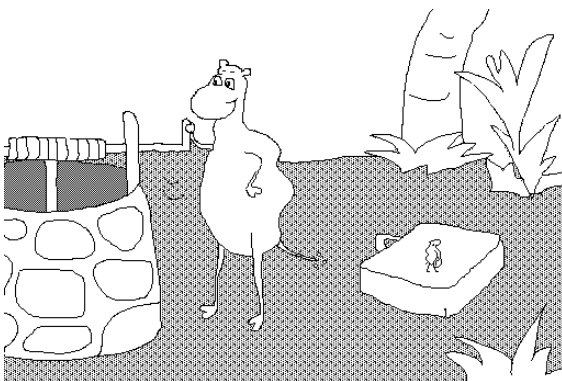
Medium shot of the camel getting
a bucket of water.

Close-up of camel
drinking water.

Media Exercise 3: Storyboarding

On the following pages are examples of storyboards and storyboard elements. Presented are three different formats of storyboard pages of varying complexity. Feel free to copy and distribute these as handouts. The storyboard figures used to create your storyboards may be copied, cut out, or traced into storyboard frames. Using these storyboards as a resource (adding or creating others better suited to your students / classroom, if you wish), develop a lesson plan appropriate to your teaching situation with the following goal:

Students will express a simple progression
of ideas visually, using storyboards.

By learning how to storyboard, students will develop an understanding of visual communication using the same tools employed by film and television studios. After familiarizing your students with this process, they can better understand the impact and messages presented to them in any given program. Virtually all films and television shows go through a storyboarding process, either on paper or in the director's mind.

Possible activities or discussion topics:

Use comics or the funny pages as examples.

Make a storyboard of your morning routine.

Make a storyboard of a scene from a TV show or movie.

Make a storyboard of how a machine works.

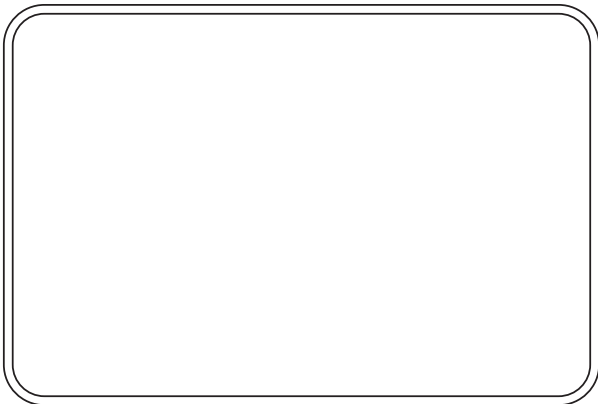Make a storyboard illustrating a song or poem.

Make a storyboard of a newspaper article.

Do all shows or types of shows need to be storyboarded?

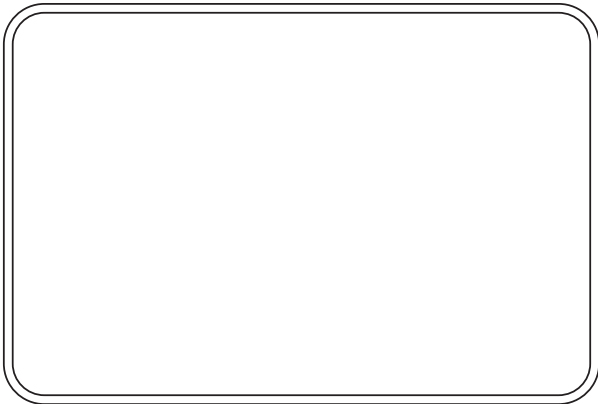Are news events and other 'live' television' events storyboarded?

Who usually does the storyboarding for a program?

Should the television cameraman look at the storyboards?
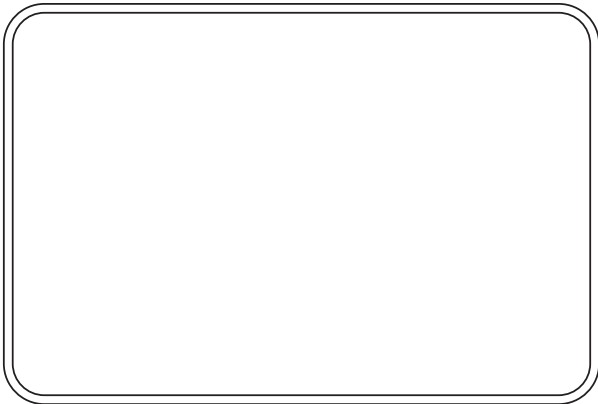
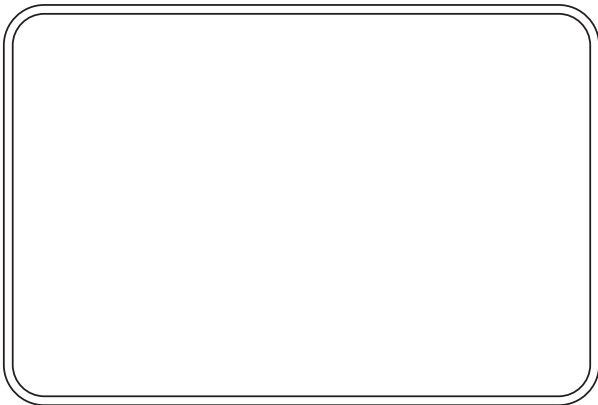Camera Position

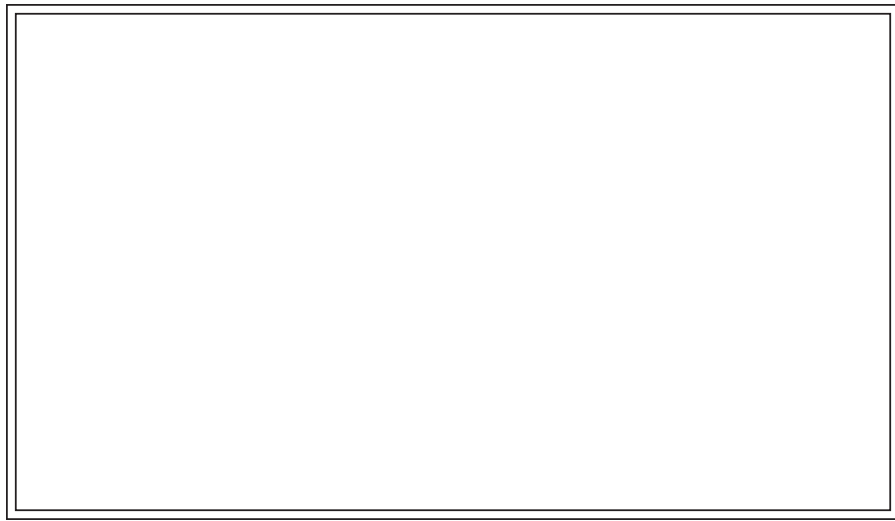Description

Camera Position

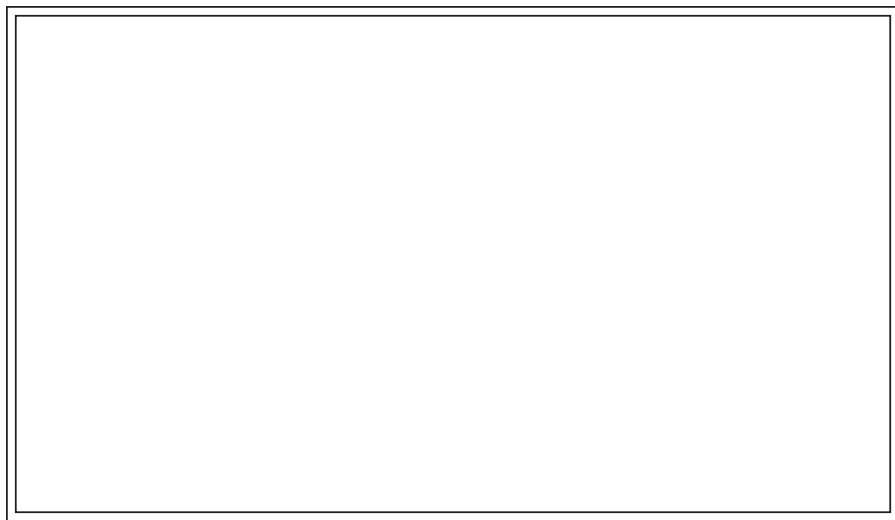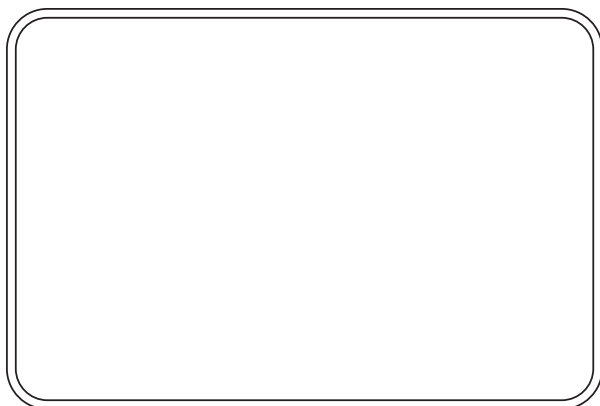Description

Camera Position

Description

Camera Position

Description

This is a picture of _____

This is a picture of _____

Shot # _____

☐ Long Shot
☐ Medium Shot
☐ Close Up
☐ Over the Shoulder
☐ Other _____

Description: _____

_____

Character/Dialogue _____
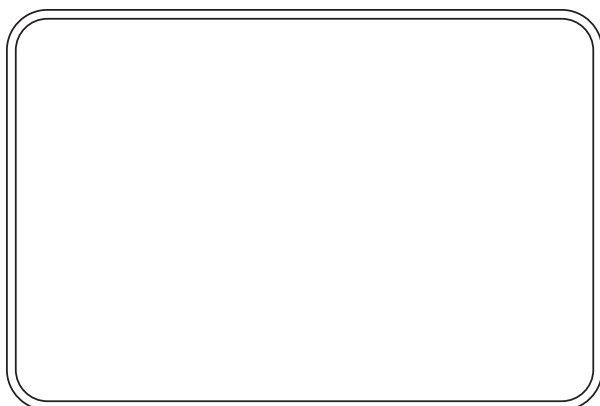
Shot # _____

☐ Long Shot
☐ Medium Shot
☐ Close Up
☐ Over the Shoulder
☐ Other _____

Description: _____

_____

Character/Dialogue _____

Shot # _____

☐ Long Shot
☐ Medium Shot
☐ Close Up
☐ Over the Shoulder
☐ Other _____

Description: _____

_____

Character/Dialogue _____

Media Exercise 4: Television Diary

With a brief background in communication, we are ready to take an in-depth look at a predominant medium in our society - television. The following pages will survey viewing habits and knowledge, and increase your understanding of the influences which create television programming, and the influence television has on us. Your average student watches over 5 hours of television a day. As teachers, you are in a prime position to manipulate television's role in your students' lives to good effect. You can help your students get more out of what's good about television, and learn to recognize what's questionable. This diary activity will help children become aware of the amount of time they spend watching television and the kinds of programs they watch. The diary also provides data for class discussion and helps children learn to plan their television watching with specific programs in mind, rather than using television as a time-filler.

Using the diary on the following pages (adding or creating others if you wish), develop a lesson plan appropriate to your teaching situation with the following goal:

> ***Students should be able to keep a diary of the television shows they watch over a one-week period, and discuss their viewing habits.***

Possible activities or discussion topics:

Go over the lists together and have students decide into which categories each of the programs might fit (sitcoms, cartoons, game shows, news, talk shows, soaps, documentaries, and so on). Discuss why each program fits a particular category.

Have students add up the number of hours they watched TV then determine the class average. Were students surprised by the amount of TV they watched?

Which programs were most popular? Why do you think such was the case?

Which days and time of day was TV watched most? Why do you think that is so?

Was there anything viewed on TV which changed your opinion on an issue?

 Were there any programs you regretted viewing? If so, why?

 If you could only watch two shows each day, what would they be? Why?

What other activities might you have done this week in lieu of some of the TV viewing? Be specific.

Name _____

My Television Diary

	Program Name	**Time Aired**
Sunday		
Monday		
Tuesday		
Wednesday		
Thursday		
Friday		
Saturday		

Name _____

Television Viewing Log

Day	Program Name	Program Type	Time Aired	Time Watched
1				
2				
3				
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
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40				

Types of Programs

Television offers a great potential - a window to the world. It can bring knowledge, experience, and entertainment together, in to our homes. It can stimulate conversation, improve our tastes, and widen our experience and understanding of other people and cultures. Ideally, television is a balance of entertainment and education, enriching all aspects of our lives.

Since the beginning of the television age some 60, plus, years ago, the promise of this vision has not been fulfilled. The business of television - to deliver an audience to advertisers - has been the predominant force in television.

How, then, does a sponsor (a company wishing to sell its product) get its message to the widest possible audience? And, which audience? Every company knows that certain people are more likely to buy its product than others. Ideally, an advertising message should only go out to those likely buyers; men who buy sports cars, women who buy cosmetics, or children who nag their parents to buy them certain toys. The types of shows we see on television are partly developed and selected on the basis of what kind of audience they will attract.
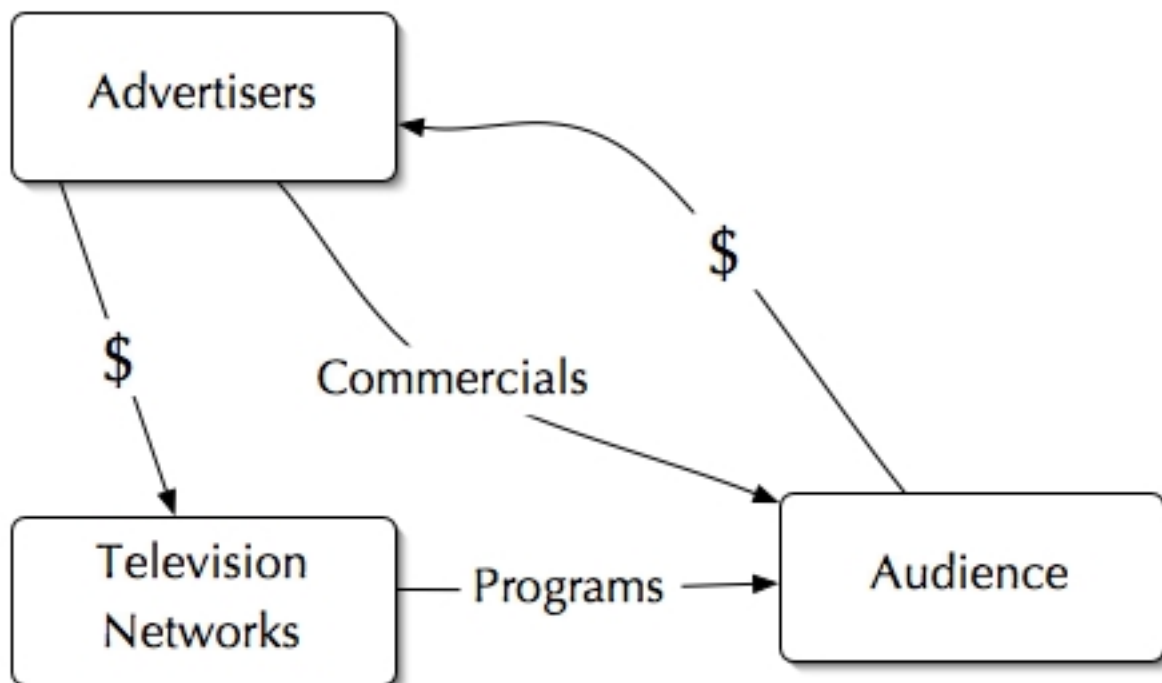
Television grew out of radio. The first television shows were, in effect, radio shows with pictures. As with radio, these shows could be broken down into one of several categories, or type of show. The early shows were owned by their sponsors, such as Texaco Oil or Phillip Morris Tobacco. Over the years the types of programming available have multiplied; it seems new categories are 'invented' every few years! Examples of various types of programs are listed on the following page.

Examples of Various Types of Television Programming:

Childrens - Animated cartoons, often presented as a series; educational (i.e. *Sesame Street*).

DIY Series - "Do-it-yourself" shows offer tips on home improvement and repair to meal preparation, typically sponsored by hardware chains and food retailers.

Documentaries - programming usually focused on a single issue or subject using pictures or interviews with people involved in real events to provide a factual record or report.

Dramas - using either an ongoing cast of characters or an anthology format (i.e. *Game of Thrones, Homeland*) these shows prove to have a loyal following.

Infomercials - typically thirty minute segments of time purchased by a vendor to sell a particular product.

Mini-series - a TV drama or docudrama broadcast serially in a limited number of episodes.

Movies - Hollywood realized there was profit to be made by selling films to the networks for broadcast; today some networks produce their own movies (i.e. Amazon's *Manchester by the Sea*).

News - glimpses of goings-on from around the world (although nowadays relying heavily on commentary and analysts).

Quiz or Game Shows - contestants vie for cash and / or prizes in tests of skill or knowledge (although many times it is simply pure luck!).

Reality TV - presents purportedly unscripted (that is debatable!) dramatic or humorous situations, documents actual events, and usually features ordinary people instead of professional actors, sometimes in a contest or other situation where a prize is awarded.

Situation Comedies - uses a cast of characters which appear week after week, presenting a lighthearted look of life at home or at work (i.e. *Veep, Bob's Burgers*).

Soap Operas - borrowed from radio serials, these shows reveal the lives and relationships of a number of continuing characters.

Sports - entertainment and reality at the same time. Football, baseball, basketball and other sports are very popular and mutually profitable for the networks and team owners.

Talk Shows - (further broken down to daytime and late night) original to television with regular hosts and a series of guests, sometimes providing an interview or just friendly chat(ter!).

Variety Shows - format borrowed from vaudeville, presenting comedy sketches, music and appearances by popular entertainers. Sadly, now nearly extinct (i.e. *Carol Burnett, Ed Sullivan*).

Media Exercise 5: What Am I Watching?

Develop a lesson plan appropriate to your teaching situation with the following goal:

***Students should be able to differentiate between
different types of television programs.***

Possible activities or discussion topics:

Use the previous page to categorize the types of programming your students watch.
Can you draw any conclusions from your data?

Talk about animal characters on television. Are they real? How are they alike or different from real life (zoo) animals.

Have your students list as many program types (previous page) as possible. Have they omitted or created new ones? How do they differentiate the program types?

Discuss reality versus fiction in television programming. Can a program be totally fiction or totally real?

What clues are there to help the viewer distinguish between different types of shows? How does music, costumes and actors affect this?

How do you determine the age of a program? Was it made last week or 20 years ago? Is this pertinent information when viewing a certain type of program?

Do some types of shows pretend to be a different type, such as a drama presenting itself as a documentary? What are the consequences of this type of action?

Discuss the constraint of time on television. How does this effect reality? (Why does the news always take a set time such as 30 minutes)

When you are watching television, are you a consumer of the program, or a product of the television network?

How has cable television and other new technologies changed the way news is presented?

Advertising

Advertising can be defined as communication which promotes the purchase of products and services. Advertisements are pervasive in the American culture. Ads are sandwiched between programs on television, interspersed with popular songs on the radio, scattered among news features in the daily paper, and appear all over the Internet. While advertisements may distract from a TV program or a newspaper's other messages, might they also serve a more positive purpose? Can advertising advance consumer knowledge?

Recognizing Advertising's Appeals

Advertising serves some very important purposes; it promotes competition among producers of products and services, keeps prices low through the development of mass markets, encourages store owners to stock a variety of items, supports free expression by funding media sources, and spurs invention. In theory, access to all available information on a given product should promote all of these ends and allow a consumer to make the most intelligent possible product purchase decisions. In practice, no one takes the time to gather that many facts.

The amount of information needed to make a knowledgeable product purchase depends on such considerations as the cost of the product and the difficulty of obtaining further data. At some point, the cost of the additional information will exceed the value of the product; intelligent consumers learn to balance these factors. The average person is exposed to hundreds of advertisements a day. A student may not appreciate just how influential advertising is until confronted with large numbers of familiar slogans, logos, and characters taken directly from the ads. Students should be encouraged to identify advertisements and examine their content; they must learn to separate facts from images, and differentiate between what the ads imply and what they actually say.

One analysis model for commercials is referred to as MAIL. 'MAIL' asks: M - What was the 'M'ain point of the commercial? A - What 'A'ppeals did the advertiser use? I - What 'I'mages were used to impart the advertiser's message? L - Will the commercial have a 'L'ong term effect on the viewers?

It is possible to identify many kinds of advertising appeals (vanity, statistics, humor, etc.). Your students can gain an appreciation of the diversity in advertising appeals through discussion and analysis of commercial messages. Unscrupulous advertisers will sometimes advertise products that are just 'too good to be true.' A child can learn that purchasers do not ordinarily get something for nothing. The more exposure a child has to the motivations that lie behind advertising methods, the less likely it will be that the child will be fooled by such tactics. The relationship between advertising and consumer knowledge has been the subject of much study. Interestingly, there does not appear to be a necessary connection between the amount of advertising to which a child is exposed and that child's consumer knowledge.

Media Exercise 6: Advertising

Using one or more of the videos found on the course website (**www.medialit.steveyoungfpu.net**), or from other sources, develop a lesson plan appropriate to your teaching situation with the following goal:

Students should be able to analyze media for content, motivation and truthfulness.

Videos:

Network Logos	Opening logos for the (only) three channels of American Television in the 1950s and 1960s
1960s Commercial	Count the number of disagreeable elements in this vintage prime time ad.
Toy Commercial	This commercial prompted the federal government to impose truth in advertising rules.
1952 News Story	See what has changed and what has stayed the same (both technically and with content) in the 64+ years since this news story ran.
Is Television Addictive	Marshall McLuhan, the pioneer of media analysis, in an excerpt from one of his many lectures.

Possible activities or discussion topics:

Are you addicted to television?

Have you ever really wanted a toy you saw on television? If you received it, was it as good as it seemed on the commercial?

What sort of tricks does television use to make a product seem more appealing?

How does television effect our view of events?

How has technology changed media over the years?

Why are some products banned from being advertised on television?

How have television commercials changed (or not changed) over the decades?

How has the number of TV stations (channels) effected how people get their news?

Media Exercise 7: Violence on Television

Arguably, television has its greatest impact on the subconscious. There have been several studies which indicate to various degrees, the effects of violence on television. A recent study finds that by the time an average viewer reaches the age of 18 he or she has seen more than 25,000 murders on television. Is a process of desensitization occurring? Does the viewing of violent behavior lower inhibitions against such actions? Most studies seem to demonstrate some level of effect. The trend toward the intentional blurring of fiction and fact in programming makes the issues even less clear. The parental explanation of "its only acting - that red stuff is just ketchup," is no longer universally true.

Using the chart on the following page (adding or creating others, if you wish), develop a lesson plan appropriate to your teaching situation with the following goal:

***Students should be able to recognize the distortions and risks
produced by television's frequent portrayals of violence.***

Possible activities or discussion topics:

Are children more likely to see the world as a frightful place after watching violence on television? Is violence on television exaggerated?

With a local newspaper, compare the number of crimes in your community with the number of crimes brought into your home through television.

If appropriate, tape a short section of a television drama that includes a violent confrontation. Show a few moments of it to your students.

Who is the perpetrator? Is he/she the 'good guy' or the 'bad guy'? Were they caught? If so, what were the consequences? Were they realistic?

What was the reason for the attack? Could the story be told without the violence?

Who is the victim? What happened to the victim? Their family?

Ask your students to reflect on the violence they have seen on television. Has it had an effect on them? Has it made them any more or less sensitive to the problems of others?

NOTE: This lesson can be instructive by turning it around from a focus on violence, toward a discussion of methods of self-control and problem solving, without the use of violence.

Physical Aggression Chart

Name of Program	Day/Time	List violent events (i.e. punch, slap, kick, gunshot, etc.)	Outcome (victim shown wounded or dead; family and friends grieving)
		Total Events:	**Total Outcomes Shown**

Media Exercise 8: Stereotypes on Television

Just as television shows the world to be unnaturally violent, it is also atypical in other ways. Many stories revolve around male characters (they typically outnumber women characters, 2:1), and 'heroes' are oftentimes Caucasian males. More than any other mass medium, television is constrained by time. Most shows are less than 23 minutes long (commercials taking up the remainder) and must tell a complete story within that amount of time; there is little opportunity to develop characters. Quite often, characters are stereotypes, quickly and easily identified as a 'bad' drug dealer, a 'ditzy' blonde, or a 'neurotic' salesperson. With this in mind, develop a lesson plan appropriate to your teaching situation with the following goal:

Students should be able to identify stereotypes on television.

Possible activities or discussion topics:

Television influences our feelings about, and knowledge of ourselves and our thoughts and feelings about others. Can you identify subtle as well as obvious characteristics about television characters?

Compare and contrast character(s) from television with those from film, literature and real life.

Do news and other 'real' programs necessarily portray people objectively?

Count the number of males and females in your class. What programs, if any, have a similar ratio?

How has a specific character on television dealt with issues of prejudice?

Are any individuals your students know identical in actions, morals, standards, beliefs and values, as a character portrayed on television?

What do people in commercials look like? Do they seem different than people on other television shows? Or More importantly, different than actual people in real life?

How can you tell a 'bad guy' on television? Is it the way he/she looks, acts, dresses, moves or speaks?

What types of employment do most characters on television have? Do your students know anyone with the same job(s)?

Do characters on television usually get what they want? Do they have the same wishes, hopes and desires as you?

Instructor / Student Contact

At this point in the course I would like to hear from you; a brief e-mail would be great! If you would, please, drop me a line at:

SteveYoungFPUniv@aol.com

and let me know how things are progressing. You may wish to review the next section of the course requirements (what I refer to as the 'Textbook Projects') before writing as, if you've thought of an interesting idea for an original project, I'd like you to share it with me as I am always excited to hear your creative, thought-provoking ideas. With your permission I just might include your idea for a textbook project to the list on the next couple pages!

I look forward to hearing from you and, as always, thanks!

Textbook Projects

Now comes the fun! The remainder of the course asks that you **complete any four textbook projects** which relate to the information contained in the text.

The projects here in the workbook are for reference only The 'real' prompts are located as RTF (Rich Text Format) files located in your ELA 922 Google Drive folder. You may use any word processor to record your narratives your own. Your completed documents will ultimately be placed back into your ELA 922 Google Drive Folder.

These projects can either be for your benefit, or an activity you might consider sharing with your students - the choice is yours. Below are *suggestions* but if you wish to substitute original ideas, please feel free; in fact I ***encourage*** you to do so. Be creative and use your imagination to develop activities that are beneficial to your grade level and / or teaching situation ... stimulate your critical thinking skills!

1. Locate and submit articles which report on the same event from an online news source, a magazine, and a daily (non-digital) newspaper. Compare the three. In what ways do you feel they differ? Why?

2. Along the same line as the suggestion for Project 1, compare the reporting of a specific event by two (or more) major television networks (i.e. CBS, NBC, ABC, Fox, PBS, CNN, BBC, CNBC). Can you draw any conclusions from your comparison of coverage, analysis, newscaster style, etc.?

3. Research the 3 classifications of magazines as presented in the text. Visit newsstands at various locales (supermarket, bookstore, library) in your city to locate, then list, as many examples of each of the 3 classifications as you can find. Does the inventory of each location vary? If so, what factor(s) do you see as the reason(s)?
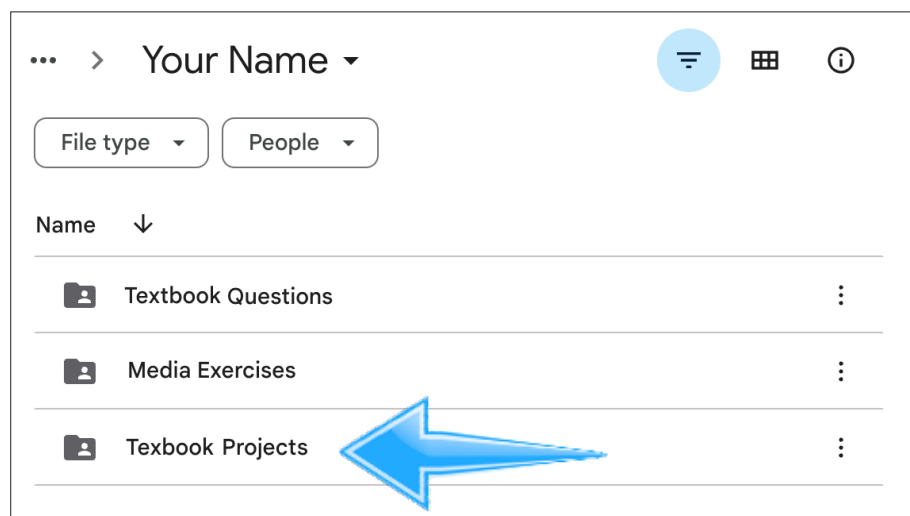
4. Familiarize yourself with the various radio formats, as cited by the author. List the stations available to you in your area, sorted by format. What conclusions can you draw from the data you've gathered?

5. After watching network television for an hour in the morning, an hour in the afternoon, and an hour in the evening, note what types of commercials for what types of products are aired at each time of day. Analyze your data. (Of all the suggestions listed here, this one seems to be the popular favorite among those who have taken the course in the past!)

6. Develop your own motion picture rating system guidelines, then compare them with those currently in practice. 7.   Clip out and submit magazine advertisements that depict the appeals in advertising as Mr. Fowles presents in the text. Have you purchased any of these products? Was your decision to do so based on any of the magazine ads you discovered? If so, after use or consumption, do you feel they were marketed appropriately and truthfully in the ads?

8. Write your own public relations press release on a questionable or shady current event from the perspective of an employee of the individual or firm involved. Compare your personal opinion on the matter with what you have written for your "employer."

9. Using the Internet or a vendor catalog as a resource, assemble a "dream system" for television/movie viewing for your classroom or home. Determine the price of owning such a system. Calculate, at minimum wage, how many hours one would have to work to pay for it.

10. Purchase a local newspaper. Determine what percent of each section is devoted to advertising versus reporting the news. Analyze your findings.

11. Present examples of the reporting of events which, in your perception, constitute yellow journalism.

12. Referencing "Types of Television Programming" from this workbook, compare and contrast the types of programming available today with those 'back in the day'. What do you feel has contributed to the rise in popularity of some, and the demise of others? Why?

13. Preview commercials aired during a recent Super Bowl (for 2022 and earlier years, try **www.superbowl-ads.com**). What kind of conclusions can you draw based on what you saw? (As a dad and grandpa, Audi's *Daughter* from 2017 brought tears to my eyes!)

14. Review the categories of television programming from the workbook. Considering what is available today, define (invent!) at least three additional categories not already listed, then give several specific examples of current shows that would fall in to your 'new' category.

Course Evaluation

Accessed through Moodle or the course website, a course evaluation form is your last assignment.

Once complete, and assuming you are outside the minimum twenty-one days from the date of enrollment, you can request online grading. See the next page for instructions.

Media Literacy

Course Evaluation

* Indicates required question

Full Name (First, Last) *

Your answer

Email Address *

Your answer

I am enrolled int ELA 922 *

☐ Yes

☐ No

Did this course meet your expectations? Please briefly explain. *

Your answer

How do you feel about the structure of the course? Was it organized in an orderly * way, making it easy to follow? How would you improve the structure?

Your answer

Have you any comments to offer about the assignments? *

Your answer

How did the workload of this course compare to that of other courses with * equivalent units?

Your answer

How did you hear about the course? *

Your answer

Did your materials arrive in a timely fashion and in good condition? *

Your answer

Would you recommend this course to others? *

Your answer

Submit   Clear form

DIRECTIONS FOR SUBMITTING A REQUEST FOR ONLINE GRADING

FPU requires I submit your grade online. For me to do that you must request online grading via your FPU account. When you've submitted your completed coursework (no sooner):

- Login to your account on the CPD website at ***https://ce.fresno.edu/my-account***

- Click on 'Request Final Grade'

- Select this course from the list of ungraded courses in which you are currently enrolled

- Click the box confirming accuracy of the information

- Click Submit

- FPU will email me that you have completed the course and are ready to be graded
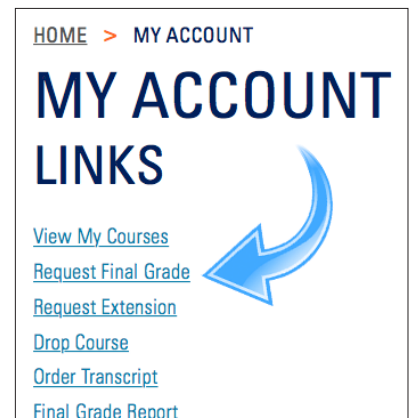
Please submit your request for online grading the same day you submit your completed coursework (no sooner). I cannot submit your grade until online grading has been requested.

If I receive your final coursework but you've yet to request online grading, expect a delay while I attempt to contact you in reminder. If you encounter technical difficulties with the on-line grading system please contact FPU directly; I am unable to troubleshoot their system.

Once I have submitted your grade to FPU I will notify you via email that this has been accomplished. Processing grades submitted electronically is not automatic; FPU strives to post grades the same day, but it may take up to 2 business days to certify and post your grade (FPU will email you once your grade has been posted).

Prior to ordering a transcript, particularly a '*RUSH'* transcript, verify your grade has *officially* been posted. Login to your FPU account and click Final Grade Report. If your grade in this course appears, print off your Final Grade Report (FPU no longer mails Grade Reports - you must print them out yourself) and proceed with ordering transcripts.

If this course does not appear, although I notified you I submitted your grade, please contact FPU (1-800-372-5505) directly with your inquiry. It may be they are 'holding' your grade for whatever reason, typically if you are over-enrolled.

I hope you found the course beneficial. I'll keep an eye out for your packet, and look forward to reviewing your work! Again and as always, thanks!

About Your Instructor ...

I was born in 1953 at the Presidio in San Francisco, California. The second child of Maj. John and Bette Jane Young, I was enthusiastically welcomed by my only sibling, a brother, six years my senior. After my dad retired from the Army he still had a touch of the wanderlust so we spent the next few years exploring Wyoming and Colorado. In 1963 we settled in Durango where my brother and I spent our days climbing trees, skipping stones across the Animas River, and exploring the La Plata mountains, which were our backyard.

In the late 1960s my parents moved back to the Bay area of California where I finished high school then went off to college, enrolling at California State University in Fresno. I majored in Mass Communications - a combination of English, Theater Arts and the technical aspects of radio, television and film production. I had those typical, youthful aspirations of becoming a 'rich and famous' script writer and filmmaker. Upon graduation I partnered with a local film production company and spent the next several years writing, producing and filming documentaries and television commercials.

A combination of the reality of parenthood and a souring economy in the early '80's guided my decision to return to school to obtain my teaching credential. The birth of my daughter in 1983 cemented my decision to opt for the stability of teaching over the uncertain world of the arts. I began as a classroom teacher at the same time computers were first being introduced to the public, in general, and schools. I have always had an affinity for machines and gadgets so I soon transitioned from 'traditional' teaching to working with technology in education; the best decision ever!

Within a year I was the Technology Teacher/Coordinator for a small high school; teaching programming in a lab and setting up local area networks. As technology evolved and became more affordable, the District purchased classroom computers and I, seeing the need, began writing record-keeping and database programs for teachers. By the early '90's I was assisting with technology District-wide and speaking at regional and state conferences. It was at this time I began teaching summer and weekend seminars at Fresno Pacific University (then Fresno Pacific College) on integrating technology in to the classroom. Through membership in CTAP (California Technology Assistance Project) I also provided professional development, planning, and implementation assistance to help schools utilize technology to support teaching and learning.

I recently retired after more than 30 years of service to Madera Unified School District. With my 'extra' time, I will be developing new courses for Fresno Pacific. My wife, Becky, and I enjoy interacting with teachers from all over the country - we recently began traveling across the US on Amtrak and have already logged over 10,000 miles riding the rails, making whistle stops at many of your hometowns!
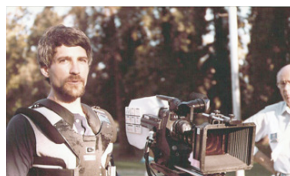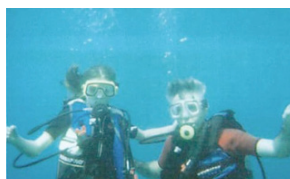

Using a Steadicam during the filming of a commercial for a regional TV station in the days before gray hair!

My beautiful bride Becky, on our wedding day! After all these years she's still the love of my life (and the world's greatest cook!).

Taking a break at my desk at Madera Unified, while administering an early (circa 1990) school-wide network.

Scuba diving (a passion of mine) with my daughter off the coast of Maui, in the beautiful state of Hawai'i.

Fishing the Animas River in Durango, CO, where my brother and I used to roam. Pretty nice catch! We only keep what we eat, and this one was delicious!

In San Francisco receiving California's prestigious Golden Bell Award for an exemplary program in technology, with Madera Unified school board trustees.

Visiting the St. Louis Arch with my wife Becky - a day trip from Indianapolis after attending the Indy 500.

Me with Becky's family, including her three children and all eight (so far!) of our grandkids, at Becky's parents' 60th wedding anniversary celebration.