



Media Studies Curriculum

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Introduction

Background

Media Studies 120 is an elective course within the discipline of English Language Arts. This course is based on the framework provided by the Atlantic Canada Essential Graduation Learnings and the English Language Curriculum document. It is intended to be an academic course, challenging in terms of its requirements but flexible enough to accommodate students with a wide range of interests and abilities.

Purpose

Media Studies 120 offers students opportunities to experience, and respond to many forms of media. It explores the impact and influence of mass media and popular culture by examining texts such as films and television shows, songs and advertisements, sports and games, packaging and clothing, online and offline information sources, blogs and social networking sites. By coming to understand how media texts are constructed and why they are produced, students will develop the skills needed to respond to these texts intelligently and responsibly when they encounter them. The organized study of the mass media increases students' critical judgement, their awareness of the global village and its values, and their place in society. It promotes open-mindedness, effective communication, and organizational skills through repeated opportunities to view, listen, speak, read, write, create and represent.

The messages in media texts, both overt and implied, can have a significant influence on students' lives. Deconstructing these media texts and products by identifying the values and ideologies embedded in them helps the students to demystify the processes and techniques used to influence them. Throughout the course, students are encouraged to participate actively in discussion as members of a variety of groups. As a result, students extend their conscious preferences, their personal critical senses, and their critical thinking skills.

Media Studies is not a fixed body of knowledge. Elements of the mass media are constantly shifting, evolving into new media. The key to freshness and a high interest level in the course is to offer variety and exposure to media texts in a number of formats, including current, emerging, and iconic. The Media Studies 120 teacher is especially encouraged to use and acknowledge the major resource the students bring with them: catalogues of raw (and often new) media experiences. Students are therefore expected to apply the knowledge and the skills they gain through their analysis of media texts as they create their own texts, and to use available technologies to create those texts. Media Studies 120 serves to facilitate and promote media literacy through exploration and experimentation, by helping students identify which values are being represented and which values are being ignored in various texts, and by encouraging students to learn to use the tools to represent themselves.

Approaches to Teaching

A fundamental principle of this course is that students assume responsibility for their own learning through a sense of inquiry. Since this concept may be new to many students, teachers should take time at the beginning of each unit to discuss methods of organizing and brainstorming the big questions for inquiry and directing students toward resources that support their pursuit of knowledge.

Resource Selection

The Media Studies 120 teacher is expected to access a wide variety of resources. The media are constantly changing, and to ignore these changes in favour of relying on a textbook would be to ignore the major resource the students bring with them: catalogues of raw (and current) media experience.

In terms of materials for the high school media studies audience it is important that texts are selected with sensitivity to the life experiences and values systems of members of the classroom, school and local community. Respect for students and concern for their rights, needs, and feelings are paramount in text selection. The *Guidelines for Selecting Texts Across Content Areas* (Appendix A) outline criteria for selecting texts and while not all texts will meet the selection criteria, teachers should take into consideration that texts selected will:

- provide motivating and challenging experiences suitable for the learner's age, ability and social maturity;
- provide authentic representations of topics under discussion;
- elicit personal, thoughtful and critical responses;
- represent a range of styles and structures;
- offer a variety of experiences and values which reflect the diversity of learners' interests, needs and competencies;
- broaden students' understanding of social, historical, geo- political and cultural context; and
- reflect and affirm diverse identities (e.g., LGBTQ2SI, neurodiversity, family context, age, gender, ethnicity, religion, disability, class and political/social values)

The collaborative exploration and examination of a broad range of media texts should also:

- encourages students to become critical viewers and readers;
- offers models for students to develop their personal critical sense;
- helps students develop conscious preferences;
- provides students with the skills to deconstruct media texts, by identifying the values and ideologies embedded in media texts;
- demystifies many of the processes and techniques used to influence our behaviour, our opinions and our beliefs;
- promotes media literacy through experimentation;
- promotes an increased understanding of and appreciation for the craft of media production;
- extends students' problem-solving and interpersonal skills through their engagement in the collaborative production of media texts; and
- extends their knowledge of and appreciation for cultural diversity in the global village.

Media Studies Environment

The atmosphere of the classroom is intended to be one of questioning, discussion, and inquiry. A good guideline to follow is 20% teacher talk, 80% student talk. In their book *Academic Conversations: Classroom Talk that Fosters Critical Thinking and Content Understandings*, Jeff Zwier and Marie Crawford (2011) have identified five core communication skills to help students hold productive and robust academic conversation across content areas (Appendix B). In the Media Studies 120, students should have ample opportunity to engage in authentic and meaningful conversations. This can be done by elaborating and clarifying ideas, supporting those ideas with evidence, building on-or challenging ideas, paraphrasing and synthesizing ideas.

The walls tend to disappear in media studies as students move outside the physical classroom to interact with and create media. Educators may use available technologies and platforms to connect with classrooms outside of the community to examine media texts from multiple cultural perspectives. Classroom teachers are welcome to request access to the online Media Studies 120 professional development and/or face-to-face course, at <https://nbed.sharepoint.com/sites/NB/LCBBC>.

Materials should provoke thoughtful discussions, extend students' ability to recognize perspectives, biases, positions and tools of manipulation, and build independent skills to question and examine all texts. There are many effective resources which can challenge students in their thinking and stretch them to build and activate critical literacy skills. When sensitive issues are introduced there should be scaffolded opportunities for students to process and respond. Adequate time and support should be provided to examine, discuss, and debrief. Texts should have relevance to the learning outcomes and to the students in the class. They should provoke thoughtful discussion and be appropriate for a school environment. As teachers are expected to maintain currency with course materials, they must make decisions yearly about text choices; therefore, if there is uncertainty about the content of a text it is best to consult with the school administration prior to using it. Critical literacy is central to this course. No matter how diligent, everyone has biases. Teachers can enrich the Media Studies 120 course by acknowledging and exploring their personal biases as critically literate consumers and producers of texts alongside their students.

Intellectual Property

Teachers should model and instruct appropriate usage of copyrighted materials in Canada. Students must cite materials appropriately, and can use materials as per agreements from purchased licences (e.g., Worldbook and EBSCO). The Creative Commons Licencing symbol  and external websites have specific directions and students should learn to consult the Terms of Use. No matter, proper citation is a must. [Canadian Copyright Laws](#) must be adhered to. Whole videos can be shown but they must be clearly for an educational purpose. The specific section of the *Copyright Act* is section 29.5(d):

29.5 It is not an infringement of copyright for an educational institution or a person acting under its authority to do the following acts if they are done on the premises of an educational institution for educational or training purposes and not for profit, before an audience consisting primarily of students of the educational institution, instructors acting under the authority of the educational institution or any person who is directly responsible for setting a curriculum for the educational institution:

[...]

(d) the performance of a cinematographic work, as long as the work is not an infringing copy or the person responsible for the performance has no reasonable grounds to believe that it is an infringing copy.

The addition of subsection (d) to section 29.5 creates a users' right for educational institutions to perform (show) an audiovisual work on the premises of an educational institution for educational purposes. There are five conditions that must be met in order for this users' right to apply.

1. The showing must take place on the "premises" of an educational institution.
2. The showing must be for an audience consisting primarily of students, instructors, or persons directly responsible for setting a curriculum.
3. The showing must be for educational or training purposes.
4. The showing must not be for profit.
5. The copy shown must not be infringing or the person responsible for the performance has no reasonable grounds to believe that it is an infringing copy.

If the five conditions listed above are met, an audiovisual work may be shown for educational purposes without permission from the copyright owner and without the payment of royalties pursuant to section 29.5(d) of the *Copyright Act*. Note that showing audiovisual works for non-

educational purposes, such as entertainment, requires permission and the payment of copyright royalties.

Universal Design for Learning

The New Brunswick Department of Education and Early Childhood Development's definition of inclusion states that every child has the right to expect that ... his or her learning outcomes, instruction, assessment, interventions, accommodations, modifications, supports, adaptations, additional resources and learning environment will be designed to respect his or her learning style, needs and strengths.

Universal Design for Learning is a "framework for guiding educational practice that provides flexibility in the ways information is presented, in the ways students respond or demonstrate knowledge and skills, and in the ways students are engaged. It also "...reduces barriers in instruction, provides appropriate accommodations, supports, and challenges, and maintains high achievement expectations for all students, including students with disabilities and students who are limited English proficient." (CAST, 2011).

In an effort to build on the established practice of differentiation in education, the Department of Education and Early Childhood Development supports *Universal Design for Learning* for all students. New Brunswick curricula are created with universal design for learning principles in mind. Outcomes are written so that students may access and represent their learning in a variety of ways, through a variety of modes. Three tenets of universal design inform the design of this curriculum. Teachers are encouraged to follow these principles as they plan and evaluate learning experiences for their students:

- **Multiple means of representation:** provide diverse learners options for acquiring information and knowledge
- **Multiple means of action and expression:** provide learners options for demonstrating what they know
- **Multiple means of engagement:** tap into learners' interests, offer appropriate challenges, and increase motivation

For further information on *Universal Design for Learning*, view online information at <http://www.cast.org/> and in the appendices section of this document.

Time Allocation and Scheduling

This curriculum document assumes a minimum 90 hours of classroom and activity time. It is therefore seen as a semester-long program. With anticipated interruptions to this time, it is essential that teachers consider equal distribution of time for the specific outcomes. An integrated approach through the suggested units will allow for flexible attention to a number of outcomes within individual learning experiences. To facilitate pacing for the units time allocations have been identified in the headers.

Assessment and Evaluation

Assessment is the systematic gathering of information about what students know and are able to do. Student performance is assessed using the information collected during the evaluation process. Teachers use their professional skills, insight, knowledge, and specific criteria to make judgments about student performance in relation to learning outcomes. Students are important partners in this process and should be guided to monitor their own progress through self-assessment strategies such as goal setting and co-constructing criteria.

Research indicates that students benefit most when assessment is regular and ongoing and is used in the promotion of learning (Stiggins, 2008). This is referred to as **formative assessment or assessment for learning**. This form of assessment provides valuable information for planning learning experiences and guiding descriptive feedback. It is an integral part of the everyday instructional process.

Assessment of learning at the end of a period of learning to determine a grade (summative evaluation) represents a small but significant part of the assessment program. Summative evaluation is required in the form of an overall grade for a course of study and teachers should use clear rubrics to examine evidence of how well students are achieving the learning expectations. How well students perform with reading and writing should be measured with the indicators in the Grade 12 [Reading](#) and [Writing](#) Achievement Standards. Sample rubrics are included in the appendices.

Some examples of current assessment practices include: questioning, observation, conferences, demonstrations, presentations, technology applications (e.g., wikis, blogs, discussion forums, virtual communication), simulations, learning logs, projects and investigations, Checklists, rubrics, responses to texts/activities, reflective journals, self- and peer assessment, and portfolios. For further elaboration on these forms of assessment, see the appendices.

For further reading in the area of assessment and evaluation, review the [Balanced Assessment](#) document.

It should be noted that the final project serves as a rigorous performance indicator of the skills and knowledge of students in this course; therefore, a final examination may not be required. If an examination is given, attention to the following should guide the questions: 20% literal (maximum), 40-60% interpretive and 20-60% evaluative questions.

Layout of the Document

Expected learning is presented in a framework that includes the general and specific curriculum outcomes, including what students are expected to know and do as a result of this course. An overview of the suggested units is provided and within each unit, the following outline is followed:

- *Essential Questions* which drive the learning required for the course, but are open to discussion, debate and ongoing reflection.
- *Guiding Questions* which tie more specifically to the suggested teaching and learning strategies.
- *Specific Outcomes* addressed in the unit are indicated.
- *Teaching and Learning Strategies* are suggested to reach the specific outcomes of the unit. These suggestions include resources recommended to teach and assess the learning outcomes.

Curriculum Outcomes

The goals for student learning in Media Studies are organized in an outcome framework. The “big ideas” of the course are stated in three general curriculum outcomes, and each of these is further articulated in specific curriculum outcomes. The outcome statements identify what students will know and be able to do as a result of the teaching and learning in the course. Know and Do statements, directly following each specific outcome, will assist the teacher to assess the knowledge and skill level of students in order to target instruction and intervene appropriately to support achievement.

Following the outcome framework are suggested units of study which include more detailed teaching and learning strategy suggestions. The tables below are intended to provide a broad overview of the scope of the learning.

G.C.O. 1.0 Students explore the impact and influence of media.		
Students:	Know (Students will know...)	Do (students will...)
1.1. demonstrate an understanding of the key concepts of media literacy	<p>All media is constructed (authorship)</p> <p>Audiences negotiate meaning (audience)</p> <p>Media has commercial implication (purpose)</p> <p>Media contains ideologies and value messages (content)</p> <p>Media has a set of codes and conventions (format)</p>	<p>Use media terminology (e.g., authorship, audience, content, purpose and format)</p> <p>Identify codes and conventions of media</p> <p>Examine others' ideas and points of view</p> <p>Evaluate ownership and control</p>
1.2 employ critical literacy skills as media consumers	<p>Belief systems influence media consumption</p> <p>Media targets everyone as potential consumers</p> <p>Content is manipulated</p> <p>Audience and purpose influence creation of media</p>	<p>Question and reflect on their role as media consumers</p> <p>Evaluate and discriminate their media consumption</p> <p>Discuss how format influences audience and purpose</p> <p>Critique effectiveness of media representation</p>
1.3 examine how media shape ideologies and culture	<p>Bias and stereotypes are present in media</p> <p>Media representation has changed over time and is constantly evolving</p> <p>Media affects how we interact</p> <p>Ideologies exist in media texts</p>	<p>Investigate the relationship between media and historical/ contemporary cultures</p> <p>Question and promote awareness of global issues</p> <p>Connect popular culture and life choices</p> <p>Discuss ideologies present in media</p>

G.C.O. 2.0 Students deconstruct a wide variety of media texts.		
Students:	Know (Students will know...)	Do (students will...)
2.1 identify values and ideologies in media texts	<p>Aesthetic qualities influence consumers</p> <p>Values and beliefs are present in media texts</p>	<p>Articulate how media messages influence and manipulate audiences</p>
2.2 discern the production process of media texts	<p>Codes and conventions of media texts have similarities and differences</p> <p>A general process informs the creation of media texts</p>	<p>Compare and contrast media texts</p> <p>Identify and explain the production of media texts</p> <p>Evaluate the ways in which texts are constructed for a particular purpose</p>
2.3 engage in the inquiry process	<p>Questions guide inquiry</p> <p>Some questions do not have definitive answers</p> <p>The inquiry process guides learning</p>	<p>Engage in the inquiry process (i.e., ask, investigate, create, discuss, reflect)</p> <p>Create questions that reflect interest and lead to deconstruction of texts</p> <p>Interact in leadership and support roles to teach, explain, and clarify concepts, issues, and processes to peers</p>
2.4 dissect meaning from complex media texts	<p>Complex texts provide a variety of meanings</p> <p>Life experiences influence interpretation of texts</p>	<p>Evaluate and analyze how personal experiences impact our reading of texts</p> <p>Present how various texts influence, manipulate, and reveal ideas, values, attitudes, and bias</p>

G.C.O. 3.0 Students analyze media texts and respond personally and critically using available technologies and resources.

Students:	Know (Students will know...)	Do (students will...)
3.1. justify their positions and respect the positions of others	<p>Media texts generate personal and critical responses</p> <p>Media-related language and terminology improve persuasive techniques and build credibility</p>	<p>Articulate and respectfully justify points of view about texts and text elements</p> <p>Apply specific media-related language and terminology in presenting viewpoint</p>
3.2 use media to communicate an idea, adapting it for a variety of audiences and purposes	<p>Research (via technology and other resources) informs the creation of media texts</p> <p>Collaboration and information sharing may improve media messages</p> <p>Powerful media recognizes unique positions of varied consumers</p>	<p>Create an increasingly complex variety of media texts independently and collaboratively for a range of audiences and purposes</p>
3.3 apply key concepts of media literacy as creators of media texts	<p>Key concepts of media literacy:</p> <p>Media are constructions</p> <p>Audiences negotiate meaning</p> <p>Media have commercial implications</p> <p>Ideological messages underpin all media (http://www.media-awareness.ca/english/teachers/index.cfm)</p>	<p>Apply key concepts to their creation of media texts</p> <p>Create media texts to demonstrate understanding of social, political, commercial and cultural values</p>

Suggested Units of Study

The following units have been suggested to organize learning and to provide a variety of opportunities for students and teachers to explore, research, and experience a healthy, active lifestyle. These units are not required to be followed in a sequential manner. Connections between and across units may lend themselves better to certain material. **The goals are deep thinking and rigorous learning.** Educators make professional judgements, follow students' interests, and take a variety of approaches to achieve these goals.

Each unit provides inquiry questions to guide the development of the knowledge and skills outlined in the curriculum outcomes. Inquiry questions will help situate each unit in a real-world context. They are intended as suggestions only as teachers and students may develop units and questions interesting and relevant to their contexts. Outcomes are not discrete, one-time learning experiences and revisiting of concepts and prior learning will influence further understanding of all outcomes.

The teacher will explore basic terms and topics with students at the beginning of each unit and facilitate connections to the students' experiences. The Suggestions for Teaching and Learning section features activities and methods that can be accessed for any or all of the units. The units are intended to be responsive to students' prior knowledge and interest for learning. Depending upon the teacher's approach and student interest in individual units, this course may vary from school to school.

Media Literacy: Foundational Knowledge

This unit will introduce students to the definitions of media, popular culture, principles of media and communication. Students will investigate how various media texts construct reality to influence decisions and perceptions. Reflective assignments, readings/viewings, and discussions will help students better understand how much exposure they have to various media texts in their everyday lives, and examine the effects media can have on consumer and even ethical choices.

Film, Television, and Video

This unit will examine the obvious and subtle influences, messages and themes of film, television and video. Through discussions, journals, articles and personal experience with these forms of media, students will explore issues such as gender roles, stereotyping, propaganda and bias. Students will also study how TV ratings are calculated and used in terms of influencing consumer choice and shaping opinion about events and products. The changing ways in which traditional film and television products are accessed will also be examined.

Advertising, Marketing and You

This unit will examine how products and services are marketed to consumers through various forms of advertising. Students will study various claims made by advertisers and several approaches used to influence consumers. Topics such as target audiences, product placement and integration, and brand loyalty, along with tribal, viral, and social marketing will be explored. The potential influence of advertising on consumer choice and opinion will be emphasized throughout the unit. Students will have an opportunity to create their own advertisement using the elements from this unit.

Media and the Internet

In this unit students will investigate various ethical, legal, privacy and moral issues regarding media and the Internet. Students will examine privacy issues and the potential influence of social networking websites along with the potential benefits and consequences of sharing and posting information. Students will be encouraged to think critically about ethical topics such as fraudulent

websites and the legalities and moral challenges surrounding the downloading of copyrighted material. Students will also have an opportunity to explore how other countries deal with the management of information, leading to an examination of censorship versus protectionism, and hate speech versus free speech.

Self-Study Project

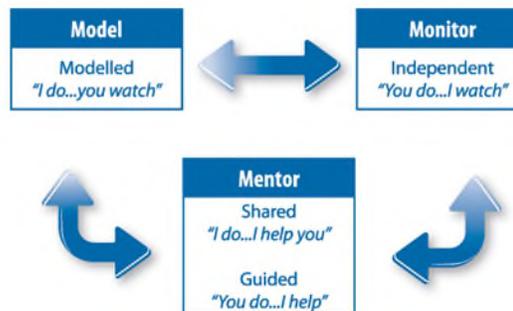
The final project will allow students to select a topic of their choice for further exploration. This project could take the form of a blog, a collection of podcasts (audio or video), a Facebook page, a website, a movie, etc. The final project should be personalized and ongoing. Students may work individually or in small groups, and they will be evaluated based on the presentation and analysis of their topic. The teacher will assist the students in formulating the essential questions, objectives and design of the project. Please note: an explanation of essential questions appears in the section entitled "Approach to Teaching: Inquiry-based Learning" and there are examples throughout the Units of Study.

Designing Connected Learning Experiences

Learning experiences in the units should be designed following these guiding principles, they:

- are relevant
- include assessment and use it to inform instruction
- occur in an environment that is participatory, interactive, collaborative, and inclusive
- encourage a sense of inquiry
- gradually release responsibility (Pearson and Gallagher, 1983)

Gradual Release of Responsibility



A fundamental principle of this course is that students **assume responsibility for their own learning** in co-operation with the teacher. Teachers may take the time to talk about methods of organizing and brainstorming big questions for inquiry and instructing students about how to responsibly access resources that would support their interests in the study of media.

It is desirable that students link their learning in this course to their studies in other courses. As Media Studies crosses disciplinary boundaries, it offers potential for cross-disciplinary projects.

The Inquiry Approach and Essential Questions

Students will act as researchers, community activists, and agents of change. The students will gain a deeper understanding of the material and where it fits into their world by guiding their learning through essential questions.

Essential questions are considered to be:

- important questions that recur throughout one's life – they are broad, timeless, and they have no definitive answer. For example, "How does media shape thinking?"
- key questions within a discipline – they point to the big ideas of a subject. For example, "What impact does media have on culture?"
- questions required for learning core content – they make sense of important but complicated ideas, knowledge and skills. For example, "What are the key ideas in media literacy?"

Grant Wiggins, in the Authentic Education e-journal, articulates a question is essential when it:

- causes genuine and relevant inquiry into the big ideas and core content;
- provokes deep thought, lively discussion, sustained inquiry, and new understanding as well as more questions;
- requires students to consider alternatives, weigh evidence, support their ideas, and justify their answers;
- stimulates vital, ongoing rethinking of big ideas, assumptions, and prior lessons;
- sparks meaningful connections with prior learning and personal experiences;
- naturally recurs, creating opportunities for transfer to other situations and subjects;

(Source: <http://www.authenticeducation.org/bigideas/article.lasso?artId=53>)

The essential questions, related course work, and the units of study that comprise *Media Studies 120* will build a learning community, motivate students, and encourage pursuit of independent interests. Students should be encouraged and supported to develop and research essential questions. Performance products will showcase the skills and knowledge the students are acquiring.

Units of Study Guide Inquiry

Each unit features suggested essential questions and sample questions for guiding research and discussions. Instructional suggestions are provided to assist teachers in planning learning opportunities to develop the knowledge and skills articulated in the curriculum outcomes.



Units of Study, Curriculum Outcomes, Inquiry Questions			
Unit Titles	1.0 Students explore the impact and influence of media.	2.0 Students deconstruct a wide variety of media texts.	3.0 Students analyze media texts and respond personally and critically using available technologies and resources.
Media Literacy	Sample Inquiry Questions	Does media construct reality? Does media influence choice? What impact does popular culture have on our daily lives?	
Film, Television and Video		How much influence do video, television and film media have over society? How much influence should they have? Will video, television and film ever become obsolete or at the very least fade from popularity?	
Advertising, Marketing and You		Does media influence purchasing choices? How does marketing impact us?	
Media and the Internet		How free are the resources on the internet? What are the costs related to free social media and other internet sites? What is your identity? Is the digital self reflective of actual "self"?	

Unit of Study: Media Literacy (On-going throughout)

Suggested time: 10 hours

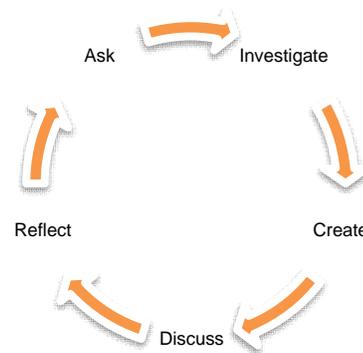
Media Literacy: This unit will introduce students to the definitions of media, popular culture, principles of media and communication. Students will investigate how various media texts construct reality to influence decisions and perceptions. Reflective assignments, readings/viewings, and discussions will help students better understand how much exposure they have to various media texts in their everyday lives, and examine the effects media can have on consumer and even ethical choices.

Sample Essential Questions

Does media construct reality?

Does media influence choice?

What impact does popular culture have on our daily lives?



Unit of Study: Media Literacy

Media Literacy: This unit will introduce students to the definitions of media, popular culture, principles of media and communication. Students will investigate how various media texts construct reality to influence decisions and perceptions. Reflective assignments, readings/viewings, and discussions will help students better understand how much exposure they have to various media texts in their everyday lives, and examine the effects media can have on consumer and even ethical choices.

Curriculum Outcomes	Suggestions for Teaching and Learning
<p>1.1 demonstrate an understanding of the key concepts of media literacy</p> <p>1.2 employ critical literacy skills as media consumers</p> <p>1.3 examine how media shape ideologies and culture</p> <p>2.1 identify values and ideologies in media texts</p> <p>2.3 engage in the inquiry process</p> <p>3.1 justify their positions and respect the positions of others</p>	<p>Over a period of days, create awareness of the following:</p> <ul style="list-style-type: none"> - texts, media and media tools - questions for examining media* (Appendix C) - “preferred” and “oppositional” reading - fads, trends, and icons - characteristics of popular culture - fame <p>Questions for examining media provide the structure needed to support students when interrogating and deconstructing texts and should be referred to throughout the course.</p> <p>Model how to examine the text grammar characteristics (structures, features, codes and conventions) associated with one of the following; have students work in groups to choose, examine, and present one of the others:</p> <ul style="list-style-type: none"> - sitcoms - advertisements - fast food commercials - the front page of the newspaper - comedy shows - TED Talks - Docudramas <p>Research a decade through examining a variety of popular culture materials (e.g., videos, films, magazines, artifacts, interviews) and make a five-minute presentation (using one or more media tools) to the class. Ask students to assume a stereotypical stance (understanding the significance of a decade is a construct) and to communicate how a teenager, in that decade, might dress, and what they might watch or listen to, do for entertainment, and who they might have admired as a fan.</p> <p>Choose a popular chain restaurant and examine: how the restaurant’s image caters to individuals’ psychological needs, and how and what values are being communicated.</p> <p>Watch closely a scene from a TV show or a film and determine how meaning and atmosphere are created and messages are communicated.</p> <p>Additional Suggestions: https://collabe.nbed.nb.ca/sites/English/ms/layouts/15/start.aspx#/default.aspx</p>

Unit of Study: Media Literacy

Learning Cycle

Plan: Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.

Do: Use an approach that scaffolds learning

Check: Build in time to check for understanding

Act: Respond and provide descriptive feedback

Collect Evidence in Learning Portfolios

Teacher Notes

Sample Guiding Questions to Check Knowledge and Skills

To what degree are the texts I read and view valid with regards to their accuracy?

What is popular culture? And is there a difference between American and Canadian popular culture?

How much of what is “popular” in my school is influenced by the media? What are my own media influences?

How do mass media portray the ordinary things we accept in our daily lives?

Conversations:

Notes from conferences

Interviews

Responses to questions (verbal and written)

Entrance/Exit Slips

Observations:

Notes describing learning

Records/checklists of specific learning (e.g., use of critical literacy language during discussions/investigations)

Products:

Quizzes

Unit Tests

Presentations

Projects

Student Logs/Journals

Unit of Study: Film, Television and Video

Suggested Time: 25 hours

Film, Television and Video: This unit will examine the obvious and subtle influences, messages and themes of film, television and video. Through discussions, journals, articles and personal experience with these forms of media, students will explore issues such as gender roles, stereotyping, propaganda and bias. Students will also study how TV ratings are calculated and used in terms of influencing consumer choice and shaping opinion about events and products. The changing ways in which traditional film and television products are accessed will also be examined.

Sample Essential Questions

How much influence do video, television and film media have over society? How much influence should they have?

Will video, television and film ever become obsolete or at the very least fade from popularity?



Unit of Study: Film, Television and Video

Film, Television and Video: This unit will examine the obvious and subtle influences, messages and themes of film, television and video. Through discussions, journals, articles and personal experience with these forms of media, students will explore issues such as gender roles, stereotyping, propaganda and bias. Students will also study how TV ratings are calculated and used in terms of influencing consumer choice and shaping opinion about events and products. The changing ways in which traditional film and television products are accessed will also be examined.

Curriculum Outcomes	Suggestions for Teaching and Learning
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1.1 demonstrate an understanding of the key concepts of media literacy	Investigate treatment of particular social issues on television; for example, the treatment of visible minorities, women, marginal groups, and non-consumer ideologies; an example examination can be found in Appendix D.
1.2 employ critical literacy skills as media consumers	Compare the differences between Canadian and American television, including both style and content.
1.3 examine how media shape ideologies and culture	Conduct “market” research through creating and conducting a television/video viewing survey; gather data from at least 30 participants in each of the preselected demographic audiences; create hypotheses and utilize the data to examine the trends and related marketing of television popular to surveyed audiences; compile and discuss findings.
2.1 identify values and ideologies in media texts	
2.2 discern the production process of media texts	
2.3 engage in the inquiry process	
2.4 dissect meaning from complex media texts	Seek out and interview, or invite to class where practical, filmmakers, film students and media artists from their own regions. Prepare questions to maximize time with experts.
3.1 justify their positions and respect the positions of others	Analyze the technical aspects of a number of film sequences; an example lesson plan for guiding analysis can be found in Appendix D; technical aspects include: <ul style="list-style-type: none"> – framing and composition – editing – lighting – sound – camera movement
3.2 use media to communicate an idea, adapting it for a variety of audiences and purposes	
	<p>Examine the portrayal of a region and its people within the corpus of film; compare the perception of the region that one gets from film with the perception one gets from other media (e.g. literature, the news media, songs, folklore).</p> <p>As a final activity for this unit, debate the following essential question: Will television, video and film ever become obsolete or at the very least fade from popularity?</p> <p>Additional Suggestions: https://collabe.nbed.nb.ca/sites/English/ms/_layouts/15/start.aspx#/default.aspx</p>

Unit of Study: Film, Television and Video

Learning Cycle

Plan: Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.

Do: Use an approach that scaffolds learning

Check: Build in time to check for understanding

Act: Respond and provide descriptive feedback

Collect Evidence in Learning Portfolios

Teacher Notes

Sample Guiding Questions to Check Knowledge and Skills

How does television portray the ordinary things we accept in our daily world?

How might TV influence how we think the world should be, or perhaps, how it actually may seem to some people?

Being aware of the power of television to construct reality for us, what is our role as a television consumer/user?

Do filmmakers' choices achieve particular effects? If they do not, have they failed?

How does choice of genre affect a final product?

How has access to technology and various forms of media changed the film and television industry?

Conversations:

Notes from conferences

Interviews

Responses to questions (verbal and written)

Entrance/Exit Slips

Observations:

Notes describing learning

Records/checklists of specific learning (e.g., asks questions that lead/promote inquiry)

Products:

Quizzes

Unit Tests

Presentations

Projects

Student Logs/Journals

Unit of Study: Advertising, Marketing and You

Suggested Time: 25 hours

Advertising, Marketing and You: This unit will examine how products and services are marketed to consumers through various forms of advertising. Students will study various claims made by advertisers and several approaches used to influence consumers. Topics such as target audiences, product placement and integration, and brand loyalty, along with tribal, viral, and social marketing will be explored. The potential influence of advertising on consumer choice and opinion will be emphasized throughout the unit. Students will have an opportunity to create their own advertisement using the elements from this unit.

Essential Questions

Does media influence purchasing choices?

How does marketing impact us?



Unit of Study: Advertising, Marketing and You

Advertising, Marketing and You: This unit will examine how products and services are marketed to consumers through various forms of advertising. Students will study various claims made by advertisers and several approaches used to influence consumers. Topics such as target audiences, product placement and integration, and brand loyalty, along with tribal, viral, and social marketing will be explored. The potential influence of advertising on consumer choice and opinion will be emphasized throughout the unit. Students will have an opportunity to create their own advertisement using the elements from this unit.

Curriculum Outcomes

Suggestions for Teaching and Learning

1.1 demonstrate an understanding of the key concepts of media literacy

Construct a personal shopping list of brands, services, and products that the students use in their everyday lives—a brand profile will show how advertising is integrated into their lives; list where they have purchased items (sporting events/concerts/stores) and the effect advertisements had on their decisions.

1.2 employ critical literacy skills as media consumers

Work in groups to research and present findings about the following concepts. Co-constructing expectations for research and presentation is essential to the success and rigour of this exercise. Choosing one area to model the process as an exemplar prior to co-constructing criteria may be necessary.

1.3 examine how media shape ideologies and culture

1. regional expressions in the dialogue of advertisements
2. how intended audience influences the choices an author makes in creating an advertisement
3. language-use in texts to convey tone, atmosphere, and point of view
4. number of and the functions close-ups serve
5. Native advertising versus the Advertorial
6. commercials in a specific medium (e.g. Super Bowl commercials) to evaluate the ideas
7. product, type (TV/radio/web/print/billboard) and time allotted to advertisements throughout the day
8. various television ratings companies (e.g. Nielsen, BBM) with reference to television and the Internet and how they affect decisions about content and scheduling
9. Other current topics in advertising

2.1 identify values and ideologies in media texts

2.2 discern the production process of media texts

2.3 engage in the inquiry process

2.4 dissect meaning from complex media texts

Invite established advertisers to present their campaigns (face-to-face or electronically) AND/OR prepare and make a visit to local advertising agencies to learn firsthand about advertising and marketing. Students should be prepared to gather information about how ideas are developed and the processes by which the advertisements are created.

3.1 justify their positions and respect the positions of others

Select a variety of commercials for evaluation, using these as references: design elements, ethics, and psychographics categories (e.g., VALS Categories <http://www.strategicbusinessinsights.com/vals/>).

3.2 use media to communicate an idea, adapting it for a variety of audiences and purposes

Additional Resources for exploring the world of advertising and marketing:

https://collabe.nbed.nb.ca/sites/English/ms/_layouts/15/start.aspx#/default.aspx

3.3 apply key concepts of media literacy as creators of media texts

CBC's Under the Influence, Podcasts streamed online <http://www.cbc.ca/undertheinfluence/> and The Age of Persuasion <http://www.cbc.ca/ageofpersuasion/>

Canadian Advertising Codes and Guidelines (see Appendix H for links)

Unit of Study: Advertising, Marketing and You

Learning Cycle

Plan: Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.

Do: Use an approach that scaffolds learning

Check: Build in time to check for understanding

Act: Respond and provide descriptive feedback

Collect Evidence in Learning Portfolios

Teacher Notes

Sample Guiding Questions to Check Knowledge and Skills

Is marketing harmful?

How do advertising images presented to us differ from the actual world in which we live?

How do we contribute to product promotion?

How are purchasing choices related to identity?

To what extent does the marketing industry influence how we think the world should be, or perhaps, how it actually may seem to some people?

What is our role as a media consumer/user?

How important are purpose and audience to the creation of media products?

Conversations:

Notes from conferences

Interviews

Responses to questions (verbal and written)

Entrance/Exit Slips

Observations:

Notes describing learning

Records/checklists of specific learning (e.g., brings new examples of how media impacts thinking/actions to class discussions)

Products:

Quizzes

Unit Tests

Presentations

Projects (e.g., media creation)

Student Logs/Journals

Unit of Study: Media and the Internet

Suggested Time: 20 hours

Media and the Internet: This unit will investigate various ethical, legal, privacy and moral issues regarding media and the Internet. Students will examine privacy issues and the potential influence of social networking websites along with the potential benefits and consequences of sharing and posting information. Students will be encouraged to think critically about ethical topics such as fraudulent websites and the legalities and moral challenges surrounding the downloading of copyrighted material. Students will also have an opportunity to explore how other countries deal with the management of information, leading to an examination of censorship versus protectionism, and hate speech versus free speech.

Essential Questions

Guiding Questions

How free are the resources on the internet?

What are the costs related to free social media and other internet sites?

What is your identity? Is the digital self reflective of actual “self”?



Unit of Study: Media and the Internet

Media and the Internet: This unit will investigate various ethical, legal, privacy and moral issues regarding media and the Internet. Students will examine privacy issues and the potential influence of social networking websites along with the potential benefits and consequences of sharing and posting information. Students will be encouraged to think critically about ethical topics such as fraudulent websites and the legalities and moral challenges surrounding the downloading of copyrighted material. Students will also have an opportunity to explore how other countries deal with the management of information, leading to an examination of censorship versus protectionism, and hate speech versus free speech.

Curriculum Outcomes	Suggestions for Teaching and Learning
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1.1 demonstrate an understanding of the key concepts of media literacy	Have each member of the class compile a list of appropriate websites frequented by members of their household (e.g., current top ten sites for the Smith Family). Work in groups to compare lists, discuss patterns and draw conclusions. Look for the following:
1.2 employ critical literacy skills as media consumers	<ul style="list-style-type: none"> • the purpose of each site (e.g., commercial, ideological, political, informative, entertainment) • intended audience • creator of the site • who benefits from the message? • who may be disadvantaged?
1.3 examine how media shape ideologies and culture	Investigate privacy laws in Canada regarding the tracking of information and advertising. Research a variety of terms related to ethical mining of personal information such as: hacking, fraud, phishing, semantic mapping, etc. Read and discuss current warnings on sites from regulated bodies such as the CCRT and the Better Business Bureau of Canada (e.g., http://www.phonebusters.com/english/home-eng.html , http://www.bbb.org/canada/BBB-Press-Releases/)
2.1 identify values and ideologies in media texts	Take an in depth look at the dynamic world of social media. Discuss the purpose(s) (e.g., collaboration, relationships, creating identities, influencing agendas) for social media, the reason for its popularity, the benefits and the advantages/disadvantages. Use tools such as infographics (e.g., facebook privacy infographic) to explore the changing face of privacy. Discuss: What are the trends regarding privacy and what are the implications? What are your rights and responsibilities regarding publishing on the internet? Discuss an IP address is being tracked by a variety of organizations (some legitimate and some not) to mine data. Suggested resource: http://www.ted.com/talks/eli_pariser_beware_online_filter_bubbles.html
2.2 discern the production process of media texts	Search an agreed upon topic using different search engines. Compare information about what results are returned, how it is laid out and what peripheral information appears (e.g., ads, promoted links). Compare how search engines promote their own interests and products (e.g., Google owns YouTube, so videos figure prominently in a search). Explore what is meant by social engineering in the online context. Show examples of how people browsing the internet are under bombardment by a variety of techniques designed to gather information.
2.3 engage in the inquiry process	Have students compile a list of “free” social media sites for further research. As a class work together to research the terms and conditions of usage of a site such as http://en.wordpress.com/tos/ . Explore the text using before, during and after strategies found in the reading section of the Cross-curricular Reading Tools . Have students work in small groups to research and present the terms and conditions of other social media. Additional Suggestions: https://collabe.nbed.nb.ca/sites/English/ms/_layouts/15/start.aspx#/default.aspx
2.4 dissect meaning from complex media texts	
3.1 justify their positions and respect the positions of others	
3.2 use media to communicate an idea, adapting it for a variety of audiences and purposes	
3.3 apply key concepts of media literacy as creators of media texts	

Unit of Study: Media and the Internet

Learning Cycle

Plan: Design learning experiences for interest and success (Universal Design for Learning). Engage students in co-constructing criteria.

Do: Use an approach that scaffolds learning

Check: Build in time to check for understanding

Act: Respond and provide descriptive feedback

Collect Evidence in Learning Portfolios

Teacher Notes

Sample Guiding Questions to Check Knowledge and Skills

What would a set of ethical advertising/marketing rules look like that could be applied to the Internet?

How important is the Internet, messaging and social media to our lives?

Do you have a web footprint? What roles and responsibilities do we have as Internet consumers/users?

What are the benefits and drawbacks to Internet usage?

Conversations:

Notes from conferences

Interviews

Responses to questions (verbal and written)

Entrance/Exit Slips

Observations:

Notes describing learning

Records/checklists of specific learning (e.g., able to justify positions applying concepts learned)

Products:

Quizzes

Unit Tests

Presentations

Project

Student Logs/Journals

Unit of Study: Final Project

Suggested Time: 10 hours

Final Project: students select a topic of their choice for further exploration. This project could take the form of a blog, a collection of podcasts (audio or video), a Facebook page, a website, a movie, etc. The final project should be personalized and ongoing. Students may work individually or in small groups, and they will be evaluated based on the presentation and analysis of their topic. The teacher will assist the students in formulating the essential questions, objectives and design of the project.

Sample Essential Questions for Student Investigation

- What is the language of a particular medium?
- How much influence do the media have over society? In what ways do media companies exert their influence? How much influence should they have?
- Who is represented strongly in the media? Who is represented marginally or stereotypically? Why are these roles propagated in this fashion?
- Whose dominant viewpoints pervade a particular medium? Does this point of view differ from medium to medium? Why?
- Why do media creators make certain choices? What do they hope to accomplish through these choices?

Unit of Study: Final Project

Final Project: students select a topic of their choice for further exploration. This project could take the form of a blog, a collection of podcasts (audio or video), a Facebook page, a website, a movie, etc. The final project should be personalized and ongoing. Students may work individually or in small groups, and they will be evaluated based on the presentation and analysis of their topic. The teacher will assist the students in formulating the essential questions, objectives and design of the project.

Student Plan to Meet the Curriculum Outcomes

Step 1: Examine exemplars of final MS120 projects. Co-construct criteria of expectations.

Step 2: Plan to support students to develop a project plan. Review the learning goals (curriculum outcomes) and help students focus projects on demonstrating some of the required expectations of the course (especially those for which you do not have much evidence of their learning to date).

Revisit the co-constructed criteria.

The project plan might include:

1. Essential Question: What are you trying to answer?
2. Project description:
3. Explain what information you need to gather and how you plan to keep track of what you are learning?
4. What is your timeline?
5. Describe your final product: What format do you think your final project will take (e.g., a video, a ppt, a website)? Please note: this could change, once you get into your work. Research tends to generate creativity.

Step 3: Plan check-in points to share resources and monitor progress. Ensure some class time is given to project preparation. Revisit the co-constructed criteria and the learning goals.

Step 4: Support students to self-assess their projects based on the co-constructed criteria. Have them articulate for which learning goals this project provides evidence.

Additional resources: https://collabe.nbed.nb.ca/sites/English/ms/_layouts/15/start.aspx#/default.aspx

Appendix A Guidelines for Selecting Texts Across Content Areas



Introduction

No single resource can provide sufficient material to nurture the development of any one learner or group of learners for any extended period of time. The range of resources in any school must:

- acknowledge and affirm diverse identities and perspectives;
- engage diverse interests, needs, abilities and experiences;
- support the achievement of the curriculum outcomes; and
- be available to all learners.

Criteria for Selecting Resources

While not all resources will meet all the selection criteria, please take into consideration the following guidelines. Texts selected will:

- provide motivating and challenging experiences suitable for the learner's age, ability and social maturity;
- provide authentic representations of topics under discussion;
- elicit personal, thoughtful and critical responses;
- represent a range of styles and structures;
- offer a variety of experiences and values which reflect the diversity of learners' interests, needs and competencies;
- broaden students' understanding of social, historical, geo political and cultural context; and
- reflect and affirm diverse identities (e.g., LGBTQ2SI, neurodiversity, family context, age, gender, ethnicity, religion, disability, class and political/social values).

The Range of Resources

The range of available resources should support students' diverse needs, interests, and abilities.

Appropriate resources include the following:

- multimodal texts such as textbooks, webpages, audiobooks, books, magazines, instructions, menus, brochures and posters;
- texts at differing levels of difficulty, genres and perspectives; and
- student-created texts (e.g., writing and media productions).

Encouraging Unique Interaction With Texts

Respect for students and concern for their rights, needs, and feelings are paramount in text selection. Educators are sometimes challenged regarding the texts they and/or their students select for study. Potential challenge may arise from ideas in the text, the maturity required for understanding them, or the language used to express those ideas. Educators will ensure that content or language that challenges human rights by presenting racist, homophobic or transphobic language will be deconstructed critically and used with caution, as per Policy 703. Exceptions may include texts that are intended for critical use such as historical texts and texts related to current events. Educators will deconstruct these texts for specific purposes, with sensitivity and respect for the identities

¹Sim Bishop, R. (1990). Mirrors, windows, and sliding glass doors. *Perspectives*, 1(3), 4-6.

of all students. By accessing their own abilities, growing awareness and sensitivity, teachers shape the presentation of potentially controversial material to promote critical awareness, further understanding and empathy.

Based on their values, experiences, and knowledge, each reader will experience texts differently. Through their unique lenses, readers interact with text and construct meaning. When selecting texts as part of scaffolded instruction, or when including texts in the classroom library for independent use, please consider the role the text plays in influencing students' cultural/ social/personal experiences within and outside the classroom.

Consult the following explanations when questions or concerns arise regarding texts that address issues and themes or contains content that may be controversial.

- The text may demonstrate that society has evolved in understanding and acceptance over the years since it was written/produced.
- Attitudes and opinions that were both current and socially acceptable in the writer/ producer's day may now be unacceptable and vice versa.
- Opinions expressed by a character are not necessarily those of the text as a whole and therefore do not necessarily detract from the value of the text. Some objectionable opinions are intended to illustrate the character's lack of understanding around diversity and are not intended to elicit support or approval from the reader/viewer/listener.
- It is important that students understand the value systems of their own culture and time and of other cultures and other times. Perspectives that were present in different times and places are legitimate subjects for study and discussion, as are alternative readings of contemporary culture.
- In a globally competent learning environment, important issues must be addressed and brought into the open for discussion. It is important to recognize that an individual's thinking has been shaped by their unique experiences, family, community, economics, politics and the media.

When the teacher's selection of a text is challenged by a parent, the teacher must acknowledge every parent's right to frame their own child's reading/viewing/listening. An alternative text should be identified and obtained as an acceptable replacement for the student. However, the rights of other parents to have the selected resource available to their children should also be respected.

Supporting Resources

- [Policy 703: Positive Learning and Working Environment](#)
- [Annotated List of Culturally Inclusive Books](#)
- [Teaching for Change: Guide for Selecting Anti-Bias Books](#)



Appendix B Academic Conversation Placemat with Prompts

Academic Conversation Placemat with Prompts

Conversation Skills Elaborate and Clarify		Conversation Skills Support Ideas with Examples		Conversation Skills Build On and/or Challenge a Partner's Idea		Conversation Skills Synthesize Conversation Points	
Prompting Can you elaborate on...? What do you mean by...? Can you tell me more about...? What makes you think that? Can you clarify the part about...? Can you be more specific? How so? How/Why is that important? I'd love to hear more about... How does that connect to...? I wonder if... How so? Can you unpack that for me? I am a little confused about the part...		Prompting Can you give an example from the text? Can you show me where it says that? What are some examples from other texts? What is a real-world example? What is an example from your life? Are there any cases of that? What is the evidence for that...? Like what? Why do you say that? How do you justify that? What does that look like? Such as? What would illustrate that? Why is that a good example?		Prompting What do you think about the idea that...? Can you add to this idea...? Do you agree? What might be other points of view? What are other ideas? How does that connect to the idea...? I am not sure if this is relevant, but... How can we bring this back to the question of...?		Prompting What have we discussed so far? How should we synthesize what we talked about? How can we bring this all together? What can we agree upon? What main points can we share? What was our original question? What key idea can we take away?	
Responding I think it means that... In other words... I believe that... An analogy for this might be... It is important because... It's similar to when...		Responding For example... In the text is said that... One case showed that... An example from my life is... For instance... According to... An illustration of this could be... On one occasion... In this situation... To demonstrate... In fact... Indeed... ...such as... Have you ever...?		Responding I would add that... I want to expand on you point about... I want to follow up on your idea... (To challenge) Then again, I think that... Another way to look at this could be... Yet I wonder also if... If..., then... What struck me about what you said it...		Responding We can say that... The main theme/point seems to be... As a result of this conversation, we think that we should... How does this sound...? What if we...? The evidence seems to suggest that...	
Conversation Skills Elaborate and Clarify 		Conversation Skills Support Ideas with Examples Examples (from this text, other texts, the world, and life) 		Conversation Skills Build On and/or Challenge a Partner's Idea 		Conversation Skills Synthesize Conversation Points 	
Key question, main idea, theme, topic							

Academic Conversations: Classroom Talk That Fosters Critical Thinking and Content Understandings by Jeff Zwiers and Marie Crawford. Copyright 2011. Stenhouse Publishers.

Appendix C: Questions for Examining Media

Questions for examining media provide the structure needed to support students when interrogating and deconstructing texts and should be referred to throughout the course.

- Who constructed this text? (age/gender/race/nationality)
- What are the writer's/producer's views/beliefs?
- For whom is the text constructed? To whom is it addressed?
- Where did it appear?
- For what purpose could the text be used?
- What does the text tell us that we already know?
- What does the text tell us that we don't already know?
- What is the topic?
- How is the topic presented? What themes and discourses are being used?
- What are other ways in which this topic could be presented?
- What has been included and what has been omitted?
- Whose voices and positions are being expressed?
- Whose voices and positions are not being expressed?
- What is the text trying to do to the reader/listener/viewer? How does it do it?
- What other ways are there to convey this message?
- Should the message be contested or resisted?

Appendix D: Film, Television, and Video Additional Materials, Strategies and Suggestions

This examination is designed for use in the study of situation comedies. It can be adapted easily for use with other types of television programs (e.g., popular animation, reality television, crime drama) but sitcoms lend themselves well to this kind of study given their half-hour format and the formula-style writing, which tends to highlight television at its worst and, sometimes, at its best.

In groups, students are to complete the following questions as they apply to the show they have chosen to view:

1. What subjects are dealt with in this show and what approach is taken to the treatment of them (comic, tragic or something in between)?
2. Comment on the use of plot and subplot in the show.
3. Comment on the camera work used in the production of the show.
4. Comment on the sound track used (e.g. theme song, musical score, and laugh tracks).
5. Consider the lighting used in the show and comment on any unusual lighting effects that are evident.
6. Comment on the set design and set decoration.
7. Analyse the production values (combined technical qualities: methods, materials, stagecraft skills) evident in the show on the basis of the information collected from the previous four questions.
8. A director blocks scenes with his/her actors and directs their interpretation of a story. He/she chooses camera positions and shot selections to enhance the actors' interpretations. Comment on the effectiveness of the choices made by the director of this show.
9. Define the television "family" in this show.
 - a. To what social class does this family belong?
 - b. In what way is this made evident? (e.g. house, car, clothes, and school)?
 - c. Who are the authority figures in the show?
 - d. What roles are assigned to men/to women?
10. What issues (social or political) are dealt with in this show? How are they dealt with?
11. If this show were broadcast to people who had never seen television before, what kind of impression would it leave about life in North America?
12. Does this show promote consumerism? If yes, then in what way is this accomplished?

Film Analysis

Select a number of short segments from acclaimed films that demonstrate certain technical strengths with great clarity and elegance. Have the students choose one of the following aspects to focus on and make notes for each segment: framing and composition, editing, lighting, sound, camera movement.

Five Film Sequence Analysis Examples with Sample Questions

Please note: In order to broadcast the actual titles listed in these examples, teachers must have [secured legal permissions](#). See section in front matter for details.

1. View a chase sequence
 - By referring to **camera movement, framing and composition, sound, editing, and lighting**, indicate how director James Cameron creates tension and suspense in this scene.
 - How is the Terminator character made powerful and impersonal?
2. The establishing sequence from Spike Lee's *Malcolm X*
 - What symbols does Spike Lee use to enhance the words of Malcolm X?
 - How do these symbols enhance the rage and indignation in his voice?
 - Is it fair for Spike Lee to begin his movie with such a blatant political statement? Explain your answer.
3. The pilgrimage sequence from Spike Lee's *Malcolm X*
 - Explain how Spike Lee reveals Malcolm X's developing humility during the pilgrimage sequence.
 - Why does Spike Lee position the "hajj" (pilgrimage) between two news conferences where Malcolm X is the centre of attention?
4. The establishing sequence from Kenneth Branagh's *Dead Again*
 - By referring to camera movement, framing and composition, sound, editing, and lighting, outline the methods the director uses to fill us in on the background to the story.
 - One can often predict what kind of movie it will be from the establishing sequence. It is true in this case as well. What sorts of indications are there that this will be a 'film noir' type of thriller?
5. The establishing sequence from Oliver Stone's *JFK*
 - By referring to camera movement, framing and composition, sound, editing, and lighting, outline how Oliver Stone uses documentary footage, fresh material and a voice-over narrative to present the background to the story.
 - The establishing sequence looks more like it belongs in another medium and not on the big screen. What medium does it look like and why?
 - What other elements does Stone use to evoke a mood?

Appendix E: Unit 3 Additional Materials, Strategies and Suggestions

Advertising terms – not for memorization, but to support understanding for teachers and students

1. Accordion insert
2. Ad copy
3. Advertising specialty
4. Advertorial
5. Airbrush
6. Appeal
7. Artwork
8. Availability
9. Back to back
10. Bait advertising
11. Billboard
12. Blow-in card
13. Body copy
14. Bridge
15. Buried position
16. Car card
17. Cease-and-desist order
18. Chain break
19. Circulation
20. Clutter
21. Comparative advertising
22. Consumer stimulants
23. Container premium
24. Continuity
25. Copy
26. Coverage
27. Crop
28. Decay constant
29. Demographics
30. Direct house
31. Direct mail
32. Double truck
33. Drive time
34. Electric spectacular
35. End-user
36. Envelope stuffer
37. Exposure
38. Eye tracking
39. Family brand
40. Franchised position
41. Fringe time
42. Full position
43. Full-service agency
44. Gatefold
45. Generic brand
46. Green advertising
47. Gutter
48. Image advertising
49. Imprinted product
50. Infomercial
51. Insert
52. Island display
53. Island position
54. Jingle
55. Jumble display
56. Logotype (logo)
57. Loss leader
58. Mail-in premium
59. Make good
60. Marketing firm
61. Narrowcasting
62. Native Advertising
63. Near-pack (Near Pack Premium)
64. Nielsen rating
65. On-pack (On-pack Premium)
66. Opticals
67. Outdoor advertising
68. Pass-along readers
69. Picture window
70. Point-of-Purchase (POP) displays
71. Preferred position
72. Prime time
73. Puffery
74. Residuals
75. Retouching
76. Road block
77. Self-mailer
78. Soft sell
79. Spot color
80. Stop motion
81. Subliminal persuasion
82. Superimposition (super)
83. Syndicated program
84. Tag line
85. Target audience
86. Teaser campaign
87. Telemarketing
88. Trade character
89. Trademark
90. Voiceover (VO)
91. Wear out
92. White space

Appendix F: Supporting Reading and Viewing of Texts

[The Cross Curricular Reading Tools](#) available on the Portal in the Related Resources section for Physical Education and all other Subjects. The document contains additional Graphic Organizer templates and explanation of their use in improving comprehension of material.

Stepping Out Reading and Viewing – Making Meaning of Text (Teacher Resource) is a professional development resource with effective teaching strategies for developing adolescent literacy skills in content areas. The book is available in most New Brunswick Middle and Secondary schools and contains many graphic organiser templates and teaching strategies.

[Think Literacy](#) (Ontario) has several resources to support cross-curricular literacy instruction. It features curriculum and specific comprehension strategies to support outcomes in many areas.

Before, During and After Framework

Stepping Out Teaching Framework: Reading and Viewing			Notes
<p>Before</p> <p>(What will you do to prepare students for the task?)</p>	<p>Background Information</p>	<p>Select strategies that</p> <ul style="list-style-type: none"> • activate background knowledge • link existing knowledge to new information • review, extend, enrich, and clarify vocabulary and concepts 	
	<p>Awareness of Purpose</p>	<p>Select strategies that</p> <ul style="list-style-type: none"> • motivate students' interests • establish a purpose for the activity 	
<p>During</p> <p>(How will you help students think through and organize ideas?)</p>	<p>Thinking Through</p>	<p>Select strategies that enable students to</p> <ul style="list-style-type: none"> • think through ideas • self-monitor their understandings 	
	<p>Organizing</p>	<p>Select strategies that enable students to</p> <ul style="list-style-type: none"> • extract and organize relevant information for a specific task 	
<p>After</p> <p>(How will you get students to demonstrate or translate their understandings?)</p>	<p>Using New Information</p>	<p>Select strategies that enable students to</p> <ul style="list-style-type: none"> • evaluate ideas critically • demonstrate understanding of learning 	

Framework from *Stepping Out, Reading and Viewing: Teacher's Resources*, p. 66

Note-making Framework

Topic: _____

Text title: _____

First paragraph

Main idea:

Examples, supporting ideas, key words:

1.

2.

3.

Second paragraph

Main idea:

Examples, supporting ideas, key words:

1.

2.

3.

Previewing a Text

Predict	<ul style="list-style-type: none"> • Read the introduction and conclusion. • Based on your reading, predict what the text will be about. • Make a list of questions that you think that the text will answer. • Look at the write-up about the creator: What do you think are the qualifications for a product like this? What does the creator have to know?
Identify Publishing Information	<p>Locate the publishing information:</p> <ul style="list-style-type: none"> • When was the text published? • In your opinion, does this make it a “recent” publication? • How many re prints/makes have there been? • Why do you think materials are rereleased? What does that tell you about the content? about the company who released it?
Explore the Structure	<p>Overview:</p> <ul style="list-style-type: none"> • Skim/scan the contents. • How many sections are there? <p>Check out two or three sections:</p> <ul style="list-style-type: none"> • How are the sections laid out? • Are all the sections laid out the same way? • Are there section summaries, guides, questions, pictures, maps, charts? • Is there a glossary or index? • Is there a reference list? • Are there notes? What are they about?
Share Predictions	<p>With a partner, compare your observations on the text so far:</p> <ul style="list-style-type: none"> • What topic or topics does it cover? • What do you think that you’ll be expected to learn from this text? • How do you see yourself using this text? • How easy or hard does it appear to be? • Can you find specific information in this text easily? • What predictions can you make about this text? How will you use it? How will your teacher use it? How would you <i>like</i> it to be used?

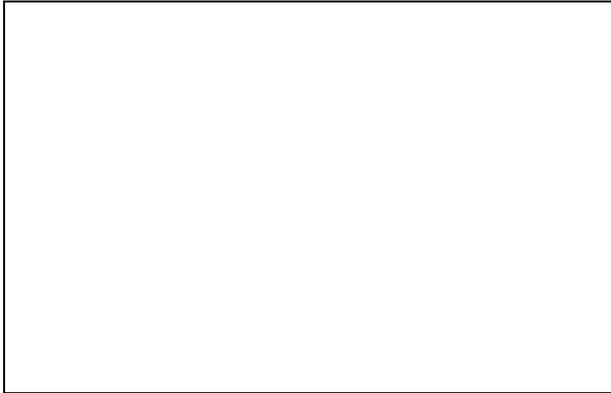
Previewing a Text (continued)

Understand the Text Layout	<p>Select a section of the text:</p> <ul style="list-style-type: none"> • Is it well set out? • Are there clear headings? • Are there subheadings? How do the subheadings add to your understanding of what the it is about? • Read a paragraph: Are there unfamiliar words? Are the works explained? Are you going to have to use a dictionary/search to understand some of the terms? Does the text refer you to the glossary to explain words? • Are there illustrations? Are there clear captions with the illustrations to explain the content? • What other characteristics of this text did you notice?
Identify the Reading Level of the Textbook	<ul style="list-style-type: none"> • Is the print in this text easy to read? • Are the words easy to follow and understand? • Are there many difficult words on the page? • Try the “five-finger exercise”: Start reading at the beginning of a section. Each time that you read a word that you don’t understand, hold up one finger. If you hold up five fingers in a short text, you may find it challenging. • Are new words introduced, highlighted or explained?
Quick Quiz	<ul style="list-style-type: none"> • Locate a section in this text on [choose a topic]. • Where was the text published? OR Who published the text? • Where will you find this word [insert word] explained in the text?
Generate Questions	<ul style="list-style-type: none"> • With a partner, make a list of five or six questions about the text that will be of interest to you and your classmates. Think about” <ul style="list-style-type: none"> – how the text might be used – where you will find information on a particular topic – what other resources you might have to use to supplement the text – What films, TV shows, books, or magazines you know that connect to the topics in this text
Independent Task	<ul style="list-style-type: none"> • With other pairs, share your questions and try to answer them. • Share unanswered questions with the whole class for resolution.

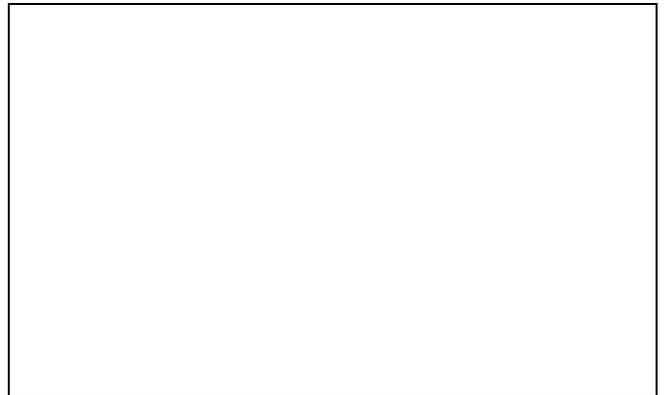
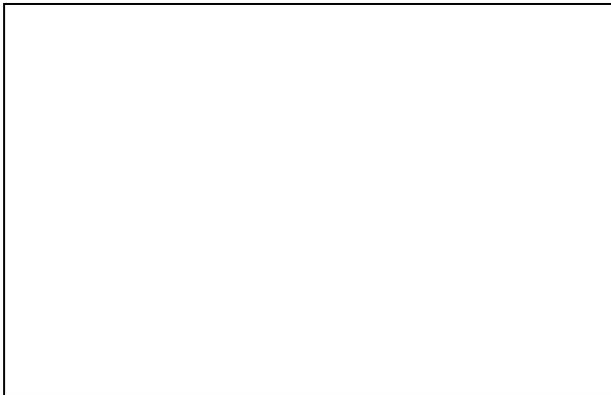
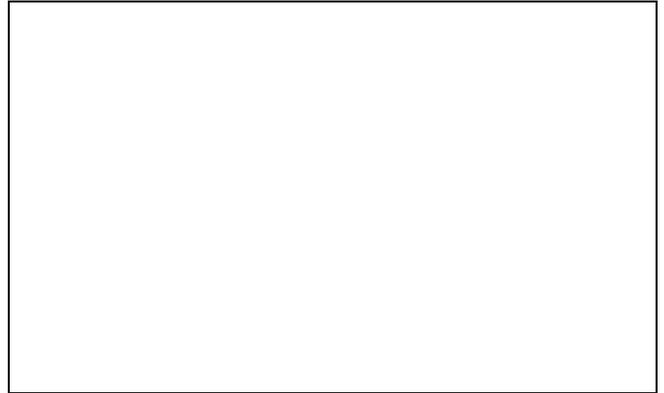
Pros, Cons, and Questions

Issue: _

Pros



Cons



Questions:

Developing Questions

These sentence starters can help you develop questions for helping students dig deeply into texts. Ensure that assignments feature of range, especially in the 3 – 6 categories.

1. Remember
 - List the steps for . . .
 - Identify the characteristics of . . .
 - Define the term . . .
 - Restate the events that led to . . .
2. Understand
 - In your own words, what happened to. . .
 - Put these concepts in order . . .
 - Give examples of . . .
 - Why did . . .
3. Apply
 - Put the ideas on a chart or diagram.
 - Draw a map to show . . .
 - Calculate the . . .
 - Retell this story from the point of view of . . .
4. Analyze
 - If this happens, then . . . ?
 - What is the relationship between . . . and . . . ?
 - What is the difference between the concept . . . and the fact that . . . ?
 - What are the most significant developments . . . ?
5. Evaluate
 - Tell why you think that . . .
 - To what extent did . . .
 - Rate the options that . . .
 - In your opinion . . .
6. Create
 - Create a new plan that . . .
 - Write a new ending so that . . .
 - Put yourself in the situation. What would you have done?
 - What would have happened if . . . ?

Appendix G: Graphic Organizers

Graphic organizers help students to view and think about the meaning of texts. The organizers in this section can be adapted for a variety of activities.

[Houghton, Mifflin, Harcourt's The Education Place](http://www.eduplace.com/graphicorganizer/) has copyright free graphic organizers which can be duplicated and used in New Brunswick Classrooms

(<http://www.eduplace.com/graphicorganizer/>)

Sensory Notes

Sensory Notes guide the readers' attention telling them what to look for as they read. Sensory Notes train their eyes to see, their ears to hear, their nose to smell. This technique asks the readers to evaluate the different sensory information and determine which of all the sounds, for example is the most important. Then they must in writing or thought discussion explain why they think it is so important.

This table can serve as a springboard for the notes each student will make as they read the text. This may serve as a beginning point for those who are not used to note making on their own while reading.

Name: _____ Date: _____

Topic: _____ Period: _____

Directions: Sensory Notes are a tool and technique designed to help you pay closer attention to details while you read/view. Effective readers use all their senses while they read. Use this sheet to take notes on what you see, hear, smell, feel and think as you read. Be as specific and if possible write down the page numbers for future reference.

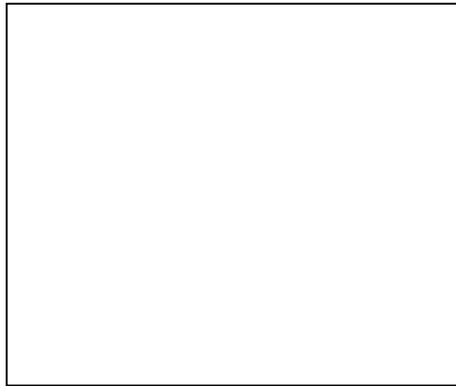
I see	Most important image
I hear	Most important sound
I feel	Most important sensation
I smell	Most important scent
I think	Most important thought

Tools for Thought by Jim Burke (Heinemann:Portsmouth, NH); c 2002 pg. 70

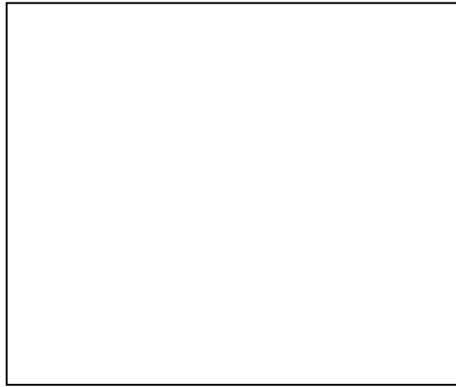
Multimedia Storyboard

Presentation _____

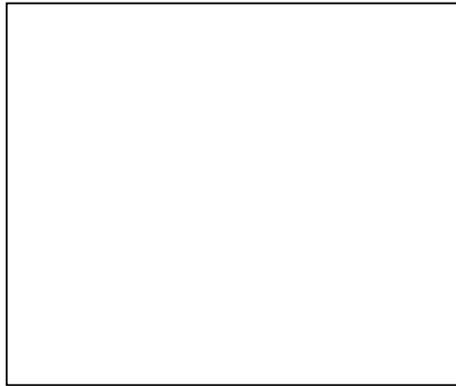
Slide # _____



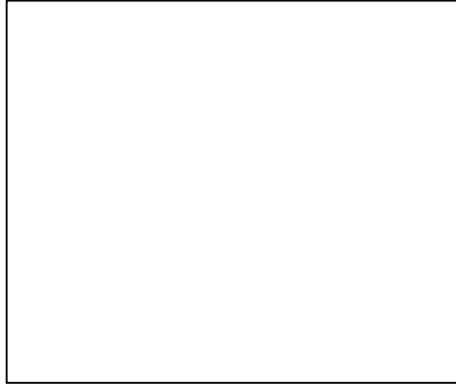
Slide # _____



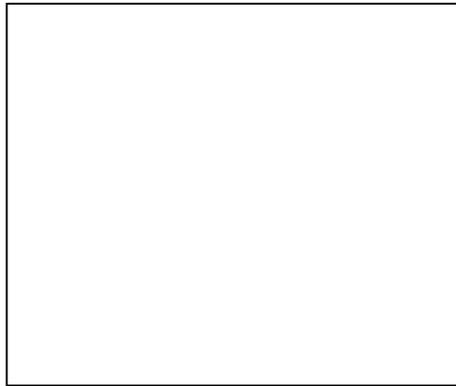
Slide # _____



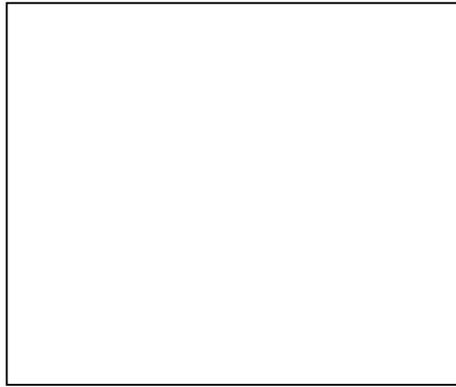
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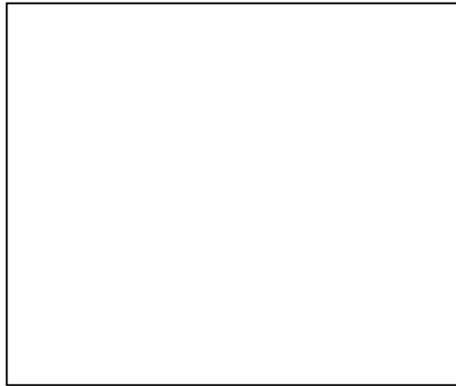
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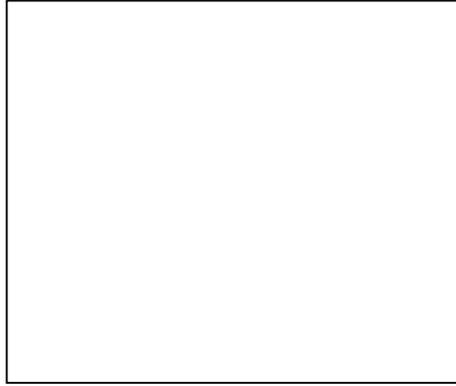
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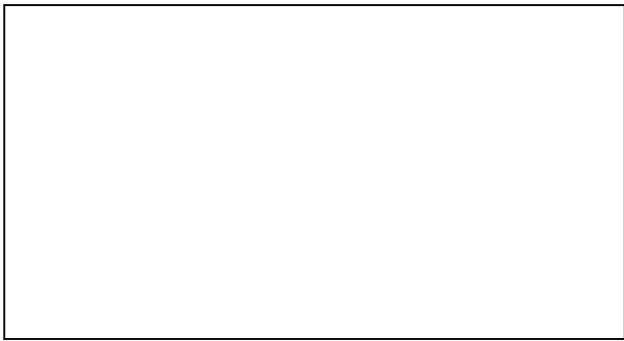
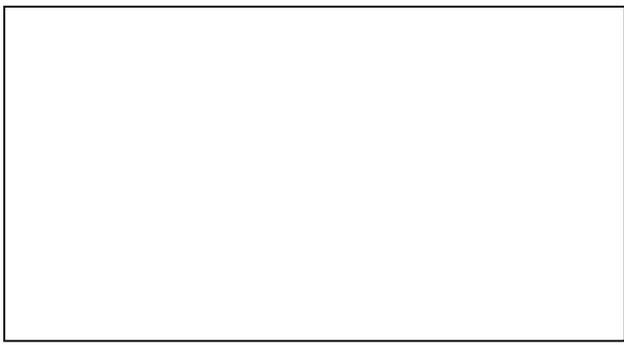
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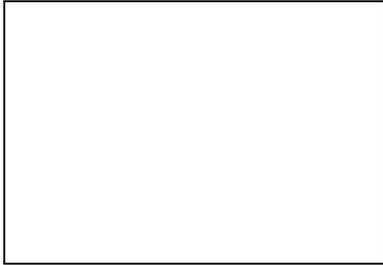
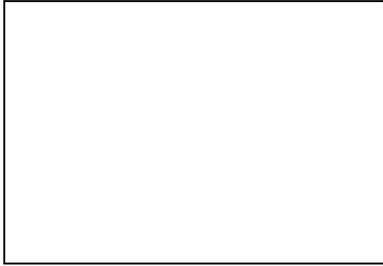
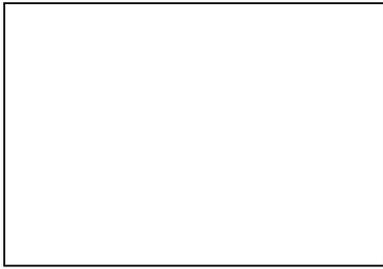
Slide # _____



Film/Video Storyboard



Film/Video Storyboard



Time

Appendix H: Resources for Media Studies Teachers

<https://collabe.nbed.nb.ca/sites/English/layouts/15/start.aspx#/SitePages/Home.aspx>

This site houses teacher-created materials to support all aspects of curriculum delivery. Teachers are encouraged to contribute their own materials.

<https://nbvhs.nbed.nb.ca>

This link provides access to the online Media Studies 120 course for distance professional development and face-to-face learning.

<https://mediasmarts.ca/>

An excellent Canadian website about media literacy and awareness. This website includes activities for students and lesson plans for teachers.

<https://www.adbusters.org/>

An excellent website on consumer activism. The site features articles, videos and an interesting gallery of parody ads. A teacher resource kit is available for purchase.

<http://www.mediacollege.com/>

An excellent resource for information and links to all forms of electronic media including video and television production, audio work, photography, graphics, web design and more.

<http://adweek.blogs.com/adfreak/>

This blog presents and explores various ads and topics in advertising. The site features both print and video ads.

<http://www.popcultmag.com/>

This website explores various icons and moments in pop culture.

<http://www.ypulse.com/>

The YouthPulse organization studies the opinions and behaviour of various demographical groups to provide information to marketing and media professionals. The “Teens Channel” features various topics on teens and media.

<http://newmedialiteracies.org/>

This website explores how to prepare young people with the social and media literacy skills to function effectively in a multicultural and interconnected world. The website features news, a blog and current research-based information on media literacy and awareness.

<http://www.popculturemadness.com/>

This website features information and news on various aspects of pop culture including music, film television and more.

<http://www.pop-cult.com/>

An encyclopedia of pop culture. Information is organized alphabetically by topic and category, but is currently not searchable.

<http://www.swlauriersb.gc.ca/schools/recit/ml/mllinks.htm>

This website contains dozens of media literacy links and resources, including several lesson plans for teachers. Organized by category.

<http://www.crtc.gc.ca/eng/home-accueil.htm>

This is the website of the CRTC, and government organization that regulates and supervises the Canadian broadcasting and telecommunications systems.

<http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/Home>

The Canadian government has numerous resources to explain copyright laws in Canada. Citizens are bound by the laws of the geographic region from which they are working/living.

<http://www.cbsc.ca/english/index.php>

The Canadian Broadcast Standards Council (CSBC) is an independent, non-governmental organization that administers standards established by the Canadian Association of Broadcasters (CAB). In particular, the CAB Code of Ethics outlines expected conduct of broadcasters with respect to advertising, sex-role stereotyping, contests and more.

<http://www.strategicbusinessinsights.com/vals/presurvey.shtml>

This website features the VALS survey, an important tool used to provide important information to corporations about consumer preference and attitudes. Students can take the survey to determine their consumer type, according to the VALS system.

Technical Resources

Local priorities and resources vary considerably, and therefore, so do the options available to the media studies course. Students should have access to, and be encouraged to make use of, as wide a range of resources in as many different forms as possible. Students should be encouraged to enhance their experience by using their own resources when they create media texts. The media environment offers itself as a lab and a classroom, and the natural environment becomes their set.

Canadian Advertising Codes and Guidelines

<https://crtc.gc.ca/eng/television/publicit/codesalco.htm>

<https://crtc.gc.ca/eng/television/publicit/codes.htm>

<http://www.adstandards.com/en/>

<https://mediasmarts.ca/search/advertising%20codes%20and%20guidelines>

Appendix I: Assessment Strategies and Sample Rubrics

Gathering/ Interpreting Information	Method	Description
	Questioning	Asking focused questions to elicit understanding
	Observation	Systematic observations of students as they process ideas
	Homework	Assignments to elicit understanding
	Conferences	Investigative discussions with students about their understanding
	Demonstrations, Presentations	Opportunities for students to show their learning in oral and media performances/exhibitions
	Quizzes, Tests, Examinations	Opportunities for students to show their learning through written/oral response
	Rich Assessment Tasks	Complex tasks that encourage students to show connections that they are making among concepts they are learning
	Technology Applications	Systematic and adaptive software applications connected to curriculum outcomes; digital presentations
	Simulations, Docudramas	Simulated or role-playing tasks that encourage students to show connections that they are making among concepts they are learning
	Learning Logs	Student descriptions of the process they go through in their learning
	Projects and Investigations	Opportunities for students to show connections in their learning through investigation and production of reports or artifacts
	Responses to Text	Opportunities for students to show connections in their learning through oral, written, or visual responses to text
	Developmental Continua	Profiles describing student learning to determine extent of learning and define next steps, and to report progress and achievement
	Checklists	Descriptions of criteria to consider in understanding students' learning
	Rubrics	Descriptions of criteria with graduations of performance

		described and defined
	Reflective Journals	Student reflections about their learning and what they need to do next
	Self-Assessment	Process in which students reflect on their own performance and use defined criteria for determining the status
	Peer Assessment	Process in which students reflect on the performance of their peers and use defined criteria for determining the status of the learning of their peers
Record Keeping	Anecdotal Records	Focused, descriptive records of observations of student learning over time
	Student Profiles	Information about the quality of students' work relative to curriculum outcomes or a student's individual learning plan
	Videotapes or Audiotapes, Photographs	Visual or auditory images that provide artifacts of student learning
	Portfolios/ E-portfolios	Systematic collection of student work that demonstrates accomplishments, growth, and reflection about student learning
Communicating	Demonstrations, Presentations	Formal student presentations to show student learning to parents, judging panels, or others
	Parent-Student-Teacher Conferences	Opportunities for teachers, parents, and students to examine and discuss the student's learning, and plan next steps
	Records of Achievement	Detailed records of students' accomplishments relative to the curriculum outcomes
	Report Cards	Periodic symbolic representations and brief summaries of student learning for parents
	Learning and Assessment Newsletters	Routine summaries for parents, highlighting curriculum outcomes, student activities, and examples of student learning

ASSESSING AND EVALUATING STUDENT ACHIEVEMENT

Learning Inventory

Student Name:		Description of Achievement on Learning Goals			
Student explores the impact and influence of media.		Consistently	Usually	Sometimes	Rarely
demonstrates an understanding of the key concepts of media literacy	Uses media terminology (e.g., authorship, audience, content, purpose and format)				
	Identifies codes and conventions of media				
	Examines others' ideas and points of view				
	Evaluates ownership and control				
employs critical literacy skills as media consumers	Questions and reflects on their role as media consumers				
	Evaluates and discriminates their media consumption				
	Discusses how format influences audience and purpose				
	Critiques effectiveness of media representation				
	Questions and reflects on their role as media consumers				
examines how media shape ideologies and culture	Investigates the relationship between media and historical/ contemporary cultures				
	Questions and promotes awareness of global issues				
	Connects popular culture and life choices				
	Discusses ideologies present in media				
Student deconstructs a wide variety of media texts.		Consistently	Usually	Sometimes	Rarely
identifies values and ideologies in media texts	Articulates how media messages influence and manipulate audiences (talks about aesthetic qualities and values and beliefs present in texts)				
discerns the production process of media texts	Compares and contrasts media texts (refers to codes and conventions)				
	Identifies and explains the production of media texts				
	Evaluates the ways in which texts are constructed for a particular purpose				
engages in the inquiry process	Engages in the inquiry process (i.e., ask, investigate, create, discuss, reflect)				
	Creates questions that reflect interest and lead to deconstruction of texts				
	Interacts in leadership and support roles to teach, explain, and clarify concepts, issues, and processes to peers				

dissects meaning from complex media texts	Evaluates and analyzes how personal experiences impact our reading of texts				
	Presents how various texts influence, manipulate, and reveal ideas, values, attitudes, and bias				
Student analyzes media texts and responds personally and critically using available technologies and resources.		Consistently	Usually	Sometimes	Rarely
justifies their positions and respects the positions of others	Articulates points of view about texts and text elements				
	Respectfully justifies points of view about texts and text elements				
	Applies specific media-related language and terminology in presenting viewpoint				
uses media to communicate an idea, adapting it for a variety of audiences and purposes	Creates an increasingly complex variety of media texts independently and collaboratively for a range of audiences and purposes				
applies key concepts of media literacy as creators of media texts	Applies key concepts to their creation of media texts				
	Creates media texts to demonstrate understanding of social, political, commercial and cultural values				

Rubrics

The strength of rubrics is that they clarify expectations and ensure that student creations are judged on common criteria. One of the greatest strengths of a rubric comes when it has been co-created with students prior to the assigned task. This helps to ensure that the students truly understand the task and the expected level of performance. Rubrics also provide students with information and direction for the future.

Rubrics are helpful assessment tools because they provide students and teachers with a written description of various degrees of success. Rubrics are simply charts that identify criteria for success and describe various degrees of success. The challenge when creating rubrics is to ensure that the criteria reflect what is truly important and that the descriptors are specific enough that when one looks at the work, the correct criteria can be easily identified.

Here are some suggestions for creating rubrics:

- Involve the students in the process.
- Try to avoid or limit the use of words and phrases such as “very,” “often,” “sometimes,” and “to a great extent” because they are hard to qualify.
- Limit the number of criteria. It is difficult for students to focus on more than three to five items at once. It may be necessary to reduce this number for individual students in the class.
- Consider the range of descriptors that are provided: three is a minimum, five a maximum.
- Decide whether certain criteria require only two descriptors (this may be necessary if a criterion is simply met or not, with no range in between).

- Decide whether some criteria are more important than others. If this is the case, you may want to weight these criteria more heavily, especially if grades are being assigned as a result of the rubric.
- Use student work samples to generate criteria and descriptors. Have students examine them and build the rubric with these in mind.

It is an expectation that teachers will provide samples and modelling for each objective to guide students as they set goals for their work in each unit of study.

Project Product Rubric (Applies to all types of products)

Name:				
Partner(s) (if applicable):				
Project Name:				
	Working Below	Approaching	Meeting	Exceeding
Content (60 points)	<p>Little developed on topic. Very little or no organization. Little or no relevant info.</p> <p>0-15</p>	<p>Organization is weak. Some organization. Some relevant information.</p> <p>16-30</p>	<p>Satisfactory development and expression. Good organization. Mostly accurate and relevant.</p> <p>31-45</p>	<p>Develops topic fully and clearly. Logically organized. Relevant information.</p> <p>46-60</p>
Presentation and Purpose (20 points)	<p>Lacks visual text, sound and tech skills. Little understanding of purpose and audience</p> <p>0-3</p>	<p>Some visual text, sounds and tech skills. Awareness of purpose and audience.</p> <p>4-10</p>	<p>Good use of visual text, sounds and tech skills. Appreciation of purpose and audience.</p> <p>11-16</p>	<p>Excellent use of visual text, sounds and tech skills. Develops topic fully and clearly. Logically organized. Relevant information.</p> <p>17-20</p>
Creativity (10 points)	<p>Little indication of design and content.</p> <p>0-1</p>	<p>Clear but minimal mechanical organization and expression.</p> <p>2-5</p>	<p>Good indication of design and content.</p> <p>6-8</p>	<p>Strong evidence of design and content -- above standard expectations.</p> <p>9-10</p>
Grammar, Spelling and Referencing (10 points)	<p>Several grammar/spelling mistakes throughout the assignment. References and citations not included.</p> <p>0-1</p>	<p>Many grammar/spelling mistakes. Incomplete references and citations.</p> <p>2-5</p>	<p>A few grammar/spelling mistakes, some references and citations not included.</p> <p>6-8</p>	<p>Excellent grammar and spelling throughout the assignment. References and citations are complete.</p> <p>9-10</p>
Score & Comments				

Observation Grid

Student Name and Date	Notes and Observations (What the students knows and is able to do)	Next Steps
Name: Date:		

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Please Note: links are embedded in this document as potential resources to help Media Studies teachers. They are not cited as they were not used to directly construct the course.