



### **III. ADDITIONAL RESOURCES**

Publishing Student Work on the Assignment Media Literacy web site	157
Glossary	158
References	163
List of Contributors	165
Feedback and Evaluation Form	168
About Discovery Communications, Inc	169

For a list of the most current resource materials  
and videos for teaching media literacy, go to the  
Center for Media Literacy web site:

<http://www.medialit.org>



# **Publishing Student Work**

## **<http://www.AssignmentMediaLit.com>**

### **Why Publish Samples of Student Work?**

Students experience a genuine thrill when their work is published and displayed before a real audience. A simple classroom activity can become a meaningful experience when students get feedback that their work is appreciated and valued. Plus, teachers and parents who visit the website are inspired by the creativity and imagination of young people—this helps spread the word about the important work happening in our schools!

### **Send Student Writing, Videos, Posters, Photos, Audiotapes, Websites, and More**

We will accept student writing—from handwritten documents to word processed materials. We look forward to including samples of student videos, audiotapes, or multimedia projects on the website. You can send us a videotape, clearly labeled with the student's name and school. If your students' material is available on a school or classroom website, send us the URL and we'll link to it. Remember that we cannot return original copies of student work. Send us student work in any way that is most comfortable for you. Here are some options:

#### **E-MAIL**

Send text attachments to [studentwork@assignmentmedialit.com](mailto:studentwork@assignmentmedialit.com).

#### **U.S. MAIL**

Assignment: Media Literacy  
c/o Media Literacy Project, Babson College  
213 Kriebel Hall  
Wellesley, MA 01457

#### **CALL OUR EDUCATOR SUPPORT LINE**

To comment or ask your questions about *Assignment: Media Literacy*, call us toll-free at 1-888-734-2328.

# GLOSSARY

**ACTION ADVENTURE** refers to a genre of film and television programming that offer the viewer excitement, suspense, and escape. Most action-adventure films or TV shows feature the hero in a series of physical feats, fights, and chases, often in unusual settings or exotic locales.

**ADDICTION** refers to the condition of having given up control over the use of something that is habit-forming, to the extent that stopping its use would cause physical or emotional discomfort, pain, or trauma.

**ADVERTISING** refers to all forms of the practice of calling public attention to a product or service through the media—whether in print, radio, video, film, or on the Internet—in an attempt to get more customers. Billboards, TV commercials, and clothing with visible brand names are all forms of advertising.

**ANECDOTE** is a short narrative story usually about an interesting, funny, or biographical incident.

**ANIMATION** is the film art of making drawing appear to move. An animated film is a type of filmmaking that may combine drawing, painting, sculpture, or other visual arts. Animation is used in many different types of media messages, including advertising and cartoons.

**AUDIENCE** refers to any group of receivers of a media message. Audiences may receive a message by listening, reading, or viewing. The audience is important to understanding the economics of the mass media business, since advertisers pay to reach audiences when they place ads in newspapers, magazines, radio, television, or the Internet. Audiences are often identified by specific characteristics.

**AUTHORSHIP** refers to the person or people who make or create a media message. The writer of a song, magazine article, or book, the director of a film, or the producer of a TV show, for example.

**COMEDY** refers to a genre of many types of media that gives readers or viewers the opportunity to laugh and to feel comforted by a happy ending. Most comedies provide readers or viewers a look at the ludicrous in human behaviors and relationships.

**CONSTRUCTION** refers to the process of making, creating, or producing a media message. Different types of media messages use different construction processes. Different elements are combined in the construction process, including language, images, and sound. Deconstruction of media messages consists of looking at all the elements of the message and asking questions about their intent.

**CONTENT** is the part of a media message that consists of the ideas, claims, or arguments presented.

**CONTINUOUS NEWS STORY** is a news story that has multiple points-of-view and new developments over a period of time.

**CREDIBILITY** is the quality of being believable. When a media message is credible, it is reliable and trustworthy.

**CRITICAL VIEWING** is the ability to use critical thinking skills to view, question, analyze, and understand issues presented in visual media, including photography, film, television, video, and the Internet. Critical viewers recognize the five key concepts of media literacy and consider them as they analyze media messages:

- 1) All messages are constructions.
- 2) Messages are representations of social reality.
- 3) Individuals construct meaning from messages.
- 4) Messages have economic, political, social, and aesthetic purposes.
- 5) Each form of communication has unique characteristics.

**DOCUMENTARY** is a genre of film and television programming that uses language, sounds, and imagery to provide an interpretation of actual people, groups, or events. Documentaries often have informative, persuasive, and artistic purposes.

**DRAMA** is an art form that tells a story through the speech and action of the characters in the story. Most dramas use actors to play the characters.

**EDITING** is the process of deciding which words, visuals, and/or audio are used in the production of a media message.

**ENTERTAINMENT** is one of the pleasurable aspects of the media. In all its forms—books, comics, television, video games, films, etc.—entertainment seeks to provide enjoyable diversion or amusement. Other motives of the media include making money, persuasion, artistic expression, information, and education.

**FORMAT** is the structure of a media message, distinct or separate from its content.

**FREEDOM OF EXPRESSION** is the right granted by the First Amendment of the Constitution to express ideas freely, without restrictions.

**GAME SHOW** is a genre of TV shows in which contestants compete for prizes by playing a game and usually providing a host with information.

**GENRE** is the form or type of a media message, such as sitcom, drama, newspaper, feature film, or ad. Each media genre has its own set of characteristics or conventions and is marketed to different types of viewers.

**HEROES AND VILLAINS** are two common stereotypes in the media. Traditionally, one is good and the other evil. With increasingly violent superheroes and the publicized abuses of some sports figures or other celebrities young people admire, however, the lines between the two become blurred.

**INFOMERCIAL** is an audio or video segment that combines advertising with information. Infomercials are sold as commercials and are available on some cable networks.

**INTERNET** is the largest inter-networking system in the world. It is composed of many computer networks, including academic, government, community, and commercial systems. The Internet is sometimes referred to as the “information superhighway.”

**JOURNALISM** refers to the profession and work of informing citizens about their community, the nation, and the world. Journalists gather, write, edit, and present information in newspapers, news services, magazines, radio, television, and the Internet each day, 365 days a year. Journalists are also referred to as the “news media.” In the United States, people depend on the news media for the fair and truthful reporting of current events. Journalists strive for three major goals: accuracy, balance, and fairness.

**MEDIA** are the means of communication in any society. Mass media are those forms that have the capability to reach a very large audience, including newspapers, magazines, radio, television, feature films, and the Internet. Any information that comes from any medium of communication is a media message.

**MEDIA LITERACY** is the ability to access, analyze, interpret, evaluate, and communicate messages in a variety of forms. It is an extension of the powerful concept of literacy, where the skills of reading and writing are expanded to include a wide variety of message forms, including messages conveyed through language, print, and electronic technologies.

**MEDIA VIOLENCE** refers to the violent content of many forms of media, including the news media as well as TV, movies, and video games.

**NEWS** refers to the factual reporting of current events and other information of interest. News reporting spans many media, both print and electronic. Local news informs us about what is happening in our own community or state. National news tells us what is happening in the country and the world. A news program is a genre of television show that usually reports the news, weather, and sports.

**NEWSMAGAZINE** is a magazine, usually weekly, devoted chiefly to summarizing and analyzing news.

**PARODY** is a work that imitates the style of another type of message for comic effect.

**POINT-OF-VIEW (POV)** is the specific way in which one looks at a particular scene or subject, which is based upon many individual traits, culture, and experience. In visual imagery such as film, video, or photography, point of view refers to the perspective from which the production is shot.

**PRESS RELEASE** is a form of writing created by someone seeking publicity. It is designed to provide journalists with information in an effort to persuade them to cover the topic.

**PRODUCTION** is the process of combining various elements to create a media message, from the writing of a letter to the editor by one person to the making of a feature film involving hundreds of people.

**PUBLIC RELATIONS** is an organized effort by any organization to communicate effectively with the public. One component of public relations is the attempt to place messages about the organization, its products, or services in the news media.

**PUBLIC SERVICE ANNOUNCEMENT (PSA)** is an ad in TV or print media that attempts to persuade people to adopt a healthy behavior or lifestyle. Anti-smoking PSAs are common in some states.

**RATING** refers to the label a TV show or film receives based on its content. The rating helps consumers decide which productions to either view or avoid for themselves or their children.

**RATINGS** are the basic economic unit of broadcasting, providing information about the number and characteristics of viewers who are watching at a specific time.

**REALITY TV** refers to any TV programming based on real life or current events, such as a documentary or a news program.

**SATIRE** is the use of mockery or irony to ridicule a person, an idea, a social practice, or a thing.

**SCRIPT** is a written narration or dialogue, often with other production notes included, used in radio, television, film, and theatrical productions.

**SITCOM** short for situation comedy, is a humorous, usually half-hour, TV show featuring the same characters on each program. Sitcoms usually run once a week.

**SOUND BITE** is a small fragment of a quotation from a source that captures a single idea in a vivid or memorable way. Sound bites are used in radio and TV production to communicate ideas in a very brief period of time.

**SPIN** is to extend or twist a story, usually to support your opinion or beliefs.

**SUBTEXT** is a meaning that must be inferred from a text. Subtexts are meanings that are not directly presented, but require “reading between the lines.”

**TARGET AUDIENCE** is the group of people to whom a media message is directed. The target audience is very important to advertisers who want to reach certain populations to sell their products or services.

**V-CHIP** is a technology built into new TV sets that reads the rating of TV shows. This provides the option to block out shows or entire channels thought to be inappropriate for certain audiences, especially children.

**VIDEO GAMES** are those interactive games created for use on home television, computer monitors, or video arcade consoles. Some people are concerned that the violent nature of many video games might lead to vicious behavior among their users.

**VOICE-OVER** is an audio production term referring to a vocal recording, which is added to other audio, video, or film productions. The voices of narrators and cartoon characters are both examples of voice-overs.



## REFERENCES

- Barker, Martin and Petley, Julian (1997). *Ill effects: The media/violence debate*. London: Routledge.
- Black, Joel (1991). *The aesthetics of murder*. Baltimore: Johns Hopkins University Press.
- Braudy, Leo (1986). *The frenzy of renown: Fame and its history*. New York: Oxford University Press.
- Brunner, Cornelia and Tally, William (1999). *The new media literacy handbook*. New York: Doubleday.
- Buckingham, David (1996). *Understanding children's emotional responses to television*. Manchester, UK: Manchester University Press.
- Budd, Mike, Craig, Steve and Steinman, Clay (1999). *Consuming environments: Television and commercial culture*. New Brunswick, NJ: Rutgers University Press.
- Cerulo, Karen A. (1998). *Deciphering violence: The cognitive structure of right and wrong*. New York: Routledge.
- Croddy, Marshall, Degelman, Charles and Hayes, Bill (1997). *The challenge of violence*. Los Angeles: Constitutional Rights Foundation.
- Davidson, J.W. and Lytle, M.H. (1986). *After the fact: The art of historical detection*. 2nd edition. New York: Knopf.
- Delpit, Lisa (1995). *Other people's children: Cultural conflict in the classroom*. New York: New Press.
- Fiske, John (1989). *Understanding popular culture*. Boston: Unwin Hyman.
- Goldstein, Jeffry H. (1998). *Why we watch: The attraction of violent entertainment*. New York: Oxford University Press.
- Gray, Herman (1995). *Watching race: Television and the struggle for 'blackness'*. Minneapolis, MN: University of Minnesota Press.

Hochschild, Adam (1998) *King Leopold's ghost: A story of greed, terror and heroism in colonial Africa*. Boston: Houghton Mifflin.

hooks, bell (1994). *Teaching to transgress: Education and the practice of freedom*. New York: Routledge.

Jamieson, Kathleen Hall (1993). The subversive effects of a focus on strategy in news coverage of presidential campaigns. In the Report of the Twentieth Century Fund Task Force of Television and the Campaign of 1992. *1-800-PRESIDENT*. New York: The Twentieth Century Fund Press.

Jowett, Garth and O'Donnell, Victoria (1999). *Propaganda and persuasion*. Thousand Oaks, CA: Sage Publications.

Kubey, Robert and Csikszentmihalyi, Mihaly (1990). *Television and the quality of life*. Mahwah, NJ: Erlbaum Associates.

Levin, Murray (1998). *Teach me: Kids will learn when oppression is the lesson*. New York: Monthly Review Press.

Mazer, Sharon (1998). *Professional wrestling: Sport and spectacle*. Jackson, MS: University Press of Mississippi.

Nichols, Bill (1991). *Representing reality*. Bloomington, IN: Indiana University Press.

Pratkanis, Anthony and Aronson, Elliot (1992). *Age of propaganda*. New York: W.H. Freeman.

Scholes, Robert (1998). *The rise and fall of English*. New Haven, CT: Yale University Press.

Scholes, Robert (1985). *Textual power: Literary theory and the teaching of English*. New Haven: Yale University Press.

Shenk, David (1997). *Data smog: Surviving the information glut*. New York: Harper Collins.

Tyner, Kathleen (1998). *Literacy in a digital world*. Mahwah, NJ: Erlbaum Associates.

Winston, Brian (1995). *Claiming the real: The documentary film revisited*. London: British Film Institute.

# LIST OF CONTRIBUTORS



## AUTHOR

Dr. Renee Hobbs  
Media Literacy Project, Babson College

## CONTRIBUTING WRITERS

Catherine Gourley  
Lesley Johnson, Ph.D.  
Pam Steager

## DISCOVERY COMMUNICATIONS

Nancy Brien

## VIDEOTAPE PRODUCTION

Rob Stegman, BlueStar Media  
David Willox  
Mark Herd  
Elaine Theodore  
Nick Savides

## PRINT AND WEBSITE PRODUCTION

Jasmin Sung  
Linda Brown  
Sharisse Steber  
Rick Heffner  
Ron Waite  
Ben Beierwaltes  
Randy Hobbs  
Marianne Steiger

## CONTACT US:

Media Literacy Project  
Babson College  
213 Kriebel Hall  
One College Drive  
Wellesley, MA 02457  
1-888-734-2328  
<http://www.babson.edu/medialiteracyproject>

## EDUCATOR ADVISORY PANEL



Susan Michal  
Forest Knolls Elementary

Christine Burrows  
K-12 Freelance Educator

Alisa Schams  
Tilden Middle School

Tish Raff  
Sequoyah Elementary School

Judy Jaskolski  
Tilden Middle School

Barbara Banks  
Forest Knolls Elementary

Lisa Lowenfeld  
North Bethesda Middle School

LaTanya Bailey Jones  
Coalition for Positive Media

Kathryn Daley  
Norrback Elementary School

Christina Needham  
Norrback Elementary School

Ben Walker  
Snowden International High School

Elisa Beildeck  
Taft Middle School

Bob Gallagher  
Educational Consultant

Roger Goldsmith  
Locke Middle School

Nick Ines  
Marshall Middle School

Michael Johnson  
Taft Middle School

Mary Ellen Ackerman  
Dennis Yarmouth High School

Robert Cowan  
Concord High School

Don Staveley  
Billerica High School

Maria Schupp, Principal  
Norrback Elementary School

John Van Bloem  
Frederick County Schools

Elizabeth Gillum  
Maryland State Department of Education

Lynn Widdowson  
Maryland State Department of Education

Tish Stafford  
Cecil County Schools

## PERFORMERS FOR VIDEO SEQUENCES

The Art of Slapstick  
Edward Eaton, Evan Zes, Amy Roeder

Kenan's World and J.T.'s World  
Linda Patton and Genie Mantalvo

Student actors: Adrian Roman, Dallas Fox, Cecilia Facey, Jamie Bente, Kenan Smith,  
Hans Raphael, Alphonzo Moultrie, Myrieene Guerrier, Gize DeJesus

Special thanks to: Kevin Buchanan, Maria Facey, Robin Booker Fox, Iris Roman

## VIDEOTAPE PRODUCTION STAFF

Videographers - Elliot Klayman, Chris O'Hare  
Field Audio - Charles Colias, Robert Evans, Ken Fraser,  
Grip - Zip Bradwell  
Sound Design - Jay Rose, The Digital Playroom  
Video Graphics - Alfred Diangelo, AD Design  
Narrators - Renee Hobbs, John Lisanti, Rob Stegman  
Production Intern - Krystyna Osinski

Special thanks to the following teachers  
and their students:

Clio Spriggs  
Towson High School

James Harrington  
Marblehead High School

James Modena  
Needham High School

Students: Teal Van Saun, Jason Walsh, Larry Trundel, Matt Mitchell, Allison McGonagle,  
Adrew Kilgore, Brian Vicente, Carol Medina, Chad Baker, Christina Durham, Ian Matthews,  
Joani Torres, Joseph Shaughnessy, Juan Segarra, Karen Ruiz, Kim Lam, Laneka Alston,  
Laquiesha Rainey, Myliesa Oliveras, Nita Holder, William Onuoha, Ashley Dimling, Carrie  
Constantini, Heath Chavis, Jessica Cohen, Katherine Horsled, Jocelyn Paul, Maureen  
Hohn, Katy Soine, Leslie Herman, Kaneal Oliver, Joe Granger, Jennifer Sherman, Daniel  
Calloway, Brian Bass, Haley Mershon, Brenna Lemieux, Ashley Weaver.



# FEEDBACK AND EVALUATION



Instructions: Please use this form to provide us with feedback about the curriculum materials.

1. The materials were clearly organized and easy-to-use.

Strongly Agree	5	4	3	2	1	Strongly Disagree
-------------------	---	---	---	---	---	----------------------

2. My students will find these materials interesting and enjoyable.

Strongly Agree	5	4	3	2	1	Strongly Disagree
-------------------	---	---	---	---	---	----------------------

3. These materials can be used to strengthen students' reading skills.

Strongly Agree	5	4	3	2	1	Strongly Disagree
-------------------	---	---	---	---	---	----------------------

4. The videotape and ancillary materials are valuable classroom resources.

Strongly Agree	5	4	3	2	1	Strongly Disagree
-------------------	---	---	---	---	---	----------------------

5. These materials show how media issues and production projects can be incorporated into the curriculum.

Strongly Agree	5	4	3	2	1	Strongly Disagree
-------------------	---	---	---	---	---	----------------------

YOUR ADDITIONAL COMMENTS ARE WELCOMED ON THE BACK OF THIS PAGE!

Please return to: Teacher Evaluation, Assignment Media Literacy  
Media Literacy Project, 213 Kriebel Hall, Babson College, Wellesley, MA 02457



**Discovery Communications, Inc. (DCI)** is the leading global real-world media company and is dedicated to helping people explore their world and satisfy their natural curiosity through award-winning documentary programming, retail products, and real-life experiences. Through its commercial operations and charitable outreach, DCI is committed to providing the very latest technology and tools necessary to improve educational opportunities throughout the world.

For more than a decade, DCI has been empowering educators through its support of Cable in the Classroom. Cable in the Classroom is a not-for-profit organization that provides commercial-free educational programming designed to enrich the classroom experience.

As part of DCI's commitment to education, DCI is working to transform today's Information Age into a new Age of Enlightenment through programs such as *Assignment: Media Literacy*.

