MEDIA LITERACY: A SYSTEM FOR LEARNING

ANY TIME, ANY WHERE...

PART 2:
TOOLS FOR DECONSTRUCTION


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Please review the **Professional Development Slide Presentation** that accompanies *Media Literacy: A System for Learning Any Time, Any Where...* prior to using the Implementation Tools presented here.
Introduction
Developing curricula has long represented a special art in the world of education. Engaging students, providing sound factual and subject information, and using effective teaching strategies while aligning with state education standards and assessments must all come together in curricular lessons that inspire, complement and reinforce learning. No easy task!

But today, technology is making its impact felt upon curriculum development as well as other facets of classroom practice, in some ways making curriculum development easier – as in being able to more quickly access compelling information, pictures or videos through the internet – and yet more complicated, as the emphasis in how class time is spent necessarily changes due to the use of technology tools by students and teachers alike. Ultimately, time is the most precious commodity a teacher has with students, and allocating that time effectively and efficiently is more important than ever.

Because content or subject knowledge has typically been emphasized at the expense of teaching information process skills in U.S. classrooms (see Media Literacy: A System for Learning e-book), there has not been a solid and consistent base for learning skills such as media literacy. For example, there are probably few, if any, U.S. schools in which one could go from class to class or grade to grade and find a systematic way of teaching the Five Core Concepts and Five Key Questions of media literacy – either in addressing the deconstruction or construction of media messages. Yet the advances in technology continue to impose new needs and demands for teaching and learning, while the fundamentals for how to teach media literacy and accomplish the goal of graduating students who are media literate go begging.

During the past ten years, the Center for Media Literacy has focused on how to address these gaps in a practical way, that can be researched, replicated consistently, and scaled up to more quickly meet the demands of today’s school environment. In designing and publishing its Basic Framework for media literacy education, and subsequently conducting research to validate its Five Core Concepts for media deconstruction, CML has taken important steps in laying the foundation for curriculum development that can rest on a modular, interchangeable approach that lends itself well to technology and to providing students with a consistent methodology for critically analyzing any content or subject area – a method that can apply across all disciplines and underpin lifelong learning.

This approach to curriculum development works much like the approach that Apple uses to encourage developers to design “apps” for the iPhone. The iPhone uses Apple’s basic platform or software code; application developers use this code to “build around” and to apply to an infinite number of doable programs, while both Apple and the software developers are both engaging and helping consumers to then use the “apps” tools in their own ways.

Much like Apple’s basic software code, the Five Core Concepts and Five Key Questions of media literacy as well as the Empowerment Spiral provide the kernel for all of CML’s activities, lesson plans and curricula. CML’s framework for analysis, based on the Five Core Concepts and Five Key Questions, serves
as a “metaframe” that both teachers, students and parents can grasp and begin to use immediately as a starting point. As training, curricula and assessments are built around the metaframe, the inquiry process deepens and takes hold as the central methodology for critical thinking and learning across the curriculum. Furthermore, this metaframe is an easier way to introduce 21st century skills than some of the more complex frameworks which, although representing desirable outcomes, are very difficult to implement and engage teachers.

CML has long said that if every student in the US would know the Five Key Questions and how to apply them by high school graduation, all its efforts would be an unqualified success. CML has developed a 10-lesson curricular system that is designed to unveil the basics of media literacy, which can be used as a way of engaging and acquiring pertinent content knowledge. This curricular system utilizes a process of inquiry and is modular, so that Concepts and Questions can be presented and used discretely, and so that students have the opportunity to fully explore their ongoing relationship with media.

Once students have an opportunity to understand their media relationship, apply the Five Key Questions, and practice the dynamics of the Empowerment Spiral, they begin to have a fundamental grasp of process skills that they can apply to any content knowledge, anytime, anywhere. They can use this internalized methodology for critical thinking quickly and easily, regardless of the information or multi-media they are presented with and/or seek out.

Teachers also benefit from having a consistent media literacy methodology taught school-wide. They and their students have a shared vocabulary and approach that is easily tapped, and that can elevate the level of exploration and conversation regardless of the subject being discussed. This reinforces knowledge and provides a “platform” both as a base and as a springboard for growth and continued improvement. Although content silos may persist, a common knowledge of process skills become the glue that underlies and holds various disciplines and projects together. Within a single discipline, such as health, this methodology may address a number of different topics through the prism of the Five Key Questions, allowing a rich and varied exploration of a multitude of health issues.

This approach differs greatly from the traditional approach of teaching primarily content knowledge through uniquely authored curriculum that must be taught sequentially and in a linear fashion. Instead of using a “cookbook” approach that spells out what teachers should do step by step, this methodology employs a “formula” that can be applied flexibly to the topic at hand and that can easily allow for collaboration and multiple authors. CML has worked with teams of trained teachers who, within a one-hour period, were able to design lessons that connected Language Arts, English Language Development (ELD), Visual and Performing Arts Standards, and the Core Concepts/Key Questions of media literacy in engaging and integrated activities for classroom use.

CML’s motto is “empowerment through education,” and we are pleased to share how educators can become the new “application developers” for 21st Century classrooms. This ToolKit will provide the various elements and explanations needed to take a step-by-step approach to constructing modular
Tools for Deconstruction

Curricula that can be systematically built using CML’s research-based framework, and easily shared for collaborative efforts.

This ToolKit for Deconstruction is divided into three parts:

**Preparation.** Part I is designed to help provide educators with resources that they need to prepare themselves to implement media literacy, as well as to give them tools for understanding, for organization, and for curricular and assessment preparation.

**Curriculum Development.** Part II gives specific tools to support the development of a 10-lesson media literacy deconstruction curriculum. These tools are designed so that they may connect with ANY subject, whether in a single subject or in designing an integrated curricula addressing multiple sets of state education standards.

These Tools are “starter” tools that provide a handy reference point for constructing curricula and for providing students the grounding they need to begin a more conscious construction of their own media. There are many creative ways to help students explore curricular content through the lenses of CML’s Five Key Questions for media literacy. Although the basic process for deconstruction remains the same regardless of subjects, the applications of media literacy are infinite!

**Student Worksheets.** Part III provides worksheets that can give quick “anchors” for lessons for each of the 10-lesson model media literacy curriculum. These worksheets draw out the “essence” of a particular Core Concept and Key Question. The Core Concepts and Key Questions provide the basis for exploring content and seeing media messages through the lens of a particular Key Question. Ultimately, students will use all Five Key Questions to “put the picture together” and explore big ideas in a new way.

Note: This ToolKit is part of a Trilogy of resources — *Media Literacy: A System for Learning Any Time, Any Where* -- developed and published by the Center for Media Literacy to give an on-ramp to media literacy practice in schools and community organizations. The Q/Tips Framework included throughout the CML Trilogy includes Key Questions and Core Concepts for Deconstruction and Construction. The Trilogy consists of:

- **Part I:** Tools for Change Management
- **Part II:** Tools for Deconstruction
- **Part III:** Tools for Construction/Critical Production

All materials may be obtained through CML’s Store at [www.medialit.com](http://www.medialit.com)
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Part I. Preparation

Tool #1 Literacy for the 21st Century, second edition

Objective: To provide teachers, media librarians, administrators, and others with the framework and implementation models needed to organize and structure a K-12 media literacy program for deconstruction and construction/production.

Description: Literacy for the 21st Century, second edition, explains the basic elements of media literacy education by providing a complete framework for critical inquiry using CML’s Five Core Concepts and Five Key Questions for both deconstruction and construction/production of media. This is a plain language introduction which includes handouts and Guiding Questions to illustrate how to connect the Key Questions when consuming or producing or participating with media. Guiding Questions grow in sophistication as grade level increases.

How to Use: Individuals interested in designing or utilizing a curriculum for media literacy should become familiar with the background information provided here prior to introducing lessons in the classroom.

Teaching Tip: Media literacy provides process skills and teaching it is different than teaching only factual knowledge. Media literacy provides a process for learning – the process of inquiry – which can be applied to any content or subject area. The Five Key Questions are a starting point, but it takes repeated practice of applying the questions to different media and content in a variety of activities to really master the process.

To access Literacy for the 21st Century go to: www.medialit.com/store.html
Tool #2  A Road to Follow

**Objective:** To provide a step-by-step guide for successful implementation of media literacy programs.

**Description:** A list of the 10 Key Elements to a successful implementation program beginning with a clearly articulated philosophy of media literacy education among administrators and teachers to the final aspect of sharing and celebrating student work with outside audiences.

**How to Use:** Administrators and faculty can use this list as a roadmap for the successful development and implementation of a school or district-wide media literacy program.

**Teaching Tip:** For teachers new to media literacy education, it is often easiest to begin work with students on deconstructing advertising or commercial messages. Certainly, media literacy methodology applies to ALL forms of media, but because the profit motive is comparatively easy to understand, advertising often provides an “onramp” to honing deconstruction skills and gaining the practice necessary to address more emotional or difficult topics, such as political news analysis or violence in media.

*Note:* A full-scale case study of Project SMARTArt (Students using Media, Art, Reading, and Technology) is contained at [http://www.medialit.org/reading_room/article659.html](http://www.medialit.org/reading_room/article659.html). This case study documents how a media literacy implementation program was conducted during a 2001-2004 federal demonstration grant sponsored by the U.S. Dept. of Education and the National Endowment for the Arts and led by the Center for Media Literacy, the Music Center Education Division, AnimAction, Inc. and Los Angeles Unified School District's Leo Politi Elementary school.
10 Keys to Success include:

1. A clearly articulated Philosophy of Media Literacy Education that administrators and faculty understand and adopt.

2. Shared understanding that important goals of media literacy are for individuals to engage constructively in their lifelong relationship with media and see the role of media in society, so that wise choices are possible in taking individual responsibility and in exercising social responsibility.

3. Acceptance that all media literacy rests on the Core Concepts, developed through media studies by academics internationally.

4. A recognition that teaching process skills requires a consistent methodology — a process of inquiry -- that can be practiced and mastered over time, so that the process becomes automatic. CML uses its overall framework and the Questions/TIPS (Q/TIPS) for establishing a consistent process of inquiry that acts as a starting point for deconstruction and construction.

5. Support for professional development that is needed to give teachers the understanding and skills they need to be successful.

6. Use of Q/TIPS, which can be easily integrated throughout the curricula, providing a consistent approach regardless of the subject area. This is vital because content knowledge often has an “expiration date;” process skills are “forever” and can be applied to an infinite number of subject areas.

7. Students being active learners who assess their own work.

8. Use of project-based learning that involves problem solving. Risk management is part of the skills learned through application of media literacy concepts.

9. On-going training, coaching and peer learning essential to sustaining and growing a media literate community.

10. The sharing and celebrating of student work with outside audiences (such as parents), and using student work for further deconstruction and construction. This is an outgrowth of strong media literacy programs.
Tool #3  Philosophy of Education

Objective: To provide an example of a Statement of Philosophy that emphasizes empowerment through education, which encourages an individual’s ability to engage constructively in a global media world and to make wise choices possible on a lifelong basis.

Description: The CML philosophy emphasizes the critical thinking skills necessary for engaging with today’s global media culture. Additionally, this approach calls for a process of inquiry that rests on a process of awareness, analysis, reflection and ultimately, action.

Although media literacy is characterized as an alternative to censoring, boycotting or blaming ‘the media,’ it is just as important to understand what media literacy is NOT:

- **Media bashing is not media literacy**, however media literacy sometimes involves criticizing the media.
- **Media production is not media literacy**, although media literacy should include media production.
- **Teaching with media is not media literacy**, one must also teach about media.
- **Media literacy does not mean ‘don’t watch’**, it means ‘watch carefully; think critically.’

How to Use: Developing a philosophy for teaching media literacy is a vital component of a successful program. CML’s Philosophy of Education promotes empowerment through education using an inquiry-based approach to media literacy derived from media studies and academic research. Consider using this philosophy to further develop your own organization’s goals and objectives. Successful implementation of any media literacy program begins with the ability of administrators and faculty to clearly articulate mutually understood goals for media education.

Teaching Tip: Take the necessary time to ensure that all members of the team understand and agree with the philosophy prior to implementing a program. This will guarantee that students receive a consistent approach to media education across varying classes and grade levels, and that any ideological issues are raised before engaging students with media literacy education.
The Center for Media Literacy advocates a philosophy of *empowerment through education*. This philosophy incorporates three intertwining concepts:

1. **Media literacy is education for life in a global media world.**

   For 500 years, since the invention of moveable type, we have valued the ability to read and write as the primary means of communicating and understanding history, cultural traditions, political and social philosophy and the news of the day. In more recent times, traditional literacy skills ensured that individuals could participate fully as engaged citizens and functioning adults in society. Today families, schools and all community institutions share the responsibility for preparing young people for living and learning in a global culture that is increasingly connected through multi-media and influenced by powerful images, words and sounds.

2. **The heart of media literacy is informed inquiry.**

   Through a four-step ‘inquiry’ process of *Awareness . . . Analysis . . . Reflection . . . Action*, media literacy helps young people acquire an empowering set of “navigational” skills which include the ability to:
   - *Access* information from a variety of sources.
   - *Analyze* and *explore* how messages are “constructed” whether print, verbal, visual or multi-media.
   - *Evaluate* media’s explicit and implicit messages against one’s own ethical, moral and/or democratic principles.
   - *Express* or *create* their own messages using a variety of media tools.
   - *Participate* in a global media culture.

3. **Media literacy is an alternative to censoring, boycotting or blaming ‘the media.’**

   Deeply committed to freedom of expression, media literacy does not promote partisan agendas or political points of view. The power of media literacy is its ability to inspire independent thinking and foster critical analysis. The ultimate goal of media education is to make wise choices possible.

   *Embracing this philosophy, the Center for Media Literacy is committed to media education as an essential and empowering life-skill for the 21st Century.*
Tool #4  Q/TIPS™ Chart

**Objective:** To provide teachers/students with an ‘at a glance’ guide to the key elements of inquiry-based media literacy education for both deconstruction and construction of media messages; to encourage deeper inquiry by providing the foundational questions for application to all media messages; to apply a “metaframe” for 21st century skills that is easy to build upon.

**Description:** A single page chart included in *Literacy for the 21st Century* (second edition) depicting CML’s Five Core Concepts, Five Key Questions for deconstruction and construction, and Key Words that form the framework for media literacy education. The Key Questions are presented from the point of view of either the Consumer (deconstruction) or the Producer (construction) of media messages. This point of view or "voice" is passive from the standpoint of the Consumer who is deconstructing a media message (although the critical thinking process is very active); the Producer's point of view or "voice" is active, since the Producer is constructing the message. Regardless, the critical thinking process necessary for participating in today's media culture is represented in the use of these Key Questions, which "kick off" the inquiry from a strong basis rooted in media studies. Other questions will undoubtedly spring from these basic Key Questions as the process of inquiry deepens. CML provides “Guiding Questions” to explore more deeply in its book, *Literacy for the 21st Century*, second edition (www.medialit.com). CML provides more age-appropriate questions for children under age seven, through the Key Questions for Young Children for Deconstruction on page 14, and questions for more sophisticated users through its Expanded Questions which can be found in *Literacy for the 21st Century*. The goal is to take the process as deeply as necessary for informed decision-making.

**How to Use:** Learn this chart! This may be the most valuable tool in your Toolkit for teaching media literacy for both deconstruction (consumer) and construction (producer) of media messages. The Q/TIPS framework is applicable to all subject matter. By asking the questions presented here, you encourage deeper inquiry and a better understanding of the individual responsibilities that come with producing and consuming media messages.

**Teaching Tip:** Enlarge and post this chart in the classroom for easy access. Over time, students will begin to develop a common language around media literacy and will make connections throughout the day. The Key Words make easy reference points, as do the numbers associated with the questions (but the questions do no need to be asked sequentially; instead, the numbers are just handy references).
# CML’s FIVE KEY QUESTIONS AND CORE CONCEPTS (Q/TIPS™) FOR CONSUMERS AND PRODUCERS

## Media Deconstruction/Construction Framework

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<th>#</th>
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<th>Deconstruction: CML’s 5 Key Questions (Consumer)</th>
<th>CML’s 5 Core Concepts</th>
<th>Construction: CML’s 5 Key Questions (Producer)</th>
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<tbody>
<tr>
<td>1</td>
<td>Authorship</td>
<td>Who created this message?</td>
<td>All media messages are constructed.</td>
<td>What am I authoring?</td>
</tr>
<tr>
<td>2</td>
<td>Format</td>
<td>What creative techniques are used to attract my attention?</td>
<td>Media messages are constructed using a creative language with its own rules.</td>
<td>Does my message reflect understanding in <strong>format</strong>, creativity and technology?</td>
</tr>
<tr>
<td>3</td>
<td>Audience</td>
<td>How might different people understand this message differently?</td>
<td>Different people experience the same media message differently.</td>
<td>Is my message engaging and compelling for my target <strong>audience</strong>?</td>
</tr>
<tr>
<td>4</td>
<td>Content</td>
<td>What values, lifestyles and points of view are represented in or omitted from this message?</td>
<td>Media have embedded values and points of view.</td>
<td>Have I clearly and consistently framed values, lifestyles and points of view in my <strong>content</strong>?</td>
</tr>
<tr>
<td>5</td>
<td>Purpose</td>
<td>Why is this message being sent?</td>
<td>Most media messages are organized to gain profit and/or power.</td>
<td>Have I communicated my <strong>purpose</strong> effectively?</td>
</tr>
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CML’s Questions to Guide Young Children: Deconstruction (Consumer)

**KQ #1:** What is this? How is this put together?

**KQ #2:** What do I see or hear? Smell? Touch or taste? What do I like or dislike about this?

**KQ #3:** What do I think and feel about this? What might other people think and feel about this?

**KQ #4:** What does this tell me about how other people live and believe? Is anything or anyone left out?

**KQ #5:** Is this trying to *tell* me something? Is this trying to *sell* me something?

<table>
<thead>
<tr>
<th>Core Concepts</th>
<th>Key Questions</th>
<th>Questions to Guide Children</th>
</tr>
</thead>
</table>
| 1             | All media messages are constructed. | Who created this message? | • What is this?  
• How is this put together? |
| 2             | Media messages are constructed using a creative language with its own rules. | What creative techniques are used to attract my attention? | • What do I see or hear?  
Smell? Touch or taste?  
• What do I like or dislike about this? |
| 3             | Different people experience the same media message differently. | How might different people understand this message differently? | • What do I think and feel about this?  
• What might other people think and feel about this? |
| 4             | Media have embedded values and points of view. | What values, lifestyles and points of view are represented in, or omitted from, this message? | • What does this tell me about how other people live and believe?  
• Is anything or anyone left out? |
| 5             | Most media messages are organized to gain profit and/or power. | Why is this message being sent? | • Is this trying to *tell* me something?  
• Is this trying to *sell* me something? |
Tool #5  *Five Key Questions That Can Change the World: Deconstruction*

**Objective:** To provide lessons and activities based on the Five Key Questions of Media Literacy that help you help your students build an internal checklist of questions applicable to any message in any media.

**Description:** *Five Key Questions That Can Change the World* is a ready-to-go resource of 25 lesson plans that will help build a firm foundation in the skills of media literacy. Activities reinforce the Five Core Concepts and Five Key Questions of Media Literacy for deconstruction. There are five lesson plans for each of CML’s Five Key Questions/Core Concepts. The 25 lesson plans cover a variety of content topics and explore a mix of media formats, from printed newspapers and magazines to television, movies, the internet, radio, even maps and money!

Each chapter begins with a short background essay for teachers to explore the richness conveyed in each Key Question. Then each of the five lessons begins with a brief paragraph connecting the objectives and activities of the lesson plan to just one aspect of the Key Question. This introduction is followed by:

- Objectives – what skills and knowledge the students will learn.
- Correlation to McREL National Standards – Language Arts and/or Social Studies.
- Materials and Preparation needed to conduct the lesson.
- Teaching Strategies – step-by-step instructions to help you organize and conduct the lesson.

Unlike other media literacy activity books, which typically are organized by genre (news, advertising, etc.) or topic (violence, gender, etc.), the lessons in *Five Key Questions That Can Change the World: Deconstruction* offer an inquiry based approach that empowers students with the ability to apply the questions to any genre or any topic and thus to internalize the skills required for lifelong learning in a constantly changing world. Lessons are adaptable to all grade levels.

**How to Use:** Each Key Question has five lessons/activities (A-E) associated with it. We suggest beginning with lesson A when introducing a Key Question. Lesson A provides the basic foundation for understanding the communications skills associated with the Key Question, and subsequent lessons (B,C,D,E) build incrementally on that foundation. The Key Questions do not necessarily need to be presented in order; apply them as opportunities arise throughout the day. For example, students may simultaneously explore Key Question #1 during Social Studies, and Key Question #3 in Language Arts.

**Teaching Tip:** The Five Key Questions are the focal point of learning the media literacy process for students. Why? Because learning to apply Five Key Questions is doable and engaging. Students like to ‘pull back the covers’ and see what’s behind media messages -- and they enjoy expressing their own point of view. To access *The Five Key Questions That Can Change the World: Deconstruction:*

[www.medialit.com](http://www.medialit.com)
Tool #6  The Empowerment Spiral

Objective: to provide a model (based on the work of Brazilian educator Paulo Freire) for teaching an inquiry-based process that outlines how to break complex topics or concepts into four short term learning steps that stimulate different aspects of the brain and enhance the ability to evolve new knowledge from past experience.

Description: Included here is a brief description of the four step process:

Awareness - students make observations and personal connections

Analysis - students figure out how an issue came to be by asking the Five Key Questions of Media Literacy and performing a close analysis of a media text

Reflection - students look deeper to ask “So what?” or “What ought we to do or think?”

Action – students formulate constructive action ideas, to “learn by doing, individually or collectively.” It’s important to remember that, in this context, action doesn’t necessarily imply activism nor does it have to be life-changing or earth-shattering. In fact, deciding not to act is an action.

How to Use: This four step process outlines a way to participate in the media world and to organize media literacy learning in a class or group setting. This model has proven to be an excellent process for uncorking a spiral of inquiry that leads to increased comprehension, greater critical thinking and ability to make informed judgments.

Teachers who use these four steps to design lesson plans or organize group activities will find the Empowerment Spiral is a powerful matrix that transforms both learning and teaching.

Teaching Tip: When using the Empowerment Spiral for analysis, try to avoid “why” questions; they too often lead to speculation, personal interpretation and circular debate which can stop the critical process of inquiry, exploration and discovery. Instead ask “what” and “how” to encourage further exploration.
Choices are a part of every-day life. Even deciding to do nothing is a choice! The Empowerment Spiral shows a way of thinking about ideas, media and choices so that you understand more, evaluate more and finally make judgments that will be more successful for you. The following will describe each of the steps involved in making choices:

Awareness

In this step of learning, you will see things in a different way. You will become “aware” of ways of looking at familiar things in a new way. You will experience “ah ha” moments in this stage of learning. When you apply this step to thinking about media in your life, you will become aware of all of the kinds of media and messages you experience every day.

Analysis

This part of your learning will be where you begin to look at the different aspects of an issue. You will begin to understand the “how” and the “what” of experiences to learn the meaning and significance of what you see, hear and read. When you apply this to media, you will learn how different techniques, camera angle, music, dress of the characters, color etc. that media creators use will affect you differently. You will learn that people who make the media you experience have specific ways that they use deliberately to have a specific effect on you.

Reflection

At this stage of your learning you will begin to understand the values of what you are seeing and hearing and begin to personally evaluate events for yourself, and understand the effect they have on you as a person. You will learn to ask the question, “so what”. What does this mean for me and my behavior?

Action

This is the stage of your learning where you will continue to expand your learning by making choices and by doing. You will begin to apply what you have learned in the first three stages to your own actions in your own life. In this stage of your learning, you will determine what you may want to do that will make your life with the media different. You may decide to take big actions to change your life or very small actions to improve your awareness, your exposure or the effect of media in your own personal life.
Part II. Curriculum Development

Tool #7 Model for Building Modular Curriculum

Objective: To provide a 10-lesson model for building modular curriculum that helps teachers to align curricular goals and objectives with media literacy process skills and content knowledge.

Description: This curricular system utilizes a process of inquiry based on CML’s Five Key Questions of Media Literacy, so that Concepts and Questions can be presented in any subject area offering students the opportunity to fully explore their ongoing relationship with media and the content being addressed.

Looking at the Model (on page 20), there are 10 basic lessons that are represented across the top of the page. These lessons are designed to focus on the basic elements of media literacy: the media relationship (utilizing the Media Triangle explained in Tool #14), each of the Five Key Questions of Media Literacy, performing a Close Analysis or Deep Deconstruction (explained in Tool #21), an understanding of the Empowerment Spiral for decision-making and action (explained in Tool #22), and the idea of media construction or producing one’s own media (explained in Tool #23).

On the left-hand column of the model is a listing of the core components of the 10 lessons. These core components are:

1. Media Literacy Process Skills (represented by the 10 Lessons across the top of the model; please refer to page 12 to see the Five Key Questions for Deconstruction). These 10 Lessons address the Media Relationship; Key Question #1, Key Question #2, Key Question #3, Key Question #4 (what is included), Key Question #4 (what is omitted), Key Question #5, Close Analysis (also known as Deep Deconstruction), the Empowerment Spiral and Construction of media messages; Construction and Assessment of media messages based on process learning and on content mastery. By continually labeling and practicing how to apply the Five Key Questions, students internalize the process skills they need for lifelong learning.

2. Content Knowledge. This is the general subject area being addressed, whether the subject is nutrition education, history, language arts, science, health, etc.

3. Empowerment Spiral: Awareness, Analysis, Reflection, Action. The steps comprising the Empowerment Spiral should be represented in every lesson plan, so that the activities and time taken in a lesson are clearly labeled as one of the steps in the learning process. By continually labeling their activities, students learn what the process skills are and how they work.

4. Technology. If certain technologies are to be included and students need skills in using that technology, the model allows for more “layering” of information or skills to be learned.

Then, under each specific lesson of the 10-lesson curricular system, the goals for learning in that particular lesson can be “mapped” so there is a clear picture of what students should take away from
the lessons. This gives a quick way to construct curriculum and to see the main goals for student learning at a glance.

With CML’s approach, process skills are “constants” used in deconstructing and constructing communication, and content knowledge is variable, depending upon the subject area. Having this consistent process of inquiry enhances the ability to communicate and to share ideas through a common vocabulary that transcends subject areas as well as geographic boundaries. Thus, there are no “silos” with this method for teaching critical thinking because the process skills are cross-curricular and common to all. It is through this process of inquiry that students acquire and master content knowledge.

All of the Tools presented in this book are designed to use with this system for building curriculum to teach both process skills (through the Five Key Questions for deconstruction) and decision-making (using the Empowerment Spiral).

**How to Use:** Pick a theme and/or subject area to address. Plan and develop a curriculum that aligns with the Key Questions and activities presented in each lesson. For example, if you are addressing Health/Nutrition, a lesson might explore Key Question #1 *Who created this message?* by asking more specifically, *Who creates advertisements for fast food?* thus launching a discussion of advertising and the companies who sponsor fast food marketing programs. Regarding content, such a lesson might address food groups and the types of foods that fall into certain food categories.

Because this CML Curricular Model is modular, it does not need to be taught in sequence unless the content demands it. Also, having a mutually-understood model for curriculum development allows for collaboration with peers and for a way to build a learning community with common vocabulary and a shared methodology for critical thinking.

**Teaching Tip:** CML’s Five Key Questions provide a shortcut and an on-ramp to acquiring and applying critical thinking skills in a practical, replicable, consistent and attainable way to various subjects. They are academically sound and an engaging way to begin and they provide curriculum developers with a useable structure that can be applied to *any* subject, and that encourage students to internalize a quick process for deconstructing messages as well as a process for decision-making through practice with the Empowerment Spiral. Creating a common vocabulary for media analysis is a key part of helping students internalize the skills they need; continually labeling these skills and practicing them are the secret to helping students develop a quick ingrained process for critical thinking and analysis.
### CENTER FOR MEDIA LITERACY

**MODEL FOR BUILDING CURRICULUM: DECONSTRUCTION**

<table>
<thead>
<tr>
<th>ACROSS: Process Skills 5Qs for Media Literacy</th>
<th>LESSON 1</th>
<th>LESSON 2</th>
<th>LESSON 3</th>
<th>LESSON 4</th>
<th>LESSON 5</th>
<th>LESSON 6</th>
<th>LESSON 7</th>
<th>LESSON 8</th>
<th>LESSON 9</th>
<th>LESSON 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>5Qs for Media Literacy</td>
<td>Relationship with Media: the Media Triangle</td>
<td>KQ#1 Authorship Job Descriptions</td>
<td>KQ#2 Techniques of Persuasion</td>
<td>KQ#3 Audience</td>
<td>KQ#4 Format (Included) Branding</td>
<td>KQ#4 Format (Omitted) Framing</td>
<td>KQ#5 Purpose</td>
<td>Close Analysis Food Ad</td>
<td>Empower Spiral Media Diet</td>
<td>Construction/Assessment Food ad addressing the need for fruits and vegetables</td>
</tr>
</tbody>
</table>

#### DOWN:

**Empowerment Spiral:**

**Time activities to address:**

- Awareness
- Analysis
- Reflection
- Action

**Content Knowledge:**

*i.e. Nutrition*

- Food Groups Vocabulary
- Servings Balance Calories
- Physical Activity Calories Expend
- Food Labels
- Typical calories needed daily
- Planning a balanced meal
- Relating a meal to food pyramid
- Planning physical activity
- Food & physical activity plan
- Addressing the need for fruits and vegetables

**Technology**

*i.e. Video editing*

This example focuses on deconstruction of media messages and does not address the integration of deconstruction with construction.

For each of these Empowerment Spiral Steps, label the lesson activity/time to be spent so that students become aware that they are learning the steps and practicing them as they go about their lessons.

Tools for Deconstruction  Center for Media Literacy © 2012  20
### CENTER FOR MEDIA LITERACY
#### MODEL FOR BUILDING CURRICULUM: DECONSTRUCTION

**LESSON 1**  
Relationship with Media: Media Triangle  
KQ#1: Authorship  
KQ#2: Techniques  
KQ#3: Audience  
KQ#4: Format  
KQ#5: Purpose  
Included: Analysis  
Omitted: Spiral

**LESSON 2**  
Empowerment Spiral:  
Awareness

**LESSON 3**  
Reflection

**LESSON 4**  
Action

**LESSON 5**  
Content Knowledge:  
*ie.*, Nutrition

**LESSON 6**  
Technology  
*ie.*, Video editing

**LESSON 7**  
Empowerment  
Spiral

**LESSON 8**  
Construction/  
Assessment

**LESSON 9**

**LESSON 10**
Tool #8 Integration Plan Form

Objective: To provide a tool to help teachers integrate curricular content and media literacy process skills as they begin to develop a plan for media literacy education.

Description: A single page form for teachers to complete as they plan to teach media literacy process skills. This is the starting point for aligning theme, subject area, standards, objectives activities, and assessments.

With CML’s approach, process skills are “constants” used in deconstructing and constructing communication, and content knowledge is variable, depending upon the subject area. Having this consistent process of inquiry enhances the ability to communicate and to share ideas through a common vocabulary that transcends subject areas as well as geographic boundaries. Thus, there are no “silos” with this method for teaching critical thinking because the process skills are cross-curricular and common to all. It is through this process of inquiry that students acquire and master content knowledge.

How to Use: Choice of theme and subject area determines content goals, media clips and activities, and assessments that will apply. The media literacy objectives remain constant but are tailored to fit the theme. For example, if the theme is Nutrition and Subject Area is Science then content objectives might include: food groups, calories, balanced diet... The Five Key Questions and Core Concepts for Media Literacy remain the same, but are applied to the content being addressed (e.g. In this cereal ad, what creative techniques were used to get my attention?). Objectives for Media Literacy can include an understanding of the Five Key Questions and Core Concepts as well as the Media Triangle and Empowerment Spiral and how to apply these tools to specific content information. To assess student progress, teachers must prepare the pre and post tests to fit the content area. Again, the media literacy tools can be applied to any theme or subject area by tweaking the test questions (provided within this tools section) to address specific content knowledge.

See example of completed form on next page.

Teaching Tip: Always have a plan! Use the guidelines presented here to get started.
| **CML Media Literacy Integration Plan  Example** |
|---|---|---|
| **Name:** Ms. Smith | **Grade:** 7 | **Period:** 2 |
| **Content Knowledge (State Standards):** | **Theme:** Nutrition | **Media Clips:** Several food commercials targeted at kids |
| Food Groups | Subject Areas: | Websites, videos and information from medical experts about nutrition |
| Calories | □ Language Arts | | |
| Balanced Diet | □ World languages | | |
| Serving Sizes | □ Arts | | |
| | □ ELD | | |
| | □ Mathematics | | |
| | □ Economics | | |
| | □ Science | | |
| | □ Geography | | |
| | □ History | | |
| | □ Government/Civics | | |
| **Assessment** | | **Activities:** |
| Pre and Post Tests | | Bring in favorite treats to compare nutritional information |
| Student Journal | | Interview people at the local grocery store |
| Final Project | | Keep a journal of food choices and calculate calories |

**Media Literacy Objectives:**
- Deconstruction
- Media Triangle
- 5 Key Questions
- 5 Core Concepts
- Empowerment Spiral

**Media Literacy Objectives:**
- Construction
- Construct a Public Service Announcement (PSA) on the importance of eating fruits and vegetables.

Comments: ________________________________________________
____________________________________________________________________
# CML Media Literacy Integration Plan

<table>
<thead>
<tr>
<th>Name:</th>
<th>Grade:</th>
<th>Date:</th>
</tr>
</thead>
</table>

**Content Knowledge:**
(State Standards):

<table>
<thead>
<tr>
<th>Theme:</th>
<th>Media Clips:</th>
<th>Activities:</th>
</tr>
</thead>
</table>

**Subject Areas:**
- Language Arts
- World languages
- Arts
- ELD
- Mathematics
- Economics
- Science
- Geography
- History
- Government/Civics

**Assessment**

**Media Literacy Objectives:**
*Deconstruction*

**Media Literacy Objectives:**
*Construction*

**Comments:**

__________________________________________________________________

__________________________________________________________________
Tool #9  Curriculum Plan for Deconstruction

Objective: To provide a modular planning tool for teachers to help align media literacy goals with content knowledge in any subject area.

Description: Since the media literacy inquiry process remains constant across all subject areas, this tool serves as an outline for ten lessons with deconstruction/construction activities to be considered when planning curriculum in any subject. Both the Curriculum Plans for Deconstruction and for Construction include the Five Key Questions along with Guiding Questions and special topics for discussion.

How to Use: Use as a tool for preparation when planning curriculum in any subject to align media literacy objectives with content knowledge. Tools for each of the deconstruction lessons identified are contained within this ToolKit.

Teaching Tip: Although teaching media literacy process skills need not be linear, it is best to begin with lessons for Deconstruction of media messages before moving on to Construction, especially with classes that have little or no experience with deconstructing (critically analyzing) media. When students understand ‘how’ media works, and their relationship to it, they are better prepared to construct media products of their own.
Curriculum Plan Deconstruction

Media Literacy Objectives:  

Deconstruction

1. Relationship with Media (Media Triangle)

2. KQ#1/Authorship: Who created this message?  
   (Credits/“Real”)  

3. KQ#2/Format: What creative techniques are used to  
   attract my attention? (Arts: Story/Visual/Sound/Movement.  
   Techniques of Persuasion: Fact vs. Opinion)

4. KQ#3/Audience: How might different people understand  
   this message differently? (Differences – Diversity  
   Affiliations –Targeting)

5. KQ#4/Content Included: What values, lifestyles and points of view  
   are represented in this message? (Framing/Branding)

6. KQ#4/Content Omitted: What values, lifestyles and points of view  
   are omitted from this message? (Balance/Outliers)

7. KQ#5/Purpose: Why is this message being sent?  
   (Economic & Power Transactions)

8. Putting it Together: Deep Deconstruction

9. Empowerment Spiral/ Call to Action

10. Construction (Specific to Genre)
Tool #10 Pre-Post Test

Objective: Since the overall challenge is to teach children to contribute to global society through wise, effective, safe and responsible choices through the use of communication systems and tools, it is imperative to evaluate whether these goals are being met in connection with the expenditure of precious time and resources in delivering curricula. Although assessment of media literacy is in a primitive state, CML has devised some pre-post tests that assist with providing some traditional measures of learning with the following goals:

Pre-test: To provide an evaluation of media literacy learning and a baseline for the future.  
Post-test: To determine whether students improved their understanding of the Five Core Concepts and Five Key Questions of Media Literacy and if they are able to apply those concepts to the particular messages in the particular content area that they’ve been assigned to study. Assuming that students have practiced applying the Five Key Questions during the course of their studies and internalized the process of inquiry, it is likely that they can apply this methodology to any message in any content area.

Description: The pre-post test consists of multiple choice questions designed to assess a student’s knowledge of the Five Key Questions and Core Concepts of Media Literacy within the content area being taught (i.e. nutrition, social studies, violence, science, body image). The purpose of the test is to assess:

1. Student knowledge of the Five Key Questions and Core Concepts of Media Literacy. Sample question: Do photographs always show people and things the way they are in real life?

2. Student understanding of the content knowledge (i.e. nutrition, violence, body image,...). Sample question: What are calories and why are they important?

3. Student ability to apply media literacy Questions and Concepts to content knowledge. Sample question: Who is the target audience in the candy commercial?

4. Student understanding of the systems by which media messages are constructed and delivered. Sample question: Television programs seem free but who ultimately pays for them?

5. Student understanding of his/her own relationship with media and how it influences his/her life. Sample question: How important is it to wear whatever my friends like?

How to Use: Tailor the pre/post tests to the subject matter being addressed. Review the test yourself prior to administering to students. Be sure to know the Key Questions and Core Concepts aligned with each test question. An answer guide is provided but will require adjustments based upon specific content area (history, nutrition, science, language arts...).

Teaching Tip: Create pre-post tests as part of your initial plan to align with overall goals and objectives for learning in the lessons you intend to deliver.
Sample Pre-Post Test  (Nutrition)
This test is to assess your knowledge of nutrition and media literacy.

Circle the best answer for each question.

1. The main goal of an advertisement or commercial is to....
   a. Entertain
   b. Sell
   c. Teach
   d. Make you laugh

2. To keep my body healthy, eating in a healthy way is important and so is...
   a. Watching TV
   b. Reading cookbooks
   c. Physical activity
   d. Taking a shower every day

3. Photographs always show people and things just the way they are in real life:
   a. True
   b. False

4. How many servings of fruits and vegetables should you eat each day to be healthy?
   a. 0
   b. 1-2
   c. 3-4
   d. 5 or more

5. The newspaper, TV and radio news tell us...
   a. Only the truth
   b. Only lies
   c. Only some of the information
   d. Everything we need to know

6. “Good eating habits” means...
   a. Eating everything I can
   b. Eating anything I want
   c. Eating a balance of different foods
   d. Eating everything on my plate

7. Food ads look fun, with bright colors and music, because...
   a. The food is fun to eat
   b. Parents like the ads
   c. Fun ads get my attention
   d. Watching food ads will make you a fun person

8. It is important to ask questions about what advertising tells us because...
a. Advertising makes us do things  
b. Advertising is bad  
c. Asking questions helps us make better choices  
d. The teacher told me

9. Which is the best question to ask after seeing a commercial message that advertises candy or snack food?  
   a. Where can I buy this candy as soon as possible?  
   b. When will I be able to eat this candy?  
   c. Why was this message sent?

10. The Nutrition Facts label on a package tells me:  
    a. How much I should eat  
    b. Why I should buy that food  
    c. The amount of calories in a serving  
    d. Nothing that young people need to know

11. Everyone my age likes the same candy ads that I like:  
    a. True  
    b. False

12. How important is it to eat whatever my friends eat?  
    a. Not important  
    b. A little important  
    c. Very important  
    d. The most important thing

13. I feel that I can help my friends live healthier lives:  
    a. True  
    b. False

14. What item is considered a “serving” of fruit?  
    a. Fruit snacks, like fruit-flavored candy  
    b. An apple  
    c. Fruit-flavored drinks  
    d. All of the above

15. Television programs might seem to be free but who ultimately pays for them?  
    a. Consumers  
    b. TV networks  
    c. Advertisers

16. It is important to consider who created the advertising message in order to:  
    a. Know who to blame  
    b. Find the bias that always exists  
    c. Find out who created the music on the commercial
Nutrition Pre-Post Test

Answer Key

1. B  
   Sell (Key Question #5)

2. C  
   Physical Activity

3. B  
   False (Key Question #1)

4. D  
   5 or more

5. C  
   Only some of the information (Key Question #4)

6. C  
   Eating a balance of different foods

7. C  
   Fun ads get my attention (Key Question #2)

8. C  
   Asking questions helps us make better choices (Process of Inquiry)

9. C  
   Why was this message sent (Key Question #5)

10. C  
   The amount of calories in a serving

11. B  
   False (Key Question #3)

12. A  
   Not important (Self-Direction/Responsibility)

13. A  
   True (Social Responsibility)

14. B  
   An apple

15. A  
   Consumers (Key Question #5)

16. B  
   Find the bias that always exists (Key Question #4)
Tool #11 Constructing a Media Literacy Activity

Objective: To construct a media literacy classroom activity that creates an ‘AHA’ moment for students and results in better understanding of a specific Key Question or Core Concept as it relates to a particular subject area or content knowledge.

Description: A simple in-class activity designed to help students grasp a Key Question or Core Concept of media literacy. With a clearly defined purpose and the use of entertaining media clips or examples, these activities create a fun and enlightening atmosphere for students. Align the activity with a specific content area and you’ll find your students fully engaged in a media literacy moment!

The example on the following page addresses Health/Body Image and how advertisers create unattainable goals in the beauty and fashion industries by distorting our perception of beauty by using a variety of creative techniques. The activity addresses Key Question #2: What creative techniques were used to attract my attention? The activity centers on the use of a video clip illustrating the extensive process of preparing a model for a photo shoot that culminates with photo touch-up techniques, and sends a powerful message about the use of creative techniques to produce an end-product that is far from ‘real.’

Find other MediaLit Moments in CML Newsletters http://www.consortiumformedialiteracy.org
Media Literacy Activity
Featuring an AHA! Moment: The Making of a Model

The beauty and fashion industries spare no expense in transforming models into goddess-like figureheads for company advertising. In this MediaLit Moment, your students will take an inside look at some of the techniques used to make this transformation happen.

Ask students to identify the techniques used to turn a woman into a billboard model

AHA! A lot of people have to do a lot of work to create the image I see on a billboard or in a magazine ad!

Key Question #2: What creative techniques are used to attract my attention?

Core Concept #2: Media messages are constructed using a creative language with its own rules.

Grade Level: 9+

Materials: Computer with internet access, data projector and screen

The goal of Dove’s Campaign for Real Beauty (http://www.campaignforrealbeauty.com) is to “widen definitions of beauty” in an attempt to free women from constrictive beauty stereotypes. The website features a number of videos, including its “Evolution” video: http://www.dove.us/#/features/videos/default.aspx[cp-documentid=7049560]/ This video begins with an initial photo shoot of a woman, then lurches into fast motion as it depicts the application of make-up, hairstyling, and digital enhancements used to turn her into a fashion photo image. The video is just over a minute in length.

Questions for Discussion: What techniques were used to make this woman look so flawless? What changes had to be made to her appearance? Is this type of beauty attainable for the advertiser’s audience?

Further Discussion: The video ends with the message: “No wonder our perception of beauty is distorted. Every girl deserves to feel beautiful just the way she is.” As you prepare to lead this discussion, consider Core Concept #4: Media have embedded values and points of view.

You may also want to lead students in a discussion of the Campaign for Real Beauty. As you prepare, consider: Key Question #5: Why is this message being sent? and Core Concept #5: Most media messages are organized to gain profit and/or power.

Questions for discussion: Why did Dove put together this video? Why would this company, which is also involved in the beauty industry, start a campaign for “real beauty”?

For additional activities see: www.consortiumformedialiteracy.org/newsletter

The Five Core Concepts and Five Key Questions of media literacy were developed as part of the Center for Media Literacy’s MediaLit Kit™ and Questions/TIPS (Q/TIPS)™ framework. Used with permission.
Tool #12  CML Lesson Plan Template

Objective: To offer a template for teachers to use when planning media literacy lessons.

Description: The form guides the teacher through the various steps including identification of Key Learnings, Media Literacy Tools, Standards, and Objectives. The second part of the template is the Activity itself.

How to Use: Complete the form prior to each lesson as part of your classroom preparation. A Sample Lesson is included.

Teaching Tip: Begin to develop a personal library of media samples (websites, photos, video clips, etc.) for use in the classroom. Keep your eyes and ears open for interesting material and store it away for future lessons.
Sample Lesson Plan Template (CML’s Violence Curriculum)

Lesson 2

What is Violence?

TEACHER BACKGROUND INFORMATION

Key Learnings

- What is violence?
- How does media violence influence you?

Media Literacy

- Good stories demand conflict.
- There are lots of ways to present conflict in a story; there is a difference between conflict in stories and violent media depictions.

Violence in the Media

- Using violence to depict conflict in a story is a choice.
- There are different ways to use violence as a way to depict conflict.
- There is a difference between conflict in stories and violent media depictions.
- There is a difference between media violence and real-life violence.
- The consequences of real-life violence are very different than media violence.

California English/Language Arts Content Standards (Grade 7)

- Literary Response and Analysis (LR): 3.2 Identify events that advance the plot and determine how each event explains past or present action(s) or foreshadows future action(s).
- Literary Response and Analysis (LR): 3.3 Analyze characterization as delineated through a character’s thoughts, words, speech patterns and actions; the narrator’s description; and the thoughts, words, and actions of other characters.

California Health Education Expectations and Content (Middle School)

- Expectation 3: Students will practice behaviors that reduce the risk of becoming involved in potentially dangerous situations and react to potentially dangerous situations in ways that help to protect their health.
  √ Develop and use skills to identify, avoid and cope with potentially dangerous situations.
  √ Use skills to avoid, resolve and cope with conflicts.

National Educational Technology Standards for Students, Grades 6-8
• Demonstrate knowledge of current changes in information technologies and the effect those changes have on the workplace and society.
• Collaborate with peers, experts, and others using telecommunications and collaborative tools to investigate curriculum-related problems, issues, and information, and to develop solutions or products for audiences inside and outside the classroom.
• Research and evaluate the accuracy, relevance, appropriateness, comprehensiveness, and bias of electronic information sources concerning real-world problems.

Objectives:
Students will:
• define story conflict and media violence.
• explore types of media violence.
• explore consequences of real-life violence.

Language of the Discipline

Conflict: Media: The opposition of persons or forces that gives rise to the dramatic action in a drama or fiction. Real-life: Competitive or opposing action of incompatibles; antagonistic state or action as in divergent ideas, interests, or persons.

Violence: Behavior involving physical force or verbal abuse intended to hurt, damage or kill oneself or someone else.

Violent: An action/behavior marked by extreme force or intent to hurt.

Nonviolent: Rejection of violence, fighting or engaging in physical force or verbal abuse and commitment to resolving conflicts peacefully.

Dramatization: The act of dramatizing: novels, plays, feature films are examples of dramatizations.

Reenactment: To act or perform an event or incident that actually happened in real life. A reenactment can also refer to the recreation of characteristic aspects of an event or time period. It can be considered a form of live-action role-playing.

Real-life Coverage: Refers to media coverage of a particular topic or event, including news reporting and analysis. Real-life coverage also refers to an eye-witness genre of journalism; an individual journalist’s report of news distributed through the media, especially when witnessed firsthand.

Simulations: The imitation of a real thing, state of affairs, or process. The act of simulating something generally entails representing certain key characteristics or behaviors of a selected physical or abstract system, for instance, a computer simulation of an industrial process or a video game.

Social Networking: A social network is a social structure made of individuals or organizations. In the context of media literacy, social networking commonly refers to a category of Internet applications, which connect friends, business partners, or other individuals together using a variety of tools. These applications, known as online social networks, are becoming increasingly popular. MySpace is a prime example of such a site.
**Animation:** Refers to the rapid display of a sequence of 2-dimensional artwork or model positions in order to create the illusion of movement. It is an optical illusion of motion due to the phenomenon of persistence of vision. This could be anything from a flip-book to a motion picture film.

**Materials**

- 10 video clips on 4 types of violence/5 types of media
- Chart: Types of Media Violence & Media Examples
- KWL Chart
- Media Use Tally Sheet for Weekdays
- Media Use Tally Sheet for Weekend

**Lesson #2:**

**Part 1:**

**(Awareness and Analysis) (10 min)**

1. Review homework (record of media examples at home, at school and in the community).
   - Students share the results of what they found in small groups.
   - Students separate violent from non-violent examples; discuss similarities and differences.

**(Awareness) (5 min)**

2. Stories require conflict. What is conflict? What is violence?

**Answer:** Violence ALWAYS represents conflict; however, conflict is NOT always violent. Violence is always external; conflict may be external OR internal.

**Example:**

**CONFLICT.** Disagreement over whether the homework was on Page 5 or on Page 7 of the math textbook. However, the conflict may not result in any violent behavior.

**VIOLENCE:** If there is verbal or physical violent behavior then there is both conflict and violence.

**(Analysis) (5 min)**


   - Ask students if the video clip portrays conflict or violence.
   - Clarify the WHYS; have students suggest ways to make it a clear example of media violence. If students categorize the action as violence, make it clear as to WHY the action is violence and not just conflict.
Part 2: Use clips of examples

(Awareness) (10 min)

4. Introduce four different types of violence and categories of programming. Students take notes on their chart to clarify understanding.

- **Introduce and discuss** examples of Four Types of Violence
  - √ Violence with a weapon
  - √ Violence without a weapon
  - √ Crashes/Explosions
  - √ Verbal Violence

- **Introduce and discuss** various categories of programming that MIGHT contain violence. Explain the similarities and differences between genres; clarify any misconceptions.
  - √ Dramatization *(TV Drama)*
  - √ Re-enactment
  - √ Real-life Coverage *(Real-Life Coverage)*
  - √ Animation
  - √ Simulations *(Games)*

(Awareness/Analysis) (15 min)

- Watch 10 video clips. Use Types of Media Violence Chart to record information about the type of violence and genre of media.

Teacher Note: Justified Violence

(Reflection) (5 min)

5. Closure: (Revisit KWL)

- Revisit K and W columns, add information to these columns, if appropriate.
- Consider the L column… have you learned something? Write it down.

(Awareness/Analysis/Reflection/Action)

HOMEWORK

Hand out Media Use Tally Chart and ask students to track how they use media during their day for a week. (Make sure a weekend is included in the tally.) Students should think about the importance of media in their everyday lives.
CML LESSON PLAN TEMPLATE

Lesson # _____________________

Lesson Title_____________________________________________

Media Literacy Tools (List MediaLit Topic and/or KQ/CC to be addressed)

_______________________________________________________

______________________________________________

TEACHER BACKGROUND INFORMATION

Key Learnings (Questions for Students to Explore)

• ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________

Media Literacy (List More Detail about KQ/CC to be addressed)

• ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________

Theme (List Factual Information or Concepts to be explored)

• ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________

Content Standards – Subject: _________________ Grade:_______

• ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________
  • ___________________________________________________________________
Lesson Objectives

Students will: (State Actions Students will Master)

- ________________________________
- ________________________________
- ________________________________
- ________________________________

Language of the Discipline (List and Define Vocabulary Words)

- ________________________________
- ________________________________
- ________________________________
- ________________________________
- ________________________________
- ________________________________

Materials (List Materials Needed for Lesson/Media Samples or Clips)

- ________________________________
- ________________________________
- ________________________________
- ________________________________
- ________________________________
- ________________________________
- ________________________________

Assessment: __________________________________________________________

SPECIFIC PLAN / DIRECTIONS FOR LESSON

LESSON # ________________________________

List:
Teaching Strategies, (i.e., Direct Instruction/Group Activities/Reflections)

- Relationship of Strategy to Empowerment Spiral:
  Awareness/Analysis/Reflection/Action
- Time Required
- Construction/Homework
III. Student Worksheets

These student worksheets represent starting points for activities that connect the Five Key Questions of media literacy to other curricular content areas.

**Note:** A fundamental chart for student use is CML’s Questions/TIPS (Q/TIPS), which provides the Five Key Questions for deconstruction (consumers) and the Five Key Questions for construction (producers). This chart is Tool # 4 contained on page 12.

**Tool #13  Norms**

**Objective:** to set ground rules to establish behavioral expectations and create a creative and safe environment for sharing.

**Description:** a simple set of rules or guidelines posted or written on the board for all students to acknowledge and abide by.

**How to Use:** Review the norms when working with a new class or new curricula. Explain the importance of following the behavioral guidelines for discussion and sharing. Below is a list of suggested norms, but teachers should feel free to adjust, expand or change these to best fit their classroom needs.

1. Be respectful of one another, the ideas shared and our learning community.

2. Listen to understand.

3. Be open to new ideas.

4. Do not share inappropriate personal stories.

5. Actively participate in all lessons and activities.

**Teaching Tip:** Discussions about media can sometimes lead to students asking inappropriate questions or telling stories that are too personal. Prepare for this occurrence by developing a few responses of your own, i.e. “That’s an interesting question, but it’s not part of our curriculum. I suggest you ask your mom or dad or doctor or pastor...”
NORMS

1. Be respectful of one another, the ideas shared and our learning community.

2. Listen to understand.

3. Be open to new ideas.

4. Do not share inappropriate personal stories.

5. Actively participate in all lessons and activities.
Tool #14 Activity 1

The Media Relationship
Worksheet: The Media Triangle*

Objective: to illustrate the central relationship between the audience, the text and the production process, to understand our role(s) in the process and to see how we fulfill our roles and exercise our personal power.

Description: A triangle with three equal sides representing audience, text, and production illustrate the interdependency of the three systems supporting every media message. Defining these relationships and comprehending their connectedness is at the heart of understanding how media works in our society. The Media Triangle is a static image that represents a very dynamic and interdependent interaction in regards to our relationship with media. For example, Producers must provide a Text but without an Audience, there is no interaction or experience. Each member of this relationship needs each other to exist. And the power dynamics in the relationship can change, depending upon the interplay between the Text, the Audience and Production. For example, if a producer has $5 million to spend on marketing and distribution, that producer is more likely to reach an audience than a producer who only has $5. However, with the internet, the Audience may find an appealing social message and “virally” spread the message, upsetting the traditional power of the purse in gaining audience participation.

Often, the point is made that the commercial advertising world (Production) has millions of dollars to spend while Audiences have little power to resist. Ultimately, however, it is the Audience who has the power because it is the audience that chooses whether to engage with a media Text or not. The U.S. education system spends billions of dollars every year; if media literacy education was taught to prepare students for engaging with the media world, they would be well-equipped to exercise their power as the Audience (and in Production as well!). This is why understanding the Media Triangle is so fundamental to a democratic system and to seeing the role that media literacy education plays!

*The audience* represents the people who engage with the message.

*The text* is the actual message that is sent to the audience. This is the content or story that the audience engages with as they watch or listen to the message. This can be a 30-second commercial, a website, a movie, a blog, a print ad, video game or any other type of media message. The five senses are how one experiences the Text, since the Text may be visual, aural, sensual, or an odor or taste.

*Production* represents both the producer of the message and the communications systems involved creating, marketing and distributing the media product. In the case of advertising a children’s toy, the producers decide where to place the ads to best reach the intended audience, i.e. during Saturday morning cartoons or by the check-out stand in a grocery store.
**How to Use:** The power of media literacy lies in seeing how we actively contribute to making meaning and in accepting or rejecting messages or calls to action that we either receive or produce through media. The three sides of the triangle illustrate the three aspects of media systems and how we participate in the process. When teaching media literacy skills, one must first understand the construction process behind the messages. Once this relationship is known, young people are better equipped to understand and question their roles as consumers and producers of media, and to engage actively with texts.

**Teaching Tip:** The Sentence Scramble Tool (page 57) provides an AHA! Moment on understanding our role in the commercial media system. You can further explore this relationship by choosing a real-life example that is of interest to the class and explore possible scenarios for each side of the triangle.
The meaning of a media text or product is determined by the relationship between the Audience, the Text and the Production.

Model developed by Eddie Dick, Media Education Officer for the Scottish Film Council.
**Tool #15  Activity 2**

**Key Question #1:** What creative techniques are used to attract my attention?

**Core Concept #1:** Media messages are constructed using a creative language with its own rules.

**Key Word:** Format

**Worksheet:** Job Descriptions

**Objective:** To explain how media messages are constructed by listing the number of people and the variety of jobs necessary to create a media production.

**Description:** This directly supports Key Question #1 – Who created this message? Your students may know that a credit recognizes by name a person contributing to a media production, and they have likely noticed credits rolling at the end of a film, but this tool lists examples of job titles and job descriptions for many of the people involved in creating media productions. In understanding that someone is making choices in regards to media production, the constructed nature of media becomes clearer.

**How to Use:** Share the list of examples with the class and add to it during the discussion. Talk about the number of jobs and talents required to produce media. Like building a house, “building” media takes a team.

**Teaching Tip:** When adding to the list, don’t forget to consider the internet and those who create/design/administer sites for that medium, i.e, webmaster, web developer, copywriter, etc.
A **credit** recognizes by name a person contributing to a media production.

**Examples of job titles and job descriptions:**

- **Producer:** oversees each project from the beginning to the end and may also be involved in the marketing and distribution of media products. Producers attract the money to fund each project and are responsible for keeping the project within budget.

- **Director:** responsible for the creative vision and overall style of the media product.

- **Screenwriter:** researches, develops, writes and delivers the script.

- **Production Designer:** responsible for creative vision for all locations and sets.

- **Costume Designer:** responsible for creative vision for all clothing, jewelry, footwear, hosiery, wigs, millinery and corsetry.

- **Director of Photography/Cinematographer:** gives the product its unique visual identity or look.

- **Composer:** writes appropriate music in line with the director’s vision.

- **Actor:** works with the director to create believable, natural characters expressing appropriate emotions, based on scriptwriter’s words.

- **Editor:** works closely with the director after the video work is shot, to select shots and connect them into a series of scenes, ensuring that the story flows from beginning to end.
Tool #16 Activity 3

Key Question #2: What creative techniques are used to attract my attention?
Core Concept #2: Media messages are constructed using a creative language with its own rules.
Key Word: Format
Worksheet: 10 Techniques of Persuasion

Objective: To help students understand and recognize the persuasive techniques used in advertising.

Description: The power of advertising is its ability to persuade and advertisers have a wide array of techniques for constructing their persuasive messages. This list introduces ten common techniques that can be found in many ads. By analyzing these techniques, students become conscious of the ways advertising works and more active and critical with the advertising they encounter every day – whether on T-shirts, television, the Internet, billboards, or at the mall.

How to Use: Review and discuss the list of ten basic techniques of persuasion with the class. Inform students that many ads use several techniques at the same time. Show sample ads from popular age-appropriate magazines or TV commercials for analysis.

Teaching Tip: For younger students, introduce only a few techniques at a time. For older students, also explore more sophisticated techniques of persuasion such as bandwagon, testimonials, plain folks, name calling, use of prizes, etc.
The following is a list of various strategies that advertisers use to entice us to want the product being advertised.

1. Humor
   Funny or crazy images.

2. Tough
   Macho Strong, tough, powerful – usually males. May carry weapons or be pictured in dangerous situations, e.g. Superheroes.

3. Friends
   Groups of people enjoying each other and doing things together. Buddies, pals and friendship.

4. Family
   Mother, father, children or a family. May also be intergenerational group.

5. Fun
   Everyone is happy – smiling and laughing. Often images of people doing fun things and having a good time.

6. Nature
   Outdoor settings – mountains, ocean, desert, snow, flowers, etc. May or may not have people included.

7. Sexy
   Emphasis on physical attributes of models, usually female; may wear revealing clothing and be shown flirting through attitude or body language.

8. Cartoon
   People or animals portrayed as drawing or animation, often humorous.

9. Celebrity
   Someone most people recognize – athlete, musician, politician, or movie star.

10. Wealth
    Expensive and elegant places and things. Big houses, newcars, jewelry, designer clothing, etc.
Tool #17  Activity 4

Key Question #3:  How might different people understand this message differently?
Core Concept #3:  Different people experience the same media message differently.
Key Word:  Audience
Worksheet:  How Audiences Differ in Understanding

Objective:  To help students understand that the meaning of the message is not just in the message, but also in how we choose to interpret the message.

Description:  This activity explores the differences between one-way and two-way communication and how these differences affect our understanding. The students work in pairs playing the role of either Sender or Receiver. Key Question #3 turns the tables on the idea of TV viewers as just passive “couch potatoes.” We may not be conscious of it but each of us, even toddlers, are constantly trying to “make sense” of what we see, hear or read. The more questions we can ask about what we and others are experiencing around us, the more prepared we are to evaluate the message and to accept or reject it. And hearing multiple interpretations can build respect for different cultures and appreciation for minority and divergent opinions, a critical skill in an increasingly multicultural world. In closing, students discuss the advantages/disadvantages of one-way and two-way communication.

How to Use:  Follow the steps outlined here.

Partner Activity: One-Way vs. Two-Way Communication and Audience Differences *
In pairs, students sit back to back, one partner facing the board or chart paper and the other facing the opposite direction without touching each other.

Sender:  This student is responsible for looking at the design at the front of the room and describing to his/her partner what to draw and how. Senders may not turn around and look at his/her partner’s drawing or anyone else’s drawings.

Receiver:  This student faces away from the front. His/her job is to listen to the sender’s description and draw the design as instructed – without turning around or looking at the design at the front or at anyone else’s drawing. He/she may not speak, ask questions or make any sounds or signals.

Teacher shows a simple design on the board or chart paper. (See example below or create your own.)

Allow several minutes for senders to explain to receivers how to draw the design. Senders may explain the design to their partners several times to make sure they get all the details but they cannot receive any signals or questions to guide them in what to say or how many times to explain the drawing.

When everyone has finished (or is totally frustrated!!) the teacher covers the drawing while students, without talking or showing their drawings, start a new sheet of paper.
Teacher removes the cover and shows the same design again.

This time, the sender tells his/her partner how to draw the design and the receiver is allowed to speak and ask questions so that the communication goes both ways. However, the receiver still may not look at the drawing in front or at other people’s drawings.

Using a similar but different design, have students switch roles so that everyone experiences both positions of sending and receiving one-way and two-way communication. And also, everyone sees how “sending” a message is totally different than “receiving” a message and understanding the same meaning.

**Reflection**

Compare the drawings and analyze the results of this experiment.

What are the advantages and disadvantages of predominantly one-way communication vs. two-way communication?

How does the message receiver interpret the message differently than the sender intended? Why?

Sample designs:

![Designs](image)

**Teaching Tip:**
Exploring this question reminds teachers that they must not only be open to various interpretations among their students but also that students and teachers don’t experience the same media the same way, either! The goal of this concept is not to ferret out one “right” interpretation that resides in the head of the teacher but rather to help students experience and think through how messages get interpreted differently despite all efforts to the contrary.

*Five Key Questions That Can Change the World: Deconstruction*
Tool #18  Activity 5

Key Question #4: What values, lifestyles and points of view are represented in or omitted from this message?

Core Concept #4: Media have embedded values and points of view.

Key Word: Content (Included)

Worksheet: How do Brands “Frame” Products?

Objective: To provide the background information necessary to understand branding by illustrating how corporations organize, label, and sell their products. To explore the lifestyles, values and points of view that brands represent (or include).

Description: A single page chart that answers the question What is a Brand? A brand is a collection of images and ideas representing organizations, products or services. It refers to the concrete symbols as well as expectations people have about the owner of the brand. The chart offers examples of well-known products and companies, and how they are organized by product description, marketing name, and company name.

Branding represents a system of communication at work, often globally. Branding and identity are closely tied, both on a corporate and on a personal level. Since children are immersed and affected by branding, they need to understand how the system works and how it relates to them and their choices.

How to Use: Use this chart to break down the elements of branding. This is a simple explanation of a not-so-simple concept. Three examples are included, but teachers should feel free to expand the list or to create their own using the same easy-to-understand format. Once students understand the distinctions between generic product descriptions, marketing names (product brands) and company names (or corporate identities), they are able to make the connection between a company’s structure – major functional areas such as operations, marketing and administration – relate to each of the products and the brand names. So that students have the opportunity to see how a company visually represents its structure, a simple organization chart is shown that can easily be related to the major company functional areas.

Teaching Tip: Ask your students about their favorite brands for clothing, skateboards, foods, etc., and use their suggestions to create your own chart on branding. Have students think about the brands they use and their identification with the brands. Relate the corporate structure to the jobs of parents, so that students make the connection of how everyone is involved in the ideas behind branding and corporate representation.
WHAT IS A BRAND?

A *brand* is a collection of images and ideas representing organizations, products or services. It refers to the concrete symbols such as a name, logo, slogan and design scheme as well as the associations and expectations people have about the owner of the brand.

**Examples of Brand Names**

*Brand names reflect how companies/organizations are organized:*

<table>
<thead>
<tr>
<th>Product Description</th>
<th>Marketing Name</th>
<th>Company Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Toasted rice cereal</td>
<td>Rice Krispies</td>
<td>Kellogg’s</td>
</tr>
<tr>
<td>Harry Potter books</td>
<td>Harry Potter &amp; the Goblet of Fire</td>
<td>Scholastic, Inc.</td>
</tr>
<tr>
<td>Undertaker</td>
<td>SmackDown</td>
<td>World Wrestling Entertainment</td>
</tr>
</tbody>
</table>

**Organization Chart Showing Structure/Responsibility:**
Tool #19 Activity 6

Key Question #4: What values, lifestyles and points of view are represented in or omitted from this message?

Core Concept #4: Media have embedded values and points of view.

Key Word: Content (Omitted)

Worksheet: What does Framing Pictures Leave Out?

Objective: To illustrate the power of editing and how framing can change the interpretation of an image by an individual’s decision to include or exclude certain elements.

Description: This is an activity where students learn the power of editing by using a cropping tool to alter images they find in magazines.

How to Use:
Have each student cut two L shapes to use as cropping tools.
Have students look through magazines for pictures that they can change the meaning of by cropping out elements.
Once they find a picture they want to crop, they should move their L shapes around the page to crop out portions of the photo they don’t want. The cropped photo can be any size or shape. Use a marker to outline the new photo.
To conclude, have students present their picture to the class and explain why they think the meaning has changed through their cropping. Ask them to comment on the following questions:
How did you decide what to leave out?
How does your cropping change the meaning?

See the Framing Worksheet on the next page for additional activity.

Teaching Tip: Ask your students to begin collecting magazines one week before the day of the activity, so there are plenty to go around. For younger students, have them simply look for a “picture within the picture” and identify how the new picture differs from the original.
WHAT DOES FRAMING PICTURES LEAVE OUT?

Exercises:

1. Hold the frame at arm’s length, then move it closer to your eye. Describe how your view changes.

2. Walk around holding your frame about six inches from your face. Look at people from different angles – stand on a chair, sit on the floor... What do you notice?

3. Look through a magazine or newspaper using your frame. What difference does it make when you can only see part of the page or picture?

From Five Key Questions That Can Change the World
Tool # 20 Activity 7

Key Question #5: Why is this message being sent?
Core Concept #5: Most media messages are organized to gain profit and/or power.
Key Word: Purpose
Worksheet: Who’s Renting My Eyeballs?

Objective: To help students see how the relationships in the Media Triangle play out in the commercial world, where “selling” is the goal of media. Students gain an understanding of their own power as the Audience.

Description: First, students do a Sentence Scramble Activity (described below). This Sentence Scramble illustrates to students that THEY make the decisions about tuning into programs, which are the vehicle that advertisers use to attract the audience and “rent their eyeballs.”

Then, by using the Tool #20 Worksheet, “Who’s Renting My Eyeballs,” students discover how programs are selected and structured in order to entice a receptive audience to stay tuned until the commercial comes on. Students keep track of the different advertisers in their favorite TV shows and then analyze the connections between the program and the sponsors to determine “Who’s renting my eyeballs?!” Exploring how programs are created to make students “targets” for advertisers creates powerful moments in the media literacy classroom.

How to Use: Ask your students to do the Sentence Scramble described below. This simple but fun activity corresponds to the understanding of the “system” and the relationship between audience, text, and producer (See Media Triangle). Be sure to draw these comparisons in the discussion of the “correct answer” for the Sentence Scramble. Then, assign the “Who’s Renting My Eyeballs” worksheet as homework for at least two evenings and discuss findings and perspectives in class.

Sentence Scramble:
Write this sentence on the board: This program is brought to you by the sponsor.
Ask students to rearrange the words of the sentence to more accurately reflect the relationship between the viewers, the sponsors and the program.

Answer: YOU are brought to the sponsor by this program.

Teaching Tip: Start each day by asking students, “Who rented your eyeballs last night?”
Who’s Renting My Eyeballs?

TV Program:

#1.________________________ #2.________________________ #3.________________________

Commercials in it: Product or type of product: for example “Snickers candy bar.”

________________________________________________________________________

________________________________________________________________________

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Tool # 21  Activity 8

Putting It All Together: Conducting a Close Analysis of a Media Text (Parts 1 & 2)

Worksheets: Part I, Description; Part II, Interpretation

Objective: To teach students to look closely at how a media message is put together and the many interpretations that can derive from it; to teach students to analyze and to know the difference between describing an event with evidence and facts, and interpreting an event using opinions and judgments.

Description: Two worksheets are provided for students to complete while learning to conduct a close analysis of a media text. Students view video excerpts and answer questions about what they see and hear, and how it influences what the message is “saying.” Any media message can be used for a close analysis but commercials are often good choices because they are short and tightly packed with powerful words and images, music and sounds. Worksheet #1 focuses on description of events “what is happening?” The second worksheet encourages a deeper analysis that includes interpretation and opinion.

How to Use: Find a commercial to analyze by recording, not the programs but just the commercials, during an hour or two of TV watching. Select a commercial that seems to have a lot of layers—interesting visuals and sound track, memorable words or taglines, multiple messages that call out for exploration. You will replay the selection several times as you go through a close analysis of a media text with your students. Here is a brief outline of the activity:

Step 1 Visuals. Students will write down everything they remember about the visuals—lighting, camera angles, how the pictures are edited together. Descriptions of people -- what do they look like? what are they doing? wearing? The focus is only on what is actually on the screen, not an interpretation of what is on the screen.

Step 2 Sounds. Turn the picture off. Ask students to listen only to the sound track and write down all the words that are spoken. Who says them? What kind of music is used? Does it change in the course of the commercial? How? Are there other sounds? Who is being spoken to-- directly or indirectly? (That is, who is the audience addressed by the commercial? Is there evidence for this?)

Step 3 Counting. Many multi-media messages or stories contain repeated visual or aural “themes” or “ploys” that lend themselves to counting, so that students see how the particular technique is used to keep the audience interested. So, for example, violent actions are often used in what is known as “jolts” per minute; how many jolts of violence are there (loud noises, crashes, explosions)?

Step 4 Apply Key Questions (Part 2). This is when you begin to apply the Five Key Questions and the Guiding Questions that lead to them. Identify the author(s) and how the specific “construction” techniques identified in steps 1 and 2 influence what the commercial is...
“saying”-- values expressed and unexpressed; lifestyles endorsed or rejected; points of view proposed or assumed. Explore what's left out of the message and how different people might react differently to it. What is the message “selling”? Is it the same as the product being advertised? Show the text at least five more times so that students gain experience in experiencing the text through the “lens” of each of the Five Key Questions (for each showing, examine the text from the perspective of one Key Question); it’s like peeling back the layers of an onion.

**Step 5 Summarize.** Summarize how the text is constructed and how various elements of the construction trigger our own unique response-- which may be very different than how others interpret the text. Try this exercise with other kinds of messages-- a story from a newscast, a key scene from a movie, a print advertisement, a website. Are different questions important for different kinds of messages?

Doing a close analysis with a class or group can be exhilarating, with insights coming fast and furiously. After the first showing, start the group exercise with the simple question: “What did you notice?” Different people will remember different things so accept all answers and keep asking, “What else did you notice?”

If the group is having a hard time, show the clip again and invite them to look for something that stands out for them. Continue the brainstorming until you have at least 15 or 20 answers to the question: “What did you notice?” Challenge any attempt to assign interpretation too early. Keep the group focused on identifying only what was actually on screen or heard on the soundtrack. The key to success with this exercise is for the teacher/leader to keep asking questions. Refrain from contributing too many answers yourself.

**Teaching Tip:** Select a video clip for this exercise that is multi-layered with clear dialogue and lots of action. As both teachers and students gain experience with this deconstruction exercise, the process becomes quicker and also “cleaner” in terms of students’ ability to focus on descriptions and evidence first, and then add in their interpretation of media messages.
### Video Title:

<table>
<thead>
<tr>
<th><strong>Viewings:</strong></th>
<th><strong>Descriptions, Observations, Examples, Evidence</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Viewing #1</td>
<td>What is happening?</td>
</tr>
<tr>
<td>(General)</td>
<td></td>
</tr>
<tr>
<td>2. Viewing #2</td>
<td>What did you notice about lighting, camera angles, and editing?</td>
</tr>
<tr>
<td>(No Sounds)</td>
<td></td>
</tr>
<tr>
<td>3. Viewing #3</td>
<td>What did you notice about dialogue, music, and sound effects?</td>
</tr>
<tr>
<td>(ONLY Sound, no picture)</td>
<td></td>
</tr>
<tr>
<td>4. Viewing #4</td>
<td>How many _____ events did you observe? Please count.</td>
</tr>
<tr>
<td>(Counting Number of _____Events)</td>
<td></td>
</tr>
</tbody>
</table>
(Interpretation supported by evidence)

Apply 5 Key Questions and 5 Core Concepts to analyze a video excerpt:

Video Title: ________________________________________________________________

<table>
<thead>
<tr>
<th>5 Key Questions</th>
<th>Observations, Examples, Ideas</th>
<th>5 Core Concepts</th>
<th>Observations, Examples, Ideas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Who created this message?</td>
<td></td>
<td>1. All media messages are ‘constructed.’</td>
<td></td>
</tr>
<tr>
<td>2. What creative techniques are used to attract my attention?</td>
<td></td>
<td>2. Media messages are constructed using a creative language with its own rules.</td>
<td></td>
</tr>
<tr>
<td>3. How might different people understand this message differently?</td>
<td></td>
<td>3. Different people experience the same media message differently.</td>
<td></td>
</tr>
<tr>
<td>4. What values, lifestyles and points of view are represented in, or omitted from, this message?</td>
<td></td>
<td>4. Media have embedded values and points of view.</td>
<td></td>
</tr>
<tr>
<td>5. Why is this message being sent?</td>
<td></td>
<td>5. Most media messages are constructed to gain profit and/or power.</td>
<td></td>
</tr>
</tbody>
</table>
Tool # 22  Activity 9

Taking Action – Or Not:  The Empowerment Spiral
Worksheets:  The Empowerment Spiral

Objective:  To use The Empowerment Spiral to reinforce the concept that we are all active participants with media and we make daily choices regarding our relationship to media.

Description:  Choices are a part of every-day life.  Even deciding to do nothing is a choice!  The Empowerment Spiral shows a way of thinking about ideas, media and choices so that students understand more, evaluate more and finally make judgments that will be more successful for them.

Just as we make choices about the foods we eat each day, we also decide what type and how much of media to consume.  This is called the “media diet.”  By using the Empowerment Spiral of Reflection/Awareness/Analysis/Action, students write down what they’ve learned over the course of time about their relationship to media and end up with an action plan for positive changes they can make to their “media diet.”  Research shows that changes in an individual’s “media diet” positively affects health outcomes.  Whether we are aware of it or not, media affects each and every one of us, individually and as a society.

How to Use:  Distribute the Empowerment Spiral handout showing a picture of how we go about making choices for ourselves.  Ask the students to complete the handout as you ask a variety of questions.  Once the students have compiled their action plans, ask them to work in small groups to exchange ideas about how they can bring about positive changes in their relationship with media.

Teaching Tip:  To get the thinking process started, review the Five Key Questions and Core Concepts with the class, and make a few connections to recent content knowledge prior to distributing the handout.
ANALYSIS: 

AWARENESS: 

ACTION: 

REFLECTION: 
Tool # 23  Activity 10

Construction Lesson: Constructing a Public Service Announcement (PSA)
Worksheets: Creative Concept, Story Board, PSA Assessment

Objective: To teach students to use what they have learned for deconstruction of media messages to construct their own Public Service Announcement (PSA).

Description: By identifying their own relationship to media through The Empowerment Spiral, students create a Public Service Announcement around a topic of their choice within a specified content area (i.e. nutrition, violence, diversity...). Explain the purpose behind PSAs and show a few examples.

A Public Service Announcement is a social marketing message created to persuade, inform and/or raise awareness about a topic of relevance to the community.

How to Use: Collect a few PSAs to show the class. A variety of PSAs can be found on the site: www.animaction.com. Emphasize the difference between not-for-profit Public Service Announcements and for-profit corporate advertising. Have students work in small groups.

Teaching Tip: This activity is only the beginning of understanding how media construction works, but it gives students a “taste” of what it is like to produce media and to put the deconstruction lessons they have learned into action for themselves. The construction process is an interactive effort that calls for quick flipping between “deconstructing” and “constructing” messages and requires a deeper understanding of the process that comes with time and practice.
Tool #24 PSA Creative Concept Worksheet

Objective: To stimulate students to generate ideas for their own Public Service Announcement project; to guide students as they make the transition from Deconstruction to Construction of media messages.

Description: A worksheet defining the six areas students need to address as they prepare to create a PSA. Completing this worksheet helps students to internalize the deconstruction process of media literacy. They must call upon what they have learned about authorship, creative techniques, audience, include/omit and persuasion to initiate the construction/production process.

How to Use: Student groups will complete the worksheet by discussing and determining the best ways to create and distribute their media messages. This worksheet is designed to be used following the Construction Lesson: PSA.

A Public Service Announcement is a social marketing message created to persuade, inform and/or raise awareness about a topic of relevance to the community.

Teaching Tip: Continually remind students to consider the Five Key Questions and Core Concepts of Media Literacy as they brainstorm ideas.
PSA Creative Concept Worksheet (Nutrition)

1. What is your message? Write a one-sentence solution to promoting fruits or vegetables. ("Eat bananas: Easy opening for an appealing snack.")

2. What media would you like to use for your PSA message? (i.e. radio, TV, internet, magazine):

3. Who is the target audience for your message? (Make sure that your target audience matches the media you wish to use, so that the target audience will receive your message!)

4. Who are the characters of your story and what do they look like? Where are they?

5. Write a paragraph illustrating the story you want to tell that leads up to your one-sentence message (For example, "Tony and Brian are in the kitchen looking in the refrigerator for a snack. They hear Tony's mother say, ‘Boys, I’m going out with Angela to walk the dog. We’ll be back in 15 minutes. I can help you cut up your fruit snack when I get back.’ The door slams. Tony says, ‘Apples need to be cut because of my braces.’ Brian says, ‘I need my oranges cut. I can’t get the peel started.’ Tony says, ‘Me either.’ Tony closes the refrigerator door, looks at the bunch of bananas on the counter. Tony pulls two bananas off and gives one to Brian. They both peel their bananas and say, ‘Now here’s an easy opening snack that we can peel!’ They both take a bite and smile. Voice over at the end: ‘Eat bananas: Easy opening for an appealing snack.’")

6. Now use the Story Board sheet to draw out your story. You can make short notes on what’s happening in the story, too.

*MediaWise*
Tool #25 Story Board PSA

**Objective:** To provide a planning tool for students to complete as they begin preparation for their PSA projects.

**Description:** The story board includes the eight different stages of the PSA and the order the stages are addressed in the production. Once completed, this becomes a visual script of the story the students want to tell.

**How to Use:** Encourage students to draw or write their stories in the boxes provided, keeping in mind what they've learned from the Five Key Questions and Core Concepts of Media Literacy. The PSA Story Board follows the PSA Creative Concept worksheet.

**Teaching Tip:** The PSA clips will be short productions created on the computer or filmed with a video camera – encourage creativity without losing sight of the creative limitations that may be present in your classroom.
#1 (Hook the Audience!)
Establish character(s) and setting through “Establishing Shot”

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<tr>
<th>#1 (Hook the Audience!)</th>
<th>#2</th>
<th>#3</th>
<th>#4</th>
<th>#5</th>
<th>#6 (Summary/Conclusion)</th>
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<tr>
<td>Establish character(s)</td>
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Tool #26 Evaluation: PSA

Objective: to bring all of the media literacy concepts together as students assess the worksheets or PSAs produced by the class.

Description: Whether the students actually produce a PSA or not, they can assess the work they have done by using this worksheet to score each area of the production/plan on a 1-5 scale. The assessment can be completed by a student evaluating his/her own work or the work of peers. The assessment process brings together the CML Five Key Questions for construction but requires understanding of deconstruction as well. By the time students can assess a PSA, they will have a stronger grasp of the Five Key Questions and Core Concepts for deconstruction and construction of media messages.

How to Use: Distribute assessment forms to the class and express the importance of thoughtful analysis as students complete the worksheet. If an actual PSA was made, you can follow the process for close analysis as an exercise. Whether a close analysis is done or not, show each clip more than once so students can accurately assess the production.

Teaching Tip: Celebrate the completion of the PSA productions and share them within the school and greater community.
EVALUATION: Public Service Announcement (PSA)
Evaluators should score each of the indicators (bullets) on a 1-5 scale, one being a low score and 5 being a high score.

WHAT AM I AUTHORIZING? (A PSA)
- Problem posed clearly  1  2  3  4  5
- Solution posed clearly  1  2  3  4  5
- Call to action  1  2  3  4  5
- Time/space structure  1  2  3  4  5

DOES MY MESSAGE REFLECT CRAFTSMANSHIP IN FORMAT, CREATIVITY AND TECHNOLOGY?
- Persuade, inform, entertain, participate  1  2  3  4  5
- Visual, aural, dance/movement, theatre, storytelling  1  2  3  4  5
- Print, electronic, digital  1  2  3  4  5

IS MY MESSAGE ENGAGING AND COMPELLING FOR MY TARGET AUDIENCE?
- Target(s) is clear  1  2  3  4  5
- Appealing to target  1  2  3  4  5
- Engagement throughout  1  2  3  4  5

HAVE I FRAMED MY CONTENT CLEARLY AND CONSISTENTLY?
- Framing is evident  1  2  3  4  5
• Message is clear 1 2 3 4 5

• Message is consistent 1 2 3 4 5

HAVE I COMMUNICATED MY **PURPOSE** EFFECTIVELY?

• Message is persuasive 1 2 3 4 5

• Message prompts action 1 2 3 4 5

OVERALL, HOW WELL HAS THIS PSA ACCOMPLISHED ITS GOAL?

1 2 3 4 5

COMMENTS:

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