

A Guide to Effective Literacy Instruction, Grades 4 to 6

A Multi-volume Resource from the Ministry of Education

VOLUME SEVEN
Media Literacy

CONTENTS

INTRODUCTION	1
The Organization of This Volume	2
Key Messages for Teachers and Students	2
Working Toward Equitable Outcomes for Diverse Students	4
Planning Language Programs for Students with Special Education Needs	5
CHAPTER 1: AN OVERVIEW OF MEDIA LITERACY IN THE JUNIOR GRADES	7
What Is Media Literacy?	7
The Power of Media Literacy	10
Conditions for Media Learning	13
Content of Media Literacy Instruction	13
Media Literacy Skills	15
Teaching Media Literacy Across the Curriculum	16
Media Literacy Assessment	28
CHAPTER 2: APPROACHES TO TEACHING MEDIA LITERACY	33
Introduction	33
The Five Key Concepts of Media Literacy	34
The Media Triangle	38
Media Mini-Lesson	41
Simulations	42
Comparing, Sorting, and Classifying	43
Surveys, Media Logs, and Historical Perspectives	44
Dealing with Sensitive News Items and Issues	46
CHAPTER 3: SAMPLE LESSONS	47
Detailed Lessons	
<i>Lesson #1</i> (Media Analysis): Deconstructing Movie Ads	49
<i>Lesson #2</i> (Media Analysis): Detecting Bias in a Television Newscast	54

<i>Lesson #3</i> (Media Creation): Creating a Storyboard for a Public Service Announcement	63
<i>Lesson #4</i> (Media Creation): Creating a Brochure	74
Lesson Outlines	
<i>Lesson #5</i> (Media Analysis): Reading a Website	85
<i>Lesson #6</i> (Media Analysis): Analysing Music Lyrics	88
<i>Lesson #7</i> (Media Creation): Creating a Website	91
<i>Lesson #8</i> (Media Creation): Designing a Movie Poster	96
RESOURCES AND SOURCES	101

INTRODUCTION

A Guide to Effective Literacy Instruction, Grades 4 to 6 is organized into several volumes. The first three volumes provide the foundation for effective literacy instruction and literacy learning in the junior grades. Subsequent volumes go more deeply into what to teach – and how to teach it – in order to help all students experience success.

Volume 7, “Media Literacy”, builds on the research findings and best practices in *Literacy for Learning: The Report of the Expert Panel on Literacy in Grades 4 to 6 in Ontario*. It provides a framework for the expectations in the Media Literacy strand of the Language curriculum (2006). It emphasizes the importance of developing a critical awareness of the media and describes effective ways of teaching about and using media. Media literacy instruction can be woven into all areas of the curriculum not only the learning expectations in all the Language strands (Reading, Writing, Oral Communication, and Media Literacy) but also other curriculum subject areas.

In the junior grades, students look for relevance and meaning in what they are learning. In today’s media-saturated world, media literacy is highly relevant. Students need to learn to view media messages with a critical and analytical eye as well as how to interact with media responsibly. By exploring the *hows* and *whys* of the media, students develop an increased understanding of the media’s unprecedented power to persuade and influence.

The sample detailed lessons and lesson outlines in this volume involve students in the analysis and creation of a variety of media texts. Students determine the intent of the messages (why were they created?), deconstruct the various elements of the messages (how were they developed and disseminated?), and examine the messages from a social justice point of view (who benefits from them and who might they hurt?). The activities are designed to respond to junior students’ growing awareness of the world and take into account their diverse needs and interests.

THE ORGANIZATION OF THIS VOLUME

This volume is organized into three chapters. The first chapter provides an overview of media literacy in the junior grades and explains the importance of providing media literacy instruction in today's world; the second chapter describes in detail several useful frameworks and strategies for teaching media literacy in the junior classroom; and the third chapter offers sample detailed lessons and lesson outlines covering a range of topics, from the analysis of movie advertisements and television newscasts to the creation of a public service announcement and a simple website. Based on the needs and experiences of their students, teachers can be selective in using the sample lessons as models or as resources. In each detailed lesson and lesson outline, teachers use modelling, demonstration, guided practice, and support, as needed, to release gradually responsibility to students for using their newly learned strategies and skills.

KEY MESSAGES FOR TEACHERS AND STUDENTS

In each volume of the *Guide to Effective Literacy Instruction*, teachers are reminded of the key messages, listed in the chart on page 3, that are intended to help them address the goals of the junior literacy program. The key messages are fundamental ideas that underlie all the approaches, strategies, and tools described in this guide. They answer the question: “Why am I teaching this material, in this way, to this group of students, at this time?” Teachers can use these key messages to guide their practice.

Key Messages for Teachers and Students

The effective literacy teacher in Grades 4 to 6 understands that:		The successful student in Grades 4 to 6 understands that:
Literacy instruction must be driven by equitable ongoing assessment.	→	Assessments are a way for the teacher and for me to understand how well I am learning.
Literacy instruction must be explicit and relevant to students' lives.	→	I learn best when I am reading and writing for a real purpose.
Literacy instruction must be differentiated, inclusive, and respectful of all students.	→	Some tasks will be difficult, but I can learn the strategies that I need to succeed.
Students' unique identities and diverse experiences can contribute greatly to a rich learning environment.	→	I have valuable knowledge and experiences that I can share with my classmates.
Oral language is the foundation for literacy.	→	Accountable talk helps me to improve my reading, writing, and thinking.
Reading, writing, talking, listening, thinking, viewing, and representing are reciprocal literacy processes.	→	Reading will make me a better writer, and writing will make me a better reader. Talking, listening, and thinking will make me a better reader and writer.
Students need to become proficient in "multi-literacies", involving texts of all types.	→	I need to use my literacy skills to work with texts of all types.
Students need to learn that their literacy skills are transferable to all content areas.	→	I can apply the strategies and skills that I learn in language to all subjects.
Students learn best when they are motivated and actively engaged in their learning.	→	If I am actively involved in making meaning when I read and write, I will improve my learning.
Explicit feedback given immediately after assessment leads to improved levels of student achievement.	→	The teacher's feedback will help me to improve my learning.
By gradually releasing responsibility for learning to students, teachers help students improve their learning and develop a greater level of independence.	→	The strategies I am learning will help me become a proficient and independent reader, writer, and communicator.
When students are encouraged to assess their own work and set their own goals, they take ownership of their learning.	→	I need to think about my learning and to set goals.
Authentic literacy experiences help students develop skills and attitudes that will serve them throughout their lives and improve the quality of their lives.	→	Knowing how to read, write, and communicate effectively will help me be successful during my school years and in my future life.
Metacognitive skills give students a growing awareness of themselves as learners and offer them more independence.	→	Thinking about my thinking will help me understand what I have learned, make decisions about my learning, and become a more independent learner.
Critical-thinking and critical-literacy skills are tools students need in order to develop into active, responsible participants in the global community.	→	I need to think critically about all the texts I encounter and to ask myself questions about the accuracy and fairness of the stories or information in these texts.
Professional collaboration and ongoing learning help teachers develop a deeper, broader, more reflective understanding of effective instruction.	→	Working with others gives me new ideas and helps me to reflect on and expand my own thinking and learning.

WORKING TOWARDS EQUITABLE OUTCOMES FOR DIVERSE STUDENTS

All students, whatever their socioeconomic, ethnocultural, or linguistic background, must have opportunities to learn and to grow both cognitively and socially. When students see themselves reflected in what they are learning and when they feel secure in their learning environment, their true potential will be reflected in their achievement. A commitment to equity and inclusive instruction in Ontario classrooms is therefore critical for enabling all students to succeed in school and, consequently, to become productive and contributing members of society.

To create the right conditions for learning, teachers must take care to avoid all forms of bias and stereotyping in resources and learning activities, which can quickly alienate students and limit their ability to learn. Teachers should be aware of the need to provide a variety of experiences and multiple perspectives so that the diversity of the class is recognized and all students feel respected and valued. Learning activities and resources for teaching language should be inclusive, provide examples and illustrations, and use approaches that reflect the range of experiences of students with diverse backgrounds, abilities, interests, and learning styles.

The following are some strategies for creating a learning environment that recognizes and respects the diversity of students and allows them to participate fully in the learning experience:

- providing opportunities for media analysis and creation that are meaningful to all students (e.g., using media texts that reflect students' interests, home-life experiences, and cultural backgrounds);
- using multimedia resources that reflect diverse ethnocultural groups, including Aboriginal Peoples;
- using media content that reflects various cultures and customs;
- respecting customs and adjusting teaching strategies, as necessary – for example, a student may come from a culture in which it is considered inappropriate for a child to ask for help, express opinions openly, or make direct eye contact with an adult;
- considering the appropriateness of references to holidays, celebrations, and traditions;
- providing clarification as to whether the context of a learning activity is unfamiliar to students (e.g., describing or showing a food item that may be new to some students);
- evaluating the content of media texts (e.g., posters, advertisements, commercials, videos, website texts) for cultural bias;
- designing learning and assessment activities that allow students with various learning styles (e.g., auditory, visual, tactile/kinaesthetic) to participate meaningfully;

- providing opportunities for students to work both independently and with others;
- providing opportunities for students to communicate orally and in writing in their home language (e.g., pairing English-language learners with a first-language peer who also speaks English);
- using diagrams, pictures, manipulatives, and gestures to clarify vocabulary that may be new to English-language learners.

For a full discussion of equity and diversity in the classroom, as well as a detailed checklist for providing inclusive language instruction, see pages 1 and 3–8 in Volume Three of *A Guide to Effective Literacy Instruction*.

PLANNING LANGUAGE PROGRAMS FOR STUDENTS WITH SPECIAL EDUCATION NEEDS

Planning language programs to provide differentiated instruction and assessment for students with special education needs is a fundamental aspect of inclusive instruction. For a detailed discussion of the considerations involved in planning programs for students with special education needs, including the provision of accommodations and modified expectations, see the following:

- Volume Three of this guide, *Planning and Classroom Management*, pages 9–10;
- *Education for All: The Report of the Expert Panel on Literacy and Numeracy Instruction for Students with Special Education Needs, Kindergarten to Grade 6, 2005*, pages 117–122;
- *The Ontario Curriculum, Grades 1–8: Language, 2006*, pages 24–26.

1

AN OVERVIEW OF MEDIA LITERACY IN THE JUNIOR GRADES

WHAT IS MEDIA LITERACY?

Today's junior students have grown up in the information age during a veritable communications explosion. Television, movies, the Internet, magazines, newspapers, books, radio, computer games, billboards, signs, and videos are all very much a part of their world. Because students obtain a significant amount of their knowledge of the world from the media around them, they must learn how to interpret the messages that inform, entertain, or seek to persuade them. The purpose of this volume is to explore media literacy instruction and the ways in which our junior students can be helped to develop a critical and balanced perspective of mass media and popular culture.

Key Words

- **“The media”** (singular, “medium”) or **“mass media”** are all forms of communication – audio, visual, audio-visual, print, and electronic – designed to reach a very wide audience. They include (but are not limited to) radio, television, movies, newspapers, magazines, mass-market paperbacks, billboards, bus signs, direct mail, and the Internet.
- **“Media”** can also refer to more personal means of communication (e.g., cellular phones, text messaging, and cell-phone images, as well as Internet chat-rooms, blogs, video-sharing websites, and social-networking websites).

(adapted from the Oxford English Dictionary)

Media literacy is defined by *The Ontario Curriculum, Grades 1-8: Language, 2006*, as “an informed and critical understanding of the nature of the media, the techniques used by them, and the impact of these techniques. Also, the ability to understand and use the mass media in an active, critical way.” (p. 156)

Media literacy can also be defined in relation to what it is not:

- It is not media “bashing”. However, it does involve *adopting a critical stance with respect to the media*.
- It is not just media production, although it *includes media production*.

- It is not just using videos, CD-ROMs, or other mediated media material. It also involves *learning about media*.
- It is not simply looking for political agendas, stereotypes, or misrepresentations. It is also an *exploration of the systems* that make those representations appear “normal”.
- It is not looking at a media message or a mediated experience from one perspective only. It involves *examining media from multiple positions or perspectives*.
- And finally, media literacy does not mean “don’t watch”. It means “*watch carefully, think critically*”.

(Adapted from Anderson et al., 2003).

“Today’s definition of literacy is more than reading and writing. In order to be functionally literate in our media-saturated world, children and young people – in fact, all of us – have to be able to read the messages that daily inform us, entertain us and sell to us. As the Internet becomes a fact of life, the critical thinking skills that help young people navigate through traditional media are even more important.”

(Barry Duncan, retrieved 2006)

The term *literacy* once meant the ability to read and write. Today, the definition of literacy is much broader. It takes into account the fact that we live in a multimedia environment in which most of our information is delivered to us as a rich and intricate combination of words, images, and sounds. We need to be able to decode visual images and symbols (visual literacy) and recognize that all media communications are deliberate constructions that occur within a context (critical and media literacy). We need to know how to use current communication technologies responsibly (technological literacy) and understand and make wise use of the mass media (media literacy). To be fully literate in today’s world, we need to consider how and why media messages and images were created. We need to be aware of their impact on the viewer and their influence on society. Media literacy enables us to see how the media shape our culture and our lives. It allows us to look beyond the literal meaning of media messages in order to analyse them and evaluate their author’s intent. It incorporates awareness of issues related to fairness,

equity, and social justice. Media-literate students have these skills and are able to adopt a critical stance in considering the views put forward by media messages.

Key Words

- **Visual literacy** is the ability to understand and interpret the representation and symbolism of static or moving visual images (i.e., the ways in which images are organized and constructed to make meaning) and to understand the impact of images on viewers.
- **Critical literacy** is a process of looking beyond the literal meaning of texts to observe what is present and what is missing, and thereby to analyse and evaluate the meaning and the author’s intent. Critical literacy goes beyond conventional critical thinking because it focuses on issues related to fairness, equity, and social justice. Students take a critical attitude by asking what view of the world the text advances and whether they find this view acceptable. (Junior Expert Panel Report)
- **Technological literacy** is the ability to use technology to access, assess, and produce meaning purposefully and effectively.

While students may navigate media messages nonchalantly and with apparent ease, if they lack media literacy skills they are much more likely to take the messages at face value and react accordingly. Because these skills must be acquired, explicit instruction is essential if students are to learn to “read” media messages with a vigilant and critical eye and arrive at a considered response. This volume explores many practical ways in which teachers can equip junior students with these all-important media literacy skills.

“Media education is the process of teaching and learning about media; media literacy is the outcome – the knowledge and skills learners acquire.... Media education therefore aims to develop both critical understanding and active participation. It enables young people to interpret and make informed judgements as consumers of media; it also enables them to become producers of media in their own right. Media education is about developing young people’s critical and creative abilities.”

(Buckingham, 2001)

“It is no longer enough to simply read and write. Students must also become literate in the understanding of visual images. Our children must learn how to spot a stereotype, isolate a social cliché, and distinguish facts from propaganda, analysis from banter, and important news from coverage.”

(Ernest Boyer, 2006)

Key Words

- **Forms of media texts** include advertisement, e-mail, film, video, DVD, clothing, athletic wear, food packaging, action figure, jewellery, newspaper, magazine, brochure, movie trailer, editorial, sculpture, song, dance, news report, sports program, documentary, situation comedy (sitcom), television or radio drama, nature program, interview, travelogue, television commercial, cartoon, web page, CD-ROM dictionary, interactive software, multimedia text, blog, and database.
- **Media conventions and techniques** refer to the means of producing particular effects using voice, images, and sound to support the messages or themes in a text. Examples include the use of colour, voice-over narration, animation, simulation, variations in camera angles or distance, fading in and out of sounds or images, hot links and navigation buttons on a website, live action, special effects, variations in volume, variations in speed or pace, motion, flashbacks, collages, dialogue, variations in size and type of lettering or size of images, sequencing of sounds and images, symbols, speech, music, background sounds, sound effects, dialects and accents, silence, narration, graphics, logos, props (e.g., costumes, furnishings), aspects of design and layout, credits, details of sponsorship, and animation.

(Language, revised 2006)

THE POWER OF MEDIA LITERACY

According to research published in *Young Canadians in a Wired World, Phase II: Trends and Recommendations* (Media Awareness Network, 2005), the Internet “has become an integral part of young Canadians’ social environment.” They want better information about content, so they can make informed choices about the online spaces they visit.

This study indicated that “The interest is highest among the children in Grades 4 to 6 (75 per cent). This is a particularly important time to learn these skills because kids in these grades are playing on commercial game sites that actively seek to collect their personal information, and, by Grade 6, they are exploring edgier Web sites...that appeal to teens.” (pages 11 and 20).

The report was based on a 2005 student survey showing that:

- convenient access to the Internet was almost universal among Canadian students and most (61 percent) had high-speed Internet service;
- use of e-mail had increased;
- a significant number of students had an MP3 player, their own computer, their own cell phone.

A majority of students reported that on an average school day they:

- played computer games;
- used technology to do schoolwork;

- talked to friends via instant messaging;
- downloaded or listened to music;
- used e-mail;
- looked up information on a topic of interest other than school work.

Students also indicated that their top choices for free-time online activities were:

- instant messaging;
- playing computer games (especially in the younger grades where this activity was chosen by 54 percent of Grade 4 girls and 78 percent of Grade 4 boys);
- listening to or downloading music.

(Adapted from Young Canadians in a Wired World, Phase II: Student Survey, Media Awareness Network, 2005, p. 4)

Online activity and interest levels have increased since the survey was published, but the Internet is just part of the story. Junior students love to examine and talk about *all* aspects and forms of the media. Particularly popular and engaging are lessons that incorporate a media focus or component as a way to explore topics or issues. Such instruction can be a motivational tool for all students in the junior grades, including reluctant and disengaged readers and English-language learners (ELL). It provides a direct connection with their everyday lives, enabling them to make sense of that world and showing them how to respond to it.

Instruction in media literacy can also provide students with a fundamental understanding of media values, beliefs, and ethics – those conveyed by the mainstream media and those practised by users and consumers of the media, who also sometimes create media products. In classroom discussions on values, beliefs, and ethics (and there should be many), the teacher’s role as guide is paramount. Students must learn that misuse of the media or of media technology is really “behaviour that hurts”. When the misusers are the students themselves, the hurt may be unintentional; but students need to realize that using media negatively has, or could have, a negative impact on others as well as consequences for themselves.

Behaviours that hurt include (but are not limited to):

- false or intentionally misleading advertising;
- attack ads;
- blanket promotions to create artificial needs;
- distortion and sensationalism in news reporting;
- plagiarism;

- the illegal downloading of copyrighted music;
- the misuse of texting, digital images, or Internet postings to tease or humiliate others;
- excluding a companion while texting or telephone-chatting with others.

The recent and rapid development of media technology has made the world a much smaller place, connecting people as never before. While news and images of an event once took months, weeks, days, or hours to reach the other side of the world, today the arrival of such news, whether from the other side of the street or the other side of the planet, can be immediate, thanks to satellite and wireless technology, the Internet, e-mail, text messaging, and digital imaging. Access to current news and specific information, whether of global or of personal interest, has never been faster or easier to obtain. While teachers are aware of these changes, junior students have known no other world.

Video-sharing and social-networking websites, together with easy access to video cameras and cell-phone cameras, offer not just new ways to find or connect with friends but also, unfortunately, new avenues for stalking, bullying, or humiliating others. Personal wireless communications devices, of which most junior students now have at least one, allow children to communicate constantly with each other (by talking or texting) and may lead them to believe that this form of communication is as good as (or even better than) face-to-face contact.

Teaching values and ethics as an integral part of media-literacy education helps make our students better-informed and more responsible consumers and producers of media. The power of media literacy lies in its ability to help students think critically about the way they and others use (or misuse) technology and the media. Armed with their new insights, students are better equipped to act sensitively and responsibly in the face of temptations or media pressures. When students learn to use these technologies wisely, they grow in media literacy and have more avenues to explore information and to connect with their society and beyond.

CONDITIONS FOR MEDIA LEARNING

The conditions for media learning parallel Cambourne’s conditions for language learning:

Immersion	Children need to be immersed in an environment that is rich in spoken, written, and visual language. Such rich learning environments should also include a range of media texts for students to analyse.
Demonstration	Children need opportunities to observe and talk about the way the media are used in daily life.
Engagement	Children need opportunities to engage in viewing and listening activities, as well as production activities, on their own and in groups.
Expectation	Children need to be in an environment in which the adults around them believe that the children will acquire media literacy skills.
Responsibility	Children need to learn how to make decisions with respect to their own learning and their own media use.
Application	Children must use reading, writing, oral language, and media skills in their daily lives.
Approximation	Children should have the freedom to choose media texts that match their interests and opportunities to create media products similar to the products they see and hear. Discussions and mock-up productions allow them to explore the media while approximating professional products.
Response	Children need to receive knowledgeable feedback on their comprehension and creation of media products.

(Adapted from Cambourne, 1988)

CONTENT OF MEDIA LITERACY INSTRUCTION

Media literacy instruction involves teaching students to look behind the public face of messages. Students learn to consider the industries that created the messages, the profits involved, the immediate impact of the messages, and possible longer-term consequences. Lessons usually explore topics of current interest or relevance (such as local news stories) but can also focus on recurring media issues or themes.

These themes include:

- ways in which people are represented (in terms of gender, culture, race, age, economic status, lifestyle, social status, job, appearance, body image, and ability);
- locations in which media can be found (e.g., in the subway, at school, at home, at a ballpark, in the mall);

- ways in which media messages are disseminated (e.g., via the Internet, mass mailings, telemarketing, television, and cell phones);
- ways in which different audiences are targeted;
- ways in which the media encourage consumerism;
- matters of ownership (who owns the various media? who owns the companies whose advertisements the media carry?);
- the technology and business behind media production;
- the role, influence, and effects of advertising;
- the impact of the media on the environment;
- bias in the dissemination of news;
- issues of privacy, censorship, violence, and bullying;
- ways in which the media treat social, political, and personal issues.

The sample media lessons included in this Volume are structured around two related frameworks:

- *The Five Key Concepts of Media Literacy*, which outline the main tenets of media literacy: that all media messages are constructions, that the media deliver belief and value messages, that everyone interprets messages differently, that media messages serve special interests, and that each medium has its own form and conventions.
- *The Media Triangle*, which provides a framework for analysing media messages. By considering text, audience, and production, students gain insight into the deeper meanings of the messages.

The two models are described in detail in Chapter 2 of this Volume.

Fostering a keen sense of inquiry is crucial if students are to analyse media effectively and participate in production activities. When students investigate or create media messages and products that are interesting and relevant to them, they ask questions, seek information, and reflect on their learning. Reflection can then lead to constructive action as a consequence of students' new awareness. (Thoman and Jolls, 2005, p. 32).

MEDIA LITERACY SKILLS

Media literacy takes the skills of *analysis* and *production* that are used in oral language, reading, viewing, writing, and representing, and extends them to meet new needs.

Analysis involves the critical scrutiny of media messages in order to understand the media's role in popular culture. Junior students learn to identify, examine, and demystify various forms of media products. They learn to calculate the impact of products on the audience and to consider possible consequences. They explore the ways in which the conventions and techniques associated with particular media forms have been used to transmit meaning. As they analyse media products, they become more aware of the values, beliefs, and biases (both positive and negative) that the products exhibit or contain, as well as the aesthetic considerations that went into their creation (i.e., the ways in which design was used to convey the message, shape meaning, sway opinion, and influence behaviour). They learn to become increasingly discerning consumers of the media. They also learn the difference between an immediate reaction to a media message (i.e., first impressions and reflex emotions) and a critical/questioning response to a media message (i.e., resisting a purely emotional reaction and using their analytical skills to form an opinion).

Production involves choosing what to say in messages and how to say it effectively. Junior students learn to create media texts with a variety of purposes and for a variety of audiences, using suitable forms, conventions, and techniques. They decide which medium to use (e.g., the printed word, still images, moving images, audio, or a combination of media), and which form(s) to use (e.g., brochure, video, poster, drama, multimedia presentation, song) to capture best the attention of their audience. They also determine the most effective distribution method for their message (e.g., e-mail, podcast, newsletter, person-to-person delivery, live performance).

Reading, viewing, writing, representing, oral language, critical literacy, the arts, and popular culture all come together in media study.

Popular Culture:

The opposite of high-cultural art forms such as the opera, historic art, classical music, and traditional theatre and literature, popular culture includes many forms of cultural communication including newspapers, television, advertising, comics, pop music, radio, cheap novels, movies, jazz, etc. At the beginning of the 20th century, "high art" was the realm of the wealthy and educated classes while popular culture or "low art" was considered commercial entertainment for the lower classes. In the 1950s and '60s, the gulf between high and low art began to close with the rise of Pop Art.

ArtsConnectEd, retrieved 2006

TEACHING MEDIA LITERACY ACROSS THE CURRICULUM

“...in fact, teachers are using media every day. They are using textbooks, newspapers, magazines, the Internet, and video; and all media literacy takes, at least to begin with, is to ask a couple of very key questions about the resources that the teachers are using, whatever subject they’re teaching.”

(Race, 2002)

Since media literacy instruction includes reading, viewing, writing, representing, listening, and talking, it can easily be integrated into the other language strands and curriculum areas.

Teaching a media lesson in isolation gives teachers the opportunity to highlight topics and issues and to help students develop technical understanding and specific skills. However, media literacy should also be taught in conjunction with other subjects, encouraging students to apply these skills in other contexts. Media literacy is incorporated into reading when students read current media texts, and into writing when students explore other ways to deliver their messages (for instance, they might consider writing a script for a video clip or a performance).

Various media can be used when teaching knowledge and skills in other subject areas. For instance, in a science class, a video about weather could be shown and analysed from a production or audience perspective. Regardless of the type of lesson, teachers should create opportunities for students to reinforce their media literacy skills by connections with the skills used in reading, writing, and oral language in other curriculum areas.

“Media is arguably the most powerful cultural force on the planet. We consume media because we enjoy it. Media products inform and entertain us, and help us stay connected to the larger world community. But public relations spin, paid product placement, violence packaged as “entertainment,” news bias, digital photo manipulation and other issues provide many reasons why both children and adults need media literacy education.”

Media Literacy.com, Retrieved 2006

Extending Reading Instruction

“If used to provide a “culturally-relevant pedagogy”, popular culture offers a range of material that children and young people find engaging and that has the potential to motivate students who might otherwise think their particular cultural interests are excluded from the curriculum.”

(Marsh, 2006, p. 160)

When students learn to “read the media”, viewing and listening are added to the reading of text, applying the same comprehension strategies they use when reading traditional materials. *Before reading* a media text, they determine their purpose for reading and draw on prior knowledge (e.g., recalling what they already know about the text form, author, or topic). *During reading*, they use comprehension strategies to make meaning from the text. *After reading*, they assess, critique, and reflect on what they have read. However, to be media literate requires more than an understanding of the words; it means knowing how to determine the *who, where, how, and why* of media messages.

Students must ask themselves:

- Where was this message placed and why?
- Who placed the message there and why?
- What impact does the message have?
- What consequences might it have?
- How effectively is the message conveyed by the sound, colour, lighting, composition, wording?
- How does the combination of elements increase the impact of the message?

Being able to “read the media” requires students to go beyond traditional reading skills.

... More parents and educators are helping kids become savvy about the images they see. The idea is to teach children how to make informed media choices, rather than trying to control the choices they make.

(Reinhart, 2006)

Extending Writing Instruction

Creating or producing media products may include combining speech, sound, visuals, interactive elements, and/or technology with written text as a way of representing ideas, opinions, and emotions. Explicit instruction is important here. The various media have their own distinct forms and genres and their own organizational patterns, elements, or traits. The forms and their characteristics need to be examined through a process of exploration, questioning, and analysis.

Key Words

- **Genre.** Volume One of this series notes that genre refers to a literary or thematic category of a text (for example, fantasy, science fiction, historical fiction, biography, poetry, satire). The content may be imaginative or informational. Media forms have their own genres or thematic categories as well. *Radio* uses, for example, live arts broadcast, talk show, sportscast and sports news, newscast and news journal, interview, documentary and information program, and music program. *Television* uses situation comedy, drama, nature, “reality”, news and news journal, documentary, sportscast and sports news, music video, infomercial, variety show, talk show, instruction/educational program, and game show. *Movies* use romantic comedy, period or modern drama, adventure, thriller/horror, science fiction, fantasy, documentary, and mixed genre (e.g., docudrama, mockumentary). The *Internet* uses business website, personal website, educational resources site, TV show excerpt, blog, forum, cybergaming, and Internet broadcasting.

In junior classrooms, media production is an extension of the writing process. While written products can be developed separately and turned into a media product at the publishing stage, the most efficient and effective plan is to consider each product's final form and mode of dissemination at the very start of a project when generating and drafting ideas.

Not all media products need to be taken through to final production. Students' time can be focused on generating ideas and on drafting and revising mock-up products that express their thinking. (Teachers should be guided by the Language curriculum expectations in the Media Literacy strand and by the provincial standards.) A decision to take a project through to final, polished form might be based on the level of student interest or a need to differentiate instruction. Because the polishing of a media product can be time-consuming and technically challenging for students, teachers should be judicious when choosing activities that generate products to be published, performed, or delivered in other ways to a target audience.

Extending Oral Language Instruction

Listening carefully and critically to song lyrics and oral language on radio, television, and digital messages is a fundamental requirement of media literacy. Listeners must be able to deconstruct and analyse the opinions and perspectives of others if they are to obtain a clearer understanding of the messages transmitted through these media.

Junior students need to use clear, unambiguous oral language during the planning and creation of media productions, because these activities tend to require teamwork and close collaboration. Furthermore, at the delivery stage, students may need to use formal spoken language if media presentations combine speech with the printed word, visuals, and sounds.

The media offer a wealth of oral language examples, many of which can be used in the classroom as mentor texts. Carefully chosen examples give junior students valuable opportunities to hear both effective and ineffective oral language techniques used in real-life situations.

Teaching Media Literacy in Other Subject Areas

Media content often crosses curricular bounds, making media lessons a suitable complement to instruction in other subjects. Using various media to teach content is a way of giving students multiple access to information and thereby suit a range of learning needs. Teachers can effectively teach content *through* various media, but they can also use these opportunities to teach *about* media. The media provide rich, varied, and contemporary resources for students to explore and allow students to apply media literacy knowledge and skills across subjects. Analysis helps students deepen their understanding of the ways in which subject content is portrayed by the various media.

Below are some ways in which media literacy frameworks, techniques, and conventions might be used to explore and analyse ideas in specific content areas. See Chapters 2 and 3 of this Volume for ways to implement similar activities.

In mathematics

Have students:

- examine and discuss the text features of their math textbooks;
- count and record the number of ads they see or hear in one day into categories such as billboards, TV and radio commercials, banner ads, magazine and newspaper ads, etc.; then organize and graph the data and draw conclusions;
- gather and organize data about the different types of advertising seen on television (e.g., clothing, home furnishings, transportation, food) over intervals in the day (e.g., 9:00 a.m. – 11:00 a.m., 4:00 p.m. – 6:00 p.m., 7:00 p.m. – 9:00 p.m.); graph the data and draw conclusions;
- estimate or calculate the area of space allotted to advertising in the first five pages of a newspaper or magazine and in the last five pages; compare the difference using centimeter grid paper;
- use data management skills to research the media habits and preferences (e.g., watch television, listen to radio, use the internet, read newspapers) of different groups of people (e.g., by age group); organize and graph the data and draw conclusions;
- identify and describe the use of media shapes such as posters, CD covers;
- describe examples of symmetry found in posters or a magazine
 - identify examples of designs made by reflecting, translating and/or rotating a shape or shapes by 90 degrees or 180 degrees and describe the transformations involved
 - demonstrate, through investigation, an understanding of how data from charts, tables, and graphs are used in the media (e.g., newspapers, magazines) to make inferences and convincing arguments
 - find examples of the use of mean, median, and mode in newspapers or magazines;
- identify and describe examples of patterns (e.g., numerical, graphical, geometrical) observed in media (e.g., newspapers, types of shots used on television, the structure of short pieces of music, narrative structures of video games, physical and contextual positioning of advertisements);
- investigate and describe the types of graphs and charts used in the media.

In science and technology

Have students:

- compare and discuss the value of media elements and text features in science and other types of text;
- use the Internet and other media sources to access information about a given topic and compare and critically examine the content and form of the material obtained from each source;
- follow news stories about science and technology, comparing differences in the coverage provided by different media;
- examine media texts about science and technology (e.g., technology-related ads, ads for telephones and cell phones, Internet hoaxes, science fiction, articles on life on other planets or moons, reports on environmental issues, other science-related information from magazines, radio, television, the Internet, including the David Suzuki Foundation website, which includes blogs and podcasts);
- explore two activist campaigns dealing with environmental issues, examining the content, forms, and techniques used;
- invite a scientist from the community (e.g., a botanist, doctor, pharmacist, astronomer) to the school and interview the scientist, using one medium (e.g., a tape recorder). Subsequently, use another medium (e.g., a written transcript or a broadcast of the taped interview) to share the interview with a wider audience;
- take photos or digital video to create time-lapse illustrations of the germination of two or more seeds of the same or of different plants and compare change over time using selected variables (e.g., type of seed, amount of water given, soil acidity, type of soil, light conditions, depth of seed, temperature).

In social studies

Have students:

- compare the ways in which past civilizations are represented in a variety of media (e.g., games, movies, websites, print);
- explore the ways in which First Nations Peoples or other cultural groups are portrayed in the mainstream media and present findings to the class;
- compare the media of First Nations, Inuit, or other cultural groups to mainstream media;

- interview First Nations, Inuit, or other cultural group representatives, using one medium (e.g., a tape recorder, a digital video camera) for the interview and another (e.g., photos, audio, video, presentation software) to present the interview to others;
- compare media reports (e.g., front-page stories) from different regions of Canada;
- follow and compare news of municipal, provincial, and federal issues (e.g., on rights and freedoms, elections) as presented by different media;
- follow a particular story/issue on Canada's role in global events, as portrayed by various media.

In the arts

Have students:

- compare the techniques used in a selection of music videos, drawing on technical knowledge learned in class (e.g., camera angle, wide shot, close-up, framing, lighting, cutting, transitions);
- choose a musical genre or artist and create a poster expressing feelings about the artistic expression, using compositional elements (e.g., space, colour, simplification of images, focus, text);
- compare the way music is marketed (e.g., hip-hop is marketed in a way different from jazz) and accessed in different ways (e.g., live performance, CD purchase, online downloads);
- take an issue explored in an artwork created in one discipline (e.g. dance, drama, music, or visual arts) and reinterpret the issue using techniques from another discipline;
- use an art image (e.g., an apple) in a new context (e.g., in an ad or with text), and explain how this changes the meaning of the image and how the image is viewed by the audience;
- compare the way artists and the arts are portrayed in various media (e.g. film, news coverage, interviews) to how artists portray themselves on promotional websites, media releases, and artists' statements;
- interview an artist to learn how his or her art (or the art of others) might be effectively publicized through the media;
- investigate the role of the music industry in a variety of contexts (e.g. Muzak, advertising, instructional films, documentaries, corporate promotions, videos).

In health and physical education

Have students:

- research and present their findings on the way the media portray lifestyles, tobacco, drug use, risk-taking, body image, etc.;
- examine and compare the information provided on nutrition labels for selected food products;
- assess the accuracy of several different sources of “advice” on the Internet – topics could include health-care products, the type and amount of daily physical activity recommended, or the training recommended for sports or fitness development;
- compare the content of, and techniques used in, public service announcements about healthy, active living;
- interview an athlete, trainer, coach, or health professional, using one medium to conduct the interview and another medium to present the result.

Media and Technology in the Junior Classroom

The following charts describe more ways to integrate media and technology into the junior classroom. Most of these activities will require some preliminary preparation on the part of the teacher to gather suitable books, newspaper or magazine articles, short narratives, musical soundtracks, movie clips, etc.

Reading			
Activity	Subject Area	Media Concept Addressed	Focus
1. Choose a book from several teacher-selected classroom books and examine the book's cover. What do you like about it? Looking just at the cover, who do you think is the book's target audience? What makes you think so? How might the cover be modified or improved to be more appealing to the target audience?	All subjects	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Audience
2. Choose one article from a group of teacher-selected magazines and tabloids that are known to embellish the truth. Identify the elements that make this article different from articles that appear in mainstream newspapers or news magazines.	Language	<ul style="list-style-type: none"> – The media contain beliefs and value messages. – The media have intent. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
3. Examine the headlines and stories on a teacher-selected newspaper page. With a partner, brainstorm alternative but logical headlines. Choose the headlines you think would be more likely to attract readers, and discuss why.	Language, Social Studies	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience
4. From the middle of a teacher-selected newspaper or magazine, choose a page that contains an article with images. Read the article first, then examine the images on the page. Explain why you think the images used with the article were (or were not) the best choice to illustrate the story.	All subjects	<ul style="list-style-type: none"> – All messages are constructions. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Production
5. Choose a narrative that you have read in class and suggest how it could be turned into a movie. Name the actors you would choose to play the lead roles and give reasons for your choices. Explain why you would or would not change the title and/or parts of the story for your movie.	Language	<ul style="list-style-type: none"> – The media contain beliefs and value messages. – The media have intent. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production

Viewing			
Activity	Subject Area	Media Concept Addressed	Focus
6. View several pre-selected television commercials or newspaper advertisements. Choose the commercial or ad you like the most and form a group with other students who also liked it the most. Discuss with the group the various strategies used by the advertiser to influence the audience. Make a chart to communicate your group's findings, including examples of stated and implied information, persuasive language, interesting words and phrases.	All subjects	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience
7. Working with a variety of teacher-selected photographs, sort and classify the photos according to camera angles and types of shot (e.g., wide shot, extreme close-up). Describe the effects that camera angles and types of shot have on the viewer of photographs. Create your own mini-album of camera shots, adding personal responses to and reflections on the effects created by different angles and distances.	All subjects	<ul style="list-style-type: none"> – The media have intent. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
8. Watch scenes from different teacher-selected movies in which different perspectives (voices) are presented. Analyse the ways in which the different voices are communicated. Choose a topic and create scenes or characterizations that communicate specific voices.	Language	<ul style="list-style-type: none"> – Each medium has its own language, style, form, techniques, conventions, and aesthetics. – All messages are constructions. 	Text Production
9. In small groups, compare the information delivered by two different types of media (e.g., educational television vs. the Internet). Discuss the differences and evaluate the effectiveness of each form. Why is it important to use a variety of resources when researching a topic or unit of study?	Science, Social Studies	<ul style="list-style-type: none"> – All messages are constructions. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Production
10. Take photographs of a school event and examine them to see how well they represent the school and the people who attended the event. Use the photos to illustrate a news report.	Language	<ul style="list-style-type: none"> – The media contain beliefs and value messages. – The media have intent. 	Text Audience Production

Writing			
Activity	Subject Area	Media Concept Addressed	Focus
11. Write a short story based on a newspaper article, interpreting and embellishing the factual information so as to attract and entertain a specific target audience. Describe how you intentionally constructed the story to do this.	All subjects	<ul style="list-style-type: none"> – Each person interprets messages differently. – The media contain beliefs and value messages. – The media have intent. 	Audience Text Production
12. Choose a section from a subject-specific textbook in your classroom. Write a short narrative that includes some of the factual information from the chosen section. Describe how the change of form affected the way the information was presented.	Science, Social Studies Health and Physical Education	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
13. Choose a character from a narrative you are reading. Imagine the name that the character would use for his or her e-mail account. Explain why you think this name is a good choice. Write an e-mail message in the character’s voice.	Language	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
14. Write a newspaper article using some factual information found in a novel or short story. Suggest or create an illustration for the article.	Language, Social Studies	<ul style="list-style-type: none"> – Each medium has its own language, style, form, techniques, conventions, and aesthetics. – The media have intent. 	Text Audience Production
15. Design an ad for a product that will appear in a magazine of your choice. Decide on the magazine and then choose a product from a pre-selected group. Keeping your audience in mind, write a poem about the product. Illustrate the poem. Create the magazine ad using the poem and illustration. Name the magazine in which you would place your ad, explaining why you chose it.	Language	<ul style="list-style-type: none"> – Each person interprets messages differently. – The media contain beliefs and value messages. – The media have intent. 	Text Audience Production

Representing			
Activity	Subject Area	Media Concept Addressed	Focus
16. Choose a narrative you have read in class. Create a board game based on the narrative's theme, plot, and characters. <i>Option:</i> Choose a narrative intended for a younger audience and create a board game to help the struggling reader.	Language	<ul style="list-style-type: none"> – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
17. Use a software program such as Story Book Weaver to create a picture book based on a narrative you have read as a class. <i>Option:</i> Work as a group or class to create a slide show, using appropriate transition sounds.	Language	<ul style="list-style-type: none"> – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
18. Create a pamphlet for new students, in which you describe your school.	Language	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
19. Create a T-shirt that a particular character in a narrative might wear. Explain the ways in which the T-shirt complements the character's personality or connects with the character's story.	Language	<ul style="list-style-type: none"> – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production

Speaking			
Activity	Subject Area	Media Concept Addressed	Focus
20. Select characters from a narrative you have studied as a class. Think of some popular motion pictures. Discuss which characters would be likely to attend which movies and explain why.	Language	<ul style="list-style-type: none"> – The media contain beliefs and value messages. – The media have intent. – Each person interprets messages differently. 	Text Audience Production
21. Playing the role of a journalist, interview a relative about your family's cultural heritage. Use the information from the interview to write a newspaper article. Create a class newspaper or scrapbook of the articles and share them with another class.	Language Social Studies	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
22. Watch a televised weather report with your teacher. With a partner, analyse the use of camera angles, lighting, and sound in the weather report. With teacher supervision, search the Internet for a weather report for the same area. Discuss how different symbols and techniques are used by the two media to present the weather report.	Science, Social Studies	<ul style="list-style-type: none"> – All messages are constructions. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Production

Listening			
Activity	Subject Area	Media Concept Addressed	Focus
23. As a class, listen to three different musical selections provided by the teacher. Discuss how each piece of music communicates a different mood. Choose a scene from a teacher-selected novel or play. Debate which of the three pieces of music would be the best match for the scene, and why. Select your own scenes from the novel or play; then research and select appropriate music for them.	Language Music	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Audience
24. Listen as the teacher plays a musical selection from an unfamiliar movie soundtrack. Visualize the images that come to mind as you listen. Before you watch the scene, record your prediction of what it will show. As a whole class, watch the scene and discuss the accuracy of your predictions. Take note of the variety of ways in which different people respond to media.	Language	<ul style="list-style-type: none"> – The media contain beliefs and value messages. – The media have intent. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
25. In small groups, choose a poem from a group of teacher-selected poems and plan sound effects and a musical soundtrack to accompany it. Explain how the sounds you selected will enhance the meaning of the poem.	Language	<ul style="list-style-type: none"> – Each person interprets messages differently. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production
26. In small groups, read poems aloud, changing voices as required by the material (e.g., use high, low, squeaky, loud, or soft voices). Tape-record some of your readings. As a class, listen to the recordings of the groups' poems, first with the lights on, then with them off, and discuss how the different lighting changes the listening experience.	Language	<ul style="list-style-type: none"> – All messages are constructions. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Production Audience
27. Listen while the teacher reads a short narrative. As a whole class, brainstorm sound effects to complement the narrative. Using available technology, take turns recording the selection with the sound effects. Play back the results. Discuss the effectiveness of the sound effects. Work in groups to choose other short narrative texts and create sound effects to enhance their meaning.	Language	<ul style="list-style-type: none"> – All messages are constructions. – Each medium has its own language, style, form, techniques, conventions, and aesthetics. 	Text Audience Production

MEDIA LITERACY ASSESSMENT

The main goal of media literacy instruction is to help students become independent and competent interpreters and communicators of media messages.

The three components of media literacy assessment are:

- providing students with a variety of appropriate assessment opportunities;
- using appropriate assessment tools;
- involving students in assessment.

Teachers need to *provide a variety of appropriate assessment opportunities* so that students will have frequent chances to demonstrate their knowledge, skills, and attitudes while engaged in meaningful media experiences. These opportunities should span the range of the overall expectations. Students should analyse a variety of media texts, mining them for meaning and identifying the techniques that make them effective. They should also create media texts of their own. They do not need to polish most of the media products they create. It is usually enough for them to draft or create mock-up products they can use to demonstrate their skills and understanding and to justify or explain their production decisions. This approach allows students to create many media products without necessarily accessing specialized technology or equipment and without having technical expertise.

Teachers need to use *appropriate assessment tools* to zero in on specific criteria. They will require separate tools to analyse, record the quality of work, and track the specific knowledge, skills, and attitudes demonstrated by students. These tools should be explained to students prior to assessment and used as referents when giving feedback.

While students are busy analysing or producing media projects, they discuss options, plan processes, develop ideas, and demonstrate their understanding and skills. By determining appropriate criteria for assessing media projects, teachers can collect specific data on students' learning and "capture" performance at various points along the way. The result will be a highly pertinent bank of information to use when giving feedback and a broad range of data to use when gauging student progress and determining next steps.

Appropriate assessment tools might include:

- anecdotal records
- checklists and rating scales
- exemplars, anchor charts, and rubrics

Teachers need to *involve students in assessment*. Different situations offer different opportunities. At times, assessment should be conducted by the teacher, at other times by the student or by peers, or by all of the above in combination. However, the summative evaluation, the making of an informed judgement based on evidence of student achievement, is always the responsibility of the teacher.

Students benefit from being involved in assessment. They can help to choose the tasks that will best demonstrate their understanding; they can help to decide on the criteria to be used to determine the quality of their work; and they can provide feedback to others. It is particularly important for students to be able to judge their own media literacy skills and to set personal goals for improvement.

Metacognition is a skill in its own right and enables individuals to “identify their strengths, areas for improvement, and the strategies they found helpful in understanding and creating media works” (Ministry of Education, 2006, p. 16). Involving students in their own assessment allows them to develop and hone this metacognitive skill. They learn to think about meaning and about how and why it is conveyed. Students who practise metacognition will reflect on the strategies they use, whether they are analysing media works or producing them.

Gathering Evidence of Learning

Teachers use media literacy assessments to gather information on (a) how well students understand media messages and the techniques used to communicate them and (b) how well they use their knowledge and skills to create their own media texts, ranging from the printed word to works incorporating still and moving images, audio, and interactive elements. These texts should deal with topics drawn from various subject areas and should be produced in various media to allow for comparisons of form, technique, and content. Teachers assess performance before, during, and after learning, observing what students say, write, and do, and how well they demonstrate their knowledge and understanding, express their thinking, and apply their media skills.

In particular, teachers gather evidence of students’ understanding of media texts; their knowledge of media forms, symbols, and techniques; and their ability to create a variety of media products.

Key Words

- **Symbol.** A symbol is a written or printed sign that has acquired a particular significance and represents a specific idea or thing (e.g., a dove that has come to symbolize peace). Symbols can sometimes represent several different ideas or things, depending on the context (e.g., an apple is used to represent healthy eating, New York, a computer, a Beatles’ label, education).

To assess *how well students understand media texts*, teachers look for evidence of each student's ability to:

- make meaning from different media forms;
- identify the purpose and audience for a variety of media texts;
- identify stated as well as implied messages in a variety of media texts;
- apply comprehension strategies appropriately to various media;
- analyse ideas, themes, issues, values, and opinions presented in media texts;
- connect what they see and hear in the media to messages in other texts, to their own experiences, and to their knowledge of the world;
- recognize that all media are a reflection of someone's point of view, and identify bias or stereotypes;
- assess the accuracy, suitability of form, and potential consequences of media messages;
- think analytically about media messages.

To assess *how well students understand media forms* and the way in which symbols and techniques have been used to construct meaning in different media, teachers look for evidence of each student's ability to:

- identify the main characteristics of specific media forms and describe their similarities and differences;
- explain how conventions are used by various media to create meaning;
- comment on aesthetic aspects of media.

To assess *how well students can create media* products for various audiences and purposes and how appropriately they use symbols and technical conventions while doing so, teachers must consider the processes students follow as they plan and develop their projects and the media products that result.

To assess the *processes*, teachers look for evidence of each student's ability to:

- plan a variety of media texts and/or mock-ups, using images, text, music, sound effects, and graphics;
- plan and develop a media text or mock-up, using appropriate strategies and tools (e.g., brainstorming, mind-mapping, organizers);
- reflect on and assess the effectiveness of the student's own media texts, revising them as necessary;
- polish selected media texts before sharing, presenting, or distributing them.

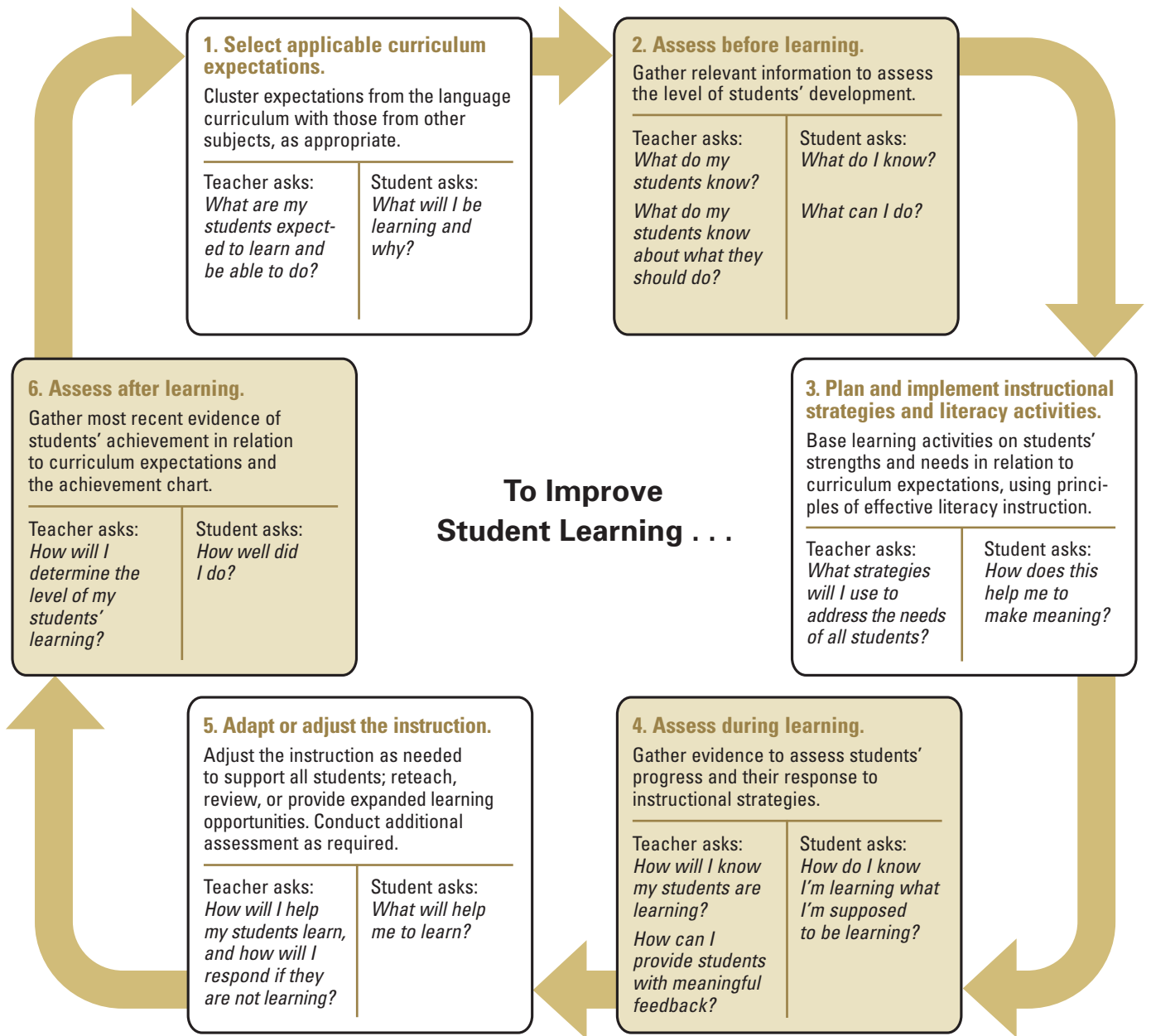
To assess the *products* (draft, mock-up, or polished), teachers look for evidence of each student's ability to:

- understand the topic, the purpose for production, and the audience to be addressed;
- explain why the topic is suited to the purpose and audience and whether the chosen media form is appropriate for the purpose and audience;
- identify the symbols and technical conventions (e.g., colour, font, camera placement) used in the creation of a media text;
- develop the content and ideas;
- organize material logically, with ideas clearly connected to the topic.

Teachers should use the information gathered from media assessments to further students' understanding of media texts and to improve students' ability to create their own texts. When assessment is integrated into planning and instruction, students have frequent opportunities to communicate their understanding, demonstrate their learning, and receive timely and meaningful feedback. Such feedback allows them to set goals for improvement and helps them see the value of assessment in the learning process.

Effective assessment involves continuous interaction with students, constantly probing their understanding of the analysis and production of media works. The Literacy Assessment, Planning, and Instruction Cycle in the following diagram applies as well to media literacy. Assessment before, during, and after lessons on media analysis and production allows teachers to provide responsive instruction, which is key to increasing student learning.

The Literacy Assessment, Planning, and Instruction Cycle



2

APPROACHES TO TEACHING MEDIA LITERACY

INTRODUCTION

The format of media lessons follows the structure of a typical literacy-learning block or readers' and writers' workshop. The "gradual release" progression of a modelled, shared, or interactive scaffolding is also appropriate for media lessons, whether the focus be analysis or production. Teachers can use media texts in mini-lessons to teach content or skills through modelled, shared, or interactive experience. Students should be spending most of their time in shared, guided, and independent practice, applying the skills they have been taught and using materials that interest them and that suit their developmental level. Lessons should end with consolidation of learning.

Similarly, the before, during, and after approach to lesson presentation is as productive a framework for media instruction as it is for the instruction of reading, writing, and oral language. Teachers should demonstrate these stages through modelling and shared practice and should provide structures for students to use during guided and independent practice.

To guide specifically the teaching of media literacy, two separate but closely related frameworks have been developed over the years. They are:

- **The Five Key Concepts of Media Literacy**, which require students to consider *Construction, Values, Audience, Intent*, and *Form and Technique* and which provide the content focus for media lessons; and
- **The Media Triangle**, which focuses on *Audience, Production*, and *Text* and which acts as an aid to understanding any media text and its place in popular culture.

"Without going on a crusade of media bashing fuelled by moral panic, the media classroom deserves openness, intellectual rigor, loads of enthusiasm, and a willingness to take risks."

(Barry Duncan, 2005, page 2)

When used in combination, these frameworks foster an environment of inquiry that helps students make sense of media messages, analyse media texts, and produce media works.

Other helpful approaches include mini-lessons, simulations, and sorting and classifying. The frameworks and other approaches are described in detail in the following pages.

Note: As with any new skill or content, teachers have to be selective in choosing from the samples provided, basing decisions on the needs and prior experiences of their students.

THE FIVE KEY CONCEPTS OF MEDIA LITERACY

Although reading, writing, oral language, and media literacy have a number of parallels, media literacy instruction takes the learner into new and distinct territory. This first framework makes use of five key concepts and specific questions to help focus student inquiry and address the *what* of media literacy. When students apply the specific questions to media messages, they find that the answers confirm the key concept statements. In the course of their inquiry, students gain a better understanding of the stated and implied meanings in the messages they are analysing.

The key concepts are embedded in the overall and specific expectations of the Media Literacy strand of Ontario’s Language curriculum (2006):

Key Concept #1: All media messages are constructions

The media present carefully crafted constructions that are the product of many decisions and determining factors. Much of our view of reality is based on media messages that have been constructed in this way, with attitudes, interpretations, and conclusions already built in. To a certain extent, the media dictate and colour our sense of reality.

Questions

- How has this message been constructed?
- How close is it to reality?

Entry point

Visit “Cable in the Classroom” at <http://www.ciconline.org/medialiteracy101> to view an instructional video clip (choose “IV. All media messages are constructions” and then “TV Smarts for Kids”). The video shows that television message-makers use a wide range of “construction tools” to build a program or commercial. Among the tools used for television and movies are scripts, actors, sets, lighting, music, camera angles, editing, and special effects. Consider having students make lists of the tools and effects mentioned in the video. Discuss findings as a class. Also consider discussing the tools used by message-makers to build a magazine page or a Web page.

Key Concept #2: The media contain belief and value messages

Producers of media messages have beliefs, values, opinions, and biases that can influence what gets told and how. Producers choose what will and will not be included in media texts, and so there are no entirely neutral or value-free media messages. As media messages are often seen by many viewers, they can have significant social and political influence.

Question

- What lifestyles, values, and points-of-view are represented in, or have been omitted from, this message?

Entry point

To help students explore the underlying values in a media message, it is useful to have them investigate stereotypes portrayed in the media. Visit the Lesson Library on the Media Awareness Network website (<http://www.media-awareness.ca>) to see ways in which stereotyping can be defined and how stereotyping can be explored by Grade 4–6 students.

Key Concept #3: Each person interprets messages differently

All the people who watch the same television show or visit the same website do not have the same experience or come away with the same impression. Age, culture, life experiences, values, and beliefs all play a part in how an individual interprets a message.

Question

- How might others understand this message differently?

Entry point

Use the **Discussion Starters Before Media Instruction** (see p. 37) to gauge students' media awareness. Divide students into small groups and ask them to discuss teacher-selected questions on the sheet and to write down their responses. Have them provide specific examples to illustrate their responses. Explain that they should be prepared to share their findings with the whole class. Use the results to plan ways to help students think analytically about what they read, view, and hear.

Key Concept #4: The media have special interests – commercial, ideological, political

Most media messages are created for profit or to persuade. Ads preceding feature films at movie theatres or commercials on television, are obvious means of generating revenue or of seeking public support for a cause or a political party. However, advertising can take many other forms. It can be found on posters and billboards, in newspapers and magazines, as sponsorships and prizes, as pop-up ads and surveys on the Internet, as logos and commercial slogans on T-shirts and other clothing, as celebrity endorsements, in the naming of a stadium or theatre, or as product placement in movies or on television or radio programs (where advertisers pay to have a product prominently displayed or mentioned by name or pay to have a particular message delivered).

Questions

- Who created this message and why?
- Who benefits if the message is accepted? Who may be disadvantaged?

Entry point

Ask students to watch their favourite television program or visit their favourite website and have them try to find answers to the following questions:

- Who is bringing me this program or website and why?
- What “construction tools” have been used in the advertising to capture my interest?
- How much of the advertising has to do with the actual product, as opposed to being about lifestyle or attitude?

Key Concept #5: Each medium has its own language, style, form, techniques, conventions, and aesthetics

Each medium creates meaning differently, using specific vocabulary and techniques. In a movie or TV show, a dissolving picture indicates the passage of time. On a website, hot links and navigation buttons direct attention and help determine how visitors move around the site. In a novel, the author chooses particular words to create characters and a setting. In other media forms, images and sound are used to create meaning. Students can become fluent in the “languages” of the different media. They can gain an understanding of how the different messages were made, determine the purpose of the messages, and identify the aesthetics associated with each form.

Question

- What techniques have been used and why?

Entry point

Have your students visit websites such as *Cable in the Classroom* to increase their awareness of the “behind-the-scenes” decisions made during the creation of a media production.

DISCUSSION STARTERS BEFORE MEDIA INSTRUCTION

Discuss the questions below and note down your group’s responses. Provide specific examples, if possible, to illustrate the responses.

What are “the media”?

How do the media, in general, make you feel?

Which medium appeals to you the most? Which medium do you most dislike? Why?

Has any information you received from the media ever angered you? Made you feel really good?

Do you think the media influence you in your attitudes toward school, work, family, clothing, what to eat and drink? If so, how?

What cultural messages do you get from the media (e.g., regarding clothing, food, behaviour, language, personal interactions)?

Do you feel represented in the media (e.g., through references to race, religion, background, gender, age, talents, abilities, weaknesses)?

Who is visible and who is invisible in the media?

Are certain issues or groups of people represented more often than others in the media? Why do you think this is?

Do you think that certain people are stereotyped by the media? Who? How?

How are women portrayed in the media?

How are men portrayed in the media?

How do the media portray smoking, violence, personal relationships?

What values are promoted by the media?

What do you think when you see a product whose label or packaging reads: “As seen on TV”?

THE MEDIA TRIANGLE

The Media Triangle provides students with three different but complementary ways to explore the Five Key Concepts when studying a media text. It is a “how” for addressing the “what” of the Key Concepts. This model can be used for both analyzing and creating media texts.

Media Triangle



The Media Triangle has direct connections with the Media Literacy strand in Ontario’s Language curriculum (2006):

Audience corresponds with Overall Expectation 1: Demonstrate an understanding of a variety of media texts.

Text corresponds with Overall Expectation 2: Explain how different media use symbols and techniques to construct meaning.

Production relates to Overall Expectation 3: Create a variety of media texts for various audiences and purposes using appropriate symbolic and technical conventions.

Each side of the Media Triangle offers guiding questions that help students discover the meaning of a message by looking at it from different points of view. The focus of instruction and the guiding questions differ depending on whether students are *analysing* a media text or *creating* one. However, whether analysing or creating, students must always use all three sides of the Triangle if they are to understand fully the message of a media text. (See pages 39 and 40 of this volume for a lesson on the Media Triangle, with guiding questions for analysing and creating media texts.)

Using the Media Triangle encourages students to *read like a writer* and to *write for the reader*. Viewing and listening to media in an analytical way and taking note of production aspects help students to choose suitable forms and techniques for the messages they want to convey. By producing media texts of their own, students come to better understand the texts they see and hear all around them every day.

Analysing Media

A Framework for Understanding Media Texts

Reading, Viewing, Listening

Questions to consider when analysing **Text**:

What media form or text type is this?

What techniques are used to attract my attention?

How well did the techniques succeed in conveying the message?



Questions to consider when analysing **Audience**:

What is the purpose of the message and who is the audience?

How closely does this message represent reality?

What does this message mean to me?

How might other people understand this message?

What lifestyles, values, and points of view are represented or omitted?

Questions to consider when analysing **Production**:

Who created this message? Why?

How has this message been distributed? Why?

What are the component parts of this message? Why have they been used?

Who benefits from this message?

Who may be disadvantaged?

When students use the Media Triangle to *interpret* or *analyse* media, they first imagine the media message in the centre of the Triangle. Then, choosing *any* of the Triangle sides, they adopt a critical stance and analyse the text using that side's guiding questions. Analysis can move freely from one side of the Triangle to another but, by the end of the analysis, all three sides must have been considered.

Working with the *Audience* side, students explore overt and implied meaning from various perspectives. They question for whom the message is intended and why, how closely the message represents reality, how other people might interpret it, what biases it contains, and what values are represented. Working from the *Text* perspective, they determine how the meaning is conveyed and how the form affects the way the message is presented. They ask how and why certain techniques have been used and how successfully they have conveyed the message. From the *Production* perspective, students examine the context of the message: how the message was constructed and why, how it was distributed and why, the commercial and social implications, and what has been said and left unsaid. They ask who created the message, who benefits from it, and who might be disadvantaged as a consequence of it.

After using the Triangle, students go on to consider responses to the message. These responses can take a variety of forms – e.g., writing a summary supporting the message, creating a poster to counter the message's arguments, or writing a letter to the author(s) of the message expressing praise or disapproval. The response might also be a production that imitates the media form under study. Students apply the knowledge and skills gained through analysis of other media texts as they begin to create their own.

Creating Media

A Framework for Creating Media

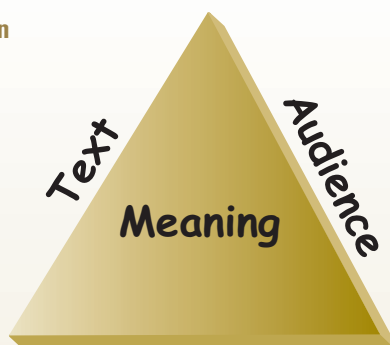
Reading, Viewing, Listening

Text questions to consider when creating a media work:

What information will I include and exclude?

What will my message say and how will I say it?

What can I include to make this message appealing to my audience?



Audience questions to consider when creating a media work:

What is the purpose of my message?

What point of view will I take?

Who is my audience?

What do I know about my audience?

What does my audience like?

Production

Production questions to consider when creating a media work:

What form should the work take to suit the purpose and audience?

What techniques are used in this medium?

What techniques and symbolic elements will I use?

How will I distribute the message?

While analysis of a media work can start with any side of the Triangle, *creation* of a media work demands a more structured approach. No writer, television producer, or designer ever starts work on a presentation, TV spot, or poster without first knowing the subject matter and rationale for the project, the point of view to be taken, and the target audience to be reached. Every decision made during development and production, whether related to media form, tone of voice, choice of words, colour, font, camera angle, music, or distribution, depends on the answers to the first three questions on the *Audience* side of the Triangle:

1. *What is the purpose of my message?* (Why am I producing this media work?)
2. *What point of view will I take?* (Will the work be a promotion, a warning, a celebration, a criticism?)
3. *Who is my audience?* (Every target audience has characteristics that need to be taken into account when deciding on the appropriate form, writing content, and techniques to adopt.)

Informed answers can be given to the Triangle's other guiding questions only after these three critical questions have been answered. Students need to realize that a media work, regardless of the form it takes or how imaginative it eventually turns out to be, must be built on a solid foundation.

Once students have answered the first three questions under Audience, they should be able to imagine their media message in the centre of the Triangle. They may then consider the various ways in which the audience might interpret or understand their message

and the ways in which their media work might be made more appealing to their target audience. Working with the *Text* questions, they can decide what to include and exclude and can draw on their knowledge of the writing/production processes to construct their message to suit their purpose, point of view, and audience. On the *Production* side, they can determine the form their work should take, the conventions and techniques they will use (e.g., font, logo, animation, clip art), and the best method of distribution.

MEDIA MINI-LESSON

Media mini-lessons can explore current topics of interest or relevance and recurrent media issues or *themes*. They can also investigate various media *forms* or selected media *techniques*. Any of these topics can become the thread that runs through the lesson or series of lessons. See pages 23–27 for a list of content ideas.

Mini-lessons on analysis might focus on the **theme** of advertising by comparing different ads in different media and looking for patterns and techniques that were used to appeal to a particular audience. Classes might also explore the theme of the shopping mall or plaza by listing the different forms of media to be found there, comparing that list with a list of the media to be found in a park or school, and examining how different forms or techniques attract our attention. Other themes for mini-lessons might be:

- media coverage of an election;
- a contemporary issue (e.g., bullying, body image, stress);
- the impact on society of new technology (e.g., MP3 players, GPS tracking devices, cell phones, software);
- the impact of fads (e.g., a clothing style or hair style, a “must-have” toy).

Mini-lessons on analysis might also start with a **form** of print media. Students could be asked, for example, to identify techniques commonly used in posters and to explore the types of themes or issues that are typically presented. They might also look at the *form* of teacher-selected Internet chat rooms and explore their features and the techniques (e.g., fonts, colours, sound, pop-up screens, personal images) used by different providers.

Mini-lessons on media production might start with **technique**. Students can learn about camera placement and the effect of the close-up as they explore how to use the technique in relation to various media forms. They might draw close-up images or find photographic examples of close-ups or take their own close-up photos in order to convey a specific message for a given purpose and audience.

Mini-lessons can also be used to teach students the “language” of the media. In certain situations, the use of particular techniques can often be foreseen and can be easily demonstrated with an instructional video. For instance:

- play a segment of the video with the screen covered so that students hear only the sound track and must anticipate/predict the visuals; then show the segment again with the screen uncovered and ask students to compare their predictions with the actual footage;
- show a segment of the video with the sound off so that students have to anticipate/predict what they will hear on the sound track; then show the segment again with the sound on and ask students to compare their predictions with the actual audio.

SIMULATIONS

Simulations and role-playing are useful ways to explore production roles and processes within the media industries. Groups of students can be presented with a series of choices to make or problems to solve, and they can then reflect on the consequences of their decisions and compare them with the consequences of decisions made by other groups in the class. (Note: Simulations are an excellent tool to use when teaching about production. Students can participate in [and learn from] simulations without having to undertake actual production.)

Teachers could have students work cooperatively to:

- play the role of news editors (for a newspaper, a magazine, a radio or television news cast, or a news website). Teams choose the stories that will make the front pages or will be used as the lead stories in a broadcast for a particular audience. Students must justify the story placement and reach a consensus;
- make a “pitch” (using a template) to a television broadcaster for a new series in a given genre (e.g., a children’s series). Students describe the series, explaining why it would appeal to the target audience. Using storyboards, they create character sketches and plot outlines, and they indicate where costs will be incurred;
- investigate marketing campaigns, simulate the marketing of a new toy (which might be the result of a science unit they have just completed), and explain their thinking;
- play the role of discerning consumers. Students bring in a toy, article of clothing, or electronic product they recently purchased. They reflect on what motivated them to make the purchase by asking themselves the following questions: “What did the company do to make me want to buy this product?” “How did the company make sure I was aware of this product?” Then they think about the product from the point of view of a discerning consumer and ask themselves: “Why did I really want this product?” “What made me think I needed this product?” “For how long might I use this product?” “How might my money have been better spent or used that day?” “In what way did the product live up to its advertising (or fail to)?”;
- play the role of visitors to Canada who are interested in what is on television in this country. Students use a TV guide to prepare a chart of the programs shown on different television stations between 4 p.m. and 9 p.m. Using the chart, they predict which programs students would watch and list the reasons for their choices. They develop a survey and ask students in other Grade 4–6 classes to respond. Finally, they compare their predictions with the survey results and discuss their findings;

- play the role of reviewers of the two or three highest ranking programs identified by the survey (see previous activity). Students create a system to rate the degree of violence that occurs in these programs. The system could be on a scale of 1-5. Students decide how many acts of each type of violence must occur to earn a particular rating. They watch an episode of each program, write brief reviews that mention the types of violence they found, and then give each program a violence rating. As a follow-up, students could work with the principal to create a guide for parents.

Variation: Depending on the needs and experiences of students in the class, the last two activities could be modified to have students review and rank violence in teacher-selected video games or on teacher-selected websites.

Reminder: Media literacy activities offer prime opportunities for teachers to engage students in important discussions on the beliefs and values that are promoted and disseminated in media messages, whether those message are created by others or by the students themselves.

COMPARING, SORTING, AND CLASSIFYING

The ability to compare, sort, and classify items involves the use of high-order thinking skills. The sorting of media-related items can be a useful way to introduce a topic, engage student interest, or prompt students to reflect on certain aspects of the media. When used in an environment that fosters critical thinking and inquiry, the Five Key Concepts of Media Literacy together with the Media Triangle can help students sort information correctly.

A sorting activity might require groups of students to:

- list media items that currently interest them (e.g., articles or ads from magazines, images of a particular subject or item, posters, television shows, movies, video games, music);
- sort the items on the list into categories, creating rules for each category as they do so;
- list the characteristics of each item;
- test each item's characteristics against the rules of the category in which it has been placed (students should ask themselves: Does the item fit here? Would it fit better somewhere else? Does it fit into more than one category?);
- once all items have been placed, determine the characteristics that are common to the items in each category;
- list the common characteristics and write a generalization for each category (e.g., for extreme close-ups, students could note that they show detail, expression, and subtleties of emotion; they create a sense of intimacy; and they attract attention);

- test the generalization by looking at examples of similar items to see whether they fit the generalization;
- revise the generalization if necessary.

SURVEYS, MEDIA LOGS, AND HISTORICAL PERSPECTIVES

Many of the activities in this volume focus on direct viewing of current media works. Surveys, logs, and historical perspectives offer other ways of looking at media products with a critical eye and provide distance or detachment. Looking at trends in media habits, choices, tastes, or issues and how they change with time can be fascinating for junior students.

Using Surveys

Surveys can uncover trends in media habits, choices, and tastes. Students address larger inquiry questions by designing questions such as:

- How do you spend your leisure time? What percentage of your leisure-time activities is media-related?
- What are your favourite types of media? Why do you find them appealing?
- What brands (e.g., of clothing) do you think are the most popular? Why do you think this is so?
- What music, television programs, websites, video games, and celebrities do you think are the most popular among Grade 4–6 students? What makes them so?
- Where do you learn about events taking place in the world? Why did you make that choice?

Students may collect survey data from classmates, other students, or parents. To inspire students and let them see examples of good survey questions, have them complete portions of a media survey such as *Kids Take on Media: Survey for Grades 3 to 6* (<http://www.ctf-fce.ca/en/projects/MERP/English3-6.pdf>). (*Note:* Preview the questions, as some are about parental supervision and other potentially sensitive topics.) After students have done the survey, ask them to analyse their results and compare them with the survey results in the study (see <http://www.ctf-fce.ca/bilingual/PUBS/ctfreport/kidsenglish.pdf>). The benefits of this activity are twofold: first, the example provides students with a good survey model; and second, by conducting their own survey, students find out about the media-use habits of their classmates and others.

Media Logs – Tracking Interactions with Media

Media logs can be used to track interactions with the media. For example, students might:

- log their own media habits, and then compare them with those of other students in the class and/or those of students of different ages, gender, etc.;
- follow a media story over time, looking for patterns and trends;
- log their exposure to advertising over the course of a day or several days. They might include the medium in which the advertising appeared, the type of product advertised, the brand name, the time the ad was seen or heard, and/or where they were when the ad was seen or heard. Students can then look for patterns and relationships and make speculations or generalizations;
- log instances of violence or of representations of culture, race, gender, age, or some other topic;
- trace how a media message gets to its audience;
- design questions, collect data, and organize and graph results to reveal trends, looking for relationships and generalizations using the data management skills they have learned.

Seeking Historical Perspectives

Looking at historic media can provide a unique perspective on “new” media.

Sources:

- the CBC Archives http://archives.cbc.ca/info/281g_en1.shtml have a variety of videos, images, and audio news files from the past;
- the Internet Archive <http://www.archive.org/index.php> offers old television programs, movies, ads, video games, print, radio programs, and music.

Students might compare the archival materials with those from current media, noting similarities and differences in language, content, values, and presentation, and then consider how media might evolve in the future.

DEALING WITH SENSITIVE NEWS ITEMS AND ISSUES

Many “top of the news” media reports have to do with human and environmental tragedies such as world conflicts, natural disasters, violent crime, drug trafficking, racial discrimination, and death. Some teachers may be reluctant to begin discussions on these topics for fear of stirring up strong emotions in their students. However, junior students will likely be aware of what is going on in the news. They will probably have seen or heard something about these topics at home and may have talked about them with friends. Avoiding discussion of a sensitive topic in the classroom could increase students’ anxiety, send an unintended message that the event is seen as unimportant, and isolate school from the “real” world at a time when students need help to deal with the facts and implications, as well as with the emotions involved. However, teachers need to be sensitive to the way in which they introduce discussion of such events in class.

To move discussion away from the emotional, sensationalized viewpoint so often portrayed in the media, it is useful to have students gain distance and objectivity by examining coverage of the incident or event through the lenses of the Five Key Concepts of Media Literacy and the Media Triangle.

To help junior learners make sense of how the media depict sensitive issues such as violence, crime, disasters, or tragedy, visit Canada’s Media Awareness Network www.media-awareness.ca for grade-appropriate strategies and lessons.

3

SAMPLE LESSONS

Media lessons can stand alone or be part of a media unit. While these lessons complement reading, writing, and oral language instruction, their focus is on media literacy. Media-specific lessons may deal with a thinking strategy (e.g., response, inference, critical reading), a form (e.g., brochure, website), a topic (e.g., elections, species extinction, water rights), an issue (e.g., bias, representation, conflict), a specific element (e.g., camera angle, transition, colour), or a technique (e.g., exaggeration, contrast, juxtaposition, pacing).

Teachers need to integrate numerous opportunities for students to analyse and create media. Students should use the Five Key Concepts of Media Literacy and the Media Triangle as guides during these explorations and activities.

The detailed lessons in this chapter employ a variety of print and electronic media texts:

- Lesson #1 (Media Analysis): Deconstructing Movie Ads
- Lesson #2 (Media Analysis): Detecting Bias in a Television Newscast
- Lesson #3 (Media Creation): Creating a Storyboard for a Public Service Announcement
- Lesson #4 (Media Creation): Creating a Brochure

Each sample lesson plan is preceded by a brief introduction that includes specific suggestions for teachers to consider before beginning media literacy instruction. In the same way that the needs and prior experiences of students must be kept in mind when introducing any new topic or idea, so too must teachers ensure that their students have the prerequisite exposure, background knowledge, and skills necessary for success in media literacy learning. For example, teachers will need to pre-teach technical vocabulary in context before expecting students to determine whether a media work is effective. Similarly, students will need access to, and guided practice in using, a variety of media tools before they can create media works of their own. Where applicable, Teacher Reproducibles have been provided at the end of each detailed media literacy lesson.

In addition to the detailed lessons, which follow a traditional lesson-plan format, this chapter offers four media lesson outlines. Each outline includes a suggested instructional sequence, sample media texts, and/or possible teacher or student responses. The media lesson outlines are:

- Lesson #1 (Media Analysis): Reading a Website
- Lesson #2 (Media Analysis): Analysing Music Lyrics
- Lesson #3 (Media Creation): Creating a Website
- Lesson #4 (Media Creation): Designing a Movie Poster

Teachers are encouraged to choose from these sample lessons and, before implementing them, to pay close attention to the prior knowledge and skills their students must have. If the lessons represent the first time that students will be required to analyse or create media works, teachers may first gather diagnostic assessment data on what the term *media* means to the junior learner (consider using the Discussion Starters Before Media Instruction, p. 37). A brainstorming activity on students' knowledge of the different forms of media will also help teachers to determine whether their students are beginning to form an awareness of the influence of media in their lives and are already asking critical questions about the media and the media's role in society. As with all forms of assessment, this diagnostic information will inform media literacy instruction and help teachers meet individual student needs.

Canada's Media Awareness Network (at www.media-awareness.ca) offers an extensive selection of grade-level and theme-specific lesson plans. In addition, the Resources section of this volume contains links to many useful websites.

Sample Detailed Lessons

LESSON #1 (MEDIA ANALYSIS): DECONSTRUCTING MOVIE ADS

INTRODUCTION

In this lesson, students analyse the ways in which advertisements for movies are designed to attract and communicate information to their intended audiences.

Students will sort and classify different genres of movie by identifying techniques and conventions that are used in each ad. They will also acquire appropriate vocabulary to describe the conventions used for particular effects and will become aware of the elements that are characteristic of effective ads. They will be able to use this knowledge to create movie advertisements of their own.

Whenever possible, students should be encouraged to analyse media works that are relevant to them. Teachers who use engaging media texts drawn from the students' environment make media literacy learning authentic for junior learners.

To teach students how to deconstruct movie ads, teachers need to:

- obtain samples of movie ads from newspapers, magazines, local movie-rental stores, or local theatres;
- request students to bring in their favourite movie ads to analyse with the class (these ads will need to be previewed for appropriateness before they are used with junior students);
- retrieve images of movie ads online and display them to the class using a computer and LCD projector.

For information on current movie titles and ratings, visit "Tribute Canada" at <http://www.tribute.ca>. For a complete annotated listing of movie titles, including messages about sensitive issues (age-appropriateness, mature theme, violence), visit Yahoo's "The Movie Mom" at <http://movies.yahoo.com/mv/moviemom/>.

NOTE: This lesson is intended to take 50-65 minutes.

LESSON FOCUS

What is the focus of the lesson? How will I teach it?

The lesson uses the *Audience* and *Production* sides of the Media Triangle. Students will sort and classify genres of movie advertisements by comparing media techniques and conventions.

RATIONALE

Why am I teaching this lesson?

Students will acquire an awareness of the graphical elements typically used to create effective movie advertisements and will learn vocabulary to help them describe the conventions used to obtain particular effects.

ASSESSMENT

How will I know when my students are successful?

- from anecdotal records
- from media-log entries

PRIOR KNOWLEDGE

What prior knowledge do my students need in order to be successful with the focus of this lesson?

Prior to this lesson, students will need to:

- be familiar with the Five Key Concepts of Media Literacy and the Media Triangle
- be aware of different genres of movie
- understand basic media techniques and conventions
- have experience with keeping media logs

CURRICULUM EXPECTATIONS

Which expectations will I address?

The Arts: Visual Arts

1. Students will demonstrate awareness that an artist intentionally uses some of the elements and principles of design to convey meaning and will explain how this is accomplished.

Language: Media Literacy

Understanding Media Texts: Purpose and Audience

- 1.1 Students will identify the purpose and audience for a variety of media texts

Understanding Media Forms, Conventions, and Techniques: Form

- 2.1 Students will identify elements and characteristics of some media forms and
- 2.2 Identify the conventions and techniques used in some familiar media forms and explain how they help convey meaning

Reflecting on Media Literacy Skills and Strategies: Metacognition

- 4.1 Students will identify what strategies they found most helpful in making sense of and creating media texts, and explain how these and other strategies can help them improve as viewers/listeners/producers

MATERIALS/PREPARATION FOR TEACHING

What will I need to know, have, and be able to do before I can begin the lesson?

- Ten to fifteen different books from the classroom or school, spanning a range of text forms (e.g., fiction, non-fiction, curriculum-related, high-interest, dual-language) and a range of age groups (e.g., primary, junior, intermediate, child, adult)
- Ten different movie advertisements, spanning a range of genres (e.g., adventure, friendship, horror, romantic comedy, mystery or thriller, documentary, sports, drama)
- chart paper
- students' media logs
- computer, LCD projector, screen or Smart Board™ (optional)

DIFFERENTIATED INSTRUCTION

How can I ensure that I am meeting the needs of all my students?

- Collaborate with the school's librarian to arrange for students to learn more about genres of novel or to view a selection of movie genres in the library.
- Post anchor charts around the classroom to remind students of media terminology.

INSTRUCTION

MODELLED/SHARED LESSON

Before:

- To activate students' prior knowledge, ask them to name the titles of novels they have recently read and to record the titles on the board.
- Ask students to suggest categories (genres) under which the titles could be grouped (e.g., humour, mystery, adventure, friendship stories).
- Choose a big book (e.g., *Natural Disasters*, ISBN 0170112047) and ask students to identify its genre.
- Discuss the cover's characteristics, the media conventions/techniques used on the cover (e.g., colour, font, photographs, graphics, illustrations), and elicit how those conventions/techniques led the students to choose the genre they did.
- Write the words "Characters", "Plot", and "Setting" on the board and use the words to guide a discussion on the fact that different genres of novel have different characteristics. Begin a characteristics anchor chart that students will complete after the lesson. Use the "Movie Genre Characteristics/Movie Ad Media Conventions" sample (Appendix 1) as a guide. Help students to see in what sense "Setting" applies to books and how the graphics and illustrations in the foreground and background of a poster or ad help us to make inferences about the setting of a movie.

During:

- Divide the class into small groups. Distribute novels of various genres to each group and ask the groups to sort and classify the books, basing their decisions only on what they see and read on the covers. Ask students to record in each case the media conventions/techniques that support their classification decisions. Have the groups share their findings with the class.
- Ensure that students use proper media terminology as they share their reasons for their choices.
- Present a movie ad, explain that movie ads are almost always small versions of the posters displayed at movie theatres, and use a think-aloud to identify the media conventions used in the ad and to classify the movie by genre.

Sample think-aloud:

"I can tell, by the bright, bold colours, the graphics of the animated penguin and rooster, the simple, chunky font, the outlined title, and the illustrations of the surfboard and waves, that this ad is promoting a comical, animated adventure movie for young audiences."

- Ask the groups to compare (a) a novel's cover with the movie ad and (b) the media conventions used in both cases.
- Present another ad and ask student pairs to identify the media conventions used and the movie's genre. Discuss findings as a whole class.

Guided focus:

- Do further explicit teaching and modelling with groups in order to help students to identify conventions, to classify, and to compare. Such additional practice will increase students' proficiency and allow them to move on to independent work.

Independent focus:

- Provide students with a variety of movie advertisements and have them repeat the sorting and classifying activity on their own. Ask them to record their findings and then share them with the whole class.

After:

- Reconvene the class and work with students to complete the anchor chart begun prior to the lesson, listing genres of novel, the characteristics of their covers, and the techniques used. Post the chart on the wall.
- Next, work with students to create an anchor chart for selected genres of movies and leave the chart on display.
- Have students reflect on and record the strategies they found most helpful when identifying genres in their media logs.

REFLECTION

Were my students successful? Did my instructional decisions meet the needs of all students? What worked well? What will I do differently in the future? What are my next steps?

**APPENDIX 1 – MOVIE GENRE CHARACTERISTICS/MOVIE AD MEDIA CONVENTIONS
SAMPLE ANCHOR CHART**

Movie Genre		
	Adventure (e.g., “Harry Potter and the Chamber of Secrets”)	Comedy-Drama (e.g., “The Princess Diaries”)
Genre Characteristics		
Characters	<ul style="list-style-type: none"> • a strong male lead • a pretty female lead • a friendly side-kick • an expert • a villain who is often a former friend or ally of the lead character(s) 	<ul style="list-style-type: none"> • a handsome male lead • a pretty female lead • a wise older man or woman • an awkward friend • someone who is trying to keep the two leads apart
Plot	<ul style="list-style-type: none"> • something bad is going to happen and must be prevented or resolved 	<ul style="list-style-type: none"> • lead characters are not happy until they are brought together
Style	<ul style="list-style-type: none"> • lots of special effects and stunts 	<ul style="list-style-type: none"> • more funny moments than serious ones
Music	<ul style="list-style-type: none"> • loud, exciting 	<ul style="list-style-type: none"> • soft, popular
Fashion	<ul style="list-style-type: none"> • rugged, dirty, active clothing 	<ul style="list-style-type: none"> • fashionable, if a modern story • special costumes, if story is set in the past or future
Dialogue	<ul style="list-style-type: none"> • mostly short speeches • emphasis on action, not dialogue • lead character and villain do not get along 	<ul style="list-style-type: none"> • lots of dialogue as lead characters worry about their relationship
Movie-Ad Media Conventions		
Colour	<ul style="list-style-type: none"> • spooky or exciting 	<ul style="list-style-type: none"> • simple, bright, happy
Use of Type	<ul style="list-style-type: none"> • text set to look scary or exciting • all production details kept in small, hard-to-read font 	<ul style="list-style-type: none"> • simple, centred, few words
Fonts	<ul style="list-style-type: none"> • mysterious-looking font or “action” font 	<ul style="list-style-type: none"> • wavy, elegant font with curlicues
Photographs	<ul style="list-style-type: none"> • lead character(s) in foreground • facial expressions clearly visible • maybe face or shape of villain included 	<ul style="list-style-type: none"> • lead character(s) in foreground • facial expressions clearly visible
Graphics or Illustrations	<ul style="list-style-type: none"> • scary or dramatic background 	<ul style="list-style-type: none"> • plain or soft background

Sample Detailed Lessons

LESSON #2 (MEDIA ANALYSIS): DETECTING BIAS IN A TELEVISION NEWSCAST

INTRODUCTION

This detailed lesson provides students with an opportunity to think critically as they look for bias in televised news stories. By deconstructing a newscast, students come to realize that events that provide good photographs or footage are the ones most likely to “make the news”, that narratives are created and tailored to fit a predefined and limited amount of airtime, and that facts in the news run the risk of being misrepresented.

Students are encouraged to consider a newscast as the presentation of a series of stories. They will learn that news stories may have a predictable and potentially misleading structure that incorporates a hero or heroine, a villain, and conflict leading to a climax and resolution. These narrative elements are created by the people who bring us the news. Critical analysis will also show students that the stories thus created reflect a particular point of view. Students explore how stories are shaped and from whose perspective they are being told. They learn that television newscasts present only a slice of the real story: the actual events are usually much more complex. The lesson provides a number of discussion prompts to help students deconstruct the news.

HINTS AND SUGGESTIONS

To teach students how to detect bias in televised news, teachers need to:

- obtain samples of authentic newscasts;
- verify board policies before “capturing” newscast excerpts from television stations;
- preview and gauge the appropriateness of all media materials before using them with junior students;
- consider collaborating with the school’s teacher-librarian, a colleague, or board media specialists.

For archival radio and television clips on a variety of themes and topics, visit the Canadian Broadcasting Corporation’s Archives FOR TEACHERS* website at http://archives.cbc.ca/for_teachers.

To help students make connections between media analysis and reading for meaning, consider introducing regular media-log writing opportunities. Students can use media logs to record their responses to media texts they have just analysed or created.

NOTE: Depending on the length of the newscast segment, this lesson may take place over two to three periods.

LESSON FOCUS

What is the focus of the lesson? How will I teach it?

The lesson uses all three sides of the Media Triangle - *Text, Audience, and Production*. Students will participate in the guided viewing of a television newscast and will conduct critical analysis to detect bias in the way the news is presented.

RATIONALE

Why am I teaching this lesson?

News stories presented in the media can make the trivial seem important, can sensationalize events, can often be graphic, and can sometimes frighten students and create feelings of insecurity. Understanding how news stories are constructed and why they are produced in this way will enable students to respond to them intelligently and pragmatically.

ASSESSMENT

How will I know when my students are successful?

- from my anecdotal records
- from students' media-log entries

PRIOR KNOWLEDGE

What prior knowledge do my students need in order to be successful with the focus of this lesson?

Prior to this lesson, students need to:

- understand the concept of "bias" through the study of narratives;
- read and retell a familiar story from the perspective of another character;
- talk about common themes and characters in stories;
- discuss the following ideas: How is the news like a story? How is it different? How are we affected by the point of view of the person telling the story? Why is it important to get more than one point of view on a story?
- be familiar with making media-log entries.

CURRICULUM EXPECTATIONS

Which expectations will I address?

Oral Communication**Overall**

1. Students will listen in order to understand and respond appropriately in a variety of situations for a variety of purposes and
2. use speaking skills and strategies appropriately to communicate with different audiences for a variety of purposes

Specific**Clarity and coherence**

- 2.3 Students will communicate orally in a clear, coherent manner, presenting ideas, opinions, and information in a readily understandable form

Media Literacy

- 1.1 Students will identify the purpose and audience for a variety of media texts and
- 1.2 use overt and implied messages to draw inferences and construct meaning in media texts and
- 2.1 describe in detail the main elements of some media forms and

- 3.3** identify conventions and techniques appropriate to the form chosen for a media text they plan to create, and explain how they will use the conventions and techniques to help communicate their message and
- 4.1** identify, with some support and direction, what strategies they found most helpful in making sense of and creating media texts, and explain how these and other strategies can help them improve as media viewers / listeners / producers

MATERIALS/PREPARATION FOR TEACHING

What will I need to have before I can begin the lesson?

- a pre-recorded video or DVD of a content-appropriate television newscast, including its commercials (suggested segment length: 10 minutes)
- a television and VCR or a computer with DVD player, LCD projector, and screen
- chart paper, markers
- copies (one per student) of "Characteristics of Stories in Print and in Newscasts" Venn diagram (Appendix 2)
- copies (one per student) of "Focus Questions for Viewing Groups" (Appendix 3)
- copies (one per student) of "Media Log Entry Assignment" (Appendix 4)
- Teacher Resource: News Reporting Activity (Appendix 5)

DIFFERENTIATED INSTRUCTION

How can I ensure that I am meeting the needs of all my students?

- By working with students to create a student-generated anchor chart to remind them how media reports can reshape a story;
- By providing each student with a copy of the "Characteristics of Stories in Print and in Newscasts" Venn diagram (Appendix 2);
- By allowing repeated viewings of the newscast to help students consolidate new learning;
- By placing students into homogeneous groups and encouraging everyone to participate in the discussion.

INSTRUCTION

MODELLED/SHARED LESSON

Before Viewing:

- Review the concept of bias with the whole class. Recall a narrative the students have recently read and use a think-aloud to demonstrate ways in which an opinion or perspective in the narrative was biased.
- Work with students to create an anchor chart showing how media reports can reshape a story.
- Review the characteristics of newscasts, using the anchor chart. Distribute the "Characteristics of Stories in Print and in Newscasts" Venn diagram.

- Tell students they will be viewing a pre-recorded newscast. Inform them that they will be asked to respond independently to several questions and that afterwards they will work in groups to complete a viewing task.

During Viewing:

Activity 1

- Post the following questions on chart paper or provide the questions on a student handout with space for answers:

What is this story about?

Who is telling this story?

Who is interviewed or shown in the story (e.g., politicians, journalists, military officials, survivors, victims, others)? Whose perspective do we hear?

Who is not given the opportunity to present and discuss the issue or story? Whose perspective is missing?

What difference would it make if some of the people who were left out were given an opportunity to speak?

In the story that is presented, what is fact? What is opinion?

Review the questions with the class to make sure that everyone understands them.

- Play the newscast while students watch.
- Play the newscast again (perhaps starting and stopping it periodically) so that students can answer the posted questions.
- Circulate to ensure that students are recording responses to the questions.
- Have students discuss with their elbow partner three of the During Viewing questions and answers. (The students may choose which questions they want to discuss. However, before discussions start, ensure that no questions are left out.)
- Circulate, making sure that students are engaged in purposeful talk, and record anecdotal observations. Conference one-on-one with students as they respond to the questions.
- Reconvene the class for whole-group reflection on the discussions.

Activity 2

- Divide the class into groups of three or four and assign each group a viewing task from "Focus Questions for Viewing Groups" (Appendix 3).
- Ask the groups to read their focus questions and be ready to make notes as they watch the newscast again.
- Replay the entire newscast, including the commercials. (Note: if possible, have groups work at a bank of computers so that they can replay part of the newscast whenever and as often as they need in order to answer the questions).
- Record anecdotal observations during the group work.
- After students have completed their analysis, have them report their findings to the rest of the class.

Guided focus:

- Review the characteristics of newscasts using the Before Viewing anchor chart and the “Characteristics of Stories in Print and in Newscasts” Venn diagram. Ask students to offer reasons why a story about a ten-car pile-up on the highway might appear on television instead of one about a late-night two-hour power outage in a local community.

Independent focus:

- Have students respond to the During Viewing questions on their own and then work in small groups to analyse pre-assigned aspects of the newscast. Circulate and conference one-on-one with students as they respond to the During Viewing questions.

After Viewing:

- Ask students to share their opinions, concerns, and impressions about the newscast they viewed.
- Have students reflect on their learning by completing the first two activities of the “Media-Log Entry Assignment”.
- Ask students to complete the Home Connection activity of the “Media-Log Entry Assignment” as homework.

Extension

- Have students brainstorm ways in which they can share their learning with others. They might: include excerpts of the class discussion in a class or school newspaper or place them on the school’s website; write an individual letter or class e-mail to the creators of the television newscast to share their concerns, questions, and suggestions; work with younger students to write news stories; or interview each other for a specific audience and purpose (see “News Reporting Activity” (Appendix 5)) and prepare a report.
- Use a Venn diagram to compare and contrast two media forms - the newscast and its commercials - from a *Production* and *Audience* point of view.

REFLECTION

Were my students successful? Did my instructional decisions meet the needs of all students? What worked well? What will I do differently in the future? What are my next steps?

**APPENDIX 2 – CHARACTERISTICS OF NEWS IN PRINT AND IN NEWSCASTS
VENN DIAGRAM**

News Reporters' Print may:

- Have one main topic
- Usually have a topic selected by the author
- Include author's own experiences
- Have space to include background and detail
- Come in multiple forms, genres
- Be published hours, months, or years after the event

Newscasts may:

- Be very short (minutes or seconds) because of time constraints
- Get priority if they have good images
- Simplify events, give little background
- Use short video-clips and sound-bites to support reports
- Emphasize the unusual or sensational
- Be broadcast on the day of the event

- Contain bias
- Be shaped as narratives with heroes/heroines, villains, conflicts, climax, resolution
- Present "partial reality"; actual event might be much more complex

APPENDIX 3 – FOCUS QUESTIONS FOR VIEWING GROUPS**Group 1: News Stories**

List the stories covered by the television newscast in the order in which they appeared. If possible, record the running time for each story. What questions do you have about the order of the stories? Why do you suppose the lead story was chosen to be first? What patterns did you notice in the order, length, and content of the stories?

Group 2: Interviews

Did the newscast include the names of the people interviewed? Who were these people (politicians, lawyers, passers-by)? What effect does the interview have on the story? Describe the camera angles and camera distances used during an interview. What effect do these have on the viewer? Create a list of other people who could have been interviewed in order to present a different point of view.

Group 3: News as Entertainment

What production elements were used to attract the viewer? What elements were used to "entertain" the viewer? If you were to change any of these elements, in what way might your change alter the impact and appeal of the newscast?

Group 4: Language Use

Examine the use of language in each story's introduction. What descriptive words did the anchor or reporter use when introducing the story? What effect does the choice of language have on the viewer?

Group 5: Visual Information

Describe the visual images presented in the newscast. How did the images help the viewer understand the story? What images would you use to accompany one of the stories? Would your images present a different point of view from the one in the newscast? How might your choice of images change the way a viewer understood the story?

Group 6: Commercials

The newscast is paid for by sponsors whose commercials are shown during the program. List all the products and sponsors referred to. What connections can you make between the target audience of the newscast and the commercials? Were any commercials related to the news stories? Why or why not? Pick one commercial and discuss the following questions: Who is in this advertisement? Who is missing? Whose point of view is represented here? Whose is missing?

APPENDIX 4 – MEDIA LOG ENTRY ASSIGNMENT

Chose **ONE** of the two activities below and record your reflections in your media log.

Activity #1

Reflect on the ways in which this newscast may have presented biased information of a news event. Refer to the responses you recorded earlier while watching the newscast.

Answer these questions in your media log:

- Were there examples of simplification, repetition, bias? Explain your thinking.
- What media techniques or effects (conventions) were used to appeal to the audience?

Activity #2

Choose two or three of the questions below and respond to them in your media log:

- Should a graphic image of a victim be shown? Why or why not?
- What images are missing from the news report that would help viewers better understand the story? Why do you think they are missing?
- How might receiving the news from a visual medium such as television affect the way people feel about the issues?
- Can newspapers and news magazines provide information that television and radio cannot? What type of information about the story you have viewed is more likely to appear in a print source than on television or radio?
- What information might the Internet provide that other sources do not?
- Are there risks associated with relying on Internet information? If so, what are they?
- Why is it important to seek information from a variety of sources?
- Choose one of the stories. How might it change if it were presented from the point of view of someone else in the story (e.g., the victim/suspect, a member of the victim's/suspect's family, a witness)?

Home Connection

At home, seek out several presentations of a news story selected by the teacher. For example, watch a newscast of the story on television, listen to coverage on the radio, and read about the story in a newspaper.

In your media log, record your thoughts and opinions on **representation** and on **point of view** in the various presentations of the news story. List ways in which the reports might have given a biased account of the event.

APPENDIX 5 – TEACHER RESOURCE: NEWS REPORTING ACTIVITY

- Ask partners to choose who will be the interviewer (A) and who will be the interviewee (B).
- Inform students that A is to interview B about a recent interesting event that has occurred in B's life, making point-form notes as the interview proceeds. Explain that the interview is to be processed into a news story and presented to the class; so it should not be about something distressing or embarrassing. Encourage students to choose an event that took place over a relatively short period of time. By the end of the interview, A should have answers to these six news journalistic questions: Who?, What?, Where?, When?, Why?, and How?
- Have A interview B.
- Now ask students to reverse roles so that B interviews A about a recent event in A's life.
- Leave A and B to process independently their point-form notes into news stories - either newspaper articles (using writing skills) or radio news reports (using writing and speaking skills). Explain that the report must reflect "hard news"- that is to say, facts - and remind them that the product should include answers to the six journalistic questions. The sentences should be short and direct.
- Invite students to share their newspaper or radio news stories with the rest of the class.
- Ask students to reflect, through discussion or in writing, on how it felt to read or listen to their personal experiences as processed into news stories. Prompt them to describe the decisions they made as they turned their partner's information into a report that looked and sounded like news.

Sample Detailed Lessons

LESSON #3 (MEDIA CREATION): CREATING A STORYBOARD FOR A PUBLIC SERVICE ANNOUNCEMENT

INTRODUCTION

Public Service Announcements (PSAs) are media texts that advocate for specific agencies and organizations and attempt to persuade an audience to act on or adopt the author's point of view. As with other media forms, a great many factors influence the creation of PSAs, and the finished product is the result of many decisions made along the way. PSAs are constructed using particular vocabulary, techniques, and styles. They often challenge social norms or stereotypes by using humour or by seeking to shock their audience.

HINTS AND SUGGESTIONS

This lesson begins with media analysis and then moves on to media creation. The deconstruction of current PSAs that promote healthy lifestyles provides an excellent opportunity to connect media literacy with themes found in the Health and Physical Education curriculum (e.g., Grade 4: Anti-smoking campaigns; Grade 5: Anti-bullying messages; Grade 6: Drug awareness). When students analyse PSAs about these themes, they become familiar with the many decisions they will have to make when creating a storyboard for their own PSA.

To prepare students for storyboarding for a PSA, teachers need to:

- model storyboarding as a planning tool by analysing print materials (e.g., comic strips from the newspaper, graphic novels) to help students understand how carefully selected frames and captions can convey meaning;
- ensure that students understand the difference between PSAs and promotional ads aimed at profit (e.g., movie posters and ads, clothing ads, product and service commercials);
- use PSAs that are relevant to the students. Consider having students bring in copies of anti-smoking advertisements from newspapers and magazines, or conduct Internet searches using keywords such as *anti-smoking* and *PSA*;
- consider contacting local public health agencies or Health Canada to obtain anti-smoking posters (e.g., "Smoke Free Spaces Activist Tool Kit [for Youth]").

The following websites offer interesting PSAs for students to deconstruct:

<http://www.madebyyouth.tv/mbynew/index.cfm>

<http://www.stupid.ca>

<http://www.cca-kids.ca>

NOTE: The lesson is intended to take 50-65 minutes of class time but may need to be extended into another class, depending on students' prior experience.

LESSON FOCUS

What is the focus of the lesson? How will I teach it?

This lesson uses all three sides of the Media Triangle. Students analyse a PSA and create a storyboard based on it. The work prepares them to create a storyboard for a PSA of their own. In a media-log entry, students reflect on their analysis and the production process.

RATIONALE

Why am I teaching this lesson?

Through deconstructing PSAs and creating a storyboard to promote a grade-appropriate healthy living message, students become aware of the techniques commonly used in PSAs to communicate a message.

ASSESSMENT

How will I know when my students are successful?

- through informal observation from the "Self-Assessment: Media Production Checklist" (Appendix 10, p. 73)

PRIOR KNOWLEDGE

What prior knowledge do my students need in order to be successful with the focus of this lesson?

Prior to this lesson, students need to:

- view a variety of PSAs in print and video form
- discuss questions such as:
 - What message do you get from the PSA I am showing you now?*
 - Who is the target audience of this PSA?*
 - What techniques are used to attract the viewer's attention?*
- be familiar with storyboarding as a planning tool

CURRICULUM EXPECTATIONS

Which expectations will I address?

Language: Media Literacy

Understanding Media Texts:

Overall

- Students will demonstrate an understanding of a variety of media texts

Specific**Understanding Media Forms, Conventions, and Techniques**

- 2.2** Students will identify the conventions and techniques used in some familiar media forms and explain how they help convey meaning

Creating Media Texts

- 3.4** Students will produce media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques

Reflecting on Media Literacy Skills and Strategies

- 4.1** Students will identify, initially with support and direction, what strategies they found most helpful in making sense of and creating media texts and explain how these and other strategies are helping them improve as media viewers/listeners/producers

MATERIALS

- an electronic copy or videotape of a grade-appropriate PSA
- several additional preselected and previewed print and video PSAs covering the chosen topic
- "Questions for Focused Viewing" cards (Appendix 6, p. 68-69)
- copies (one per student) of:
 - "Focused Viewing Notes Organizer" (Appendix 7, p. 70)
 - "PSA Comparison Organizer" (Appendix 8, p. 71)
 - "Storyboard Template" (Appendix 9, p. 72)
 - "Media Production Checklist" (Appendix 10, p. 73)
- computer, LCD projector, screen, or TV/VCR

Note: Teachers may adapt the appendices above to suit the needs of their class.

DIFFERENTIATED INSTRUCTION

How can I ensure that I am meeting the needs of all my students?

- Include some PSAs that rely more on images than on dialogue or text.
- Provide repeated viewing opportunities to help students consolidate new learning.
- Create heterogeneous groups that allow students to build on each other's strengths.

INSTRUCTION

MODELLED/SHARED LESSON

Before:

- Invite students to share what they already know about Public Service Announcements.
- Discuss techniques commonly used in PSAs to communicate a message. For example, explore the way emphasis is placed on the use of :
 - *persuasive language:* PSAs present a strong, uncluttered message in an effort to induce an audience to act on the message or to adopt a particular point of view;
 - *entertaining elements:* PSAs tend to be attention-grabbers, engaging their audience through the calculated use of music, dramatizations, narrations, graphic images, or testimonials;
 - *fact-based information:* PSAs reinforce their message by quoting facts and statistics and by avoiding opinion and hearsay.
- Explain to students that they will be viewing a PSA. Identify the topic of the PSA. Engage students in a discussion on PSAs, using such prompts as:

Given what you know about PSAs, what do you expect to see or hear in the one I'm about to show you?

What techniques might this PSA use to grab attention?

What messages might the PSA contain?

During:*Activity 1*

- Show the PSA. During the first viewing, invite students to consider how the PSA confirms, expands on, or differs from what they expected.
- Divide the class into groups of four or five and provide each group with a "Questions for Focused Viewing" card (Appendix 6). Show the PSA a second time so that students can focus on the particular production element and questions assigned to their group: *Camera Angles and Movement; Composition; Dialogue, Sound, and Music; Audience and Message; Construction; Symbols.*
- After the second viewing, ask each group to compare and analyse their answers; then draw conclusions and record their work on the "Focused Viewing Notes Organizer" (Appendix 7).
- Ask groups to share their conclusions with the class by providing a brief summary of their discussions.

Activity 2

- Provide time for students, working in groups, to view several other PSAs on the same topic (e.g., on Internet sites, on video recordings, in print advertisements).
- Ask students to deconstruct each PSA, using the "PSA Comparison Organizer" (Appendix 8). Encourage them to record similarities and differences in the techniques used in the PSAs.
- Afterwards, provide time for groups to analyse their notes and to draw conclusions about the characteristics of PSA components.
- Have the groups present their conclusions.
- During a whole-class discussion, work with students to create an anchor chart entitled "Techniques Used in Public Service Announcements (PSAs)".

Activity 3

- Distribute a blank "Storyboard Template" (Appendix 9) to each student.
- Engage students in a discussion about the steps that are involved in taking a PSA from an idea to a final product. Inform students that storyboards are an important step in the process. Discuss important elements of a storyboard:
 - Image: What will the viewer see and read?*
 - Sound: What sounds will the viewer hear?*
 - Script: What will be said?*
 - Effects: What particular effects will be used?*
- Have students view the first PSA for a third time, telling them that afterwards they will be creating a storyboard for it.
- Have students create the storyboard, using the "Storyboard Template".

Activity 4

- Divide the class into groups of four or five.
- Provide groups with time to brainstorm ideas for their own anti-smoking PSA. (Note: This oral component is an important element in the development of an idea.)
- Ask students to use the knowledge they gained in Activity 3 to create a storyboard to plan their PSA.
- Have students complete the "self-assessment" Media Production Checklist" prior to sharing their work (Appendix 10, p. 73).
- Once the storyboards have been created, have students (still in their groups) practise presenting them as if they were writers pitching their ideas to producers. This step will require modelling. After this, have students present their storyboards to the rest of the class.

Guided focus:

- Review the techniques commonly used in PSAs to communicate a message. Use a think-aloud to model how to identify the techniques in one or more print PSAs and then provide students with an opportunity to identify these techniques in another PSA. Review the differences between novels and comic book stories to illustrate how a storyboard is created. Recall a PSA recently viewed by students and model how to complete one frame of its storyboard. Leave students to complete the remaining frames, providing assistance as needed.

Guided focus:

- Engage students in a whole-group discussion on what they already know about PSAs. Have them view an anti-smoking PSA, contribute to its deconstruction, and generate ideas to create an anchor chart. Ask them to work through the deconstruction of the same PSA using a "Questions for Focused Viewing" card and making notes on their "Focused Viewing Notes Organizer".
- Circulate and prompt discussion at the During and After stages, making anecdotal observations on content analysis and effective group work skills. Conference with students requiring help to create their storyboards.

After:

- Have students make an entry in their media logs, reflecting on what they have learned.

Extension

- Consider having students develop their PSAs beyond storyboards through:
 - *dramatization*: students present their PSAs live in the classroom
 - *video*: students videotape and edit their PSAs
 - *print*: students create polished print versions of their PSA storyboards

REFLECTION

Were my students successful? Did my instructional decisions meet the needs of all students? What worked well? What will I do differently in the future? What are my next steps?

APPENDIX 6 – QUESTIONS FOR FOCUSED VIEWING**Group 1: CAMERA ANGLES AND MOVEMENT**

Camera angles may be **low** (looking up), **straight** (at eye level), or **high** (looking down).

What kinds of camera angles are used in this media text? What influence do the camera angles have on the viewer of the message? What feeling or mood is created by the camera angles?

Camera movements can range from being really fast to really slow. What types of movement do you see in this media text? What do the camera movements do to the feeling or mood of the media text? What effect do the camera movements have on the message?

Group 2: COMPOSITION

Composition refers to the size and position of the elements that make up the image we see.

What elements were included in the composition of this media text? What things do you think were left out of the composition?

Try to get into the mind of the producers of the message. Why do you think the producers included certain things? Why do you think they left out certain other things? What might you have included in the composition?

Group 3: DIALOGUE, SOUND, AND MUSIC

What we hear can help us understand the message of a media text and can influence our reaction to it. What sounds do you hear in this media text? How do they help to communicate the message? What sounds might you have included?

What music has been used (or not used)? What do you think about the choice that was made? Would you have included music? If so, what music would you have used?

What is said (or not said)? How is the dialogue spoken? How does the dialogue help to communicate the message of the text?

APPENDIX 6 – QUESTIONS FOR FOCUSED VIEWING – Continued**Group 4: AUDIENCE AND MESSAGE**

For whom was this message created? How do you know? Does the PSA appeal to you? What do you like or dislike about it? Do you think that this media text will influence its target audience?

What message do you interpret from this media text? What helped you to draw that conclusion? In what ways does this media text tell a story? Whose point of view is represented?

Group 5: CONSTRUCTION

What we see in images and in video are constructions of reality - things made to look like real life, or things that *could possibly be* real life. How have the producers of this media text created the impression of reality for the viewer?

Group 6: SYMBOLS

Media texts often use symbols to represent other things. Symbols can be quite powerful as a tool for connecting with the viewer. What symbols were used in this media text? How effective was the use of the symbols? What other symbols can you think of that would be appropriate for this media text?

APPENDIX 7 – FOCUSED VIEWING NOTES ORGANIZER

Title: _____ Source: _____

FOCUS	NOTES
<p>CAMERA ANGLES AND MOVEMENT What kinds of camera angles are used in this media text? What influence do they have on the viewer? What feeling or mood do they create? What type of movements do you see in this media text? How do the camera movements affect the feeling or mood? What is their effect on the viewer?</p>	
<p>COMPOSITION What elements were included in the composition of this media text? What things do you think were left out? Why do you think the producers included certain things? Why do you think they left out certain other things? What might you have included?</p>	
<p>DIALOGUE, SOUND, AND MUSIC What sounds do you hear in this media text? What music has been used (or not used)? What is said (or not said)? How is the dialogue spoken? How does what you hear help to communicate the message of the text?</p>	
<p>AUDIENCE AND MESSAGE For whom was this message created? How do you know? Do you think that this media text will influence its target audience? What message do you interpret from this media text? What helped you to draw that conclusion?</p>	
<p>CONSTRUCTION How have the producers of this media text constructed reality for the viewer?</p>	
<p>SYMBOLS What symbols are used in this media text? How effective is the use of the symbols? What other symbols can you think of that would be appropriate for this media text?</p>	

APPENDIX 8 – PSA COMPARISON ORGANIZER

Title: _____ Source: _____

	PSA 1	PSA 2	PSA 3
Title and Source			
Camera Angles and Movement			
Composition			
Dialogue, Sound, and Music			
Audience and Message			
Construction			
Symbols			
Conclusions			

APPENDIX 9 – STORYBOARD TEMPLATE

<p>SHOT #</p> <p>Image:</p>	<p>SHOT #</p> <p>Image:</p>	<p>SHOT #</p> <p>Image:</p>
<p>Sound/Music:</p> <p>Dialogue or Explanation of Shot</p>	<p>Sound/Music:</p> <p>Dialogue or Explanation of Shot</p>	<p>Sound/Music:</p> <p>Dialogue or Explanation of Shot</p>

APPENDIX 10 – MEDIA PRODUCTION CHECKLIST

Student Name: _____

Media Triangle Focus	Criteria Met	Yes	No
Text	Purpose of media work is stated.	<input type="checkbox"/>	<input type="checkbox"/>
	Main components of media work are described.	<input type="checkbox"/>	<input type="checkbox"/>
	Sources are cited.	<input type="checkbox"/>	<input type="checkbox"/>
	Logo, date, and contact information are included to provide credibility.	<input type="checkbox"/>	<input type="checkbox"/>
Audience	Target audience is identified.	<input type="checkbox"/>	<input type="checkbox"/>
	Design choices are intended to appeal to target audience.	<input type="checkbox"/>	<input type="checkbox"/>
	Influence on viewer/reader has been considered.	<input type="checkbox"/>	<input type="checkbox"/>
Production	Colour choices are intended to appeal to target audience.	<input type="checkbox"/>	<input type="checkbox"/>
	Font type and size are intended to appeal to target audience.	<input type="checkbox"/>	<input type="checkbox"/>
	Title has been chosen to appeal to target audience.	<input type="checkbox"/>	<input type="checkbox"/>
	Spelling and grammar are correct.	<input type="checkbox"/>	<input type="checkbox"/>

Comments:

Sample Detailed Lessons

LESSON #4 (MEDIA CREATION): CREATING A BROCHURE

INTRODUCTION

Brochures allow individuals, companies, and organizations to provide information to the public in an accessible, artistic, and relatively inexpensive way. In this detailed lesson, students use planning templates to develop a brochure to communicate a particular message to a target audience.

HINTS AND SUGGESTIONS

To get students to the point where they are able to produce brochures on their own, teachers need to:

- plan a variety of brochure-analysis activities so that students will learn to identify the media techniques and conventions that have been used to make the brochures effective. Through guided media deconstruction, students discover that techniques serve a particular purpose and contribute to the communication of the message.
- determine a purpose for the students' brochures. Consider having students engage in a research inquiry related to a cross-curricular topic of interest. Ensure that school and/or board guidelines are followed during supervised Internet use.
- engage the support of grade-level partners and the school's teacher librarian to oversee the planning and creation of individual brochures, including determining the audience, selecting suitable material from research findings, and planning the brochure's content (message), using appropriate technology tools.

Consider having students conduct an online search for brochure-planning tips.

NOTE: This lesson may take several periods to complete, depending on the degree to which the final product is produced and polished. For example, if students have the experience and skills to produce their brochures using Ministry-licensed desktop publishing programs, teachers will need to reserve access to an adequate number of computers and schedule an appropriate number of periods to complete the task.

LESSON FOCUS

What is the focus of the lesson? How will I teach it?

This lesson uses all three sides of the Media Triangle. Students use information gathered during an earlier inquiry in any curriculum area (e.g., Science and Technology, as described in this sample plan), select information to include in their brochure, and plan the content of each brochure panel.

RATIONALE

Why am I teaching this lesson?

In earlier lessons, students analysed effective brochures. Here they apply their knowledge and skills to develop a brochure of their own.

ASSESSMENT

How will I know whether my students are successful?

- from the "Brochure Planner: Guiding Questions" (Appendix 11, p. 78)
- from the "Choosing Brochure Content" (Appendix 12, p. 79)
- from anecdotal records
- from the Brochure Rubric

PRIOR KNOWLEDGE

What prior knowledge do my students need in order to be successful with the focus of this lesson?

Prior to this lesson, students need to:

- know the characteristics of effective brochures
- complete inquiry research on a topic of study (e.g., from the Grade 4 Science and Technology curriculum strand "Life Systems: Habitats and Communities")
- know how to classify and organize ideas
- have experience citing reference materials and maintaining bibliographic information

CURRICULUM EXPECTATIONS

Which expectations will I address?

Language: Writing

Developing and Organizing Content: Classifying Ideas

- 1.4** Students will sort and classify ideas and information for their writing in a variety of ways and
- 1.5** identify and order main ideas and supporting details and group them into units that could be used to develop a summary, using a variety of graphic organizers

Language: Media Literacy

Creating Media Texts: Form

- 3.2** Students will identify an appropriate form to suit the specific purpose and audience for the media text they plan to create

Science and Technology: Life Systems – Habitats and Communities

Developing Skills of Inquiry, Design, and Communication

- 1.** Students will compile data (gathered through investigation) in order to record and present results, using tally charts, tables, and labelled graphs produced by hand or with a computer

MATERIALS/PREPARATION FOR TEACHING

- teacher-generated anchor charts from prior brochure-analysis lessons
- students' research data (including images) from an earlier inquiry
- source sheets (for identifying sources and developing a bibliography)
- an 8.5 x 11 sheet of paper letter-folded to show the format of the finished brochure
- copies (one per student) of "Brochure Planner: Guiding Questions" (Appendix 11)

- copies (one per student) of "Choosing Brochure Content" (Appendix 12)
Note: The template in Appendix 12 is in "reading sequence" to help students more easily plan and organize the content of their brochures.
- a good selection of photographs and graphics (e.g., magazine clippings)

DIFFERENTIATED INSTRUCTION

How can I ensure that I am meeting the needs of all my students?

- Display anchor charts of the inquiry process.
- Provide students with individual small-scale copies of teacher-generated anchor charts of the characteristics of effective brochures.
- Consider having some students work with a partner rather than on their own.
- Reduce or increase the number of panels of the final brochure.
- Provide some students with the headings for each panel.

INSTRUCTION

MODELLED/SHARED LESSON

Before:

- Activate prior knowledge by having students engage in a Think-Pair-Share to recall the qualities of effective brochures they have studied.
- Refer students to the teacher-generated anchor charts on the qualities of effective brochures.
- Describe the physical structure of the brochure the students will be designing (i.e., folded twice to create three panels of virtually identical width, making 6 panels in all when both sides of the sheet of paper are taken into account. Although brochures are sometimes designed to be folded back and forth like an accordion, the brochure in this lesson will be folded in thirds like a letter, with the right-hand panel folded in first, and the left-hand panel folded over the right-hand one).

During:

- Describe the task: Students will develop content for a brochure to inform others of the information uncovered during their inquiry research.
- Have students use Think-Pair-Share to discuss the information they gathered during their inquiry.
- On a T-chart, record some of the issues discovered during the students' research. Ask students to list the issues on one side of the chart and to list possible solutions on the other. Explain that creating the chart will help them generate a list of headings to use in their brochures. Underline the headings as they crop up (e.g., *Problem, Solution, Endangered Species, Impact on the Environment*).
- Distribute the "Brochure Planner: Guiding Questions" (Appendix 11) to each student and give students time to complete the sheet for their planned brochure. Explain that the same planner can be used to plan the production of *any* media work.
- Encourage students to talk with others to get ideas and feedback.

- Using chart paper, model how to fill in the "Choosing Brochure Content" worksheet (Appendix 12), jotting down content notes and ideas, but not actually writing the brochure's text at this stage. Remind students to keep careful notes of the sources of the information they intend to use.
- Give students time to work with their research findings and to complete their own "Choosing Brochure Content" worksheet.
- Circulate and record anecdotal observations as students work through the activity. Pay particular attention to the citing of sources. Conference with students who require assistance.
- **Guided focus:** Model how to select research information to include in the brochure. Have students practise highlighting main issues and with teacher or peer support, filling in a portion of the "Choosing Brochure Content" worksheet. Review how to cite reference materials and bibliographic information.
- **Independent focus:** Ask students to choose independently relevant data for their brochure, to determine the main headings, and to complete their worksheets.

After:

- Conclude the lesson with a whole-group sharing of the issues students have chosen to include in their brochures. Collect the worksheets to allow you to provide students with feedback on their work so far and to help you plan next steps.

APPENDIX 11 – BROCHURE PLANNER: GUIDING QUESTIONS**Audience**

What is the purpose of this brochure?

What point of view will I take in this brochure?

Who is my intended audience?

What do I know about my intended audience? What does my audience like/not like?

Text

What information will I include and exclude?

What will my message say and how will I say it?

How can I make this brochure appeal to my intended audience?

Production

What techniques and symbolic elements will I use to attract my audience's attention?

Colour(s):

Picture(s):

Font(s):

Type (style and position):

Other:

How will this brochure reach its intended audience?

APPENDIX 12 – CHOOSING BROCHURE CONTENT

Name: _____

Topic: _____ Inquiry Question: _____

Front panel	<p>Main title:</p> <p>Picture(s) needed:</p> <p>Identification (logo or name) of producer of brochure (optional):</p>
Tucked-in panel	<p>Heading:</p> <p>Main message points, in point form if possible (list issues and possible solution(s)):</p> <p>Picture to support points?</p>
Left inside panel	<p>Heading:</p> <p>Introduction of message/issue (state your point of view, provide some background):</p> <p>Picture(s) to support message?</p>
Centre inside panel	<p>Heading:</p> <p>Discussion of message (include supporting statistics? table or chart? map? other graphics?):</p>
Right inside panel	<p>Heading:</p> <p>Discussion of solutions:</p> <p>List of sources of information:</p>
Back panel	<p>Full identification of producer of brochure (include logo, full name, address, telephone number, URL, and contact name(s) for further information):</p>

APPENDIX 13 – PRODUCTION PLANNING TEMPLATE (OUTSIDE)

Tucked-in panel	Back panel	Front panel

APPENDIX 13 – PRODUCTION PLANNING TEMPLATE (INSIDE)

Left-hand panel	Centre panel	Right-hand panel

APPENDIX 14 – TIPS FOR CREATING AN EFFECTIVE BROCHURE

<p>Determine your purpose, audience, and content</p>	<p>Determine the purpose of your brochure by asking yourself: <i>What do I want to achieve with this brochure?</i> <i>What message do I want to get across?</i> <i>Who is my target audience?</i></p> <p>Write down everything you would like to include in the brochure. Ask yourself: <i>What is the issue I want to address?</i> <i>What is my point of view?</i> <i>What explanatory background is needed?</i> <i>What supporting evidence is needed?</i> <i>What ideas or suggestions will I incorporate to address the issue?</i></p>
<p>Plan every detail of your layout</p>	<p>First impressions are often the most important; so plan every panel of your brochure carefully. Ask yourself: <i>Will my cover attract my intended audience?</i> <i>Do the inside panels look interesting?</i> <i>Is there variety in the elements I have used?</i> <i>Are the photos or graphics eye-catching and informative?</i> <i>Have I provided all the important information, including who produced the brochure and why?</i></p>
<p>Adopt a clear and simple writing style</p>	<p>Keep sentences and paragraphs short. Stay on topic and make sure that ideas flow logically. Ask yourself: <i>Have I removed all unnecessary information?</i> <i>Have I addressed the reader directly?</i> <i>Have I used persuasive language?</i></p>
<p>Choose your headings carefully</p>	<p>Headings draw the reader's attention to information in your brochure. Keep your headings short and make them pertinent. Ask yourself: <i>Do the headings I chose reflect the content of the text beneath them?</i> <i>Are my headings short and catchy?</i> <i>Do they stand out enough?</i></p>
<p>Check your grammar and spelling</p>	<p>A well-planned, eye-catching brochure with a powerful argument will lose its impact if it contains grammar or spelling errors. Ask yourself: <i>Have I read my work carefully?</i> <i>Have I checked my spelling?</i></p> <p>People don't always see their own mistakes. After you have checked your work, be sure to have someone else proofread your brochure for grammar and spelling errors.</p>
<p>Get feedback before publishing</p>	<p>Before you finalize and publish your brochure, have someone else (ideally, a member of your target audience) review it. Ask that person: <i>Does this brochure appeal to you?</i> <i>Did you read it all the way through?</i> <i>Were my arguments convincing?</i> <i>Did I make you think about the issue?</i> <i>Does some aspect of the brochure need to be improved? How?</i></p>

APPENDIX 15 – BROCHURE RUBRIC

Key concept: Each medium has its own form and conventions.

Expectations:

Students will:

- 3** create a variety of media texts for specific purposes and audiences, using appropriate forms, conventions, and techniques;
- 3.1** describe in detail the topic, purpose, and audience for the media texts they plan to create;
- 3.3** identify the conventions and techniques appropriate to the form chosen;
- 3.4** produce media texts for specific purposes and audiences, using a few simple media forms and appropriate conventions and techniques;

Categories/Criteria	Level 1	Level 2	Level 3	Level 4
Language: Media Literacy				
<p>Thinking*</p> <p>Use of planning skills to generate ideas for a brochure</p> <p>For example:</p> <ul style="list-style-type: none"> • identifies the purpose of the brochure and the intended audience • determines the important ideas and information to be included <p>Use of planning skills to organize elements</p> <p>For example:</p> <ul style="list-style-type: none"> • selects elements to convey messages effectively: • makes layout decisions based on purpose and audience 	<p>Identifies the purpose and the intended audience with limited accuracy</p> <p>Uses planning skills to select information for brochure with limited appropriateness</p> <p>Uses planning skills to select and organize the elements of the brochure with limited logic</p>	<p>Identifies the purpose and the intended audience with some accuracy</p> <p>Uses planning skills to select information for brochure with some appropriateness</p> <p>Uses planning skills to select and organize the elements of the brochure with some logic</p>	<p>Identifies the purpose and the intended audience with considerable accuracy</p> <p>Uses planning skills to select information for brochure with considerable appropriateness</p> <p>Uses planning skills to select and organize the elements of the brochure with considerable logic</p>	<p>Identifies the purpose and the intended audience with a high degree of accuracy</p> <p>Uses planning skills to select information for brochure with a high degree of appropriateness</p> <p>Uses planning skills to select and organize the elements of the brochure with a high degree of logic</p>
<p>Communication**</p> <p>Communication for different audiences and purposes</p> <p>For example:</p> <ul style="list-style-type: none"> • explains and justifies production decisions • demonstrates awareness of audience and purpose 	<p>Explains and justifies production decisions with limited clarity</p>	<p>Explains and justifies production decisions with some clarity</p>	<p>Explains and justifies production decisions with considerable clarity</p>	<p>Explains and justifies production decisions with a high degree of clarity</p>

(continued)

APPENDIX 15 – BROCHURE RUBRIC – *Continued*

Categories/Criteria	Level 1	Level 2	Level 3	Level 4
Language: Media Literacy				
<p>Application Application of knowledge and skills in a familiar context For example:</p> <ul style="list-style-type: none"> selects elements of a brochure to achieve the identified purpose and appeal to the intended audience Front panel used to entice reader Use of text and graphics to convey messages Choice of colour or font to highlight areas of focus 	Uses the elements of a brochure to convey a message to a specific audience for a specific purpose with limited effectiveness	Uses the elements of a brochure to convey a message to a specific audience for a specific purpose with some effectiveness	Uses the elements of a brochure to convey a message to a specific audience for a specific purpose with considerable effectiveness	Uses the elements of a brochure to convey a message to a specific audience for a specific purpose with a high degree of effectiveness

* Teachers should look at the students' planning demonstrated in their *Brochure Planner: Guiding Questions (Appendix 11)*, *Choosing Brochure Content (Appendix 12)* and *Production Planning Template (Appendix 13)* to evaluate this category.

** To evaluate the communication category, teachers should ask students to explain their choices. This could be in the context of a teacher-student conference, a class presentation, or a student log.

Lesson Outlines

Lesson #5 (Media Analysis): Reading a Website

In this lesson, students learn to deconstruct a website (in this case, a website created by the Ontario Ministry of Health to promote active living), using the Media Triangle to guide questions and promote understanding of the intended audience and message.

The Media Triangle guiding questions for the lesson are:

Production

- *Who created this message? Why?*
- *Who benefits from this message?*

Audience

- *What is the purpose of the message and who is the audience?*
- *How closely does this message represent reality?*
- *What lifestyles, values, and points of view are represented or omitted?*

Text

- *What techniques are used to attract attention?*

Questions to prompt reflection and further discussion might include the following:

- *Are the messages on this website conveyed primarily using visuals, animations, sounds, or text?*
- *Where should this website be displayed for maximum exposure?*
- *What does the government hope the audience will do after visiting the website?*
- *How would you improve this website?*

What the Teacher Does:

Before

- Reviews with students the essential elements of a website (e.g., website URL and name, navigation, visuals, animations, sounds, interactivity, logos, text, slogans)
- Visits www.pausetoplay.com with the whole class and has students predict the main purpose of the website.
- Makes connections between student responses and the website's URL, name, navigation, visuals, animations, sounds, interactivity, logos, text, slogans (see Appendix 17 for a sample think-aloud).
- Continues reading the website and providing think-aloud responses to the guiding questions.

What the Students Do:

- Make predictions about what the main purpose of the website might be.

(continued)

Lesson Outlines – Continued

What the Teacher Does:

During

- Asks students, working in pairs, to visit and analyse another website, chosen from a list of teacher-selected, government-sponsored, bookmarked websites, and to deconstruct the website using the *Text* side of the Media Triangle.

After

- Has students reflect on their learning by describing the strategies they used to read their website.
- Poses further questions to prompt reflection. Asks students to write their responses in their media logs.
- Uses the media-log entries to assess student learning.

What the Students Do:

- Work with partners to visit another government-sponsored website. With help from the guiding questions, examine the multiple messages on the site.
- In small groups, share their ideas. Reflect on their learning by writing media-log responses to question prompts.

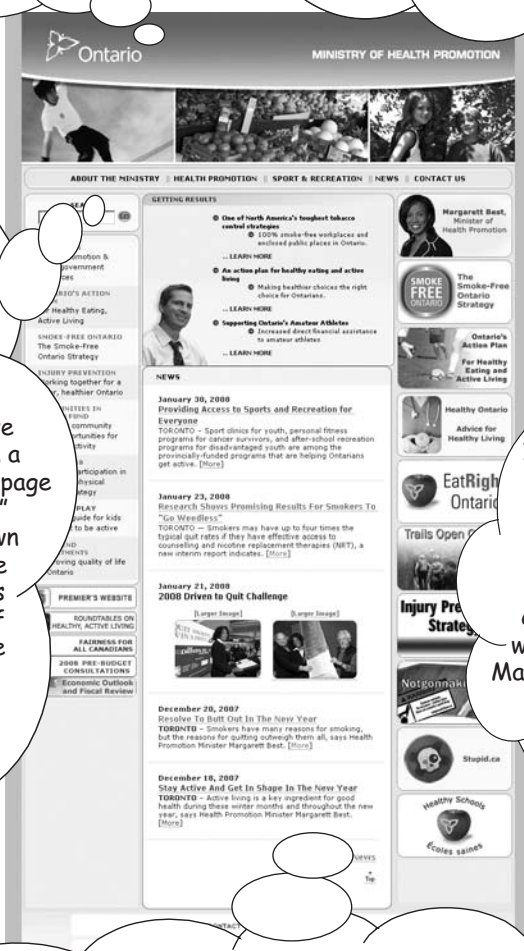
Seeing the logo of the Ontario government makes me think this website is credible, but the government isn't identified in the URL. I'll need to check who created the website.

As I mouse over certain words, the website makes all sorts of noises. This feature makes me want to interact with the site and explore what's behind the hypertext. (reckon this technique appeals to a particular target audience: youth).

The Z-pattern: Readers typically scan a page of text by zig-zagging their eyes across the page from left to right until they reach the bottom. I can see here that the designers placed some important elements along the invisible lines tracing the Z. On the next page, my eye starts with the Ontario logo on a green banner and crosses the page to the green "pause to PLAY" icon. My eye then travels down to the left past the lacrosse and hockey players. My eyes scan to the bottom right of the screen, stopping at the jumping volleyball players and the words: **SERVING UP VOLLEYBALL** in a red and white CAPS font.

I think the government values sport activity. The slogan assumes that kids are using the computer instead, because it's saying, "Log off and play..." Yet the poster contains a website URL as a way to get more information. Maybe this poster is suggesting a balance of computer time and active living?

A variety of camera angles have been used in the photographs, but most are pointing upwards. This camera angle puts me right in the midst of the action of the sport being shown and invites me to get active. The slanted lines of the net and sideboards create a feeling of edginess and excitement. I notice this pattern in many "Active Living" posters. It is used to grab my attention.



Lesson Outlines

Lesson #6 (Media Analysis): Analysing Music Lyrics

In this lesson, students analyse the lyrics of a pop song they have never heard (Appendix 18) and predict the media techniques and conventions that might be used in the design of the CD cover for the track. The teacher should preview pop songs carefully to ensure the appropriateness of the lyrics.

The Media Triangle guiding questions for the lesson are:

Production

- *Who created this message?*
- *What are the component parts of this message? Why have they been used?*

Audience

- *What is the purpose of the message and who is the audience?*
- *How closely do these lyrics represent reality?*
- *What lifestyles, values, and points of view are represented or omitted?*

Text

- *What genre of music is the song?*
- *What visualization techniques have been included in the lyrics to suggest particular images, colours, or headings?*
- *What is the main idea in these lyrics, and how well did the techniques succeed in conveying the message?*
- *If I were to design a CD cover for this track, what media conventions and techniques would I use?*

Questions to prompt reflection and further discussion might include:

- *What did you find easiest about this task?*
- *What did you find challenging?*

What the Teacher Does:

Before

- Reviews with students the similarities between poetry and song lyrics (e.g., stanza and verse, refrain and bridge).
- Reviews some different genres of music (e.g., rock, pop, punk, hip hop, reggae). Has students brainstorm their favourite music genres, groups, and songs.

During

- Selects a popular song. Listens to the track with the class. Discusses with the class how well the CD cover for the track or album matches the lyrics of the song.
- Distributes the lyrics to a pop song that students have never heard (Appendix 18: "Awful Lot of Sunshine").
- Does a think-aloud on the first verse and on at least part of the first bridge to highlight the images, colours, and messages conveyed by the song lyrics.
- Has students work in small groups to analyse the remaining lyrics.

What the Students Do:

- Share their favourite music genres, groups, and songs.
- Provide the reasons for their preferences.
- Identify the media conventions and techniques that effectively illustrate the genre and message of the musical track.
- Using visualization techniques while reading the lyrics, suggest particular images, colours, or headings for a CD cover for the track. Work with partners to predict the media techniques and conventions that would be used on the CD cover for the track.
- Share their ideas as a whole class.

Lesson Outlines

What the Teacher Does:

After

- Has students, working in pairs, make predictions about the appearance of the CD cover for this song.
- Has students reflect on their learning by composing a media-log entry in response to these question prompts:

What did you find easiest about this task?

What did you find challenging?

What the Students Do:

- Reflect on their learning by writing media-log responses to question prompts.

Awful Lot of Sunshine

By Hugh Oliver, used with permission

You can make your life a misery if you try.
 You can take a smile and change it to a sigh,
 But why not throw off that shroud
 And then look beyond the cloud?
 Cause there's an awful lot of sunshine in the sky.

What's a shroud?
 Sounds nasty.

Maybe things are not
 so bad after all.

You may find your love has left you high and dry.
 You may find a bed of thorns on which to lie.
 But if you open up your eyes,
 You'll enjoy a nice surprise.
 Cause there's an awful lot of sunshine in the sky.

Looks as if his lover has
 left him. Sad. But why
 go looking for a bed
 of thorns?

Oh it's hard to predict about weather,
 And you may decide to resign.
 But if you should get it together,
 Blue skies will follow, the sun it will shine.

Does that mean give up?

You may search in vain to find the answer "Why?"
 Or surrender to your grief and start to cry.
 But just look around instead
 At the view above your head
 Cause there's an awful lot of sunshine in the sky.

He talks all the time about
 the weather. Maybe what
 he really means are feelings.

It may be dark,
 But fair will turn to fine.
 Blue skies will come around,
 The sun, it will shine.

I guess you can choose to
 look on the dark side or the
 bright side. You're in charge
 of how you feel.

That means your luck is
 very bad.

You may feel that fortune's out to black your eye,
 But you'll find your troubles vanish by and by.
 You should wipe your grief away,
 Give a welcome to the day.
 Cause there's an awful lot of sunshine in the sky.
 Yes there's an awful lot of sunshine in the sky!

Because it's the title and is
 repeated so often, I reckon
 that must be the message
 of the song

Lesson Outlines

Lesson #7 (Media Creation): Creating a Website

In this lesson, students view a pre-selected group of websites and then plan and create a real or mock-up website of their own.

The Media Triangle guiding questions for the lesson are:

Audience

- *What is the purpose of my message?*
- *What point of view will I take?*
- *Who is my audience?*
- *What do I know about my audience?*

Text

- *What information will I include and exclude?*
- *How can I make this message appealing to my audience?*

Production

- *What effective techniques have been used on other sites (e.g., backgrounds, fonts, hyperlinks, pictures, animations)?*
- *What techniques will I use?*

Questions to prompt reflection and further discussion might include:

- *Is the information clear to the reader?*
- *Do I need to add or delete information?*
- *How well does my website suit my purpose and audience?*
- *How could I improve my website?*

What the Teacher Does:

Before

- Explains the purpose of the lesson: to plan and prepare a mock-up of a website (and possibly to produce an actual webpage).
- Has students explore a pre-selected group of websites, using the “Website Checklist” (Appendix 19) to analyse their effectiveness.
- Asks students to determine the topic, purpose, and audience. Poses questions to help students make their decisions.
- Asks students to review their website checklists and determine the criteria they will use while creating their own webpage. Lists final criteria and required elements on an anchor chart.
- Has the class divide up content on a topic (e.g., the provinces and territories of Canada, with each group taking a province or territory). Helps students to organize the major topics and sub-topics. Introduces the “Organizing a Website” template (Appendix 20) and has the students create one based on the sub-topics involved.

What the Students Do:

- Use a checklist to evaluate the design of several websites.
- Determine the topic, purpose, and audience. Answer the questions: What do we want to tell people? What is our purpose? What do we want to advertise or share and with whom?
- Agree on the criteria and elements that will be used for their project.
- Decide how to organize the main topic for the home (title) page or site map (index) page and the sub-topics for each of the connected pages. Ensure that each sub-topic has a link on the home page.
- Use the “Organizing a Website” template to plan the flow of the pages that are linked to the home page. Sketch out what the home page will look like. Decide where to put the pictures, the text, and the titles.

Lesson Outlines

What the Teacher Does:

During

- If students will be creating a real page, decides on the web design software to be used and, once students have planned their content, leads them through the tutorials provided with the software.
- Provides time for students to develop their content (i.e., to write, edit, and revise the text to produce a polished product). Provides time for students to draw, scan, or download their images. Reminds them to “keep it simple and make it look good”. Places emphasis on the content development, especially if students are working with web authoring software (students often play with appearances at the expense of content if they are using web authoring software).
- With electronic versions, makes sure that groups test each other’s work, because developers often fail to see what is not working in their own products.
- Encourages students to interact, using the criteria from the exploration to assess their own work and the work of others.

After

- Has students reflect on their learning by describing the strategies they used. Uses the Media Triangle Guiding Questions and other question prompts as a framework.
- Provides students with specific feedback on their work.

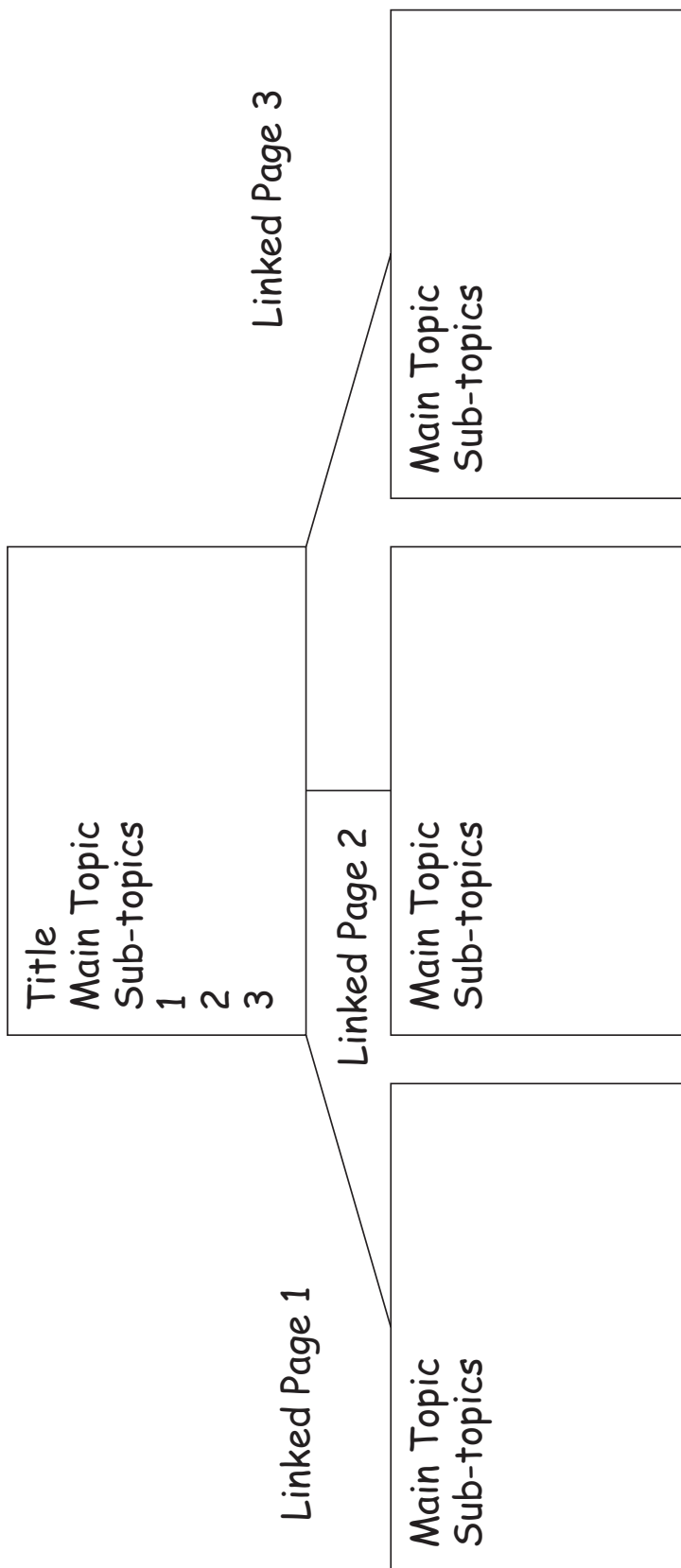
What the Students Do:

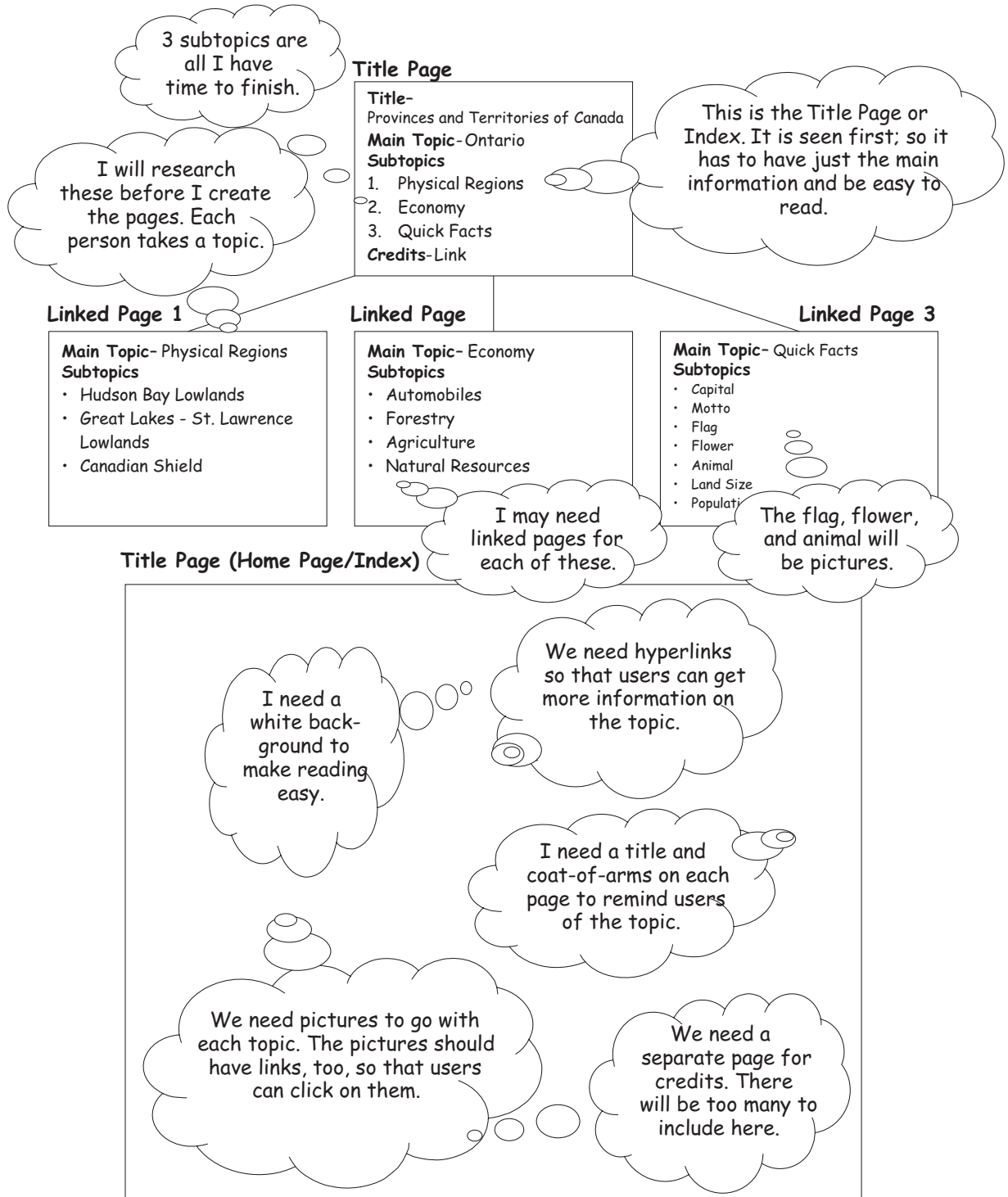
- Write, edit, and revise the text for each page; draw the pictures or scan or download images.
 - Assemble the pieces for the pages, either on paper or by importing them. Determine sizes and colors; move pieces around until a satisfactory result is obtained and the pages do what they are supposed to do.
 - If doing only a mock-up, sketch each page on single sheets of paper using the “Organizing a Website” template.
 - If doing a real webpage, carefully test each page. Use a Web browser to open the pages and see how they look. When everything looks correct, publish the page on a local Intranet or on the Internet through a Web host.
 - Use the criteria from the exploration to assess the pages and give feedback to others.
-
- Reflect on learning by discussing the website creation experience and by writing responses in media logs to questions taken from the Media Triangle or to other questions posed by the teacher. Justify production decisions in media logs.

Appendix 18 – Website Checklist

-
- | | |
|---------------------|---|
| Appearance | <ul style="list-style-type: none"><input type="checkbox"/> Text areas and graphic areas are balanced.<input type="checkbox"/> The words are easy to read.<input type="checkbox"/> The words are spelled correctly.<input type="checkbox"/> The graphics are easy to see and understand.<input type="checkbox"/> The background does not interfere with the text or graphics.<input type="checkbox"/> The colours and patterns look good together. |
| Images | <ul style="list-style-type: none"><input type="checkbox"/> Titles and headings stand out from the text.<input type="checkbox"/> Original art and effects have been used.<input type="checkbox"/> Other people's art, animations, or effects have been used, with credits.<input type="checkbox"/> The images are related to the text.<input type="checkbox"/> The images add to the user's understanding.<input type="checkbox"/> The images add to the user's interest.<input type="checkbox"/> Images are balanced appropriately with text. |
| Navigation | <ul style="list-style-type: none"><input type="checkbox"/> Users can find their way around easily.<input type="checkbox"/> Users can backtrack if they desire.<input type="checkbox"/> The navigation tools are easy to see and click on.<input type="checkbox"/> The navigation tools are labelled when necessary.<input type="checkbox"/> The navigation tools lead to logical (expected) destinations.<input type="checkbox"/> The navigation tools work. |
| Organization | <ul style="list-style-type: none"><input type="checkbox"/> The website offers a clear explanation of a topic.<input type="checkbox"/> The message is persuasive and presents a point of view.<input type="checkbox"/> The organization is easy for others to follow.<input type="checkbox"/> The home (title) page and site map (index) page are meaningful.<input type="checkbox"/> There are pages to support the main points and sub-points. |
| Resources | <ul style="list-style-type: none"><input type="checkbox"/> The site offers a variety of resources (electronic, print, video, media).<input type="checkbox"/> The resources offer different perspectives.<input type="checkbox"/> The resources appear to be reliable, fair, and credible.<input type="checkbox"/> The resources are up to date.<input type="checkbox"/> Proper credit has been given to sources of information. |
-

Organizing a Website





Lesson Outlines

Lesson #8 (Media Creation): Designing a Movie Poster

In this lesson, students view a variety of promotional movie posters or movie ads, choose a particular movie genre and title, and create a movie poster mock-up of their own.

The Media Triangle guiding questions for the lesson are:

Audience

- *What is the purpose of my message?*
- *Who is my audience?*
- *What do I know about my audience?*
- *What does my audience like?*

Production

- *What effective techniques do I know that can apply to this medium (e.g., composition, text style, colour, graphics, illustrations, white space)?*
- *What techniques will I use?*

Text

- *What information will I include and exclude?*
- *How can I make this message appealing to my audience?*

Questions to prompt reflection and further discussion might include:

- *Is the genre clear to the audience?*
- *Do I need to add or delete graphics?*
- *How well did my poster suit my purpose and audience?*
- *How could I improve my poster?*

What the Teacher Does:

Before

- Explains that mock-ups are rough drawings or sketches made to record ideas when planning a media work.
- Shows students a variety of movie ads (small-scale versions of movie posters) and discusses the multiple steps involved in producing a poster. Asks students to identify the features of posters and the techniques used to create posters, and lists them on an anchor chart.
- Models how to produce a quick mock-up for a fictitious action adventure film for children called "Adventure on the Playground". (Appendix 22)
- Relates graphic organizers and rough drafts used in the writing process to mock-ups used in poster creation.
- Provides students with a mock-up template (Appendix 23). Asks students to choose from a list of movie genres and fictitious titles the movie for which they will create a poster.

What the Students Do:

- Learn why mock-ups are used when planning posters.
- View sample movie ads (posters) and determine the planning and design decisions that were made before the final product was created.
- Identify the features of posters and techniques used in posters, and contribute to an anchor chart on features and techniques.
- Make connections between graphic organizers used for writing and mock-ups used as part of the design process.
- Select a movie genre and a fictitious movie title for their posters.

Lesson Outlines

What the Teacher Does:

During

- Asks groups of students to create several mock-up sketches for their movie poster.
- Reminds students of some of the technical aspects they must consider (e.g., layout, composition, colour, graphics, photographs). Encourages students to consider using original photographs in their posters.
- Has students critique one another's mock-ups using a *Plus, Minus, Interesting* feedback framework.

After

- Has students post and view their best poster mock-ups. Works with students to determine and list the criteria of effective movie posters. Posts the list for future reference.
- Has students reflect on their learning by describing the strategies they used to create their poster mock-ups.
- Asks students to make an entry in their media logs for further reflection on their learning.
- Gives students specific feedback on their work.

What the Students Do:

- Create several mock-up sketches by applying their understanding of media conventions and techniques (e.g., layout, colour, composition, graphics), using the Media Triangle as a guide.
- Provide peers with constructive feedback.
- Using the anchor chart as a guide, select their best poster mock-up.
- Get feedback from and give feedback to other students during the process.
- View the completed mock-ups. Discuss their effectiveness, using anchor charts as a guide.
- Help create a reference list of criteria of effective movie posters.
- Reflect on their learning by writing responses to questions from the teacher in their media logs.

Appendix 21 – Movie Poster Analysis

The sky behind the title will be a nice bold blue.

The movie title is rounded, chunky, and 3-D to appeal to kids.

A nice bright yellow font will connect the reader's eye to the wasp's body.

The school is smaller because it is in the background.

The red play equipment sits on little patches of light brown that represent wood chips like the ones on our schoolyard.

The wasp is in the foreground and is the largest graphic on the page because it is the main character in the movie.

This is a cartoon wasp (clipart), not a real photograph, because this movie and poster needs to attract children.

Actual photographs of candy wrappers and garbage will go here to make the littering problem even more realistic.

The yellow on the wasp's body is the same as the title to pull the reader's eye down the poster.

The production company name includes the initials of our school. I could even design a logo.

This patch of green is for grass on the playground. I will gradient-fill this shape (dark green at the top, and light green near the bottom) to make the wasp stand out even more.

This movie is rated "G" for General Audiences.

Appendix 22 – Movie Poster Mock-up

Include photographs,
shapes and/or graphics in the background
to help identify the genre and attract the audience

Other
characters
can be
smaller
and in the
background

Main character or
characters are big
and go in the middle
of the poster

Other
characters
can be
smaller
and in the
background

Include eye-catching colours and
graphics in the foreground
to attract the audience

Other headings and text should be in another font,
and much smaller than the poster title

Rating
goes
here

Movie production company name goes here

RESOURCES

Online Resources

Note that all websites cited in this volume were active at the time of publication and were reviewed for appropriateness at that time. Teachers are responsible for previewing the sites before using them with students.

Association for Media Literacy

AML introduces visitors to the importance of media education. You will find information on resources and upcoming events as well as critical perspectives on media trends and issues.

<http://www.aml.ca>

Brand Hype

Brand Hype is a web-based resource focusing on product placement in the movies. The site is intended as an educational resource and information exchange for students, media literacy advocates, media researchers, moviemakers, and moviegoers. It includes articles, videos, and an annotated bibliography.

<http://www.brandhype.org/MovieMapper/index.jsp>

British Film Institute

BFI offers opportunities to experience, enjoy, and discover more about film and moving image culture.

www.bfi.org.uk

Cartoons in the Classroom

Follow this link to the teachers' guide for using the Professional Cartoonists' Index website in your classes. The site's lesson plans show how you can use editorial cartoons as a teaching tool at all levels.

<http://cagle.msnbc.com/teacher/>

CBC

The site offers streaming audio and video as well as transcripts of programs, interviews, and historical archives.

www.cbc.ca

Centre for Media Literacy

The site helps visitors to access, understand, analyse, and evaluate the powerful images, words, and sounds that make up our contemporary mass media culture.

<http://www.medialit.org>

Concerned Children's Advertisers

CCA campaigns include nationally televised Public Service Announcements and curricula for children from K-8, as well as tips and tools for parents and community workers. It also includes videos and lesson plans.

<http://cca-kids.ca>

English Language Arts Network

ELAN is a professional organization of Ontario educators, providing curriculum leadership in English, language arts, and media education.

www.elan.on.ca

Internet Archive

This site provides a digital archive of video, audio, music, games, and texts.

<http://www.archive.org/>

Kids' Take on the Media

This site describes the impact of media in Canadian children's lives and what our young people have to say about the topic.

<http://www.ctf-fce.ca/bilingual/PUBS/ctfreport/kidsenglish.pdf>

Library and Archives Canada-Learning Centre

This centre is a resource for students and teachers; it contains a collection of primary source documents.

<http://www.collectionscanada.ca/education/008-120-e.html>

Media Awareness Network

The network offers practical support for media education in the home, school, and community and provides food for thought on our rapidly evolving media culture. It also explores ways to make media a more positive force in children's lives.

<http://www.media-awareness.ca>

Media Ed

This site is designed for teachers, students, and anyone interested in media and moving-image education at all levels.

www.mediaed.org.uk

National Film Board for Kids

NFBKids offers entertaining and educational activities for junior students, from science adventures to online animation.

<http://www.nfbKids.ca>

Newseum

This site provides a collection of front pages of newspapers from around the globe, updated daily.

www.newseum.org

Newspapers in Education

This site provides lessons based on the Ontario curriculum and is designed to be used at any time of the year.

<http://www.newspapersineducation.ca/>

PBS Teacher Source: Media Literacy

This site provides ideas and resources for media literacy education, with U.S. content, including video and movie clips.

http://www.pbs.org/teachersource/media_lit/media_lit.shtm

Read Write Think

This is a source for lessons and resources in reading and language arts instruction.

<http://www.readwritethink.org>

Report Card on Canadian News Media

This report represents the first independent national survey of Canadian attitudes toward the news media and media credibility.

<http://www.cmrrccrm.ca/english/reportcard2004/01.html>

News Sources for Junior Students

Scholastic News Online

This is a source for news and information on current events, designed especially for students in Grades 3-6.

<http://teacher.scholastic.com/scholasticnews/>

BBC Newsround

Newsround provides news of interest to students from the U.K. and around the world.

<http://news.bbc.co.uk/cbbcnews/>

Time for Kids

Time magazine presents news for kids.

<http://www.timeforkids.com/TFK/>

Print Resources

Ali, Dominic. (2005) *Media Madness: An Insider's Guide to Media*. Toronto, ON: Kids Can Press.

This is a Canadian text aimed at helping elementary students develop media awareness.

Booth, D., Lewis, C., Powrie, S., and Reeves, D. (1998). *Media Sense*. Toronto, ON: Harcourt-Brace.

The book contains strategies for nine media study units for the junior grades, including numerous practical activities.

Burmark, Lynell. (2002). *Visual literacy: Learn to see, see to learn*. Alexandria, VA: Association for Supervision and Curriculum Development.

This is a guide to the fascinating field of visual literacy, including tips and strategies for making effective presentations.

Graydon, Shari. (2003). *Made You Look: How Advertising Works and Why You Should Know*. Toronto, ON: Annick Press.

Canadian media educator Shari Graydon offers an intriguing exploration of the way advertising works.

Graydon, Shari. (2005). *In your Face: the Culture of Beauty and You*. Toronto, ON: Annick Press.

The author encourages readers to look critically at the culture of beauty, past and present.

McLaughlin, Maureen. (2004). *Critical Literacy: Enhancing Students' Comprehension of Text*. New York: Scholastic.

The book provides practical strategies for enhancing critical literacy in the classroom.

Moline, Steve. (1995). *I see what you mean: Children at work with visual information*. Markham, ON: Pembroke Publishers.

The book defines the purpose, context, and outcomes of visual displays, and it explores how to match written text with the most appropriate visuals. It also includes a chapter on basic graphic design for classroom publishing projects.

Ontario Ministry of Education. (1989). *Media Literacy Resource Guide*. Toronto, ON: Queen's Printer.

This resource contains basic media literacy concepts and activities.

Sternheimer, K. (2003). *It's Not the Media: The Truth about Pop Culture's Influence on Children*. Toronto, ON: Harper Collins.

Sternheimer looks at cartoons, music, video games, advertising, and the Internet to find out how conventional wisdom about media's "effects" is generated and perpetuated by sensationalized media reports. The book is a call for media literacy as an important educational priority.

SOURCES

- Andersen, N., Hobbs, R., Worsnop, C., Share, J., and Sullivan, S. (2003). *What media literacy is NOT*. Center for Media Literacy, http://www.medialit.org/reading_room/article380.html. Retrieved July, 2006.
- Andersen, N., Carreiro, P., and Sinclair, D. (1998). *Responding to media violence: Starting points for classroom practice K-6*. Markham, ON: Pembroke Publishing.
- Andersen, N., and Webb, S. (2005). *Media studies K-12*, Toronto, ON: Toronto District School Board.
- ArtsConnectEd. (n.d.). *Vocabulary*. <http://www.artconnected.org/artsnetmn/identity/idvocab.html>. Retrieved July, 2006.
- Beder, S. (1987). *Global spin: The corporate assault on environmentalism*. Devon, UK: Green Books.
- Boles, D. (n.d.). *The language of media literacy: A glossary of terms*. Media Awareness Network. <http://www.media-awareness.ca>. Retrieved July, 2006.
- Boyer, E. (n.d.). *Why media literacy education is important*. Cited on <http://www1.medialiteracy.com/quotes.jsp>. Retrieved July, 2006.
- Buckingham, D. (2001). *Media education a global strategy for development: A policy paper prepared for UNESCO sector of communication and information* Children Youth and Media Centre. http://www.childrenyouthandmediacentre.co.uk/Pics/unesco_policy_paper.pdf. Retrieved September 2006.
- Cambourne, B. (1988). *The whole story*. Richmond Hill, ON: Scholastic Canada.
- Centre for Media Literacy. (2002-2003). *Project SMARTArt: A case study in elementary school media literacy and arts education classroom vignettes*. http://www.medialit.org/reading_room/casestudy/classroom_vignettes.htm. Retrieved July, 2006.
- Centre for Media Literacy. (2005). *Five key questions that can change the world: Classroom activities for media literacy*. http://www.medialit.org/reading_room/pdf/ClassroomGuide.pdf. Retrieved July, 2006.
- Considine, D. (2002). *Thinking critically about media: Schools and families in partnership: Six perspectives and a conversation*. Cable in the Classroom. www.ciconline.org. Retrieved July, 2006.

- Duncan, B. (2005). Media literacy: Essential survival skills for the new millennium. *Orbit: OISE/UT's Magazine for Schools*, 35 (2), 2-4.
- Duncan, B. et al., (1996). *Mass media and popular culture*, 2nd version Harcourt Brace Toronto, ON <http://medialit.med.sc.edu/mediatriangle.htm>. Retrieved July 2006.
- Duncan, B. (n.d.). *Approaches to media education*. Media Awareness Network. http://www.media-awareness.ca/english/teachers/media_literacy/media_ed_approaches.cfm. Retrieved July 2006.
- Federov, A. (2005). *Media education and media literacy in knowledge societies: Analysis of expert opinions*. http://confifap.cpic.ru/upload/conf2005/reports/dokladEn_272.DOC .
- Freebody, P., and Luke, A. (2003). Literacy as engaging with new forms of life: The “four roles” model. In G. Bull & M. Anstey (Eds.), *The literacy lexicon* (pp. 52–57). 2nd ed. Frenchs Forest, NSW: Pearson Education Australia.
- Gaitho, W., Hendry, S., Kozak, R., Marr, L., Piazza, L., and Smith S.R. (2001). *Take a closer look: A practical guide to exploring issues of media violence in the intermediate classroom*, Toronto, ON: Elementary Teachers Federation of Ontario.
- Hobbs, R. (1998). The seven great debates in the media literacy movement. *Journal of Communication*, 48(1): 16-32. Available at http://www.media-awareness.ca/english/resources/educational/teaching_backgrounders/media_literacy/7_debates.cfm.
- Jenson, J., and de Castell, S. (June, 2005). *Her own boss: Gender and the pursuit of incompetent play*. Paper presented at DIGRA 2005, Simon Fraser University, Burnaby, BC, Canada.
- Marsh, J. (2006). Popular culture in the literacy curriculum: A Bourdieuan analysis, *Reading Research Quarterly*, 41 (2). Newark, DE: International Reading Association.
- Media Awareness Network. (2005). *Young Canadians in a wired world report phase 2*, <http://www.media-awareness.ca/english/research/YCWW/phaseII/> November 2005. Retrieved July, 2006.
- Media Awareness Network. (n.d.). *Lesson Plan Library*. <http://www.media-awareness.ca>. Retrieved July, 2006.
- Media Literacy.com (n.d.). *Resources for advancing media education*. <http://www1.medialiteracy.com/home.jsp>. Retrieved July, 2006.
- Metropolitan Toronto School Board. (1996). *Responding to media violence*. Toronto, ON.
- Ontario Ministry of Education. (2004). *Literacy for learning: The Report of the Expert Panel on Literacy in Grades 4 to 6 in Ontario*: Queen's Printer.

- Ontario Ministry of Education. (2006). *A Guide to Effective Instruction Grades 4-6, Volume One: Foundations of Literacy Instruction for the Junior Learner*. Toronto: Queen's Printer.
- Ontario Ministry of Education. (2006). *A Guide to Effective Instruction Grades 4-6, Volume Two: Assessment*. Toronto: Queen's Printer.
- Ontario Ministry of Education. (1989). *Media Literacy Resource Guide*. Toronto: Queen's Printer.
- Paul, N. C. (2002). Branded for Life. *Christian Science Monitor*. <http://www.csmonitor.com/2002/0401/p15s02-wmcn.htm>. Retrieved July, 2006.
- Peel District School Board. (2002). *Media Matters*, Mississauga, ON.
- Race, A. (2002). *Thinking critically about media: Schools and families in partnership: Six perspectives and a conversation*. Cable in the Classroom. www.ciconline.org. Retrieved July, 2006.
- Reinhart, M. K. (2006). Kids wedded to TV: Challenge is to make them media savvy. *The Tribune*, Mesa, Ariz. 4 April 2006.
- Simons, T. (n.d.). *Why visual literacy is important*. Cited on Media Literacy.com <http://www1.medialiteracy.com/quotes.jsp>. Retrieved July, 2006.
- Smolin L., and Lawless K. (2003) Becoming literate in the technological age: New responsibilities and tools for teachers. *The Reading Teacher*, 56 (6). Newark, DE: International Reading Association.
- Talking with Kids about Tough Issues. (n.d.). *Talking with kids about the news*. <http://www.talkingwithkids.org/index.htm>. Retrieved July, 2006.
- Thoman, E. (1986). Blueprint for social responsibility. *Media and Values*, Issue #35 Spring 1986. Los Angeles, CA: Centre for Media Literacy.
- Tomlinson, C. (2001). *How to differentiate instruction in mixed-ability classrooms*. 2nd ed. Alexandria, VA: Association for Supervision and Curriculum Development.
- Tomlinson, C. and McTigh, J. (2006). *Integrating differentiated instruction and understanding by design: Connecting content and kids*. Alexandria, VA: Association for Supervision and Curriculum Development.
- Toronto District School Board. (2003). *A teaching resource for dealing with controversial and sensitive issues*. Toronto.
- Tyner, K. (1998). *Literacy in a Digital World: Teaching and Learning in the Age of Information*. New Jersey: Lawrence Erlbaum Associates.
- Wilde, R. and Wilde, J. (1991) *Visual Literacy*. New York, NY: Watson Guptil.
- Worsnop, C. (1999). *Screening images: Ideas for media education*. 2nd ed. Toronto, ON: Wright Communications.

