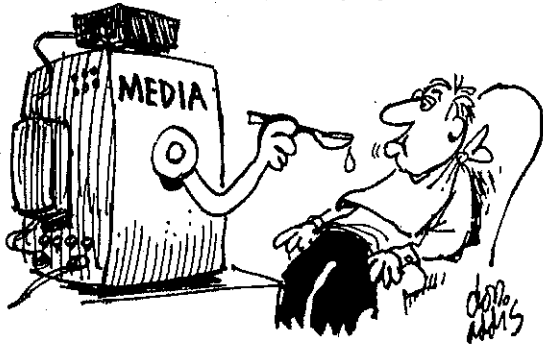


DIGITAL WORLDS REVEALED THROUGH CRITICAL MEDIA STUDIES



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ERWC Unit Plans

Unit 2:

Rhetoric of the Op-Ed

- Ethos, pathos, and logos
- Media analysis
 - Twitter
 - Advertisements
 - Music Videos
 - Documentaries

Assessment:

- Twitter Analysis
- Documentary Analysis
- Letter to the Editor

Unit 3:

Identity & Stereotypes in Disney

- Disney & Children's Culture
- Gender roles

Assessment:

- Analytical essay OR
- Fan Fiction OR
- Podcast/TV Show



Five Key Questions of Media Literacy

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- 1. Who created this message?**
- 2. What creative techniques are used to attract my attention?**
- 3. How might different people understand this message differently than me?**
- 4. What values, lifestyles and points of view are represented in, or omitted from, this message?**
- 5. Why is this message being sent?**

Five Core Concepts

- 1. All media messages are 'constructed.'**
- 2. Media messages are constructed using a creative language with its own rules.**
- 3. Different people experience the same media message differently.**
- 4. Media have embedded values and points of view.**
- 5. Most media messages are organized to gain profit and/or power.**



Center for
Media Literacy

20 Reasons to Study the Media

1. Like history, because the media interpret the past to us to show us what has gone into making us the way we are.
2. Like geography, because the media define for us our own place in the world.
3. Like civics, because the media help us to understand the workings of our immediate world, and our individual roles in it.
4. Like literature, because the media are our major sources of stories and entertainment.
5. Like literature, because the media require us to learn and use critical thinking skills.
6. Like business, because the media are major industries and are inextricably involved in commerce.
7. Like language, because the media help define how we communicate with each other.
8. Like science and technology, because the media always adopt the leading edge of modern technological innovation.
9. Like family studies, because the media determine much of our cultural diet and weave part of the fabric of our lives.
10. Like environmental studies, because the media are as big a part of our everyday environment as are trees, mountains, rivers, cities and oceans.
11. Like philosophy, because the media interpret our world, its values and ideas to us.
12. Like psychology, because the media help us (mis)understand ourselves and others.
13. Like science, because the media explain to us how things work.
14. Like industrial arts, because the media are carefully planned, designed and constructed products.
15. Like the arts, because the media bring us pleasure, and we experience all the arts through the media as no other age has ever done.
16. Like politics, because the media bring us political and ideological messages all the time - yes - all the time.
17. Like rhetoric, because the media use special codes and conventions of their own languages that we need to understand and control—or we stand in danger of being controlled by them.
18. Like drama, because the media help us understand life by presenting it as larger-than-life, and compel us to think in terms of the audience.
19. Like Everest, because they are there.
20. BECAUSE THE MEDIA GO TO GREAT LENGTHS TO STUDY US.

"Instead of asking always for an essay, teachers could consider the following alternative formats for student reporting - almost 200 of them. The media are part of all learning."

abstract	diorama	interview	periodical	saying
ad campaign	directions	introduction	photo-montage	scenario
adaptation	directive	invitation	photograph	script
address	discussion	invoice	play	semantic
advertisement	display	job description	plot diagram	organizer
animation	docudrama	joke	poem	sign
announcement	drama	journal article	postcard	simulation
anthology	drawing	journal	poster	skit
autobiography	editorial	label	précis	slogan
bibliography	electronic mail	lecture	preface	sociogram
bill board	epigram	letter to the editor	problem solving	song
biography	epitaph	letter list	profile	speech
brainstorming	ESSAY	log	program	statement
brochure	eulogy	magazine	project	story board
calculation	executive	manual	prologue	story-telling
campaign	summary	map	proposal	story-writing
caption	ezone	memoir	prospectus	summary
cartoon	fashion design	memorandum	publishing	survey
cartoon strip	fiction	menu	puppetry	table
character	film	message	puzzle	tableau
sketch	filmography	mime	query	telegram
chart	foreword	minutes	quest	test
collage	game	model	question list	title
column	graffiti	monolog	question	transformation
commercial	graph	music	questionnaire	travelog
costume	greeting card	news report	quiz	treatment
crossword	guest speaker	news article	quotation	trip
cut-line	guidebook	newsletter	radio report	uniform
debate	guidelines	newspaper	receipt	video
dedication	handbill	note making	recipe	visit
definition	handbook	note taking	report	visitor
demonstration	headline	one-sheet	research paper	viva voce
design	horoscope	organizer	resource list	waybill
desk-top	how-to guide	painting	résumé	website
publishing	improvisation	pamphlet	review	word search
diagram	inscription	parable	riddle	word-we
dialog	instructions	paragraph	role-play	
diary	interpretation	paraphrase	routing slip	

DECONSTRUCTING AN ADVERTISEMENT

» *For a print advertisement*

STEP 1: MAKE OBSERVATIONS

- » Think of five adjectives that describe the ad.
- » Look at the ad and evaluate its aesthetics:
 - Are there people depicted in the ad? What gender is represented? What race? What do the people look like (young, old, stylish, etc.)? What are their facial expressions?
 - Estimate what the camera angle was. Was it far from the subject or close to it? Was it above, eye-level, or below the subject?
 - Take note of the lighting used in the ad. Does it appear to be natural or artificial? Why or why not? Are certain parts of the ad highlighted while others are not? If so, why do you think this is? Are there shadows? If so, how big are they?
 - What colors are used? Are they bright? black and white? in sharp contrast to each other?
 - If the ad has text or copy, how does it look? What kind of font is used? Is more than one type of font used? How big is the text? What color is the text? Is there more than one color used? What does the text actually say? What does the large text say? The small text?

STEP 2: DETERMINE THE PURPOSE OF THE AD

- » *Remember that the purpose of an ad is always to sell a product!*
- » What product is being sold?
- » Do you find the product appealing? Why or why not?
- » Who is the target audience for this product? Children? Teens? Adults? The elderly?
- » What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?

(continued on next page)

DECONSTRUCTING AN ADVERTISEMENT

(continues from other page)

STEP 3: DETERMINE THE ASSUMPTIONS THE AD MAKES & THE MESSAGES IT SENDS

- » Assumptions may not be contained directly in the ads themselves, but in the messages that are produced from them
 - What assumptions does the ad make about gender? (*i.e. Women are powerful when they hold a hair dryer in their hands. Men like to drink beer. Women are primary caregivers, etc.*) Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?
 - What assumptions does the ad make about race (*i.e. African Americans are excellent athletes. Latinos are sensual and passionate. Etc.*)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about racial identity?
 - What assumptions does the ad make about class (*i.e. Wealthy people are happy and trouble-free. Poor people are always looking for a handout, etc.*)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about class?

STEP 4: CONSIDER THE POSSIBLE CONSEQUENCES OF THESE MESSAGES

- » What are some possible consequences? (long-term and short-term)
- » Do the messages create unrealistic expectations for people? Why or why not?
- » How do the messages in this ad counter or undermine social change?
- » Is this ad socially responsible? How or how not? What does it mean for an ad or a company to be socially responsible?
- » In the closing comments of the video *Killing Us Softly 3*, Jean Kilbourne states that change will depend upon "an aware, active, educated public that thinks for itself primarily as citizens rather than primarily as consumers." What does it mean to think of oneself primarily as a citizen rather than primarily a consumer? Can one be both a citizen and a consumer? How? Reflect on this ad with the above statement in mind.

Purpose:

To expose students to the idea that the marketing and advertising of many products influences the hegemonic norm within society. This lesson will specifically focus on the messages toys convey to boys and girls, as well as to society as a whole. Students will be given the opportunity to go to a toy store and find examples of such messages, and will then do an assignment in which they will "talk back" to these messages through any means they wish.

****Please note that unless adapted, this lesson will take more than one class****

Instructional Procedure:

Introduction

1. Begin by asking the class "how many of you owned a Barbie when you were younger?" "An Easy Bake Oven?" "A Nerf Gun?" "How about G.I. Joes or other action figures?"
2. Tell students to think about the toys they played with (or the toys they always begged their parents for) while they are watching the Youtube video "Toy Ads and Learning Gender" (approx. 8 min):
http://www.youtube.com/watch?v=rZn_lJoN6PI
3. Split students into groups of 3-4. Ask groups to discuss toy advertisements they remember from when they were younger, and what kinds of messages they conveyed. Give a personal example. My personal example would be:

When I was about 4 years old, I always saw commercials for "Creepy Crawlers". They were little jelly-like bugs you could make in a type of moulding contraption. My older brother got one, but I was told I was not allowed to play with it until I was older. I always wanted to make creepy crawlers, and was so envious of my brother who was allowed to do so. Once I got older, I asked if I could play with the creepy crawlers toy. My brother had long since out grown it, so I did not see the problem. Instead, I was given "Jazzy Jewellery", a toy with essentially the same concept, only instead of making bugs, it made flower and heart shaped charms to string on to necklaces. This incident is one of my earliest memories of gender roles being enforced by toys: girls could not play with bugs, they instead should make jewellery to make themselves look pretty.
4. Ask groups to next consider advertisements they encounter on a regular basis today. Do the messages portrayed in toy commercials continue to follow us into adolescence, and even adulthood? Engage in class discussion regarding this topic. Create a list on the board of the messages childhood toy advertisements (as well as others) portray to society.
5. Remind students about the "reel grrls" voice-over which "talked back" to the message in the toy makeup/doll advertisement. Explain other methods that can be used to "talk back" to these messages (i.e. counterads).

Data Collection **This section will probably take at least an hour of class time**

1. Students will be expected to do some data collection for an assignment regarding "talking back" to advertisements and products. The assignment will be fairly open-ended: students can use any means they like to "talk back" (i.e. counterad, voice over, written pieces, oral presentation, artwork, etc.).
2. Go over criteria for assignment with students – however they choose to do their assignment is fine, they just need to ensure that they meet the necessary outcomes and standards. Criteria include:
 - The message being "talked back to" is clear
 - An awareness of the message and its effect on society is evident
 - The message is "talked back to" in a creative format
 - Evidence of analysis of the message
3. Take students to a toy store, and have them look for toys that enforce the messages portrayed by the advertisements discussed earlier. Students can take pictures or make notes regarding what they find. Encourage students to pay attention to the ads they see on T.V., in magazines, on billboards, etc. in order to find more ideas for their assignment.

****Students will probably need a few hours of class time to work on these projects****

Presentation of Assignments

1. After students have completed their projects, students will be given the option of how they want to present their projects – they can either present in front of the class or in a one-on-one interview set up with the teacher.
2. After presentations/interviews, students will be able to do a self-assessment on the project. These self-assessments will be handed in and taken into consideration during my own summative assessment of the projects.

TEACHING TOLERANCE



A PROJECT OF THE SOUTHERN POVERTY LAW CENTER

Critical Listening Guide

Context

1. Where is the speaker located?
2. When was this text composed?
3. What do you know about the speaker's identity? (family, gender, race, age, religion, socioeconomic status, sexual orientation, abilities, interests, language, etc.)
4. How does the speaker's context or identity influence the content of this text (i.e., what the speaker says)?
5. How does the speaker's context or identity influence the way the text is presented (i.e., how the speaker says it)?

Audience

1. Who is the speaker's intended or immediate audience?
2. Does the speaker make any assumption(s) about the audience? Explain.
3. Who is the wider audience of this text? Who is listening or responding to this text?
4. What might a listener bring to this text that could influence the way she/he interprets the content?
5. How has the identity and context of the audience (the listener or responder) impacted what the speaker is saying and how she/he says it?

Purpose

1. Why was this text composed?
2. What is the speaker hoping to achieve?
3. How does the purpose of this text impact what the speaker says and how he or she says it?

Values

1. What values does the speaker communicate? How do you know?
2. How does the speaker's identity impact his or her values?
3. To what extent does the speaker help the listener understand his or her values?

Style

1. Connotation
2. Irony
3. Register (formal/informal)
4. Sarcasm
5. Tone

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Critical Listening Guide was adapted from *Perspectives for a Diverse America*, Teaching Tolerance's Common-Core aligned, literacy-based, anti-bias curriculum. teachperspectives.org.

Immigrants (We Get the Job Done); K'naan featuring Residente, Riz MC, & Snow Tha Product

First, you'll be viewing the video for the song "Immigrants (We Get the Job Done)." The twist? You'll be listening to it with the volume off. As you watch, you will critically view and analyze the visual rhetoric. What is the argument that's being made? What purpose does each image and/or clip serve? The video effectively makes an argument on its own - without the accompaniment of a song; your task is to analyze that argument.

The Visual (brief description)	The Analysis (what purpose does this visual serve?)

Immigrants (We Get the Job Done): The Visual Argument

<p>1. The video begins with a group of people in a train. How would you describe them? Their emotions? Is there a change? What is the tone set up from the beginning and what purpose does it serve?</p>	<p>6. On the subway, some people have black stripes over their eyes. Eventually they remove them. Why do you think this occurs and what message is being sent?</p>
<p>2. Describe the space (e.g. living quarters, bunks, etc.) created in the video. How do you think it affects the people in the video? How does it affect the viewer?</p>	<p>7. Why are people riding on top of the train? What might this symbolize?</p>
<p>3. Given the title, what is the purpose of the people sewing the American flag? How the the symbol create meaning?</p>	<p>8. How does the mood and tone change when the police enter the train? How do you know?</p>
<p>4. There is a series of people working. What types of jobs are represented and what is their purpose?</p>	<p>9. Describe the final image shown with the trains. What is the message being created?</p>
<p>5. The camera reverses angles as the people stare at the camera. What effect does this have on the viewer? Why do you think the people are doing this?</p>	<p>10. Why do you think the entire video is based on modes of transportation? How does it relate to the title of the song?</p>

Immigrants (We Get the Job Done): Close Reading

<p>You know, and it gets into this whole issue of border security You know, who's gonna say that the borders are secure? We've got the House and the Senate debating this issue And it's, it's really astonishing that in a country founded by immigrants "Immigrant" has somehow become a bad word So the debate rages on and we continue.</p> <p>And just like that it's over, we tend to our wounded, we count our dead Black and white soldiers wonder alike if this really means freedom Not yet</p> <p>I got one job, two job, three when I need them I got five roommates in this one studio, but I never really see them And we all came America trying to get a lap dance from Lady Freedom But now Lady Liberty is acting like Hilary Banks with a pre-nup Man, I was brave, sailing on graves Don't think I didn't notice those tombstones disguised as waves I'm no dummy, here is something funny, you can be an immigrant without risking your lives</p> <p>Or crossing these borders with thrifty supplies All you got to do is see the world with new eyes</p> <p>Immigrants, we get the job done</p> <p>Look how far I come Look how far I come Look how far I come We get the job done Look how far I come Look how far I come Look how far I come</p> <p>Immigrants, we get the job done</p> <p>It's a hard line when you're an import Baby boy, it's hard times When you ain't sent for Racists feed the belly of the beast With they pitchforks, rich chores Done by the people that get ignored Ya se armó (and it started) Ya se despertaron (and they awoke)</p>	<p><i>This line is from the musical lyrics and refers to the Battle of Yorktown during the American Revolution. George Washington helped the colonists defeat the British.</i></p> <p>Why does the speaker have five roommates?</p> <p>What is meant by "sailing on graves" and what effect does it have?</p> <p>What do you think this speaker thinks about the topic of the song?</p>
<p><i>This line from Hamilton is said by Alexander Hamilton (an immigrant to the colonies) and the Marquis de Lafayette, a French general who helped win the battle of Yorktown.</i></p> <p>Why is "look how far I've come" repeated? What meaning does it give?</p>	<p>What is an "import" and why do you think it was used instead of another word?</p> <p>"Ya se armó" translates to "it has started." What has started?</p>

Who do you think the speaker is talking to? What is her message? How is it different than the last speaker? Who does this speaker represent?

Do you know the Peter Piper story? How does the speaker change it and for what purpose?

What is meant by the line about "ghost writers"? Why is the "credit only borrowed"? What argument is being made?

Who do you think the speaker is talking to? What is his message? How is it different than the last speaker? Who does this speaker represent?

What is the purpose of mentioning *taxes, tools, swagger, and food*?

Why are Buckingham Palace and Capitol Hill referred to?

It's a whole awakening
 La alarma ya sonó hace rato (*the alarm went off a while ago*)
 Los que quieren buscan (*those who want, search*)
 Pero nos apodan como vagos (*but they label us hoodlums*)
 We are the same ones
 Hustling on every level
 Ten los datos (*here's the details*)
 Walk a mile in our shoes
 Abróchense los zapatos (*better buckle your shoes*)

I been scoping ya dudes, ya'll ain't been working like I do
 I'll outwork you, it hurts you
 You claim I'm stealing jobs though
 Peter Piper claimed he picked them, he just underpaid Pablo
 But there ain't a paper trail when you living in the shadows
 We're America's ghost writers, the credit's only borrowed
 It's a matter of time before the checks all come
 But

Immigrants, we get the job done
 (repeat chorus)

The credit is only borrowed
 It's America's ghost writers, the credit's only borrowed
 It's America's ghost writers
 America's ghost writers
 America's ghost writers, the credit's only borrow-borrowed
 It's America's ghost writers, a credit is only borrowed
 It's America's ghost writers, a credit is only borrowed
 It's America's ghost writers, a credit is only borrowed
 It's

Immigrants, we get the job done
 Ay yo aye, immigrants we don't like that
 Na they don't play British empire strikes back
 They beating us like 808's and high hats
 At our own game of invasion, but this ain't Iraq
 Who these fugees what did they do for me
 But contribute new dreams
 Taxes and tools, swagger and food to eat
 Cool, they flee war zones, but the problem ain't ours
 Even if our bombs landed on them like the Mayflower
 Buckingham Palace or Capitol Hill
 Blood of my ancestors had that all built

It's the ink you print on your dollar bill, oil you spill
Thin red lines on the flag you hoist when you kill
But still we just say "look how far I come"
Hindustan, Pakistan, to London
To a galaxy far from their ignorance
'Cause

Immigrants, we get the job done
Por tierra o por agua
Identidad falsa
Brincamos muros o flotamos en balsas
La peleamos como Sandino en Nicaragua
Somos como las plantas que crecen sin agua
Sin pasaporte americano
Porque la mitad de gringolandia es terreno mexicano
Hay que ser bien hijo de puta
Nosotros les sembramos el árbol y ellos se comen la frutas
Somos los que cruzaron
Aquí vinimos a buscar el oro que nos robaron
Tenemos mas trucos que la policía secreta
Metimos la casa completa en una maleta
Con un pico, una pala
Y un rastrillo
Te construimos un castillo
Como es que dice el coro cabrón?

Immigrants, we get the job done
(repeat chorus)

TRANSLATION

By land or by water
False identity
We jump walls or float by rafts
We fight it like Sandino in Nicaragua
We're like the plants that grow without water
Without American passports
because half of "gringolandia" is Mexican territory
You would have to be a real son of a bitch*
We plant the trees and they are the ones that eat the fruit
We are the ones that crossed
We come here to look for the gold that they stole from us
We have more tricks than the secret police
We stuffed our whole house in a suitcase
With a pick, a shovel, and a rake we built you a castle
How does the chorus go cabrón*?
Immigrants we get the job done!

This section refers to *Star Wars* twice. Why do you think so? What is the "galaxy" the speaker refers to?

Who does this new speaker represent? How do you know?

What is meant by "gringolandia" and how does history help you understand the speaker's reference?

How does the speaker describe the life of this group of immigrants? What message is being sent?

Who do you think is the intended audience of this piece? What is the overall message being sent? How do you know?

who are you?

How do you identify yourself?

And, what is the most important part of your identity?

Is it your sex, your race or ethnicity, your sexual orientation, your class status, your nationality, your religious affiliation, your age, your political beliefs?

Is there one part of your identity that stands out from the rest, or does your identity change depending on who you're with, what you're involved in, where you are in your life?

social construction, ideology, and identity

The answers to these questions clearly depend on many factors. They prod us to think about our identities in singular terms (I am female), but also as multiple and intersecting parts (I am an African-American teenage girl from South Los Angeles). Most importantly, these questions lead us to consider the meaning of identity. Beyond "who am I?" these questions frame our individual identities in a broader social historical context and in relation to other groups. Part of understanding our identity, therefore, means understanding how we fit in (or don't) with other groups of people. It also means being aware of the fact that some groups have more social, political and economic power than others.

When we think about identity, we may focus on external markers (what we can see), on our biology or physiology, or how we were born; however, it's also important to understand that our identities are comprised of ideas, ideologies, and ways of seeing the world around us. Our identities, therefore, are socially constructed, and the way we were born is only part of who we are.

But, where do these values or ideologies come from? Again, the answer is not clear-cut. In many cases, we've learned and internalized these values over the course of our lives from family, peers, role models, organizations, government, etc. The media also plays a prominent role in creating meaning, shaping our values, and defining who we are. These values are powerful because they generally come from places of power, but also because we internalize them and take them for granted, because they seem natural and the way things should be, and further because they can shape the way we see and understand the people, objects, practices, and institutions in our lives.

If our identities are socially constructed, then they are not neutral. In fact, our gender, race and ethnicity, sexual orientation and class can play a significant role in determining whether we have social, political and economic power, how we get that power, and how we use it. Our identity can fundamentally shape our life experience, how we're treated, whom we meet and become friends with, what kind of education and jobs we get, where we live, what opportunities we're afforded, and what kind of inequities we may face.

Given the role our identity plays in the way we experience and accrue power, it's important to understand the potential obstacles, discrimination and oppression that some groups experience over others. For some, the experience of being a particular sex or sexual orientation, from a particular racial or ethnic group or socio-economic class, involves recurring and even systematic or institutional prejudice. This prejudice can manifest in unequal opportunities, rights, or wages, as well as being stereotyped, marginalized or persecuted.

Sexism. Racism. Heterosexism. Classism.

These terms reflect beliefs that posit the superiority of one identity over another: men over women; whites over non-whites; straight over gay, lesbian, bisexual, and transgender; wealthy over other classes. Historically, the terms have been used to call attention to discrimination and bias. They further challenge ideologies that perpetuate hierarchical structures and limit a subordinate group's opportunities and freedoms.

Feminism. Civil Rights. Gay Liberation. Occupy Wall Street.

These social movements have called out sexist, racist, heterosexist and classist ideologies and clamored for social justice and change. Some of the calls for change have been significant. We can point to major changes in law and policy (Title VII also known as the Civil Rights Act of 1964, the Equal Pay Act of 1963, Title IX, etc.). However, it's also important to point out that these legal changes do not necessarily eradicate the underlying problems tied to endemic sexism, racism, heterosexism and classism. That is because the bias and prejudice at the root of sexism, racism, heterosexism and classism run deep, and are not easily fixed. They are part and parcel of our culture and our ideologies.

So, where and how does change happen, and what does it look like?

In addition to the legal and policy avenues that address sexism, racism, heterosexism and classism, grassroots movements have tackled these problems. A grassroots or bottom up approach to change can come in many forms, including parades and marches, boycotts and

sit-ins, public service announcements, watchdog groups that monitor institutions (from the government to media industries), and increasingly, citizen journalism and social media.

identity and the media

The media can be both a site of change, but also fundamentally a site that perpetuates ideologies and norms. The media uses representations—images, words, and characters or personae—to convey ideas and values. Media representations, therefore, are not neutral or objective. They are constructed and play an important role in imparting ideology.

One question we might ask, then, is whether media produce ideologies or simply reflect them, mirroring what's already happening in society. This is another difficult question to answer. The line between mirroring reality and producing reality is difficult to discern.

Regardless of where ideologies originate, the media plays a key role in conveying ideas and giving them weight. With the media, we tend to see the same images and representations over and over again. Media rely heavily on genres, conventions and stereotypes. As certain images and representations are repeated, they become familiar and natural. But are these representations really “natural”?

Think about what goes on behind the scenes. Screenwriters, directors, casting agents, set and costume designers all make choices that help audiences understand who a character is and what they care about. These behind-the-scenes players use clothing, hair and makeup, the way characters speak, and how they move as shorthand in their storytelling. It's important to look at these elements of the story, rather than take them for granted. Think about the choices made in creating characters and telling stories (even in non-fiction news, documentary, and advertising). It's also important to consider whether or not a character is round and whole or more of a caricature and stereotype.

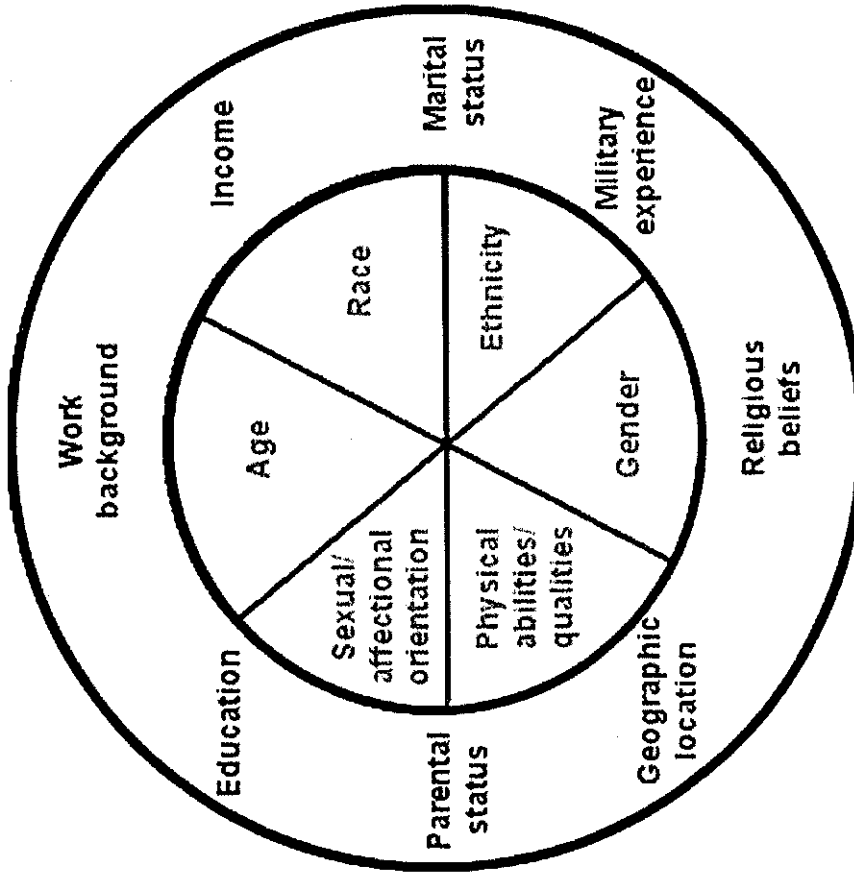
Understanding and critically examining what goes on behind the scenes can help us see that media representations are constructed and not natural.

If identities in the media are constructed, should we accept them at face value?

Or can we question them? And, even change them?

Expression

Stereotypes



Personal Identity Wheel

(Adapted from "Voices of Discovery", Intergroup Relations Center, Arizona State University)

The Personal Identity Wheel is a circular diagram divided into 12 segments. The segments, starting from the top and moving clockwise, are: Favorite Music, One Skill you are Proud of, Favorite Movie, Favorite Book, Favorite Food, Favorite Hobby, Favorite Color, Personal Motto, Number of Siblings, Birth Order, and Favorite Music. The center of the wheel contains the text "Three Adjectives to Describe Yourself" followed by three numbered lines (1., 2., 3.) and a horizontal line for the "Name".

Favorite Music

One Skill you are Proud of

Favorite Movie

Favorite Book

Favorite Food

Favorite Hobby

Favorite Color

Personal Motto

Number of Siblings

Birth Order

Favorite Music

Three Adjectives to Describe Yourself

1. _____

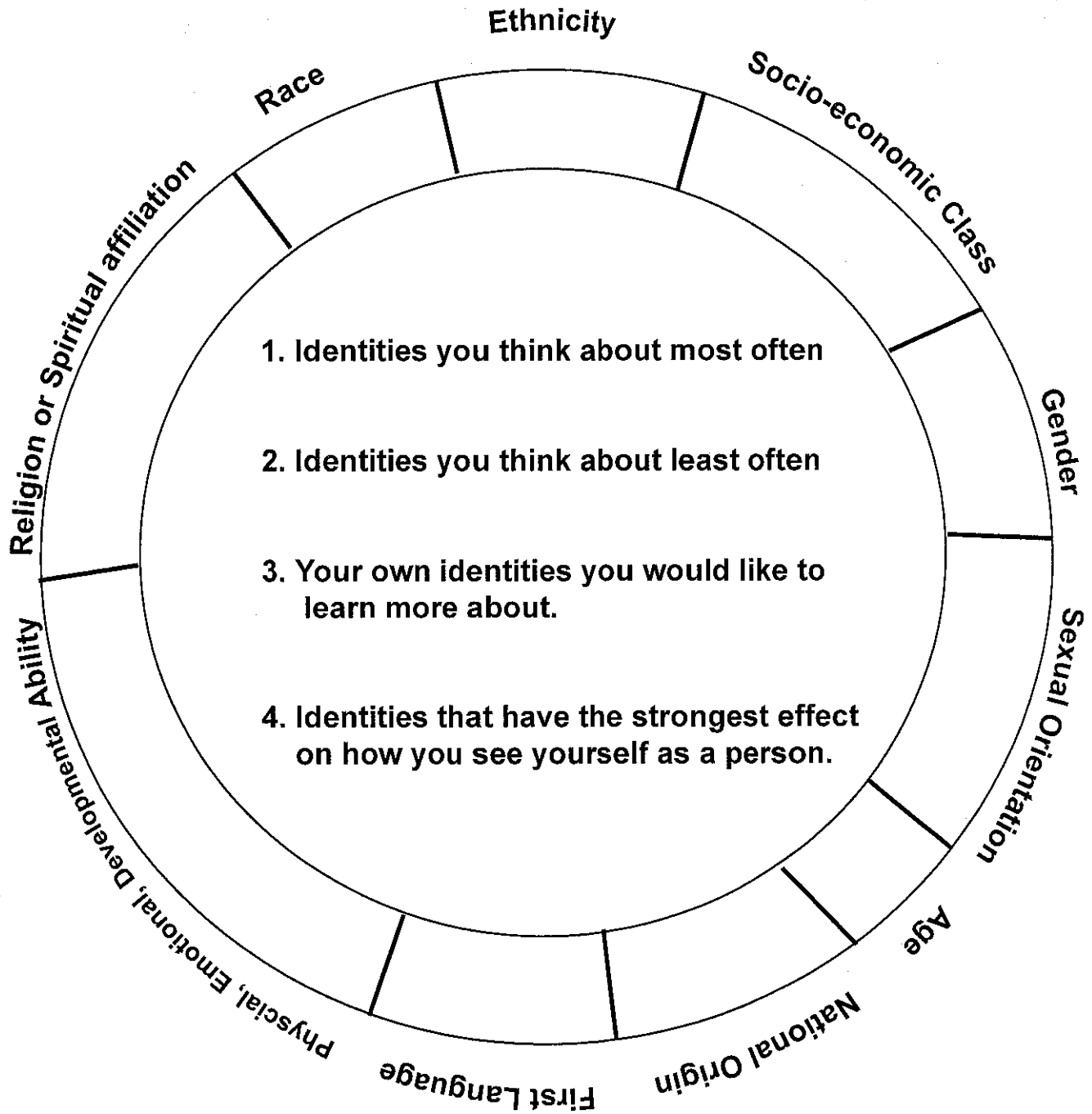
2. _____

3. _____

Name

Social Identity Wheel

(Adapted from "Voices of Discovery", Intergroup Relations Center, Arizona State University)



Audiences negotiate meaning

GRADES 5-8 **DURATION** 45 minutes

OVERVIEW

In this lesson, students watch a video introducing the media literacy key concept that audiences negotiate meaning. They discuss the idea that different media products are aimed at different audiences and that different people may react differently to the same media product, and reflect on the experience of liking something they aren't "supposed" to. In an optional final task, students watch a pair of TV shows, one they would normally choose to watch and one they wouldn't, and identify the ways in which each is aimed at its target market as well as speculating on how someone other than the target market might react to it.

LEARNING OUTCOMES

Students will:

- understand the key concept that audiences negotiate meaning
- understand the idea that media products are aimed at particular audiences
- understand that different people react differently to the same media text
- reflect on the connections between media and personal identity
- analyze the intended audience of a media text (optional task)

PREPARATION AND MATERIALS

- Arrange to have access to a digital projector or digital whiteboard and cue up the videos

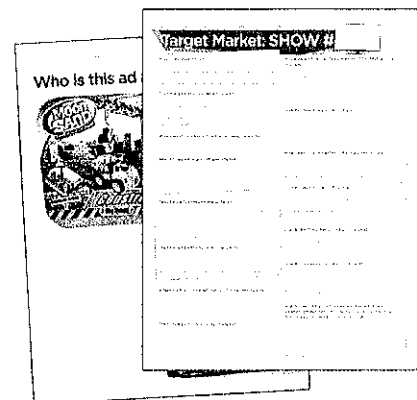
"Audiences Negotiate Meaning" [<http://bit.ly/HgX1yI>]

"The Official Moon Sand Construction" [<http://bit.ly/175cihs>]

"The Official Moon Sand Ocean Princess" [<http://bit.ly/17wINR7>]

If unable to show these videos, photocopy or prepare to show the handout **"Who is this ad aimed at?"**

- Photocopy the handout **"Target Market"**



Audiences negotiate meaning

PROCEDURE

Begin by showing the video "**Audiences Negotiate Meaning**" [<http://bit.ly/HgX1yI>]. At the end of the video, ask students to think about the points that are raised.

- What does it mean to say that "different people will react differently to different media products?" (*How we react to something depends partly on who we are – our age, sex, background interests, etc.*)
- What does it mean to say that "a media product is never complete until an audience sees it, hears it or experiences it?" (*Because different people react differently to a media product, the audience creates part of the meaning. For example, the same product may be funny to one person and sad to another.*)

Now read from the screen the assignment: "Think of an advertisement, website or social networking message. Identify how different people might react to it."

Show students the **Moon Sand** ad at <http://bit.ly/175cihs> and ask them who they think would probably like it and why. (*Most likely students will say boys because of the emphasis on construction, breaking and building things; if they don't, point out the action movie-like music, bright colours and muscular characters.*)

Then show the **Moon Sand** ad at <http://bit.ly/17w1NR7> and ask the same question. (*Make sure that students discuss the "princess" theme, pastel colours [especially pink] and the emphasis on decorating, animals and friendship.*)

(If unable to show these videos, show or distribute the handout "**Who is this ad aimed at?**")

Point out to the students that the *product* being sold by these ads is basically the same, but the two media products are completely different. Ask students to name some other media products (TV shows, movies, magazines, toys, video games, etc.) that are clearly intended for one gender or another. Ask why they think media producers target their products specifically at a particular gender as well as particular ages, particular interests, etc. Answers are likely to include "to help people find it" and "because different people like different things."

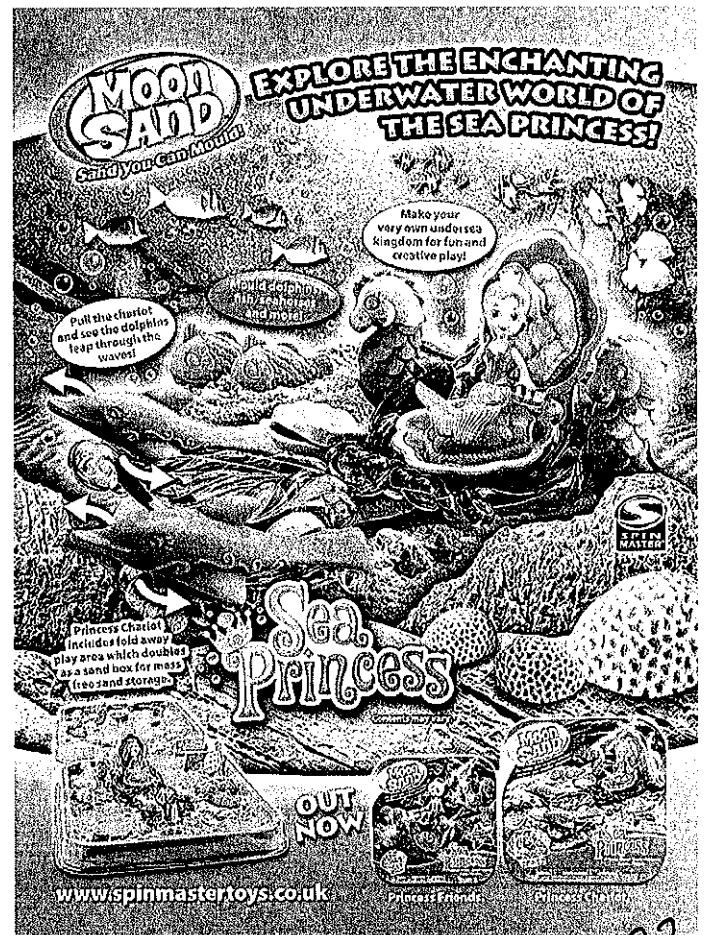
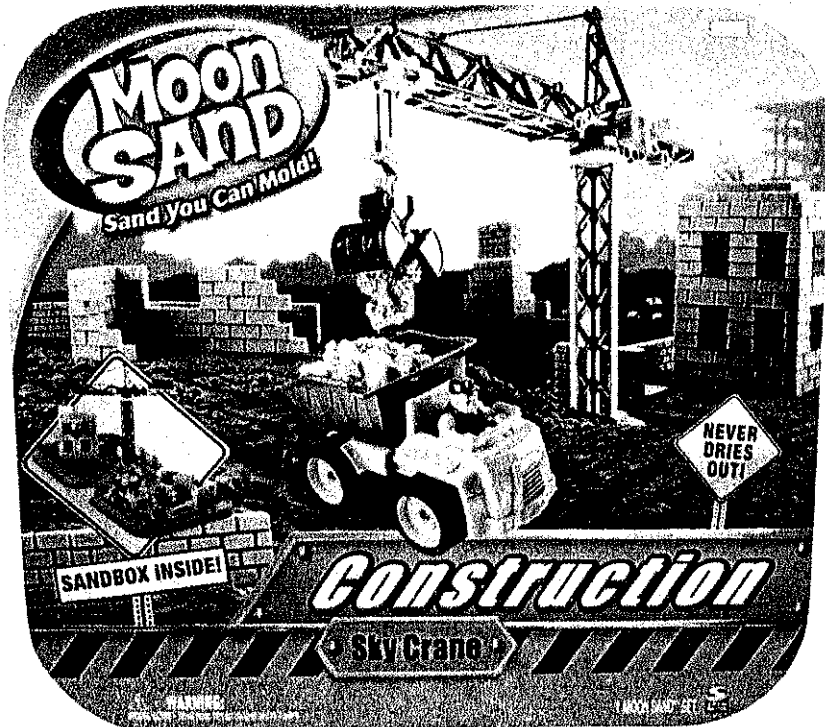
Make sure to introduce the idea that we *learn* about things like gender from media – we get different messages from "dolls" and "action figures," for instance – and that we may feel pressure not to like media that aren't aimed at us. (*For instance, many people are likely to say that girls don't play video games even though studies have shown that almost all girls play them sometimes.*)

Ask students if they've ever liked a media product they weren't "supposed" to – something aimed at a different gender, age, etc. Was the experience different from watching/reading/playing something that was aimed at them? If so, how?

OPTIONAL TASK

For homework, have students watch a TV show that they already like and one that they would not normally watch. Using the checklist "Target Market" for scaffolding, students identify the elements that appeal to them (or don't) and think about how a different viewer would react to each.

Who is this ad aimed at?



Target Market: SHOW



What is the show's title?

Does this appeal to you? Why or why not?

Who are the other important characters? Identify their age, sex, race, etc.

Does this appeal to you? Why or why not?

What type of TV show is it (action, comedy, reality, etc.)?

Does this appeal to you? Why or why not?

What causes conflict between the characters in the show?

Does this appeal to you? Why or why not?

Describe the title sequence and the music.

Does this appeal to you? Why or why not?

How do the characters solve their problems?

Does this appeal to you? Why or why not?

Who is the main character? Identify his/her age, sex, race, etc.

Does this appeal to you? Why or why not?

Do you think someone who was different from you (different gender, age, interests, etc.) would like this show? Who do you think would most like it and why?

Excerpt from: **Animating Youth: the Disnification of Children's Culture** By: Henry A. Giroux [Socialist Review 24:3 (1995), pp. 23-55. Reprinted as "A Disneyzacao Da Cultura Infantil," in Tomaz Tadeu Da Silva and Antonio Flavio Moreira, eds. Territorios Contestados (Brazil: Vozes, 1995), pp. 49-81.]

The construction of gender identity for girls and women represents one of the most controversial issues in Disney's animated films. In both The Little Mermaid and The Lion King, the female characters are constructed within narrowly defined gender roles. All of the female characters in these films are ultimately subordinate to males, and define their sense of power and desire almost exclusively in terms of dominant male narratives. For instance, modeled after a slightly anorexic Barbie Doll, Ariel, the woman-mermaid in The Little Mermaid, at first glance appears to be engaged in a struggle against parental control, motivated by the desire to explore the human world and willing to take a risk in defining the subject and object of her desires. But in the end, the struggle to gain independence from her father, Triton, and the sense of desperate striving that motivates her dissolves when Ariel makes a Mephistophilean pact with the sea witch, Ursula. In this trade, Ariel gives away her voice to gain a pair of legs so that she can pursue the handsome Prince Eric. While children might be delighted by Ariel's teenage rebelliousness, they are strongly positioned to believe in the end that desire, choice, and empowerment are closely linked to catching and loving handsome men. Bonnie Leadbeater and Gloria Lodato Wilson explore succinctly the pedagogical message at work in the film with their comment:

The 20th-century innocent and appealing video presents a high-spirited role for adolescent girls, but an ultimately subservient role for adult women. Disney's "Little Mermaid" has been granted her wish to be part of the new world of men, but she is still flipping her fins and is not going too far. She stands to explore the world of men. She exhibits her new-found sexual desires. But the sexual ordering of women's roles is unchanged.

Ariel in this film becomes a metaphor for the traditional housewife-in-the-making narrative. When the sea-witch Ursula tells Ariel that taking away her voice is not so bad because men don't like women who talk, the message is dramatized when the Prince attempts to bestow the kiss of true love on Ariel even though she has never spoken to him. Within this rigidly defined narrative, womanhood offers Ariel the reward of marrying the right man and renouncing her former life under the sea as a telling cultural model for the universe of female choices and decision-making in Disney's world view. The forging of rigid gender roles in **The Little Mermaid** does not represent an isolated moment in Disney's filmic universe; on the contrary, the power that informs Disney's reproduction of negative stereotypes about women and girls gains force, in part, through the consistent way in which similar messages are circulated and reproduced, in varying degrees, in all of Disney's animated films.

The Little Mermaid Film Viewing Guide

Write a brief description of how each character fits - or does not fit - within traditional gender roles. In other words, take notes on whether you think the character has *stereotypical masculine traits* (achievement-oriented, ambitious, self-reliant, self-confident, independent, responsible, decisive, rational, dominant, obedient, aggressive, or violent) or *stereotypical feminine traits* (obedient, submissive, dependent, anxious to please, emotional, nurturing, affectionate, gentle, understanding, sensitive, family-oriented, overly attentive to physical appearance).

Character Name	Role the character plays (hero? villain? main character? supporting character?)	Stereotypical Masculine Traits	Stereotypical Feminine Traits
Ariel			
Prince Eric			
Ursula			

Character Name	Role the character plays (hero? villain? main character? supporting character?)	Stereotypical Masculine Traits	Stereotypical Feminine Traits
King Triton			
Other:			

What lessons does this film teach viewers about relationships, power, gender roles, sexuality, et.



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- CML's Basic Framework: A Research-based Approach
- Literacy for the 21st Century 2nd Edition (newly revised)
- Literacy for the 21st Century 1st Edition (Free download)
- Questions/TIPS (Q/TIPS)
- CML's Response to FCC (step by step primer for media literacy Implementation)
- Breakfast Epiphanies: Project-Based Learning Through Media Literacy and Nutrition
- Smoke Detectors! Deconstructing Tobacco Use in Media
- Media Literacy: A System for Learning AnyTime, AnyWhere
- Five Key Questions that Can Change the World
- Beyond Blame: Challenging Violence in the Media
- A Recipe for Action: Deconstructing Food Advertising
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- Project SMARTart
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- CML Lesson Plan & Activity Archive

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The Critical Media Project is designed to serve high school instructors and other educators who seek to incorporate media literacy into the classroom. The site contains a wide range of media artifacts that explore the politics of identity across issues of race and ethnicity, class, gender and sexuality.



explore...think...question

- Visit our [overview](#) page to learn more about the overall goals of the Critical Media Project, and to find out what makes this website different from other media literacy efforts.
- Visit the ["who are you?"](#) page to learn about some of the key concepts that are foundational to this project, and provide a useful overview to the topics on your left.
- If you want to jump right in, click on the categories to the left to read specific topic overviews (with downloadable lesson plans and worksheets) and see featured media in several categories.
- Click on the tabs to the right to sort through the hundreds of tagged media examples that this website contains.
- Each media example includes a description and discussion questions.
- Each text overview includes a set of questions ("do nows"), brief background and historical context, as well as the topic's application to everyday life and the media.
- The site also contains a [glossary of terms](#), [class activities](#), useful links to popular press and internet resources, and a [bibliography for further reading](#).
- See the [common core](#) section for ideas on applying the material in your classroom.

Please note that some of the materials contained on this website touch on controversial issues, use foul language and discuss adult themes. We believe it is necessary to include media such as this in order to have an open and honest discussion about the politics of identity in historical and contemporary media.

Annenberg

recently added



Michael Jackson, "Black or White" - the UNCTV version



It's Time: Australian Marriage Equality PSA



Chrysler Ad: HalfTime in America - Clint Eastwood



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