Scanning Television
Second Edition
Teacher's Guide

51 SHORT VIDEOS
FOR MEDIA LITERACY STUDIES

Neil Andersen
Kathleen Tyner
John J. Pungente, SJ

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Project Manager: Julie Kretchman
Project Editor: Laurie Thomas
Production and Copy Editor: Emily Ferguson
Production Coordinator: Kimberly Sullivan
Cover and Text Design: Mike Jette and Selina Yee, Drive Design/Agnès Vinagreiro
Page Composition: Agnès Vinagreiro
Printing: Hignell Book Printing

Neil Andersen is a Curriculum Consultant with the Toronto District School Board and a speaker and consultant in media and communications technology. Kathleen Tyner is a media educator and writer based in San Francisco. John J. Pungente is the Director of the Jesuit Communication Project in Toronto and President of the Canadian Association of Media Education Organizations. Gary Marcuse is a writer and producer of documentary film and television programs in Vancouver.

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INTRODUCTION

As a teacher, you are probably concerned about how your students are influenced by media messages. Although you may want to examine these messages, you may be unsure of how to proceed. If you have limited experience with media studies, you may be unsure about which messages can and should be shared with your students. If you are an experienced media teacher, you may feel comfortable with the issues and methods, but need access to high-quality, classroom-appropriate video samples. In either case, Scanning Television, Second Edition should meet your needs by increasing your level of comfort with media studies and providing you with appropriate, copyright-cleared videos upon which to focus your media studies.

About the Video Package

This teacher's guide contains teaching and learning ideas to accompany the Scanning Television video package. The package comprises four videocassettes or two DVDs, with 51 short videos ranging in length from 23 seconds to almost 20 minutes, selected from sources that include Citytv, L'Institut Lumière, Warner Bros., BBC, BMW, Concerned Children's Advertisers, The Awful Truth, the Rick Prelinger Collection, and the Department of Canadian Heritage. It has been organized to follow the structure of Mass Media and Popular Culture, Version 2, but can be used equally well on its own. The video excerpts were selected from hundreds of hours of television. A first selection produced about ten hours' worth of material, which was then reviewed by teachers, consultants, and coordinators across Canada and the United States. Their top choices make up the approximately five hours contained here, while their ideas, concerns, and caveats are included in this guide.

The videos are organized into five thematic groups.

• Seeing Ourselves: Media and Representation: Questions the media's roles and responsibilities in affecting social change. Do the media influence the shaping of society, and if so, how? Do they have social responsibilities, and if so, are they fulfilling them? Are the media mostly proactive, reactive, or reflectice of the status quo?

• Selling Images and Values: Examines issues of persuasion in the media. How is advertising created? What is ethical? What is censored? How does media advertising influence what we value and how we behave?

• Our Constructed Worlds: Media Environments: Looks at how the media might create separate worlds in the pursuit of marketing products and services. These ubiquitous media constructions often become unexamined parts of our everyday world.

• The Global Citizen: Looks at how our political responsibilities are shaped by media influences, and how we respond to these messages. The impact of the media on politics will only increase in importance with the proliferation of messages and the growth of interactive forms of media.

• New and Converging Technologies: Examines evolving technologies, inviting viewers to consider how these technologies may influence the evolution of society.

You can adapt these broad themes easily to fit the needs of your curriculum and your students. You can use the videos in thematic clusters to examine a particular set of issues, or take one from each cluster to present a panorama of media issues to your class. You can take a single video, or portion of one, to start a discussion and lead to further research. Whichever approach you find most useful, you will need to preview the videos to ensure that they are appropriate to the topic of study and to your students' maturity and interests.

About the Teacher's Guide

This guide introduces each video with a brief description and some background information on the issues and key concepts in the videos. Questions, activities, and discussion and research topics are loosely grouped into Before Viewing, Foci for Viewing, and After Viewing sections. Before Viewing questions introduce the topics, and are intended to activate students' pre-existing knowledge and attitudes. The Foci for Viewing section contains suggestions for guiding discussion while students view and review the videos, with questions presented directly to students. These questions need not be addressed in order, and many may be developed into more extended inquiries. After Viewing activities and questions lend themselves to more wide-ranging discussion of the issues involved, and to individual, small-group, or whole-class projects and presentations.

The videos vary in length and complexity, and the activities reflect this. In some cases, you may want to spend time on introductory activities, while in others you might go to the video after a brief introduction.

What Is Media Literacy?

Both the videos and the activities are intended to help your students learn to watch carefully and think critically, and thus improve their media literacy. Ontario is the first jurisdiction in North America to mandate media education, and it defines media literacy as follows:
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[Media literacy is] concerned with the process of understanding and using the mass media. It is also concerned with helping students develop an informed and critical understanding of the nature of the mass media, the techniques used by them, and the impact of these techniques. More specifically, it is education that aims to increase students' understanding and enjoyment of how the media work, how they produce meaning, how they are organized, and how they construct reality. Media literacy also aims to provide students with the ability to create media products (Ontario Ministry of Education, Media Literacy Resource Guide, 1989, page 7).

Key concepts

The Media Literacy Resource Guide also presents the following eight key concepts, which provide a theoretical base for all media literacy and give teachers a common language and framework for discussion.

1. All media messages are constructions. This is arguably the most important concept. The media do not simply reflect external reality. Rather, they present carefully crafted constructions that reflect many decisions and are the result of many determining factors. Media literacy works towards deconstructing these constructions (i.e., to taking them apart to show how they are made).

2. The media construct versions of reality. The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been preconstructed, and have attitudes, interpretations, and conclusions already built in. Thus the media, to a great extent, give us our sense of reality.

3. Audiences negotiate meaning in media messages. If the media provide us with much of the material upon which we build our picture of reality, each of us finds or "negotiates" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, moral standpoint, and so forth.

4. Media messages contain commercial implications. Media literacy aims to encourage awareness of how the media are influenced by commercial considerations, and how they impinge on content, technique, and distribution. Most media production is a business, and so must make a profit. Questions of ownership and control are central: a relatively small number of individuals control what we watch, read, and hear in the media.

5. Media messages contain ideological and value messages. All media products are advertising in some sense, proclaiming values and ways of life. The mainstream media tend to convey, explicitly or implicitly, ideological messages about the nature of the good life and the virtue of consumerism, the roles of women, children, and men, the acceptance of authority, and unquestioning patriotism.

6. Media messages contain social and political implications. The media have great influence in politics and in forming social change. Television can greatly influence the election of a national leader on the basis of image. The media involve us in concerns such as civil rights issues, famines in Africa, and the AIDS epidemic. They give us an intimate sense of national issues and global concerns as we become Marshall McLuhan's Global Village.

7. Form and content are closely related in media messages. As Marshall McLuhan noted, each medium has its own grammar and codifies reality in its own particular ways. Different media will report the same event, but create different impressions and messages.

8. Each medium has a unique aesthetic form. Just as we notice the pleasing rhythms of certain pieces of poetry or prose, so ought we be able to enjoy the pleasing forms and effects that comprise media messages.

These key concepts apply to all media literacy activities, to varying degrees. The introduction to each video excerpt indicates which key concepts are highlighted.

The Triangle Framework for Media Studies

A complementary method, or framework, for examining media messages is the Eddie Dick Triangle, which provides three different but complementary approaches to the study of any selected media text. While some teachers are comfortable with using the eight key concepts, others may prefer the triangle framework. Three approaches may be easier to manage, but they are no less complex, as the three sides remind teachers to examine a text from multiple perspectives. This multiple-perspective approach is one of the greatest strengths of media studies. The original triangle may be found on the following page.

The three sides of the triangle represent three distinct aspects of a media message and suggest that all three must be considered to fully understand the message's meanings. The “Text” side encourages students to consider such qualities as denotation, connotation, codes, values, and commodity. The “Audience” side encourages students to consider the audience's role in creating meaning,
and includes such qualities as culture, gender, and psychology. The “Production” side is one which most obviously distinguishes media analysis from literary analysis because it acknowledges the role of production practises and regulations, such as distribution, ownership, codes, and practices in the creation of media meanings. Just as reading and writing complement one another in learning print skills, analysis and creation are necessary for comprehensive learning of media skills. One process (e.g., reading or analysis) may be used to introduce concepts, while the other (e.g., writing or creation) may become the consolidation phase. For a demonstration of the application of the triangle to the Alcatel “Speeches” series (“Advertisers Make Use of History,” video 28), see below.

The triangle might be used in addition to, or instead of, the key concepts for media literacy. The key concepts can be easily distributed around the triangle, which can then be used as a graphical representation to organize them. A diagram that presents the key concepts for media literacy distributed around the triangle follows.

Using the triangle: The Alcatel “Speeches” Series
Exploring the way media works from each of the triangle’s three sides helps students understand how the media and contexts can influence the meaning-making process. It does not matter where the exploration begins, nor that all of one side be exhausted before moving to the next. It does not matter that some explorations are more comprehensive than others, although all three sides should be addressed. The triangle itself helps to illustrate that meanings occur as a result of the interactions of signs, symbols, audiences, and their production contexts, and that these interactions may be fluid, spontaneous, and simultaneous. In this review of the Alcatel spot, italics will be used to indicate correlations with the key concepts of media literacy.

In the case of the Alcatel spot, “Advertisers Make Use of History” (video 28), denotation and connotation are significant, especially since the original speech has been repurposed from a quest for civil rights to a quest for sales. Dr. King’s speech was highly significant within the Civil Rights Movement in the United States. His large audience was as important as the speech itself, as it made his address so newsworthy that major news outlets could not ignore it.

In his original speech, Dr. King chose to speak to a large audience because he wanted to influence as many people as possible, in both the Washington Mall and in the broadcast news audience. In the

Key Concepts Triangle

The media construct versions of reality

Media contain values and messages

Each medium has a unique aesthetic form

Audiences negotiate meaning

Text

Audience

Practice

Form and content are closely related in each medium

Media messages contain commercial implications

Media contain political and social messages

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Alcatel spot, computer-generated imaging (CGI) technology is used to remove the thousands of listeners. This significantly alters the original context of the speech, and illustrates Alcatel's proposition that conveying the proper message depends upon reaching the intended audience. When the audience is reinserted in the spot, Alcatel demonstrates that it connects senders, wishing to convey messages, with those essential audiences.

By capitalizing on the style, values, and intertextual elements of Dr. King's speech, Alcatel further connects with their target American audience. Dr. King's speech was written as a sermon, with repetition of phrases and frequent Biblical references. He delivered it in the style of a preacher, with dramatic pauses, emotional phrasings, and listener responses, as they might in church. There were several intertextual elements in Dr. King's speech, including that he delivered it from the steps of the Lincoln Memorial. This setting reminded audiences that Lincoln was the president who emancipated the slaves and consequently affirmed the values the country was supposed to uphold. The intertextual elements combine with the Biblical references, which also restate important American values, and the sermonizing style, to give the speech great power. By Alcatel's connecting their service with Dr. King's style, with these intertextual elements and values, Alcatel attempts to demonstrate the power it has to facilitate communications that educate, inspire, and enlighten people.

Alcatel is a French company, yet it chose to use largely American speeches in its campaign. The producers could have chosen to use a speech by Charles de Gaulle, who is as famous to the French as Dr. King is to Americans, but American culture does not revere de Gaulle as it does Dr. King, and so the American audience would not relate to a de Gaulle speech as powerfully. By using American speeches, the spot appeals to the values of the American people, and positions the company as one whose service fits within the American culture.

By repurposing the speech, Alcatel transformed the speech into a commodity—something which could be reproduced during TV commercial breaks to influence people to buy a service. The rights to the "I Have a Dream" film and video are owned by the Martin Luther King Foundation, which licensed its use to Alcatel. This use of the speech was rather different from its typical publication in textbooks and its annual screening on Martin Luther King Day. Because the speech is typically used within its original intention, it has been fixed in a certain way into the collective memory of the North American audience. Thus a public outcry of sacrilege arose from the broadcast of the spot, and the embarrassed Martin Luther King Foundation tried to stop its broadcast. This transformation of a highly significant moment in the American Civil Rights movement to a sales strategy for a communications network company returns the discussion to connotation, and addresses the question of whether or not the spot trivializes and devalues the importance of the speech and the memory of Dr. King.

While the original "I Have A Dream" speech is of great historical importance in the United States, the context (its meaning) may be different to White Americans than to Black Americans. Most White Americans see Dr. King's speech as a positive moment in their history. For Black Americans, however, the speech was more than that — it was an important moment in a century-long struggle to achieve the freedoms promised by the Emancipation Proclamation, and thus associated intertextually with President Lincoln, whose Memorial is in the Washington Mall. For these reasons, present-day White Americans may respond differently to the Alcatel spot than Black Americans — some seeing it as an interesting comment on communication, but others seeing it as a violation of a moment made sacred by the assassination and eventual martyrdom of Dr. King.

Alcatel produced the "I Have a Dream" spot as one of several repurposed speeches to illustrate the power of reaching an audience; a strategy for selling its communication services. Another Alcatel spot using this theme involved the repurposing of the farewell speech given by Lou Gehrig, who retired from professional baseball because of the disease that bears his name. The same acquisition process and CGI technology were used in the making of the "Luckiest Man On Earth" speech, but that spot caused no public outcry. These very different audience responses to similarly created and repurposed spots provide an opportunity to consider the power of contexts in the meaning-making process.

The "I Have a Dream" speech was delivered in 1963, and Gehrig's "Luckiest Man On Earth" speech in 1939. The majority of American audiences are familiar with these speeches within their historic context, which they have most likely seen in video documentaries. These speeches were emotional and were delivered to large groups of people—the qualities that made the speeches attractive to the Alcatel producers. Also, both speeches are presented in black and white, their original form, even though CGI technology could easily have been used to colour them. Although the relatively new CGI technology allows Alcatel to remove the audiences of the original speeches, the black and white presentation connotes a historical tone, which may be significant to the sales communication intended by the Alcatel producers.

Considering both the original "I Have a Dream" speech, and Alcatel's use of it in their "Speeches" campaign, is an exercise in media literacy. By studying these pieces from each of the three sides of the triangle, sometimes singly and sometimes in combi-
nation, you can help students understand communications, the media, and the ways that audience, text, and production interact to create meaning.

Strategies for Using the Videos in Class

There are several specific strategies you may find beneficial while presenting the videos to your class. Each video contains a lot of information, so repeated viewings and pauses may be the best way to slow them down and reveal and interpret their meanings. The following suggestions may be used singly or in combination.

One or all: The videos have been chosen and organized so that they can be used independently or interrelated in sequence. If you want to examine only one issue in an excerpt, you may choose the appropriate questions from those listed.

Alternatively, you may want to follow a common thread through the videos, such as a discussion on stereotypes or consumerism.

Repetition: We encourage you to view the videos several times with your class, since once will not be enough. Highlight different aspects with each screening (e.g., dialogue, angles, gender representation).

Pausing: Do not hesitate to pause the tape at significant moments to isolate a single frame's composition or emphasize a point that has just been made.

Muting: You may also find it useful to turn down the volume for specific screenings, so students can concentrate on the visual language.

Sound-only: Some videos' main messages are carried by their soundtracks, and turning the screen away from the class while listening will help students appreciate the value of the sound.

However you use it, we hope this video package will enrich your students' understanding and their enthusiasm for studying media. If all goes well, one media unit will lead to another, and your students' awareness and acuity as media consumers and global citizens will grow.

Dealing With Sensitive Issues in the Videos

Media education examines how the media deal with many issues, and this includes contentious topics. Several videos in the package deal with mature or sensitive issues, and you may find them inappropriate for your students. Please be sure to preview all the videos before showing them in class to ensure that you are comfortable with the issues and the way they are presented, and that they are suitable for your students. Also, this guide refers students to a number of Web sites, which, given the rapid pace of change on the Internet, may feature sensitive or inappropriate materials. Before asking students to visit them, you should verify that all Web sites contain the information referred to in this guide. You may also want to ensure that the information is suitable for your students, that you are comfortable with the way the issues are presented, and that students are aware that sensitive materials may be featured on the sites.

Those videos that contain sensitive material or coarse language are highlighted with a warning on the VHS cassettes and DVDs themselves. In this guide, videos so identified are preceded by the following text: "Viewer Discretion Warning: Contains some content that may be of a sensitive nature or offensive to some viewers." The videos with such labels are:

- Video 14, "Is Suicide Too Much for MuchMusic?"
- Video 17, "Date Rape Ad Campaign"
- Video 40, "The Zapruder Film of the Kennedy Assassination"

Students will bring to the classroom a variety of information, stereotypes, misconceptions, and fragmentary perceptions of many topics discussed in these videos, and this certainly includes the sensitive issues. The videos and lesson plans are meant to help you generate and maintain a safe environment wherein students can explore their knowledge and extend their thinking by dealing with a specific, focused inquiry. It is important that students have the opportunity to add, clarify, modify, and challenge their own views and the views of others in the class, as well as their views on the videos. Your role is to objectively facilitate and manage classroom discussion. This guide aids critical analysis of all the videos based on questions arising from the eight key concepts of media literacy. The following checklist may help you to create a context for classroom discussion of sensitive or controversial issues. The goals of such discussion are to help students to

- understand how the media represent sensitive issues;
- see that there are many points of view on an issue, that people may disagree on important issues, and that this can be educational;
- learn how to respect and understand differences of opinion, realizing that there are not always clear-cut answers to difficult questions;
- learn to ask thoughtful questions about these issues, and develop age-appropriate research skills;
- express ideas clearly, using their own words, and see that they learn better when they become active questioners and careful observers;
- learn to listen actively to each other, respect each other, and see that valuable information can come from other students as well as adults;
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- take risks, feel okay about making mistakes, realize that we learn and grow through feedback, and learn to be supportive about each other’s learning process;
- develop cooperative thinking skills, organized thinking and note-taking skills, and critical thinking skills, such as distinguishing fact from opinion, looking at supporting evidence, evaluating sources of information, and recognizing bias; and
- learn to make the connection between thought and action, and to find appropriate ways to act to make the world a better place.

(This checklist is adapted from articles by Susan Jones, published by Educators for Social Responsibility, 23 Garden Street, Cambridge, Massachusetts 02138.)

Evaluation Strategies

Media education contains concepts, outcomes, goals, and expectations, like other subjects and disciplines. Media literacy learning may be evaluated using instruments similar to those used when evaluating other language-, values-, and skills-oriented areas of the curriculum.

Students might be asked to focus on a particular aspect of a video, such as camera angles, sexism, or use of sound, taking point-form notes. You could then evaluate their notes to see how well they were able to learn.

In the class discussion following a screening, you might evaluate the level of students’ oral responses. You might assign responsive writing, following class discussion or the screening of a video.

Students could also be asked to display their understanding of an issue by applying what they have learned in class to new media texts. For example, if music videos or television advertising were discussed in class, students could proceed with an assignment on a current music video or TV spot of their own choosing.

You might focus on one video in depth, and then give students an assignment or test requiring them to analyze the discussion in a related video. Many videos are cross-referenced to facilitate such evaluation.

All teacher guide entries contain student activities. Evaluation of these activities will help you discern whether or not outcomes have been met and skills have been developed.

The Videos and Subject Integration

While this package was developed for media studies, many other subject areas can benefit from its use. The electronic media themselves tend to integrate disciplines, and discussion draws from those disciplines and leads back to them. Several of the videos and their related study material provide links between the media and other classrooms—links that we hope will be pursued by teachers of other subjects. Specifically, teachers of geography, sociology, political studies, religion, global education, and history will find useful springboards for study among the clips. For example, “Al-Jazeera Television” (video 43), will interest politics or history teachers, while environmental studies classes could discuss “The Awful Truth: The Voice Box Choir (video 35).”

Using the Videos in the ESL Classroom

The media pervade every aspect of our social world and all students need to be critical viewers and consumers of media texts, including English as a second language students.

Media studies involve advanced concepts that may not be discussed easily by ESL students, but they will quickly become as familiar with the media as other students, and will be in equal need of the analytical tools to discuss them. Overall, media studies involve concepts and activities that are appropriate for second-language learners.

Some pop culture references may be difficult for ESL students, and explanations for them may be required. On the other hand, while many media messages depend on colloquial uses of language, many employ codes that are cross-cultural, manipulating a repertoire of images that lie beneath language. This fact is demonstrated by the popularity of international award shows for commercials.

Recommended strategies for ESL media teachers include pre-teaching key words and providing graphic organizers and complementary visuals for lessons. Other guidelines and strategies for ESL teachers are listed below.

Many media studies activities should be practical

Analysis of media texts is most effectively learned when students have an opportunity to construct their own texts. Through learning about production strategies, students will recognize the control creators have over the many messages, explicit and implicit, that are being conveyed (Ontario Ministry of Education, The Common Curriculum: Provincial Standards, Language, Grades 1–9, 1995, page 25). Provide many demonstrations (modelling) and examples for ESL students. Show students examples of good student work and be explicit in detailing why they are well done.

In media studies, students are evaluated on
- their ability to analyze critically the content of media texts, how that content is conveyed, and what audience it is aimed at;
- the development of their media production skills and their understanding of how these shape the way meaning is presented; and
• their awareness of issues around gender, racial, and cultural stereotyping.

Proficiency in these areas, particularly the first two, is best demonstrated through learning production skills that may not directly depend on language. Many of the activities suggested in this guide ask students to express their understandings of how creative media works. ESL students will gain confidence through such activities, allowing them to use skills independent of their command of English, and ultimately reinforcing that command. Activities involving language must be aligned with ESL students’ stages of English language proficiency. As such, language criteria may need modification.

**Speaking and presenting**

It takes from five to seven years for a second-language learner to acquire the proficiency of a native speaker. Our own second-language learning teaches us that we can be developing an ability to understand discussions going on around us and express ourselves socially long before we are able to demonstrate proficient understanding in academic situations. Although the high interest level in mass-media issues may motivate ESL students to engage with interest in discussions that test and extend their grasp of English, students who do not feel comfortable with their command of English may have a hard time speaking in front of a group of people. However, providing a positive environment and attainable goals, such as settings where language demands are within the independent/instructional level for ESL students, may encourage participation. These goals may vary from beginner to more advanced levels, depending on each ESL student’s level of English proficiency.

Group presentations may be useful here, where ESL students can be in charge of more technical parts of a presentation, such as sound and light, or can be given a role in which they speak chorally with others. Another possibility is narration for a slide show or video presentation, since the fact that “the lights are out” has a liberating effect for some. ESL students could also make presentations to a small group of supportive students, perhaps even other ESL students, instead of to the whole class.

**Writing**

Some students who have difficulty expressing themselves orally may be more comfortable writing, since this allows them to craft their ideas and do their best to eliminate errors before presenting their thoughts to the group. In addition, some assignments will depend on writing. Appropriate time to organize and develop written ideas is important.

You can provide support at the prewriting or idea-gathering stage, where visual concept maps may be useful. ESL students can be paired with proficient native speakers, and can read their ideas aloud. This is particularly useful at the revising and editing phase. Reading work aloud encourages the listener to focus on ideas, while the act of reading aloud may help ESL students catch some of their own mistakes in grammar.

On any assignment, at least half the marks are earned by the content of the answer. Content issues include understanding the concepts behind the assignment and providing accurate information to support those concepts. You must deliberately separate knowledge of language from knowledge of content when assessing/evaluating. Extra effort on your part may be required to discern if those content features are indeed present in an ESL student’s work. Native speakers will normally lose only a certain percentage for spelling and grammar errors. If you can decipher the argument in an ESL student’s writing (“Is the meaning/concept communicated?”), it is reasonable to deduct only the same possible maximum for language errors.

Marks assigned for style and usage are not all for accurate grammar and spelling; some are for logic, organization, and vocabulary. These qualities might be transferred to ESL students’ writing from their first language, but spelling, capitalization, and grammar rules in students’ first languages may be very different from English.

In general, limit the number of corrections in written work so that students are not discouraged and overwhelmed.

**Accommodations**

Students with special needs may require a variety of accommodations in pursuing their media studies. Every effort should be made to help them achieve their maximum level. There is a wide range among special needs students, so each student should be served on an individual basis. Accommodations will be different in each case, and may include

• providing additional time to complete tasks;
• providing additional opportunities to see videos;
• using the pause command on a remote control to break videos into chunks;
• supporting activities with graphic organizers and/or checklists;
• turning on the closed-captioning feature;
• providing the student with help from a teacher’s aid or student tutor;
• providing formative feedback early in the task;
• providing a word processor for students who write more successfully using a computer;
• providing a tape recorder for students who express themselves more successfully orally; and
• using prompting questions in a live interview, either in the diagnostic, formative, or summative stage, to allow students to demonstrate their learning.
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Wendy Cochrans
Julie Kretchman
Laurie Thomas

Special thanks
Denise Donlon
Bobby Gaylor
David Giddens
Lisa Hayes
Andy Malcolm
Michael Moore
Rick Prelinger
Jill Sharpe

Advisors and reviewers
Maureen Baron, Association for Media Education Quebec
Wayne Blair, Alberta Association for Media Awareness
Dan Blake, Canadian Association of Media Education, British Columbia
Barry Duncan, Ontario Association for Media Literacy
Gary Ferrington, University of Oregon
Mike Gange, Association for Media Literacy New Brunswick
Rod Gustafson, Alberta Association for Media Awareness
Kathy Lazarovitz, Toronto District School Board
Sharon McCann, Alberta Association for Media Awareness
Judi McDonald, Halifax Regional School Board
Suzanne Mckenzie, Mount Saint Vincent University
Brian Murphy, Manitoba Association for Media Literacy
Allan Neilson, Literacy Education, Mount Saint Vincent University
Bob Pace, Saskatchewan Teachers of English and Language Arts
Lee Rother, Association for Media Education Quebec
Dede Sinclair, Ontario Association for Media Literacy
Jane Tallim, The Media Awareness Network
Chris M. Worsnop, Wright Communications

Post production services
Kyle Koch
Frank van de Ven
Carousel Video

Closed captioning
Line 21

Legal services
Martz, Shipman
Television was also one-sided: it provided information but few opportunities for people to express themselves or select programming they might prefer. The proliferation of TV channels has modified the broadcasting landscape in interesting ways. There is more diversity in programming and advertising, more opportunities for people to gain access to broadcasting, and greater interactivity between broadcasters and audiences.

Before Viewing
1. What is the V-chip? Who sang 57 Channels (and Nothin’ On)? [Bruce Springsteen] Do we have enough choice in television? too much? How many more channels do we need?
2. What would more channel choices mean to broadcasters? advertisers? actors? viewers?
3. What would you predict were the top five media milestones between 1991 and 2001?

Foci for Viewing
4. In 1993, Ted Turner said “I don’t think you can get too much choice. Just think about how many books there are in a library.” Is it a useful analogy to compare books with TV channels?
5. In 1993, Dan Purner, director of broadcasting for NTN Communications, said “The television, the computer and the phone are all going to mesh into one.” Has this prediction come true? Is it close? What new development needs to occur to make it completely true?
6. The narrator of this video says that “Nearly a decade later, interactive TV allows viewers to surf the Web, participate in polls, chats, games, video-on-demand and T-commerce.” What is T-commerce? Find examples of each of these activities. How common are they? How many are you involved in? Why?
We see a sample of *Interactive Jeopardy* in this video. Have you played *Interactive Jeopardy*? Do you like the idea? Why or why not?

7. "I think the days of quizzes where you press a button 'yes' or 'no' have gone. The future will bring up real people in extraordinary situations." Stephen Leathy
   
   Leathy produces the *Survivor* shows. Do you agree that quiz shows will disappear in favour of reality-based shows? Why or why not?

8. "The flow of information is the key to a settled world in the future." Peter Arnett
   
   What do you think Arnett means by this? Do you agree?

9. Jesse Jackson states "Journalists at their best are not entertainers, they're educators. And they take risks to educate."
   
   How accurately do you think current journalists are meeting Jackson's expectations?

**After Viewing**

10. "The question is not what are we going to block, but what are we going to watch?" Tim Collins, V-chip inventor
   
   What does Tim Collins mean by "metatags"? How has the V-chip fallen short of his vision? Is he ahead of his time, and the metatag concept is yet to help viewers locate their preferred programs more easily, or is the metatag idea a waste of time? Explain.

11. *MediaTelevision* notes that "After much ado about censorship ratings and content blocking, the V-chip officially arrived in North America in January 2000." Tim Collins talks about his invention, saying that the original intent of the V-chip was to add metatags to help people navigate programs, but the technology had degenerated into violence ratings.
   
   In the video we see multiple news title screens, and Knowlton Nash says "The public has become the editor. This thrusts more responsibility on the audience than it ever has before." How might Collins' metatag concept help viewers edit their news consumption?

12. All new televisions have V-chips; the ratings from cable and broadcasters are voluntary. Is it a mistake not to make the ratings mandatory? Why or why not?

13. Peter Jennings notes that "The technology provides instant access but removes the time to reflect."

   What are the benefits and hazards of the technology that Jennings is describing?

14. Danny Schecter explains "There were 50 companies running news in America 10 years ago. Now it's down to 5 to 7. And what we've seen alongside that is more sleaze, more sensationalism, more dumbing-down of the news, less coverage of the world. So I think there's a direct relationship between the two. It's not that the boardroom faxes the newsroom. It does it more crudely, but essentially when the bottom line dominates everything, when entertainment values pervade everything, then information is the loser. And that's what's happening and ironically we're in an Information Age."

   Has journalism fallen victim to entertainment? Is the bottom line more important than taking the trouble to report the news well? Are we really in the Information Age, or is it more realistic to say we are in the Entertainment Age? Research and debate these questions.

15. According to *MediaTelevision*, the top five media milestones between 1991 and 2001 were September 11th, the O.J. Simpson chase and trial, the death of Diana, the Gulf War, and the AOL-Time Warner merger.

   Why might these be important media milestones? Which of these events is not like the others? Why? How might this milestone be the most significant?

   [The merger is about the media; the others are not. The merger might be the most significant because, while historic events will continue to happen, the reporting of those events might be changed by the merger.]

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**MADtv**

Length 08:03 min.

*If comedy is the mirror of society, what does the sketch comedy in MADtv say about us?* 
Originally broadcast on MediaTelevision, a Citytv production.
Introduction

The world needs "humour like it needs love" or so says Debra Wilson, one of the comedians on MADtv. This statement suggests that humour is much more than entertainment. The producers of MADtv believe that their humour and satire are serving an essential role in people's lives. A key ingredient of satire is irony, or presenting a meaning which is opposite to that which is explicit. Satire therefore provides oppositional readings to many mainstream events and might facilitate TV viewers' ability to objectify and reflect on the current state of society.

MADtv is a descendant of, and takes its inspiration from, MAD magazine. A useful activity might be to examine MAD magazine in its print and video manifestations to determine their similarities and differences as well as how they communicate irony. See http://www.warnerbros.com/pages/madmagazinelindex.jsp

Before Viewing

1. What is satire?
2. Why is irony an essential ingredient of satire?
3. Why might it be important for a society to be able to laugh at itself? Can our society laugh at itself? Explain.
4. What is MAD magazine? Why do people like it? Why might some people dislike MAD?
5. How does satire soften criticism? What topics, if any, are too sensitive for satire?

Foci for Viewing

6. In what ways are each of the following MADtv sketches satirical: "Beastie Boys," "Swan," "There's Something About Monica"?
7. Satire can only be appreciated if someone understands the original event that is being satirized.
   Which real events are being satirized here, and how do the satires exaggerate the events?
   How might the satires help viewers understand more about the events?
8. Videographer Sheila Cameron notes "If comedy is the mirror of what's going on in society then what's MADtv saying about the world we live in?" What do you think?
9. David Salzman, producer, says "To make satire not a dirty word but something the audience can embrace."
   Why might satire be considered a dirty word? Is MAD a dirty word?
10. Sheila Cameron asks "Is it getting more difficult to create comedy and satire in a world like ours that's getting so politically correct?" David Salzman replies "It's difficult to make fun of something that's so over-the-top that, no matter what you do, it's not as funny as the real thing. But on the other hand there is this age of political correctness that allows us to make fun of not just the constraints, but what's really going on." Suggest some events that are so silly they cannot be satirized.

11. The sketch "There's Something About Monica" presents two folksingers performing in front of actors portraying Monica Lewinsky and Bill Clinton. Why is it satirical to sing a folk song about Monica Lewinsky? Why do some people like broad comedy rather than understated comedy? Might this distinguish American and British audiences?

After Viewing

12. How do the interviews with the actors help us better understand the exaggeration that occurs in satire?
   How do the interviews with the actors help us better understand the deeper meanings of the satire?
13. Debra Wilson says that "The world needs humour like it needs love."
   Do you agree? Do you think the world needs humour more than it needs love? Why or why not?
   Debate: Humour is more important than love in people's lives.
14. List several currently running satirical programs (This Hour Has 22 Minutes, The Royal Canadian Air Force, The Daily Show). Compare and contrast their styles and content to MADtv. Do the differences in the satire arise from the differences between American and Canadian culture? Explain.
15. What helps you to understand satire? How hard is it to be satirical? Create and produce several short video satires. Show them to a test audience, for example, another class in your school. Measure the reaction of the test audience. What changes might improve the satires?
16. In the "Another Planet" spot, the following is said: "Orange don't think technology should change the world, just make it a better place." We see the Earth on the horizon. Is this location another planet? Is that also satirical? Why or why not?
3

The Lumière Brothers’ First Films

Length 04:06 min.

The history of cinema began on March 19, 1895 when the Lumière brothers asked the workers at their factory to appear in the world’s first film, Sortie d’usine.

This short excerpt from “The Lumière Brothers’ First Films” is courtesy of the Institut Lumière. The full program is available from Kino International, www.kino.com. Sortie d’usine 1895 is copyrighted Association frères Lumière.

Introduction

The history of cinema began on March 19, 1895 when two young inventors, Auguste and Louis Lumière, asked the workers at their factory in Lyon, France to appear in the first film, Sortie d’usine, sometimes known as Workers Leaving the Factory. The moving images of workers, horses, and a dog were a watershed event in the history of media.

The Lumière brothers are widely credited with advances in photography and cinema. Their invention of the Cinématographe, an early film projector/camera combination, was an important development in a long chain of inventions that allowed audiences to see moving images. The Lumière brothers also showed promise as creative filmmakers and pitchers. They shot the films, projected them for audiences around the world, and worked diligently to popularize early cinema.

It is difficult to imagine the awe and excitement of audiences who viewed the first motion picture. The Lumière brothers’ first three versions of Sortie d’usine are presented with voice-over narration by award-winning director Bertrand Tavernier. Was the film a scientific experiment, a commercial for Lumière equipment, a documentary, or a drama? Sortie d’usine provides students with a process of discovery as they explore the way that the Lumière brothers contributed to the development of contemporary cinema at the turn of the twentieth century.

Before Viewing

1. What are some elements that are commonly seen in dramatic as compared to documentary programming? Discuss, debate, and list the differences between a drama and a documentary and refer to this list after you have viewed Sortie d’usine.

2. Describe the oldest media images that you have ever seen. Have you seen old home movies? Old family photographs? Old television programs? How do you know the images are old? Describe the content, the physical properties, and the way that you feel when you see such images. Are there media artifacts, such as 78-rpm records or 8-track tape cartridges, which you know about but cannot play without access to a “dead technology”?

Foci for Viewing

3. In this video you will see three versions of Sortie d’usine. You should pay attention to both the characters and the action in the film. For example, what are the workers wearing? What are the workers doing as they come through the gate? How is the scene framed?

4. Bertrand Tavernier, the narrator, also sets up the viewing experience for this film. In subsequent viewings, note the narrator’s comments about the history, technologies, and scientists that are important to the history of cinema.

After Viewing

5. Create a chronology of your experiences with media, ranging from storybooks, phonograph records, videotape, audio tape, CD-ROM, broadcast television, cable television, various Web technologies, DVD, video games, and so on. What were your favourites in this media technology timeline? How is the latest media technology different from older technologies?

6. Compare the relative qualities of each medium and assess if the medium successfully relays the message. For example, how does a song on a phonograph record sound as compared to the same version of the song played on a CD? How does broadcast television differ from cable? film
differ from video? videotape differ from DVD? How does the Web differ from an encyclopedia on a library shelf? How have video games changed and improved over the past several years?

7. Research inventors in film history. The introduction of new media technologies is dependent on advances in chemistry, physics, and engineering. The invention of cinema was dependent on the contributions of many people, and each inventor built on the successes of his or her colleagues. Identify some properties and elements that made it possible for the Lumière brothers to show their films to the public (light, film, cameras, projectors, etc.). Research the inventors and technologies that came before the Lumière brothers and their Cinématographe. These include Eadweard Muybridge, Etienne-Jules Marey, William Kennedy, Laurie Dixon, and Thomas Edison. In the process, you will find out about magic lanterns, zoetropes, silver nitrate celluloid, and Kinetoscopes. When you have completed your research, search for the antique equipment, as well as work by the pioneers of early cinema, on the on-line auction site www.eBay.ca.

8. Explore the language of film. The narrative and aesthetic elements of new media develop with artists and audiences over time. These modes of expression are sometimes called “codes and conventions” by media scholars and include narrative structures, genre, characterization, and the use of symbols and icons to connote meaning. The codes and conventions of early cinema, seen in the Sortie d’usine, can still be seen in contemporary blockbuster movies. These films allow students to explore the language of cinema, the use of “screen space,” and the way that they work together to convey meaning to audiences. Use Sortie d’usine to explore some of the following codes and conventions that are now commonplace:

Camera Movement. Contemporary film and video takes advantage of tripods, zoom lenses, and other technologies for camera movement that were not available to the first filmmakers. Where is the camera positioned for the Lumière films? How is the screen movement accomplished? How did the Lumière brothers translate the screen composition for the photographic medium into the shot composition for the moving image?

Illusion of 3-D. The movie screen is a flat, two-dimensional field. Through the use of lighting, depth of field, and other techniques, the viewer sees an illusion of three-dimensional space. Look again at the first of the Lumière films, the version with two horses. Try to freeze the frame on the opening shot of the two doors. Notice how the doors work as a two-dimensional space, as they open to the movement of the crowd, the screen expands into a three-dimensional space. Where is the light source for the camera? How does light and shadow contribute to the illusion of 3-D?

Narrative Conventions. The workers are dressed in their best and are clearly aware of the camera. Are they “acting”? Is there a “story”? How can viewers tell that the workers knew they were being filmed? Does this make this a fictional piece? Are there jokes in the narrative? Can you pick out characters that are the same in each version of the film? Do they “act” differently in each version? How did this footage influence subsequent narrative cinema?

9. Explore media archeology. What information can be gleaned about 1890s France regarding clothing, behavior, architecture, horticulture, transportation, the ages of workers, and so on? Is the moving image a reliable tool for learning about people and places from long ago?

4
Are You Popular?

Length 05:25 min.

A 1947 classroom film offers teenagers advice ranging from sober to absurd about how to be popular. Rick Prelinger Collection
5 Dating Do's and Don'ts

Length 05:34 min.

The way that social mores have changed can be seen in this 1949 classroom film about what to do, and not do, on a date.

Rick Prelinger Collection

Introduction

Educational films, filmstrips, and video have been used to supplement classroom textbooks for decades. These films deliver academic content, but they also carry both subtle and explicit value messages about social behaviours, attitudes, and rules.

Educational media produced for previous generations is charming, strange, and amusing to modern viewers. This type of media opens a window to the social ideals, ideologies, and mores of another age. As a result of the historical distance between the film's production and its viewing by contemporary audiences, the value messages are easier to see.

The messages of these films can be interpreted by modern viewers as information, disinformation, persuasion, or propaganda. Sometimes they are simply seen as “kitsch” or “camp.” However modern audiences choose to interpret the messages, the films provide a poignant glimpse of twentieth-century Western culture.

The use of “old” educational media provides a fresh approach to the study of “new” media. In addition, the movies contain values and ideologies that are significant to the understanding of contemporary culture. As students discuss the values they see represented in educational media from long ago, they begin to identify the value message embedded in the familiar classroom resources that they use every day.

Before Viewing

1. In order to provide some contextual cues for viewing, you may want to research some of the cultural, economic, social, and political conditions that were in force in the years following World War II. What do you know about America in the late 1940s?

   The economy was booming. Why? What was the international political situation? [post-war turmoil, the beginning of the Cold War, the formation of Israel, international refugees]

   Who was a popular singer of the time and what kind of music was popular? [Frank Sinatra, big band]

   Harry Truman was president of the United States. What were his politics? Was he a popular president?

   A movie called Gentlemen's Agreement won the Academy Award. What was it about?

   What was the most popular TV show? [Trick question: Broadcast TV as we know it was still a year away.]

2. What are some modern rules for dating? For example, how early should people start to date? Is it more fun to go out with a group of people, or is it better to date as a couple? How do you ask someone for a date? How involved are your parents in directing your social life?

3. These educational films address these and other questions about dating. What is educational media? Who produces it? How is it different from other kinds of informational media, such as public affairs and documentary programming on broadcast television?

Foci for Viewing

4. There is value-laden information in the films you are about to see about dating. Pay attention to the do's and don'ts that are advocated in the film. Think about how the dating ritual has changed from the way it is portrayed in the films to the way it is now. Do you think dating was really like this in the 1940s? Why or why not?

5. In the opening scene of Are You Popular? the group treats Ellie as a social outcast. How do we know that Ellie is not welcome to join the group at the cafeteria table? Why is the group eager to meet Carolyn? Do you think that the group would treat a boy that they did not like in the same way that they treated Ellie? How would you present this scene from the “unpopular” girl’s point of view? How might the scene be written if it were about boys?
After Viewing

6. Both films were produced by Coronet Instructional Films, a major educational media company. *Are You Popular?* was produced in 1947. *Dating Do's and Don'ts* was produced in 1949. The look and language of the films date them. For each film:
   - Look at the clothing. Describe it; explain how it is different from what teens wear now.
   - Look at the home décor. Describe it; explain how it is different from the decor in your home.
   - Look at the way that the film is shot. Describe the camera angles, the lighting, and the camera movement; explain how the same sequence would most likely be shot today.

7. What are some of the elements that tip you off to the fact that these films were produced in the last century? What do the look and style of the films say about the idealized culture of mid-century North America?

8. On one level, these films are a "how to" manual for success in social relationships. List the positive and negative values in each film, such as the early curfew time, issues of appearance, and other approaches to dating and popularity. Ask students to comment on how some values have changed over the years and how some have remained the same. What does it mean to be popular? How do dating rituals vary from culture to culture? If you were the producer of these films, how would you approach the subject today? Create a plan that describes how you would present a video on "dating do's and don'ts."

9. Despite the value of these films, educational media that is considered too dated is often thrown out in favour of newer media and technologies. Fortunately, media archivists are working to preserve these films and make them accessible to a wider audience. Rick Prelinger, an American archivist and film historian, calls such films "ephemeral films," because he says that the films were produced for specific purposes at specific times and were not intended for long-term preservation. But preserve them he does—from film to video to digital. You can see the Prelinger Archive of ephemeral films at [www.archive.org/movies](http://www.archive.org/movies).

Choose a film from the Prelinger Archive to present to the class. Identify the way that the movie reveals underlying ideologies from the mid-twentieth century. Explain how an audience might interpret the film in its own time and contrast this with the way an audience might interpret it now.

The Commercial Closet

Length 06:02 min.

"The Commercial Closet" Web site charts the evolving worldwide portrayal of gays and lesbians in mainstream advertising.

Originally broadcast on MediaTelevision, a Citytv production.

Introduction

An ongoing site of struggle is the portrayal of gays and lesbians in mainstream media messages. As gays and lesbians battle for acceptance, others battle to keep them marginalized. This battle has been located in movies, sit-coms, and advertising. Created by Mike Wilke, "The Commercial Closet" is a punily named Web site that has archived ads which form part of this battleground.

Before Viewing

1. Have you seen gays or lesbians in TV spots? Why might advertisers include them?
2. Why might someone object to gays and lesbians appearing in spots?
3. Why are gays and lesbians an important market that should not be ignored?

Foci for Viewing

4. The IKEA ad "Starting Over?" represents gay stereotypes: cross-dressers, over-reacting, immature revenge, and so on. Where have you seen these stereotypes before? How might these stereotypes and their connections to other media messages encourage viewers to feel about gays? Why?
5. Positive ads avoid stereotypes and show same-sex couples displaying affection for one another, such as the Virgin Cola ad featuring a gay wedding where two understated men kiss each other in an understated way. How are the gays in the Virgin Cola spot different from those in the IKEA spot? Which do you think is the more accurate representation of most gays?

6. In this video we see “The Appointment,” a 1996 ad for Boisvert Lingerie in Great Britain. How would you describe the music in this spot? How does it add to the effect of the spot? How does this ad challenge lesbian stereotypes? Would “The Appointment” play without objections in your community? on which channels? which times? why?

7. Irshad Manji, senior producer and host of Queer Television on Citytv, speaks about the changing picture of gays and lesbians and notes that comic relief is a good way to introduce gay and lesbian issues to the heterosexual audience. Do you agree with this statement? What examples of this strategy can you list?

8. In a 1974 ad for Hanes underwear, Joe Namath playfully says “Imagine what they’ll do for yours.” Who might Joe Namath be addressing? men? women? Might this ad be interpreted as both a gay and a straight ad? Explain.

9. In the 1994 IKEA spot “Dining Room Table” two gay men decide that “A leaf means commitment.” According to Wilke, this commercial aired only in large cities, and only after 9:30 to avoid children’s eyes. Stores got bomb threats and the ad was pulled after three weeks. Do you think that children would be disturbed or influenced by this ad? Would they understand that the two men are living together as a married couple? Why? Why do you think the stores received bomb threats? From whom might they have received the threats? Do you think IKEA’s decision to pull the ad was the best response? Why or why not?

10. In the “Immigration” ad for John Hancock Financial Services, two women engage in a happy conversation as one woman holds a baby and the other says “Can you believe this, we’re a family.” Then she says “You’re going to make a great Mom.” The woman holding the baby replies “So are you.” How do the women in this spot compare to lesbian stereotypes? Is this a controversial ad? Why or why not?

11. Wilke has stated “I think the holy grail here is to get to a point where lesbian and gay people are shown in an everyday situation and are not used for burlesque, you know simply just part of the picture of what society looks like and happen to be integrated into a message.” What does this statement mean? Name a spot, movie, or TV show that you think has accomplished Wilke’s goal.

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**After Viewing**

12. Wilke explains that there are four categories: positive, negative, neutral, and “gay vague.” Research the “gay vague” category at www.commercialcloset.org. Would you agree that the ads in this category defy categorization? Why or why not?

13. How many current gay or lesbian ads can you recall? Are they positive, negative, neutral, or “gay vague”? Can you recall any ads that deliberately exclude gays and lesbians?

14. Identify some companies that have aggressively targeted the gay and lesbian community with their advertising. Why do you think they have been more aggressive than other companies?

15. Examine some popular ads. Suggest ways in which they might be modified to include the gay and lesbian communities.

16. Debate: Be it resolved that ads which represent gays and lesbians as “simply just part of the picture of what society looks like” should appear regularly in mainstream media.

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**Canadian Elections and the Media**

Length 10:56 min.

Strategists, campaign managers, and media analysts talk about the power of political messages and how they affect us not only as voters but as viewers as well. Originally broadcast on MediaTelevision, a Citytv production.
Introduction

As asserted in video 39, “The Kennedy–Nixon Debate,” politics has become largely about public perceptions. As politicians work harder to prepare a face to meet other faces, the public often seems more cynical and apathetic about politics. Politicos spend large amounts of time and money constructing images and campaigns that will make their parties “look good.” The question is, do they also construct images that help voters understand their party’s political position, or do they mislead and confuse?

Before Viewing

1. How sincere and genuine are Canada’s federal politicians?
2. How important is image and public relations in federal politics?
3. Which politicians or parties are currently doing the best and worst jobs of public relations? Why?

Foci for Viewing

4. As this video opens we see stylized statuary and architecture and hear bells tolling. Is this truly Canadian imagery and sound, or are the stones arches a copy of British culture?
5. Hal Danchilla, Canadian Alliance Party campaign manager, says “People tend to feel that you can separate image from substance and I don’t think you can.” What does this statement mean to you?
6. Reflect on recent news reports. Does Canada’s current government say the same thing in its images as it does in its substance? Explain.
7. In a montage about the creation of images for political candidates, political analyst Mike Duffy says “There are no secrets anymore. The strategy is out in the open.” Is this statement accurate, or might it be naïve?
8. In the video we are told why Progressive Conservative ads that attacked Jean Chrétien were made without Joe Clark’s image. Does this strategy make Joe Clark seem classier? Which concepts, issues, or impressions dominate the ads we see?
9. Ads are created to convey a leader’s image and a party’s platform. Discuss the news media’s coverage of the campaigns and their consequent enhancement of these images and policies in the public eye.
10. “One of the things that used to happen before TV got involved in politics is that candidates would show up in western Canada and say one thing—eastern Canada and say something completely different. And so to make sure that the message is consistent and that voters aren’t being sold two bills of goods, you’ve got round-the-clock coverage of the leaders so that they are consistently measured against what they have said all along.” Adam Vaughn, CityPulse news political specialist.

How well does this form of reporting assure the public that it is getting the truth? Explain.

After Viewing

10. Media writer David Chilton says “I liken it to buying blue jeans. There are lots of designer labels and the latest fashions on the market but many of us are Boomers, and I am among them. We go back to Levi’s all of the time. We’re familiar with it, we know it, trust it. I think that’s the case with Jean Chrétien and the Liberals.”

Is branding alive and well in Canadian politics? Explain. Why does the Parti Québécois dominate Québec? Is that branding? For more information on branding, read Naomi Klein’s No Logo, visit www.nologo.org, or use “branding” as a search term in a search engine.

11. Watch the legislative TV channel in your area (CPAC in Canada, and C-span in the United States). Compare the language and behaviours of politicians when in the news media to those they display in their legislative houses. Is there a significant difference? How do you account for the difference? How might your research change the way you think about this video?

12. Research the Parti Québécois to identify the comfortable images and issues that it promises Québeckers. Refer to http://parti quebecois.org/zones/www/. Why is the Alliance party strong in the Prairie provinces? Refer to http://www.canadianalliance.ca. How might the Parti Québécois or the Alliance party re-brand themselves to increase their popularity?

13. Mike Duffy says “There’s not much that politicians get by the media that, one way or another, has not been picked up.” Does the political history of the last 50 years support this statement? Explain.

14. What are sound bites? How are sound bites a sign of the times? How do sound bites “convey an image and a platform”?

[Additional study: See “Branding” (video 37).]
Women Are Not Little Men

Length 08:53 min.

The outrageous text of a 1950s industrial manual inspires a satire about women in the workplace that blends new drama with old footage.
A Lisa Hayes/Hazy Pictures Production.

Introduction

In Women Are Not Little Men, filmmaker Lisa Hayes unearths an industrial Safety and Training Manual from 1952 to expose the way that gender stereotypes operated in the mid-century world of work and she provides an invitation to examine current workplace stereotypes. The narration is read directly from the Manual, providing a provocative, counterpointed soundtrack for this montage of found and new footage. Hayes uses a mix of found and contemporary film and video footage as an ironic counterpoint to subvert and challenge the entrenched sexism of the Safety and Training Manual. The film provides an introduction to the topic of media representation. It is also a cogent example of the use of the moving image as vehicle for cultural and social criticism.

Before Viewing

1. Review the use of literary devices that are relevant to this film. You may have some prior knowledge of the literary uses of “irony,” “satire,” and “sarcasm” from your study of figurative language. You might use an on-line or print dictionary to review the definitions of “irony,” “satire,” and “sarcasm.” What are some antonyms for these terms? Give examples for each word from your real experiences or from your knowledge of literature and media. Two Scanning Television, Second Edition, items that support the study of these ideas are “MADtv” (video 2) and “The Awful Truth: The Voice Box Choir” (video 35).

2. In order to understand the way that the filmmaker selects and arranges her material, it is useful to introduce some filmmaking concepts. Relevant terms and techniques that are useful for the enjoyment of Women Are Not Little Men include:

   Shot: A shot can be defined as an uninterrupted sequence of time and space, whether the camera is still or moving. Although not completely arbitrary, the precise boundaries for the beginning and ending of a shot are subject to interpretation. Describe individual shots or shot sequences that you remember from your favourite movies. Look carefully at the opening sequence of the movie.

   Editing: Editing decisions determine the order and duration of each shot. Name and explain the transitions between shots, such as the cut, the dissolve, and the wipe. Why do filmmakers use one transition instead of another? What does each transition mean to viewers?

   Montage: A film montage is created by selecting, arranging, and editing moving images into a consecutive whole, thus influencing the way that we perceive and derive meaning from them. Most motion pictures are created by using the montage technique. A useful illustration of montage occurs in the trailer for “The Matrix: Action Scenes” (video 31).

   Found Footage: “Found footage” is a term used to describe a wide array of archival film and video that was originally intended for one purpose and later used in a different way—re-purposed—by other filmmakers. Describe the use of found footage you have seen in movies, television commercials, or music videos. A useful illustration of found footage occurs in “The Zapruder Film of the Kennedy Assassination” (video 40).

   Collage: Most of us recognize the way that commercial films edit footage to present an artful version of reality—a “window on the world”—with mixed success. A voice-over is often used to tie the disparate visual elements together. In contrast, the collage showcases each shot sequence to purposely reveal the value messages that are already woven into their construction. In doing so, a film collage subverts the original intentions of the footage and opens it up to critique. By appropriating images and representing them outside of their original context, the film collage punctures the easy illusion of reality put forth in commercial.
media. The collage is often intended to be humorous, ironic, or satirical. Have you seen productions that mix old and new footage in this way in movies, advertisements, or music television?

**Foci for Viewing**

3. This film employs all of the filmmaking techniques you have discussed and the narration comes from an actual industrial *Safety and Training Manual* that was written in 1952. Try to distinguish between the found footage and the new footage. During the film, take notes on how men and women are represented differently, as read by the film’s actors and narrator.

4. Discuss the way that form and content work together to create meaning in *Women Are Not Little Men*. Make a two-column worksheet on a sheet of paper, with one column labelled “The image says...” and the other column labelled “The soundtrack says...” Analyze the shot sequence of the dog, focusing on the shot of a dog as a man bends to pet its head with his hand. The soundtrack says “She is quickly responsive to praise. Tell her she is good and keep telling.” What does the image say to you? What does the soundtrack say to you? What point does the filmmaker make by putting this voice-over with this shot sequence? How is this a good example of counterpoint? Where else have you seen counterpoint in literature or in media messages?

5. There are several scenes in the film that are separated by a slate (a board titling individual shots). Look carefully at each segment and use your worksheet to note the meaning that you get from the images, as well as the meaning you get from the soundtrack, just as you practised in the shot sequence with the dog. [Pause between each segment to allow students to write.] Some segments may require more than one viewing. When you have completed your analysis, discuss the way that the filmmaker uses the images to challenge the soundtrack. Review the meanings of “found footage,” “montage,” “compilation,” and “collage.” How is *Women Are Not Little Men* like a montage, a compilation, and a collage? What kind of movie is this? Is it a documentary? A social commentary? Dramatic entertainment?

**After Viewing**

6. Discuss the issue of media representation. *Women Are Not Little Men* demonstrates that media not only represent, they also re-present information as a matter of course. It is up to the viewer to critically sort and make sense of media messages by putting their content into perspective. This makes the study of media representation a complex topic that encompasses, but is not limited to, the issue of stereotypes. How do stereotypes differ from other kinds of media portrayals? Which differences do you agree with, if any, as they are quoted from the 1952 *Safety and Training Manual*?

7. How does the filmmaker portray men in the film? Are these representations also stereotypes? Why or why not? List some stereotypes of women that you have seen represented in media. List some stereotypes of men. How do these representations influence behaviour and expectations in the world outside the media frame? Why might stereotypes be considered a problem?

8. Explore the relationships between producers and audiences. How does the film interact with its audience? Watch the title sequence of the industrial park. What do you notice about the quality of the images? Is it film or video? How do you know? Is it found footage or new footage? Fast-forward through the film and differentiate between the found footage and the new footage. As you identify found footage, watch the sequence and speculate about the original audience that was intended for the found footage at the time it was produced. Then discuss how the new context has changed the images’ meanings. Who is the likely audience for the original *Safety and Training Manual*? Who do you think wrote the *Manual* and why? Who is the intended audience for *Women Are Not Little Men*?

9. Learn more about media aesthetics. There are many resources available about the art of filmmaking. If you want to learn more about media theories, aesthetics, and techniques, you can start by searching key words on the Web for “found footage,” “media aesthetics,” “film theory,” and “filmmaking+art.” Who is the likely audience for the original *Safety and Training Manual*? Who do you think wrote the *Manual* and why? Who is the intended audience for *Women Are Not Little Men*?

10. Choose a topic and write your own ironic manual: Some possible topics include “Organizing a Party,” “How to Be a Teacher’s Pet,” “Getting in Shape!”, “Party Etiquette,” “Meeting Girls/Boys,” or a twenty-first century remake of “Are You Popular?” (video 4). Using the techniques you learned about the film collage, storyboard the text of your manual with images that you draw, or that you cut and paste from magazines. Present one sequence from your manual, explaining who you would hire to narrate and why, and what music you might use in the background to enhance the collage’s irony.
PSAs Aimed at Children: The Chase

Length 00:36 min.

The ability to run comes in handy, if you want to escape from girls.
Concerned Children’s Advertisers

PSAs Aimed at Children: We Are Girls

Length 00:52 min.

This PSA encourages girls to stay true to themselves.
Concerned Children’s Advertisers

Introduction

Television stations must broadcast public service announcements (PSAs) as part of their licensing agreements. They are paid for the time it takes them to broadcast spots for cola and cars, but not for broadcasting PSAs.

PSAs often advocate for organizations or agencies, and almost always have clear agendas.

Concerned Children’s Advertisers, a consortium of 24 companies involved in media production, advertising, and broadcasting, produce PSAs (public service announcements) aimed at youth about youth issues. They produce PSAs that encourage children to be more consciously aware of advertising’s messages and effects. These PSAs encourage children to be active and healthy, to explore and develop their interests, and to challenge gender stereotypes.

Before Viewing

1. What are public service announcements (PSAs)? Who makes them? Why? How do PSAs benefit the public? Why do stations broadcast PSAs? How do PSAs differ from spots that advertise products?
2. Who might want to influence children? Why?
3. How might PSAs directed at children be different from those directed at adults?
4. How might PSAs directed at boys be different than those directed at girls?

Foci for Viewing

5. In the PSA entitled "The Chase," we see a group of girls chasing a boy in a park. We hear cheerful European music. The girls catch up to the boy when he tires, and they kiss him. He makes a face. We see the words "Stay fit. Cause you never know." appear on the screen. Then we see the logo from Concerned Children's Advertisers.

   What significant prior knowledge must viewers have about children's culture, especially the relationships between boys and girls, before they can make sense of this PSA?

6. The children are filmed using a camera that sits at the children's eye level and tracks with them as they run. How does this camera angle and movement enhance the effect of the PSA?

7. In "What's Your Thing?" we see many children, each involved in a different activity. One child shouts "Mom! Andy cut me in half again!" Another explains "Here's a T. Rex." before doing a dinosaur impression. Still another, with insects stuck to his glasses, says "Bugs." Then a child explains "Nobody's good at everything. Everybody's good at something." What do you think is the intended message of this PSA? What meaning do you think young boys would take from it? Would it have the same meaning for young girls? Why or why not?

8. Do the dancers and artists in "What's Your Thing?" challenge male stereotypes? Is that an important aspect of this PSA? Why? Gender is openly addressed in "What's Your Thing?" Does this PSA exclude females? Explain.

9. The shots are edited using jump cuts, meaning that the action is abrupt and interrupted, as though it was primitively edited. All the children appearing in the PSA are male. Do the jump cuts support the masculine quality of the PSA? Explain.

10. In "We are Girls," we see many girls in a variety of locations, often speaking to the camera. Their many voices state:

   "We will not do as we are told. We will not dump our friends just because someone says they are not cool." [A shot of girls standing in a stairway.] "We will not be shy when we have something to say." [A girl sitting on the diving board of a pool.] "We will not let boys have all the sports." [A girl sitting in a gym.] "We will not be afraid to take on challenges." [Girls in science labs.] "We will not go on diets just to look a certain way." [Girls sitting in front of lockers while the camera dolly's right.] "We will not be ashamed of who we are." [Girls wearing plaid jackets.] "We are girls." [A girl approaches the camera from a tunnel.] "We will do what's right for us." [Hear rock music.]

   "We Are Girls" has been edited so that there are three cuts in mid-sentence. Watch the PSA to note the three sentences. How do these cuts affect the meanings of the sentences? Why?

After Viewing

11. How would you describe the differences between the feelings you get from "What's Your Thing?" and "We Are Girls"? Does "What's Your Thing?" qualify as a male version of "We Are Girls"? Does it contain the same assertiveness? Would "What's Your Thing?" be successful if it was as assertive as "We Are Girls"? Explain.

12. Look at the copy for "We Are Girls," then write the copy you would use for a male version called "We Are Boys."

13. Write copy for imaginary spots entitled "We Are Black," "We Are Native," or "We Are Senior Citizens." Do these concepts work? Why or why not?

14. Review the spots slowly and choose stills for classroom posters based on these PSAs. Write slogans to accompany the images.

15. A very assertive attitude is promoted in "We Are Girls." Who might disapprove of a PSA that promoted an assertive attitude in girls? Do you think it's good for girls to develop an assertive attitude? Why or why not?
Before Viewing

1. What is racism? List the ways that racism might negatively affect a country.
2. Why might a government want to aggressively discourage racism? Why might Canada, in particular, want to encourage people to accept one another?
3. List ways that PSAs might be used to discourage racism.
4. Debate whether it is better to make PSAs whose message is “Stop Racism” or whose message is “Respect Everyone” (i.e., whether it is more effective to communicate messages about negative behaviours that should be ended or positive behaviours that should be encouraged).
5. Consider the production possibilities in your school (i.e., how sophisticated are your video cameras?). What special effects are they capable of? What editing equipment do you have? What special editing effects can they do? What can be done creatively with text? How creatively can it be combined with images? How sophisticated are the sound-editing facilities? Can you layer sounds, voices, and music? How effectively can you create sonic effects?
6. If you were the judges for a national contest of student-made anti-racism PSAs, what criteria would you establish to help you choose the winners? Create a rubric that describes both the form and the content criteria that you might apply to 10 competing videos. In the “form” section, describe the kinds of video, audio, and editing qualities you would hope to see. In the “content” section, describe the kinds of anti-racism messages you would hope to see. “Voice” refers to the consistency, sincerity, and recognizable personality of the creators. Discuss how you could recognize and appreciate the voices of the creators.

After you have agreed upon your rubric, use it to assess the 10 videos. You may choose one winner or first-, second-, and third-place videos. You may create special categories for best writing, or for use of a particular video, audio, or editing technique. You may work as a class, or work in small groups, comparing your decisions with other groups after the judging.

Foci for Viewing

7. Discuss which video is closest in voice to one that might be made by your class—which of the videos would your class be most likely to make and why? Which video would be the least likely to have come from your class? Why? Based on your choices of most and least likely, describe the qualities of voice that belongs to your school culture.
8. Annotations to each PSA, which might make the class discussions more interesting, are listed below.

"I Have a Dream" by Northview Heights
In this video, characters appear against a "limbo" background, meaning that they are surrounded by unrecognizable darkness. The major editing device is match dissolves, which allows the characters to finish each other's lines smoothly. The speech delivered by these characters is derived from Martin Luther King's "I Have a Dream" speech, and employs anti-stereotypes:

Chinese—"I don't spend my whole life studying."
Indian—"I don't eat curry."
Russian—"I don't drink vodka."
West Indian—"I don't just listen to reggae or rap."
Asian—"I don't always eat with chopsticks."
Middle Eastern—"I don't drive a taxi."
Caucasian—"White men CAN jump."

The characters appear as a series of individuals, not in teams (they are not visually together). Is this video about stopping racism or is it about working together?

"I'm Back" by Holy Cross
As this PSA opens, a mother and son are engaged in a dialogue. The major narrative device then becomes a phone conversation between two friends. One friend dissolves into other races, wearing the same clothing and assuming the same posture, to match the other speaker's racial slurs.

Are racists stereotyped by Andrew's character? What role does the metal music play? The end title states "How stupid does this guy look? How stupid are you?" What is the connection between this statement and anti-racism?

"Morphing Faces" by Unionville HS
The main editing device in this PSA is the morphing of one face into another, all of which takes place in front of a school hallway. Might a more interesting or significant background have been chosen?

We hear a sound-over in several voices: "To fight. To break away. To fight for freedom. Dignity. Pride."

"Like ripples in a pond, we are all different. As the ripples join, our souls become one. To have no feeling. To be alone. To be frightened. A wish that one day everyone will take care of everyone. A bond which can never be broken."

Is this video about stopping racism or is it about cooperation? Explain.

"Claymation" by Blessed Trinity
This PSA features a claymation depiction of students playing basketball on a school playground and addressing the camera. Jazz plays as the background music as the voice-over soundtrack says "Racism is the practice of racial discrimination. Everyone is equal. Your friend can be anyone. Skin colour doesn't matter. Respect people and you will be accepted. Make the world a better place."

How effective are the voice-over statements at communicating anti-racism messages? How effective is the claymation at communicating anti-racism messages?

"News Story" by Kits Venturers
To examine issues of racism, this PSA uses the news report genre as its main narrative structure.

A reporter on the street asks about racism. The responses he receives include "What's racism?", "Not yet," and "That takes a little more thought." The reporter then says "It appears that racism is not the topic of choice, although it should be."

How do the refusals to discuss racism help to communicate the PSA's message? How does using the news story format add interest and effectiveness to the PSA?

"Stop Racism" by East Wiltshire Junior High
In this PSA, handmade posters are shown while anti-racist statements are spoken in different languages and voices. The PSA also features students forming a peace sign with their bodies and saying "If we can get along, why can't you?"

Is this a video or a recorded stage presentation?

"Pop-a-Long" by Nuijuk School
In this PSA, we see several students sitting on desks, sharing a can of pop down a line. Some of the actors look directly at the camera even though they are supposed to be oblivious to it.

Is there a mix of boys and girls in this video? Why or why not?

This PSA was made by children from a Native Canadian community. Does a Native Canadian voice come through in the actions and speech? How? Could this video have been made in a new Canadian community just as easily? Explain. What is the effect of hearing the Native song?

"Wall of Racism" by Dundas District Public School
There are many conventional music video effects used in this PSA: hand-held camera, shifting focus, variety of camera angles, jump cutting, faux furs, a Kangol head band, and hip hop gestures. Hip hop plays an important role
in this PSA because the music provides the engine for the “Wall of Racism.” At the end of the PSA, the students push down the wall, which is used symbolically.

How effective are the choice of genre and use of lyrics in communicating an anti-racism message?

“They Always Listen” by the Etobicoke School of the Arts

In this PSA, the setting is a dark room in the home where a child watches television. The PSA is black and white, and features fast cuts and a variety of angles. There are three levels of overlapping communication: TV voice-over, parent voice-over, and text. The following text appears at poignant moments: “Quietly they sit, listening, understanding more than you think”; “Hate is contagious”; “Listen to what your children might become.”

Who is the target audience for this PSA? How does this PSA take a different point of view from most of the others? How does that make this PSA effective?

“Dans le noir” by Collège Jean-de-Brébeuf

In this PSA, the identity and race of the actors is hidden by the compositions and cuts. There are fast cuts; we see a child’s painting before the camera dollys into a tilt on a woman in a red sweater. After the following conversation, a Black man is revealed as the helper of a blind man.

Blind man: Can you tell me what time it is?
Blind man: My appointment was at 2. These guys aren’t very fast. Oh well. ... It’s not that I’m racist, but these guys are like Blacks ... they’re all a bunch of lazy people. Finally! It’s my turn.
Black man: Would you like me to help you, Sir?
Blind man: Thank you. Life would be much better if everyone was like you.

How does the camera hide the identity of the speakers? Why is this important to the message of the PSA?

After Viewing

9. Nominate videos as winners in categories such as best editing, use of music, original concept, and use of composition. Defend your choices based on the pre-determined criteria.
10. Summarize what the exercise has helped you to learn about video and language.
11. Plan and/or produce your own anti-racism PSA. If a contest is running, you might enter your video.

13

The Awful Truth: The African-American Wallet Exchange

Length 07:26 min.

Host Michael Moore wonders how police officers could possibly mistake a wallet for a gun in the shooting deaths of African Americans, and he starts a simple campaign to save lives.

The Awful Truth is provided courtesy of the New Video Group Inc. This and other episodes can be found at www.newvideo.com (800 314 8822).

Introduction

Michael Moore began his media-activist career with the feature documentary Roger and Me, which criticized General Motors for abandoning his hometown of Flint, Michigan, and causing massive poverty and social upheavals. Moore spent the entire movie pursuing GM’s CEO so he could ask him to re-open the Flint auto plant. He never got the interview, but he won five best film awards. He took his activist-satire to NBC and produced the TVNation television series, then moved to PBS, where he produced The Awful Truth.

Moore uses an in-your-face style of activism, which often involves him confronting people on camera and accusing them of their moral or legal wrongdoings. In the process, he often plays the innocent or the fool, which just heightens the satire. Moore produced this episode in response to several questionable shootings of Black people around the United States. In this episode of The Awful Truth, Moore conducts an “African-American wallet exchange,” in which he satirizes the gun exchange program and the times that police officers mistook simple items, like wallets, for guns. Moore’s satirical report suggests, among other things, that
police might be applying a double standard when dealing with Black people.

**Before Viewing**

1. Do you think that African Americans are treated differently by police than White Americans? Do you think that Black Canadians are treated differently by police than White Canadians? What evidence can you provide to support your answer? Why do you think the treatment might be different?

2. Do you recall a newscast that reported the differences in treatment for people of different races? Do you recall any public affairs TV shows that have examined differences between the two treatments?

3. Do you think a TV show or a public investigation into police actions against people of colour would be a good idea? Why? Do you think a TV show would make any difference in the way police treat African Americans? Do you think a TV show would make any difference in the way people think about the police?

4. How else might someone influence police actions toward people of colour?

**Foci for Viewing**

5. Michael Moore asks some people in Times Square to describe their drug-induced hallucinations. Then he explains “There are some people in this country who are having these hallucinations and they are using no drugs whatsoever.” An onlooker asks “That’s pretty cool! How do they do that?” and Moore replies “You just look at a Black guy and you start thinking some strange thoughts.”

   Michael Moore is very vague about who he says has hallucinations. Who might viewers first assume he is talking about? Why is this ironic?

6. Moore describes, in a voice-over, three instances in which African Americans were shot by police because they were holding objects in their hands that the police thought appeared to be guns. The objects were, in fact, in Detroit: a VCR remote; in Arkansas: a hair clip; in Chicago: a spatula. The editor then inserts a clip of a B-movie monster.

   We then see the following objects become guns: a newspaper, a loaf of bread, a carton of milk, and a Bible. In each case handguns replace the harmless objects. How different do the guns look from the actual objects? What is the point of this segment? How does the image of the B-movie monster suggest that a hallucination must have occurred to make an African American look dangerous?

   This segment is done with animated images, but it could have been done using real hands and real objects. What is the effect of seeing animated images instead of real objects? Would using real hands and objects have been more effective? Why or why not?

7. While Moore describes the circumstances of Amadou Diallo’s receiving 19 of the 41 shots fired by four police officers, we see news footage of bullet holes at Diallo’s apartment-building entrance, where he was shot, and hear gunfire on the soundtrack. What is the effect of seeing the bullet holes and hearing the gunfire? How does seeing and hearing this information influence your understanding of the event? How does it help you understand why Moore devised the “African-American wallet exchange”?

8. We see Moore announce the day-glo wallet exchange over a megaphone on a New York City street. Do you think this is an appropriate place for him to set up a table for a wallet exchange? Why? Consider some alternative settings, remembering that the event is being staged for video cameras. Was this the best choice of setting? Why or why not?

9. After the wallet exchange, we see Moore spray day-glo orange paint on house keys and a chocolate bar. There is an insert of a NutRageous bar with an orange wrapper. Is this funny? Is this product placement? Why or why not?

10. We see a man wearing brick-wall urban camouflage; another crawl under a fake garbage-bag disguise; while another demonstrates an extra set of arms that can be raised in front of police to show that he is unarmed. We hear whimsical background music behind these events. How does the music affect the way you feel about these events?

11. In this video, Moore examines a cell phone that is a gun look-alike, but only in a Black person’s hands. He offers a man stick-on bullet wounds and explains “Of course, if you live in New York, it’s going to take more than one bullet hole to convince police you’ve been shot.” Is this funny? What is Moore’s point?

12. Moore displays a chart to the police that illustrates the difference between a wallet and a gun. Then we see many Black people, including a mom with toddlers, walking with their hands in the air. Moore takes the old wallets to the Thirty-Second Precinct and explains that he has made the streets safer. Are these moments funny, or has the joke gone on too long? Explain.

13. Throughout the video, we see lots of police in the shots. Were they photographed at the same time that Moore was speaking? How can you tell? Where can you see evidence of editing to include police?
How did the police react to Moore’s statements? How else might they have reacted?

14. The video ends with a shot of NutRageous, “the safest candy bar on the streets of the USA.”
What kind of voice is the announcer using? Where have you heard this kind of voice and seen this kind of image before? What is being satirized?

After Viewing

15. In “The Commercial Closet” (video 6), Irshad Manji said “Comic relief is a good way to introduce gay and lesbian issues to the heterosexual audience.” Is Moore’s humour making his criticism of New York City police softer? Would you have found the video as interesting if it had been done without humour? Does the message lose some of its power as a result of being packaged within humour? Explain.

16. How might your experience of this video change if you were a relative of Amadou Diallo, the man who was shot 19 times? If you were a Black New York City resident? If you were a New York City police officer? Might one or all of these people think the video was in bad taste? Do you think it was in bad taste? Explain.

17. Is this video irrelevant to people living outside of New York City? Might it contain an important message for people anywhere? Explain.

18. For more information on Michael Moore’s The Awful Truth, use “Awful Truth” or “Michael Moore” in a search engine, or visit www.michaelmoore.com. See also http://www.villagevoice.com/specials/diallo/ for more information on what happened to Amadou Diallo.

14

Is Suicide Too Much for MuchMusic?

Length 19:50 min.

Bobby Gaylor’s music video addressing youth suicide generates a dialogue between experts, youth, and the artist about what is helpful, effective, safe, and appropriate to show on television.

Suicide is from Gaylor’s Fuzzatonic Scream CD, copyright Atlantic/Dreamworks/Cherry Lane Music Publishing. Bobby Gaylor can be contacted at www.bobbgyaylor.com. The CD can be found at most on-line music sites and stores.

Viewer Discretion Warning: Contains some content that may be of a sensitive nature or offensive to some viewers.

Introduction

MuchMusic has regularly practised public self-examination by inviting its viewers to join panels of experts in discussions of controversial issues. These include relationships between music videos and violence, swearing, sexual identity, Satanism, eroticaism, and suicide. This excerpt is an examination of the relationships between television (specifically music videos) and suicide. It provides students with many perspectives from which to consider the influences of suicidal tendencies. The panel members for this episode include Christine Simmons-Physick, vice-president of Kids Help Phone; Tad Low, creator of Pop Up Video; Andrew Flynn, of the Canadian Press; Bobby Gaylor, a comedian and songwriter; and Trevor Tuminski, member of the band Jetset Satellite (which released the song Best Way to Die).
Before Viewing

1. List some of the major causes of suicide. How are the causes different for youth, adults, males, and females?
2. How might the following factors contribute to suicidal tendencies: family, friends, school, the media?
3. What are the best ways to help a suicidal person?
4. What are the best ways to harm a suicidal person?
5. How might television contribute to suicidal feelings? How might television prevent suicidal feelings?
   How might pop-up videos help to heal suicidal feelings?
6. Who would you choose for a panel on suicide and popular music? Why? Who would you choose to host the panel? Why?
7. Do media messages glamourize suicide?
8. Might media representations trigger suicide? How?
9. Is suicide something we need to speak about openly or is the less said the better? Explain.

Foci for Viewing

10. Christine Simmons-Physick notes that “Suicide is the second-leading cause of death for youth. Suicide has increased fourfold since 1960 and the highest risk groups for suicide are males 16 to 24, aboriginal people, substance abusers and people with mental disorders.” Why might suicide have increased since 1960? Why might these groups be at a higher risk?
11. Explore and debate each of the following statements, specifically in terms of how they relate to suicidal feelings:
   “Why do people commit suicide? Because they feel hopeless and isolated. They need a sense of place and of identity.” Christine Simmons-Physick
   “The advertising industry is out to make you feel like you aren’t all you can be. It’s out to create impossible needs that can never be fulfilled … unless you can really turn inside and find out what is special about you and respect that.” Tad Low
   “Britney presents unattainable goals to 12 to 15 year old girls.” Andrew Flynn
12. Sarah Crawford notes that there is no causal link between media messages and suicide. Blaming the media is easy. Facing the root causes is hard work. If blaming the media for suicides is the easy way out, what are the “root causes,” and why do people neglect them?
13. Tad Low states “People are watching TV an average of seven hours a day and that makes TV a root cause.” Are people really watching TV an average of seven hours a day? If they were, would that make TV viewing a root cause of suicide? Why or why not?

After Viewing

14. Bobby Gaylor’s song/video Suicide is divided into three parts: (1) sarcastic ideas to get a suicidal person’s attention; (2) items that a suicidal person would give away; and (3) items that a suicidal person would miss. Do you think a three-part structure is an effective way to address suicide? Explain.
   Compare the three-part structure of Suicide to the three letters written in Eminem’s song Stan. Do these structures make the songs and videos more effective? Explain. What other stories or essays are divided into three parts?
15. How would you describe Suicide’s background music? How well does this music support the effect and meaning of the video? Might a better style of music been used? Explain.
16. Watch Suicide carefully and select some important statements, or sound bites. Present your chosen sound bite and explain why you chose it. Some possible sound bites are:
   “If you don’t like your place in the world you can get off any time you want.”
   “Not everybody wants to be saved. Not everybody should be saved.”
   “You won’t be able to run over toads with a lawn mower, though.”
   “Hey, you were born. Finish what was started.”
17. Do a Web search to locate the lyrics for Suicide, or visit http://launch.yahoo.com/musicvideosl or http://www.bobbygaylor.com. Which phrases are most memorable?
18. Bobby Gaylor is an American male. Does Suicide appeal mostly to American males?
   Suggest an idea for an anti-suicide video that might have more appeal for female viewers.
19. Bobby Gaylor was raised in Boston and lives in Los Angeles. Where is Suicide set? [New York City] How do you know? What aspects of the location and lyrics are specific to New York City and might therefore weaken the message of the video?
20. In response to the discussion of what causes suicide, a student in the audience observes that “They’re trying to find easy answers to really huge problems.” Are the members on this panel looking in all the wrong places? Explain.
   Another student states that “Music helps us go through our feelings, through tough times.” How might music be therapeutic and help someone avoid suicide?
21. In response to the discussion of what causes suicide, Tad Low says “You haven’t touched on the real reasons for suicide.”
   If he is correct, what “real reasons” have been omitted from this panel? Are the real reasons something that this panel can discuss and act upon? Explain.

22. Signs of suicide: (1) talks about wanting to die; (2) shows changes in behaviour, appearance, mood; (3) abuses drugs and/or alcohol; (4) deliberately injures self; and (5) appears depressed, sad, or withdrawn.
   Do you agree that these are the most likely signs of suicide? What, other than suicidal tendencies, might these be signs of? What other signs might also be important?

23. How to help: (1) stay calm and listen; (2) let them talk about the feelings; (3) be accepting: do not judge; (4) ask if they have suicidal thoughts; (5) take threats of suicide seriously; and (6) don’t swear secrecy—tell someone. Do you agree that these are important ways to help suicidal people? What other supports can you suggest?
   Suggest a video and pop-ups that might be used to help suicidal people.

24. Use a search engine to identify issues and the most helpful Web sites for suicidal people. You might visit
   Yellow Ribbon Campaign: http://www.yellowribbon.org/
   American Foundation for Suicide Prevention: http://www.afsp.org/index-1.htm
   National Strategy for Suicide Prevention: http://www.mentalhealth.org/suicideprevention/
   Suicide Prevention Advocacy Network USA: http://www.spanusa.org/
   Suicide Awareness Voices of Education: http://www.save.org/
   Dr. Ivan's Depression Central: http://www.psycom.net/depression.central.suicide.html
   Kids Help Phone: www.kidshelp.sympatico.ca
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### SEEING OURSELVES: MEDIA AND REPRESENTATION TABLE OF ACTIVITIES

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*continued from previous page*
This documentary examines the attempts of Mothers Against Drunk Driving to create a PSA that will influence potential drunk drivers without offending viewers. It also targets a specific group, males aged 20-44. Its language, genre, and actions make value judgments about this group that students may be able to examine and challenge. The spot also excludes many audience groups, providing another opportunity for discussion.

**Before Viewing**

1. Why do people drink and drive?
2. Why do some people consider it cool to drink and drive?
3. Which age group is most likely to participate in drinking and driving?
4. Which group might suffer most from the results of drinking and driving?
5. What do you know about Mothers Against Drunk Driving? How old is the organization? How large is it? What are its main activities? Why are mothers engaging in these activities?
6. Describe stereotypical anti-drinking public service announcements.

**Foci for Viewing**

7. Shawn Wells, the director, states that he wanted his spot to stand out from stereotypical PSAs. He also did not want to go overboard. Does this PSA stand out? Does it go overboard? Explain.
8. How does this spot represent 20-something males? How accurate or fair is this representation of males? Why do we not see a female in this spot?
9. The producers were targeting males between the ages of 20 and 44. Why do you think these people are the likeliest to drink and drive?
10. This PSA uses the style of a toy spot. Does the PSA appropriately address males 20 to 44? What is it saying about the men who play with action figures?

After Viewing

11. Role-play young men convicted of drunk driving, the families of young men convicted of drunk driving, the families of the victims of drunk drivers, MADD, and the wives or girlfriends of men who drink and drive. How would each of these people react to this PSA? Write letters or e-mails, in role, to MADD about your reactions to the PSA.

12. Modify this PSA for 20-something women, for males 44 and older, or for teen males. Could the action-figure concept be kept for these audiences? Why or why not? Which new concepts would be appropriate to the new target audiences?

13. Drunk driving is an ongoing and contentious issue in North America. Research several anti-drinking-and-driving organizations to discover the range of issues and solutions that the organizations consider. Is MADD the most effective, or largest organization? How do the other organizations support themselves? Do they also produce PSAs?

Introduction

A constant challenge for advertisers is to break through the clutter. This means that advertisers constantly search for new and unusual ways to promote familiar products and services. Rather than promoting quality of product, they promote quality of personality, trying to create a brand awareness and preference in consumers.

Before Viewing

1. During the nuclear testing that occurred in the 1950s, the site of the explosion was called “ground zero.” The site of the destroyed World Trade Center has also become known as “ground zero.” Ground Zero is also the name of an innovative advertising company. Do you think clients might have negative associations with the name “ground zero”? Might it be wise for Ground Zero to consider a name change?

2. How might a company change its organizational structure to encourage its employees to speak more with one another?

3. How might a company encourage its workers to do their best even when they are already winning awards?

Foci for Viewing

4. The Virgin Cola spots are quite primitive: a simple red box, an unremarkable location, and unglamorous speakers combined with rough camera work. How do these primitive production values set the Virgin Cola spots apart from most Coke and Pepsi spots? Do the primitive production values help Virgin Cola appeal to a different group of cola drinkers? Who? How?

5. The ESPN spots have personified small fur balls as men’s sports knowledge. How does this personification help people understand the culture of sports fans? How does it help you understand the role of sports statistics in a sportcast? How might the actors, the locations, and the fur balls appeal to a young male audience?

6. Watch the Atlantis spot in slow motion and list the images and camera movements. Why do you think these images and movements had such a profound effect on vacationers? Do they influence you? Why or why not?

After Viewing

7. What statements do the sports knowledge spots make about male culture? How accurate are these statements? Do these values and behaviors apply to most male sports fans? Do they apply to enough male sports fans to represent a large part of the ESPN audience?
8. Why might the sports knowledge spots exclude female sports fans? Is it true that most females do not participate in fan culture through the memorization of facts and statistics? Why or why not? How do they participate?
9. Suggest an idea for an ESPN spot that might appeal mostly to female sports fans. Suggest an idea for an ESPN spot that might appeal equally to male and female sports fans. Are those big challenges? Why or why not? How does defining the challenges help you understand more about male and female sports cultures?
10. The “beer god” spot is very simple: one stone figurine and one voice-over with some Asian music in the background. Which audience does the spot appeal to? How can you tell? Why would a beer god appeal to this audience?
11. Where else might the audience have seen a stone figure with a harsh voice? Is this serious or humorous? How can you tell?
12. Suggest a sequel to the beer god spot that would preserve the beer god’s personality but give him some new things to say.

Introduction

This documentary deals with two aspects of media: advocacy and controversy. It describes an anti-rape campaign presented as a series of PSAs for anti-rape organizations and is targeted towards potential young males. The fact that the campaign was targeted towards males rather than females makes it almost unique within the anti-rape movement. It also describes some of the controversy that arose from the campaign among the target audience.

In this case, the controversy was not a surprise, as it was engineered by the ad agency intentionally to draw attention to the issue and raise it as broadly as possible. The campaign not only drew fire from young men and women, it was also the object of TV and newspaper reports. The more controversial the campaign became, the more successful the ad agency considered it to be. Students have the opportunity to consider the campaign’s good taste, or lack of it, and whether this was justified in order to achieve its goals.

There is a great likelihood that some of your students may have first- or second-hand rape-related experiences. In being sensitive to this fact, you may want to forewarn students that your discussion will involve an anti-rape campaign and let them know that, if they may be concerned, they can speak with you privately. Be prepared to offer these students alternative activities with which they may be more comfortable. Also, be prepared to provide students with concrete information (names, addresses, phone numbers, e-mail addresses) of local support systems for rape victims.

Before Viewing

1. How might controversy be used to gain greater awareness for an issue?
2. In what ways might females be responsible for rape? In what ways might males be responsible for rape?
3. What is date rape? How is it different from other kinds of rape? Why might someone think that date rape is not really rape, or not as severe, as other kinds of rape? How might date rape be worse than other kinds of rape?
4. Who might be offended by the PSAs? Why?

Foci for Viewing

5. Vickers and Benson is the ad agency that created an ad campaign entitled “How to Rape Your Date.” Terry Bell, chair of creative services, states “It’s a very important subject. We want people discussing it. To be controversial and provocative is necessary.” Do you agree that being controversial and provocative is necessary? Why or why not?
6. *Media Television* notes that “This hard-hitting campaign targeting a young male audience took the form of zoom cards, bar washroom posters and subway placards. Last year’s campaign was polite yet did little to raise awareness. This year’s ads, instructing men on how to rape their date, have attracted widespread media attention; raising the issue of the effectiveness of controversy.” Then we hear Brent Choi, the copywriter for these PSAs, explain “We wanted to engage people in a way that wasn’t the traditional public service approach.”

Several students are interviewed, and express the following opinions. How might all of the following people’s concerns be valid?

“*It’s a very good campaign in some respects because you read the full card. You ask ‘What’s going on?’*

“Some guys might just scratch out the part where it says ‘Oh, by the way, it’s a crime.’ and stick it up on their walls.”

“Is the shock value worth it in this case? It seems to be advertising to the potential rapists; it’s not saying much to the potential victims.”

“The cards were removed [from the frosh kits] because the committee was shocked by the cards. I was shocked to learn this because I think to shock is precisely the point of the cards.”

“I think it’s totally nuts. The little disclaimer at the bottom makes no sense at all.”

“Sometimes I think society needs an abrupt slap in the face and I believe these are doing it.”

Do the above statements provide a balance of perspectives on this issue, or are there some other possible youth reactions that have been omitted? Which ones?

7. During the interview clips, we hear hard rock music. How is hard rock music related to this issue? How does it support or hurt the effectiveness of this section? What other music might have been a better choice?

**After Viewing**

8. How important is it to get messages about date rape to young men and women? Why? Which sex should be targeted more, males or females? Why? Might both sexes be targeted with the same ads, or is it better to speak to them separately? Explain.

9. Discuss the strengths and weaknesses of the “How to Rape Your Date” campaign. Formulate your own campaign plan, which might include PSAs on radio and TV, posters in washrooms, and cards handed out at youth events. How does your campaign address itself to young males? How does your campaign address itself to young females? Present your campaign plan, defending your creative choices and uses of controversy.
Joe veer into unabashed boosterism as Joe is crowned “the King of the Workers of the World.”

Before Viewing

1. Review the following vocabulary and theories about economic capitalism such as “capital,” “free market,” “consumerism,” “productivity,” “labour,” “unions,” “management,” and “multinational.”

   Describe a capitalist, a typical consumer, and a labourer. How does capitalism work? What role does government play in the interactions of management, labour, and consumers? What role do immigrants play in the overall economy? Why are some people pro-union, while others are against unions? What are some good points and some negative aspects of consumerism?

2. Discuss the nature of work. What kind of work do you want to do? What kind of work do you want to avoid? What kind of worker are you? Do you want to work for someone else, or for yourself? If you own your own company, what kind of boss would you be? If you owned your own company, would you want your employees to unionize? If you worked for a company, would you want to be part of a union? Why or why not?

Foci for Viewing

3. This skillfully rendered cartoon packs dense information into the soundtrack, so it is necessary to listen closely to the narrator while watching the visuals. Jot down the various arguments and facts that are presented in the piece.

4. Discuss the representation of people, places, and things in the cartoon. How is Joe represented in the cartoon? How are the capitalists, the workplace, and consumerism represented? How are women represented in this film? Why do they call Joe a “King”? Joe is supposed to represent the “typical” worker. What other workers are not represented in this film? Why do you suppose the producers chose this character to represent the workers of the world?

5. Why might the producers have chosen animation over the use of other film forms, like documentary? How would the message change if it were presented using actors and sets? What other kinds of film have you seen that are like Meet King Joe? Were they animated? Were they a public service announcement? political ad? educational film? documentary? If you were asked to describe this kind of film in a few words, in which category would you place it? Why? In the context of events in 1949 America, who might the producers have hoped to target with their message and why?

6. Meet King Joe is a useful tool for the study of the use of media for consensus building around social and political ideas. Review some common techniques used for persuasion. Since these techniques are also used in advertising, identify an advertising campaign that makes use of each technique. Discuss the way that the techniques are used in Meet King Joe. Some persuasion techniques include:

   Association. This tactic links beloved cultural ideals and icons to the product or idea being sold. The persuasion techniques used may be direct, using flag-waving, testimonials, or emotional appeals. They may be indirect, using metaphors, symbols, specialized discourse, and contexts.

   Plain folks. This technique portrays the protagonists and other characters as average people like “you and me.”

   Testimonial. The person on camera provides anecdotes that bolster the main arguments in the film.

   Slice of life. A routine task—such as housework—is glamourized to make it seem more exciting.

   Expert advice. The announcer or narrator comes across as an expert and directly “sells” the argument or product.

   Bandwagon. This technique insinuates that “everybody is buying it” or that “everybody believes this.” It appeals to the viewer’s desire to belong to the group. It often cites large numbers and statistics.

   Image projection. This technique sells a whole lifestyle. It insinuates that if you use the product or agree with the idea your life will be transformed for the better.

   Name calling. A competing idea or product is identified and made to look bad.

   Hair-splitting. The process of obsessively questioning and qualifying small, minor points in an argument to divert attention from larger, more important issues and exhaust the listener’s patience.

   Straw man. A scapegoat or side issue is set up and attacked, thus creating a diversion from the main causes and issues.

   Bread and circuses. Entertaining spectacles and other pleasures are used to distract people from addressing serious, or unpleasant topics of importance.

   The good old days. The past is presented as idealized and perfect. When compared to a golden time in the “good old days,” contemporary problems seem worse than they really are and the past seems better than it really was.
After Viewing

7. Analyze the film's representation of the labour force. The cartoon presents a picture of work in the year 1850, replete with manual labour, hand tools, and 69-hour work weeks. What other factors, such as immigration and slavery, influenced the labour force of 1850? What other historical events, such as the Industrial Revolution, women in the workforce, and the rise of labour unions, shaped the nature of work for Joe in 1949? What factors shape the nature of work today? Are factory workers better off today than they were in 1949 when the film was made? Why or why not? How does the current labour market influence the decisions you make about your own future?

8. Discuss the film’s underlying values and ideologies. What is “the American way of doing things”? How does the film link an economic system to politics? Identify other economic systems in existence today. How do they differ from the type of capitalism seen in the film? Is today’s labourer king in your country? Is the labourer king anywhere else? Why or why not?

[Refer to the sidebar.]

9. Do a case study of consumerism’s role in media industries, for example, AOL Time Warner, Disney/ABC, Bertelsmann, Viacom, News Corporation, Sony, TCI, Universal, and General Electric (NBC). How does consumer behaviour influence the products that media companies produce? Think of a medium that you enjoy, such as comic books, computer games, films, or music. Choose a media company related to your favourite medium. Write a brief case history of the company, focusing on the company’s targeted audience for that medium and the way that this audience’s characteristics, spending patterns, and needs influence the content of its products. How have some media companies grown and changed in response to consumer demand? How have other companies lost their market, for example, the video game company SEGA, by misjudging the tastes of their targeted audience?

10. Plan a cartoon for a Grade 6 to 8 audience that explains the roles, rights, and responsibilities of twenty-first century consumers, workers, and corporations. Decide on who you would hire to narrate the cartoon and what music you might use on the soundtrack. Determine the style of animation you would use, for example, animation like that used in some well-known TV shows or movies. Storyboard and present one scene from the cartoon to the class.

Soundbites from the narration can be used for a close textual analysis of Meet King Joe. The dialogue from the animated short appears below:

Narrator: Meet Joe, the King of the Workers of the World.
Joe: Hi folks!
Narrator: Joe is the King, because he can buy more with his wages than any other worker on the globe. Now what makes it possible for Joe to earn such a good living? He’s no smarter than other workers in other countries...
Joe: Are you kiddin’?
Narrator: He’s no stronger than workers in other lands...
Joe: Oh yeah! Well just watch me! [Joe struggles with a heavy barbell.]
Narrator: Just because Joe’s an American doesn’t mean...
Joe: Yeah! Well being an American is the best thing in the... OOOOH! My back!
Narrator: Sure being an American is great, but how could you be superior to any foreigner when you or your folks might be any one of a dozen different races or religions? So, if you’re not Superman, it must be the American way of doing things that makes you the luckiest guy in the world.
Joe: I don’t think I’m so lucky....
Narrator: You don’t? Well let me show you. [The narrator shows Joe a time machine that looks like a television set.]
Joe: Hey, what’s that gadget — a television?
Narrator: No, it’s a time machine. Just pull that lever to see how people worked a hundred years ago.... Try again, we want to stop at 1850.

Joe: Who’s the character?
Narrator: That’s your grandfather, Joe...
Joe: Oh....
Narrator: He had to work 69 hours a week to earn a living because he had only inexpensive hand tools and his own strength to help him make things. Your grandfather was a powerful man yet his strength equaled only one-tenth of a horsepower. You have hundreds of horsepower in this costly giant of a machine to multiply your strength and efficiency a thousand times. This makes it possible for you to earn more than any worker in history....The American way of doing things makes it possible for more people to own their own homes. We’re only 7 percent of the world’s population, but we have 50 percent of the radios. We have 54 percent of the world’s telephones. Americans own practically all the refrigerators in existence to give them plenty of ice quickly and easily. Bathubs? We’ve got 92 percent of them. Most of us have the leisure time to enjoy the peace and quiet of the beautiful countryside, as we drive about in 72 percent of the world’s automobiles.

Under the protection of our freedoms, American labor, management and capital, the greatest production team in the history of mankind, have made the United States the industrial master of the world. Capital must continue to provide industry with the funds to create new tools and plants. Labor and management must continue to increase the production of better goods at lower prices so that more people will be able to buy the things that make life easier and happier for all of us. Then Joe will continue to be the King of the Workers of the World.
Religion in Advertising

Length 08:54 min.

This video offers a look at some bizarre and controversial ads that employ religious imagery in marketing campaigns.

Originally broadcast on MediaTelevision, a Citytv production.

Introduction

As societies evolve, they question and test established rules and practices. Yesterday's taboos eventually become today's clichés, and new taboos must be identified and challenged. This video examines some of the uses and abuses of religion in a variety of advertisements with an opportunity to consider whether such treatments are indications that society is losing its religion, replacing its religion, or asking questions that will strengthen its commitment to religion.

Set in England, this documentary provides opportunities for students to compare the treatment of religion in British advertising to its treatment in their own culture.

Before Viewing

1. Some critics have said that shopping has become a religion in the twenty-first century. If shopping is a new religion, is it ethical to borrow elements from old religions to promote consumerism?
2. Is it blasphemous to make fun of religion? Or is it a sign of sophistication? Is it okay for the devil to consider barbecued sinner for dinner in an antacid spot?
3. Are advertisers risking losing customers when they kid religion? Are there too few religious people to matter? Or might religious people not really be offended by the use of religion in advertising?

Foci for Viewing

4. "I don't think venerated [respected] religious symbols should be used to sell real estate or beer or whatever." Rabbi David Novak
   Do you agree that religious symbols should not appear in advertising? Why or why not?
5. The Diesel commercials on the search for Jesus Christ depicted a child trying to walk on water, a man trying to heal his lame grandfather, and a man trying to turn water into wine. These spots were only shown on MTV Europe. Why do you think Diesel chose MTV? Why would MTV be their only choice? Which other television audiences would these spots be appropriate for? Why? Which television audiences would definitely not be appropriate for these spots? Why?
6. Do you object to these spots? Why or why not?
   Would your parents react the same way? Why or why not?
   Do you think Diesel could make similar spots about Buddha, Mohammed, or the Dalai Lama without protest? Why or why not?
7. Martin Smith, deputy chair of Bartle Bogle Hegarty Europe, says "The rules change. You're shooting at a moving target continuously and things that would have been regarded as offensive 10 years ago certainly wouldn't be now." List some images or topics for conversation that are no longer considered offensive on TV.
8. In this video we see four print ads for a paper manufacturer, all of which use religious language. Only one, "Jesus he loves me," was banned. Explain the reasoning for allowing three ads and banning one. Do you agree with the judgement? Why or why not?
9. In this video we see two versions of the Diesel ad for Superior Denim, one with nuns and one with nuns and the Virgin Mary wearing jeans. Would the Virgin Mary wear jeans? Would a non-Catholic be offended? Why or why not?

After Viewing

10. In the Polaroid Spicemac spot, we see the nuns' reactions, but never the photographs themselves. What do you think was in the photographs? Why do you think we never see the photographs? Is it better that we never see the photographs? Why?
11. Do you think the Spicemac spot is sacrilegious? Why or why not? Is the Spicemac spot making fun of religion? Of religious schools? Of the
Selling Images and Values

nuns? Is the Spicecam spot funnier or more outrageous for people that recognize the Spice Girls than for those who might not recognize them? Why?

12. “The media seems to be open season on religion. They wouldn’t dare use such ridiculous images of women, Blacks, gays, aboriginal people, Jews. All of that would be very much resented as being inappropriate whether you approve of someone’s religion. I think there’s a certain lack of good taste and decency and I think it represents an assault on religion.” Rabbi David Novak

Do you agree with Rabbi Novak that if the religion in these spots were replaced by members of a minority group such as women or Blacks, the spots would be considered inappropriate?

13. In this video we see an angel vacuuming in heaven and the spot tells us she has the best of both worlds.

We are also shown an ad that states that the eleventh commandment says “Thou shalt always wear a condom.” and see an image of the Pope. [The Pope is the head of the Catholic Church, which is against birth control.] Are either of these spots offensive? Why or why not? To whom might they be offensive?

14. Martin Smith notes that “You hear priests talking about making religion much more about everyday life and not just for an hour on Sunday. So if you want it to be more accepted you have to realize there’s a downside to that—that sometimes people will treat it in a way that you don’t want it treated.” Should religious people lighten up? Why or why not?

15. At the end of the video, we see an ad that was created to encourage people to attend the Episcopal Church. The father explains that he is going to take Billy to church the next day, and then Billy stands in the middle of the road, vulnerable to oncoming traffic. What do you think is the intended meaning of the spot? What are some of the unintended meanings? Who might be offended by the spot? Why might they be offended?

16. How would you describe the style of the animation and art used in the Episcopal Church spot? Do the art and animation convey the meaning that the spot is satirical or serious? Why? Why is it important to understand that the spot is supposed to be satirical?

17. Compare the satire in this spot to the satire used in “MADtv” (video 2). What elements do the two items have in common? Do they use satire for the same purposes? Explain.

18. A CBC documentary, The Temples of Mammon, suggests that shopping malls have become the churches of the consumer culture. Does this analogy work for you? Do people go to the malls to worship? If so, what do they worship? How do they worship? Might mall attendance be part of the reason that church attendance is declining? What satisfaction might people get at the mall that the church no longer provides?

20

Culture Jammers

Length 05:58 min.

Media Television’s tenth anniversary program examines social activism in the Information Age. Originally broadcast on Media Television, a Citytv production.

Introduction

There is growing concern about the increased one-sidedness of media messages; specifically a concern that consumers are told how to think and behave without opportunities for them to express their feelings about being manipulated. These people speak of feeling suffocated by the deluge of media messages and work to carve out spaces where they can express their concerns.

One way of doing this is to become a culture jammer—to create messages that counteract or re-direct the energy of mainstream messages. Culture jammers try to assert their independence by modifying communications, thereby reminding others of the powerful forces that seek to influence their thinking and purchasing. In subverting mainstream messages, they feel as though they have more control over their mediated lives.

There is a danger, however, that people who object to others controlling and manipulating information can become guilty of the same offenses—that in their zeal to subvert they inadvertently become oppressors. It is challenging for some activists to be committed to a movement and still
know when to draw the line—to avoid becoming what they behold. Does this occur in this video? You decide.

**Before Viewing**

1. Why might governments want to know what people say and do on the Internet?
2. Why might companies want to know what people say and do on the Internet?
3. In the video an anonymous cyberpunk says “No one understands the issue of privacy in cyberspace." Do you think you understand the issue of privacy in cyberspace? How might you understand the issue? Where could you learn more about it?
4. Who owns the urban landscape—the advertisers or the people living in the neighbourhoods? Who should decide what people look at—the advertisers or the people?

**Foci for Viewing**

5. One hacker explains that there are more hackers emerging. Might this be because there are more people who are dissatisfied with the restrictions they work under on the Internet, or could it be trendy to be a hacker?
6. *MediaTelevision* notes that "Today, hackers and activists have united toward social justice causes" and hackivist Jessie Hirsch says "We bring together the traditional activism with the empowering aspects of technology." What is traditional activism? What are the "empowering aspects of technology?" What activism are you aware of on the Net?
7. Greenpeace activities are described in this video. Is the Greenpeace Web site (http://www.greenpeace.org/) a good example of activism or public relations?
8. Jesse Hirsch says "I think the degree to which young people are becoming politically active is much greater because of the Internet." What does "politically active" mean? How might the Internet be fueling youth activism? Is there any way that the Internet might be restricting, or directing youth activism into specific areas? Explain.
9. The video features scenes of street demonstrations and the police responses, and an activist says "They cannot suppress the people. We are here to speak. We are here to be heard." Why are there clashes between police and demonstrators? How do the clashes help the demonstrators get their messages across? Are the demonstrations media messages? Explain.

10. *MediaTelevision* notes that “By the late 1990s, activists found a global focus, battling global brand names." and then we see a display of common brand logos. Naomi Klein says that “These are the companies that flash their names in brightest lights on our collective marquee." Does belonging to high-profile companies make these logos easy targets for demonstrators? Are there other companies that demonstrators should be targeting, such as companies who are not “flash[ing] themselves on our collective marquee”? Which companies should be targeted? Oil companies? Weapons companies? Auto manufacturers? Biotech companies? Governments?

11. Reverend Billy, an activist who runs the Church of Stop Shopping, explains "Lots of us feel that our lives have become commercialized in insidious ways that we can’t defend against or aren’t sure how to stop them." [Refer to "Rev. Billy Project" (video 34).] In what ways have people’s lives become commercialized? Is it true that they are unable to defend themselves against commercialization? Why or why not?

12. While we watch fast cuts of news and spots, Swimming Horse of Hocus Focus explains "So much of the information that you get from the news media has so receded that the real place where the information is is in the symbology of the advertising." Research to see if people agree that the quality of news has declined in the last several years.

13. In a montage about graffiti, one young man says "We don’t want to see billboards advertising all the time. We want to see the creativity that is a part of the city." Is personal self-expression legal in your city, or do corporations own most of the public space? Discuss.

14. *MediaTelevision* notes that "Across North America, the past decade has seen increased arrests of graffiti artists." Julian Fantino, Toronto’s police chief states “Graffiti as we know it is a criminal offense and it’s causing criminal damage to private and public property. There is no artistic merit to it whatsoever.”

  How might graffiti cause damage? Why is graffiti a criminal offense? Who are the beneficiaries of the criminalization of graffiti? Is there really "no artistic merit" to graffiti? Is a police chief qualified to judge whether or not graffiti has artistic merit? Why or why not? Who is qualified? Why? Use the pause button to look at the examples of graffiti presented in this documentary. Do you think they have artistic merit? Why or why not?

15. You may have seen billboards that have been jammed on the streets, on the Internet, or in magazines such as *Adbusters*. Examples of
Selling Images and Values

jammed billboards include "Think Disillusioned," a jammed Apple Computer billboard; "Cancer Kid," a jammed Camel billboard; and a billboard that reads "America, Home of the Homeless." In what ways do jammed billboards represent social activism? Why is jamming billboards illegal? Why is it considered unethical? Should it be considered unethical? How else can activists make these statements?

16. "My idea of culture jamming is an interruption that pulls back the grid of normalcy and the reinforcement of a singular idea and disturbs it for a second and reveals some information." Swimming Horse

What does this statement mean? How do the billboards jam culture? Is culture jamming aimed at all culture or only at corporate culture?

17. In this video we see and hear from the Surveillance Camera Players, who perform street theatre for surveillance cameras. Is it silly to perform for surveillance cameras? What point are the Surveillance Camera Players trying to communicate? Why might surveillance cameras be good things? How do surveillance cameras limit our rights?

18. Media Television notes that "Throughout the decades, the media itself was targeted by activists.... One popular twist: the media hoax, as perfected by Joey Skaggs." We see Joey Skaggs pretending to be working for Fat Squad on the Today Show, and the next day we see the announcer apologizing for being publicly fooled. One commentator notes that "He's critiquing the media; he's making us look between the lines."

How does Joey Skaggs make us "look between the lines"?

After Viewing

20. Research social activism in your community and within the media.
21. Take photographs of local billboards and share them with your class. Discuss the ways you might change the billboards to challenge their messages. If you could choose the images that would appear on the billboards in your neighbourhood, what would you choose? What message do you think the people in your neighbourhood would enjoy and appreciate?
22. Interview graffiti artists to discover their political purposes and methods.
23. Create a collection of local graffiti images and explain their politics and their political purposes.

21

Culture Jam: Hijacking Commercial Culture

Length 15:34 min.

Culture jammers attack commercial ads with spray paint, felt pens, and sarcasm. Is this civil disobedience in the name of self-defence, or is this vandalism?

Right to Jam Productions: www.culturejamthefilm.com

Introduction

Marshall McLuhan said that World War III would be an information war. This war has already started, and the key to power, previously the machines of the Industrial Age, has become information. Information has become a commodity and a weapon. The battleground of the information age is not a plain or a valley, but people's hearts and minds. Those who can "own" or "conquer" our collective will are the new victors, and governments and corporations are scrambling to find ways of doing just that.

In the Industrial Age, resistance fighters could have blown up a bridge or a railway, but in the Information Age, resistance has changed. Culture jamming provides a way of responding to unwanted or unethical controls.

Before Viewing

1. Have you ever felt controlled, insulted, or overwhelmed by advertising?
2. Have you ever wished you could "talk back" to advertising?
3. What strategies do you use to avoid advertising? [Examples include taping TV shows so you
can fast-forward through commercials, muting the TV during commercials, zapping to other channels during commercials, flipping past magazine ads without looking, ignoring Web ads, selecting the "printer-friendly" layouts of articles to eliminate ads, etc.)

4. What is culture jamming?

Foci for Viewing

5. In this video, we see a modified Pepsi logo that states "Dispepsi." We see a sign that declares "Stop clearcuts," and Carly Stasko says that "Culture jamming is throwing a wrench into the machinery." She also declares "I don't get caught." Why might she be in a position to be caught? Who would catch her? Stasko also notes that "I've had tons of friends who have gotten arrested and I have gone to argue their case." What would be the consequences of getting caught for jamming?

6. In this video we meet Stasko, who is referred to as a Media Tigress. What does "Media Tigress" mean? Might it be a condescending or tongue-in-cheek expression? Explain.

7. Stasko declares that "Culture jamming for me is like breathing. I can't just take it all in." Discuss the fact that Stasko sees culture as a two-way process, where she needs to express herself as well as to consume.

Stasko also notes that "There's no design in the system for any kind of response—for any kind of engagement or participation. [Culture jamming] is just a way of carving out that participation, that space."

Do you think there is a design whereby consumers can express themselves to corporations? Do you agree that jamming creates that opportunity? Does jamming impact the corporations or other consumers? Explain.

8. Below is the text from a series of jammed advertisements or stickers seen in this video. Questions that may focus your discussions are placed next to each jam.

TD Canada Trust: "Forget poverty." How might this sticker jam TD?

Always: "Tell manipulative media to go away!" How might this re-design of an Always package jam feminine napkins?

"Shopping is god, enjoy debt. Fill your inner emptiness with stuff." What corporate messages is this sticker jamming? Does it "create space for dialogue?" How?

Philosophy Barbie: "Which came first? The beauty or the myth?" How does this spoof ad jam Barbie?

9. Stasko says that "The stickers and the jamming are about having a dialogue and about resent-

ing the fact that there isn't one." In this video we see a sticker for McDonald's which proclaims "The product is you." What does this sticker mean? How might this sticker jam, or throw a wrench into, McDonald's?

Is there a need for consumers to be able to dialogue with McDonald's? Do the stickers help to create this dialogue?

10. Stasko says "Someone who looks at my jammed ad looks at it differently. It becomes an option. One minute it's an ad. The next minute it's an anti-ad that exposes the hidden intentions of the company that sells that product." Does the jamming you see in this documentary have that effect on you? Why or why not?

11. "It's not just the brands. We're targeting that to get at something much deeper that we can't necessarily access." Stasko. What might be "something much deeper"? Why might they not be able to access it?

Why is it important to access it?

12. Stasko says "People can't call up Phil Knight [the CEO of Nike] and tell him not to use unethical labour practices, but they can access one of the plethora of ads that are in their environment." Might jamming a Nike ad stop Nike's unethical labour practices? How?

13. We see Carly Stasko stickering ads on an escalator, a subway car, and in a bus shelter. What culture jamming information is the documentary providing or message is it communicating during these shots?

We also see Stasko jam a urinal monitor advertising Budweiser with the phrases "Target audience." and "There is no escape." How does this jam Budweiser? Stasko asks "Is there a marketing-free zone that's just free space? Do you think anyone, other than you, is going to fight for that?" How would you respond to Stasko's question?

14. "If you want to understand why an ad bugs you, you have to understand the language that the ad's using." Stasko

What languages do ads use?

15. Stasko shows a group of students a collage of brand names and says "All of these brands, the reason they mean anything to you is because people put a lot of work into what it's going to mean in your head. There's an expression called 'mindshare.' And companies who make brands are concerned about the mindshare that they have."

Research the concept of mindshare. How does mindshare connect to the concept of branding (see video 37). How do mindshare and branding connect to www.nologo.org?

Stasko also notes that the production of ads and the reaction of ad busters is "like this constant war for territory. Mindshare." Who is in
the war? How can they tell when someone has won a battle?

16. Stasko says that “Reading Seventeen magazine always made me feel bad and that’s why I started doing [collages]—because it made me feel more powerful in the situation—like I had a bit more control of the machinery.” What do you think the machinery was making her feel and do? How did making the collages free her? Was it the making of the collages or the displaying of them that were the most liberating experiences? Why?

17. Stasko thinks that “Probably kids see more mediated images than real people.” Do you think this is true? Is this necessarily bad?

18. Stasko asks “Since when were our eyes for rent?” For how many years have advertisers rented or bought space in which to place ads and catch potential consumers’ attention? Are there more ads in more places now than in the past? Is public space being overtaken by corporate images? Should public space be protected from corporate imagery? How?

19. Stasko asks “What system of information and communication is out there that is NOT influenced [by commercialism]?” Can you name one? Should there be one? Why or why not?

20. We see Stasko perform a jamming rap: “I’d like you to consider the concepts I deliver.”

What common features of music videos do the documentary makers use during her rap? [reverb, extreme camera angles, edits, arm gestures] Do you find this rap an effective jam? Could it be that many hip hop songs are forms of culture jamming? Can you name hip hop songs that “throw a wrench into the system” and cause people to consider ideas in a new way? Explain.

**After Viewing**

21. Carly Stasko asks “Why is what I do illegal? What is the difference between what I do and what the billboard companies do, except that they have money and I don’t? I don’t think that’s a good enough reason.”

Debate: Be it resolved that because large corporations have provided no meaningful feedback mechanisms for dissenting consumers, culture jamming should not be considered illegal or unethical.

22. During the closing credits, we hear sound-over interviews with culture jammers and brand experts. What is the effect of combining these sounds? How do they support the thesis? Was this a good place to deliver these sounds, or do the credits distract you?

23. Rogers Documentary Fund and the Canadian cable industry have both helped support the making of this documentary. Is it ironic that companies whose main source of income is advertising have supported the production of a documentary, which, in part, promotes resistance to advertising?

24. One purpose of a documentary is to present and explain a point of view. How well does this documentary present? Explain? Entertain? How well does it successfully encourage people to decide for themselves? How well does it successfully encourage people to become jammers?

25. Does this movie make Stasko into a media icon? A symbol of resistance? A celebrity? Would you want her to visit your classroom? Would you pay to hear her speak? Would you buy a book with her name on it or watch a TV show if you knew she were going to appear? Research Naomi Klein, her book No Logo, and the website www.nologo.org. Has Klein become a media icon or has she become a brand that represents resistance? Could this happen to Stasko?

26. Stasko admits to using publicity to communicate her message. Is she doing the same things as Nike?—is she promoting an agenda by putting her message on public space?

27. The jamming of Carly Stasko, featured throughout this video, offers concrete examples of how to resist the control of our collective will. Stasko is available to work with classes for short periods to help students understand and respond to corporate messages. Interested teachers may contact her at carly@intrinsik.net.

**PSAs Aimed at Youth: Rehab**

Length 01:07 min.

A plea to teens to take action and provide support when friends use drugs.

Concerned Children's Advertisers
PSAs Aimed at Youth: Brain

Length 00:37 min.

A bundle of wires short circuits and catches fire when exposed to the ravages of drugs.
Concerned Children's Advertisers

Introduction

Television stations must broadcast public service announcements (PSAs) as part of their licensing agreements. They are paid for the time it takes them to broadcast spots for cola and cars, but not for broadcasting PSAs.

PSAs often advocate for organizations or agencies, and almost always have clear agendas.

Concerned Children's Advertisers, a consortium of 24 companies involved in media production, advertising, and broadcasting, produce PSAs aimed at youth about youth issues. They produce PSAs that encourage children to be more consciously aware of advertising's messages and effects. These PSAs are directed at teens that might be considering or practising illegal drug use. Using poignant music, skillful editing, symbolic images, and simple messages, they attempt to show youths the potential hazards of drug use as well as encouraging them to support one another when needed.

Before Viewing

1. What are some reasons for people to take illegal drugs? Are the reasons the same for teens?
2. Are teen males more likely to do drugs than females? Why or why not?
3. What are some of the hazards of taking illegal drugs?
4. Can people be successfully warned about the hazards of drugs? Why or why not?
5. Are there advertising messages that suggest that taking drugs is acceptable, such as the ads for Preparation H, Minoxidyl, Midol, Viagra, Aspirin, and Advil?

Foci for Viewing

6. In the "Rehab" PSA, we see edits from the hospital room and hallway to bailing and balancing on a canoe. We also see a vague image of a boathouse and a close-up of a hospital tag. The following lyrics and narration are heard: "The road is long with many a winding turn that leads who knows where who knows when. But I'm strong, strong enough to care. He ain't heavy, he's my brother [embrace]. If you try to stop a friend from taking drugs you may not succeed—but at least you tried and that's what friends are for. A message from Concerned Children's Advertisers."

Storyboard this spot, matching the images to the words. How effectively do the words interact with the images? Explain.
7. Is the music in the "Rehab" PSA effective? Why or why not?
8. In the "Brain" PSA we hear the following: "Your brain is a marvel of technology. When you take drugs, you alter your brain. You change the thinking patterns, you distort perception and eventually your brain just won't be the same. Think about it, while you still can." What age is the female narrator? How would the feeling of the spot change if the narrator were older or a male?
9. In the "Brain" PSA, we hear sparks, low notes, drums, snips and pops, a door closing, and a chime at the end. What meanings do these sounds add to the spot?
10. How severe is the violence of the wire cutter in the "Brain" PSA?

After Viewing

11. Might the "Rehab" PSA appeal more to one gender than another? Explain. Propose a female version of this spot.
12. Infer the back story leading up to the moments portrayed in the "Rehab" PSA. Suggest the events of the next week in the lives of these two young men.
13. Write the conversation that is occurring at the end of the "Rehab" PSA.
14. Discuss the effectiveness of the wires as an image symbolizing the human brain. Does this metaphor adequately convey the dangers of drug use?
features made the extended car commercials hard to distinguish from feature movies, thus giving them added status and attraction. The first season's five directors included John Frankenheimer (Reindeer Games, Ronin); Ang Lee (Crouching Tiger, Hidden Dragon, The Hulk, Ride with the Devil); Guy Ritchie (Love, Sex, Drugs and Money, Snatch); and Alejandro González Iñárritu (Powder Keg, Love's a Bitch).

Made in 2001, Chosen is the BMW film featured in this edition of Scanning Television. Ang Lee, who has excelled in several different film genres with Sense and Sensibility, The Ice Storm, and Crouching Tiger, Hidden Dragon, directed it.

Before Viewing
1. What do you know about the following movies: Sense and Sensibility, The Ice Storm, Ride with the Devil, Crouching Tiger, Hidden Dragon, and The Hulk?
2. What is the status and personality of BMW cars?
3. What is "product placement"?
4. What kinds of audiences enjoy car chases? Why?

Foci for Viewing
5. A major objective of an advertiser is to show the product as often as possible. One way to show a car is to place it moving in the shot, and that happens often in Chosen. How often is the car incidental to, but still shown, in this movie? One example occurs when the boat is viewed through the windshield.
6. Music is used effectively in Chosen. Is this style of music typical for a car chase? How does the music influence the way a viewer might feel about the car chase? Why?
7. This movie is set at night. What are the limitations and advantages of filming a car chase at night? How well do you think Ang Lee has coped with the limitations and exploited the advantages? Explain.
8. The first time we see the villains they are seen in silhouette. How do these visual qualities make the viewer feel toward the villains? Why?
9. The filmmakers chose a Neon, a Mercedes, and a Jeep for the villains' cars. How do these vehicles contrast with BMW cars? What is the chance that viewers might be persuaded to purchase one of these cars rather than a BMW?
10. We see two villain cars in the rear windshield and the Hire and the child in the BMW rear-view mirror. How does this composition relate to the story?
11. Even though the driver and the boy are in mortal danger, they neither shout nor look scared. How does that acting relate to the action-adventure genre?
12. In the video we hear the chatter of a machine gun. Does it match the rhythm of the music?
13. Ang Lee's previous movie was *Crouching Tiger, Hidden Dragon*, a movie with several beautifully choreographed sword fights. Do the cars seem as though they are choreographed in a dance? How can you tell? How does the music add to the dance-like feeling of the movie?
14. In the video we see the car's license plate, SQU 378, very clearly. What might be its significance?
15. During the chase, we see close-ups of the gift given by the boy to the Hire. What is the effect of repeating the image of the case?
16. In the video, the boy lowers the window. The Hire then raises the window and lowers the thermostat. How does this scene add to the story? How might it help to sell the car?
17. What feeling and story element are communicated when the camera shows the Hire through the tantric statue during discordant string music?
18. We see a close up on the prayer beads of a captive priest just before the Hire appears in the bedroom. When the Hire hits the assassin, the camera focuses on a prayer wheel. How do the prayer beads and prayer wheel connect the events together?
19. When he returns to his car, the Hire finds a bandage in the gift case. The image of the Hulk appears on the bandage. Why is it significant that the boy gave the Hire a bandage? Why is it significant that the image of the Hulk appears on the bandage? Is this also product placement?

**After Viewing**

20. Discuss the product placement strategy used by BMW to sell their cars. Do you think this short film is money well spent?
21. Do you think the Web site will attract a large audience? Does the Web site have to attract a large audience, or a small audience with money and the inclination to buy a BMW?
22. Internet movies are more likely to be seen by one person at a time than by a group of people. How does the single-person audience concept influence the way a person might watch a movie? Is *Chosen* a movie that will work well when seen by only one person? Why or why not?
23. Do you think that potential BMW buyers are more likely to see the movies on the Internet than they would on TV or in movie theatres? Why or why not?
24. Visit www.bmwfilms.com and watch more BMW films. Are these movies promoting BMW cars as well as *Chosen*? Are these movies as entertaining as *Chosen*? Do they appeal to the same audience, or do they appeal to a variety of audiences?
25. Do you think *Chosen* is a movie that would appeal to a female audience? Why or why not? Watch the other BMW films. Are there any films on the Web site that will appeal to female viewers? Explain. If there are none, is this a marketing blunder on the part of BMW?
26. BMW decided to create a “second season” of movies. Did any of the new movies address female car buyers? How well? If not, suggest a story idea and a director that could create a movie that successfully promotes BMW cars to a female market. Be prepared to defend your choices of story and director.
27. Are any other companies promoting their products using a similar strategy? Which ones? Why?
28. Suggest another company that might someday hire A-list directors to feature their products in movies on their own Web site. Suggest some possible directors and stories that might be exhibited on these sites.
29. How recent is product placement as an advertising strategy? Examine “Back of the Mike” (video 50), whose story features extended car chases and a new car. What connection might there be between the car chases and the fact that the program was sponsored by an automobile company?
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<td>Editing of images and narration</td>
<td>Conversation about drugs and support</td>
<td>Discuss functions of PSAs</td>
<td>Anti-drug advocacy</td>
<td>Storyboard “Rehab” spot to match images to words</td>
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<td>23. PSAs Aimed at Youth: Brain</td>
<td>Meaning of sounds</td>
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<td>Plan a PSA</td>
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<td>24. Chosen</td>
<td>Product placement</td>
<td>Use of music</td>
<td>Product placement</td>
<td>Masculine stereotyping</td>
<td>Action-adventure genre</td>
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<td>Editing</td>
<td>Gender that story idea and director appeal to</td>
<td>Internet movies</td>
<td>Use of visual qualities to create messages</td>
<td>Internet movies</td>
<td>Audience</td>
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peasants harvesting spaghetti, the video explains how spaghetti is grown, harvested, and celebrated. At the end of the item the narrator, Britain's most trusted BBC commentator, let the viewers in on the hoax and told them that spaghetti did not grow on trees, but came from Welsh mines.

**Before Viewing**

Do not tell students that this is a hoax.

1. What are the typical features of a documentary movie? Describe the typical sound of a documentary narrator's voice.
2. What role does music play in many documentary movies?
3. What are the main purposes of a documentary movie? to educate? entertain? persuade?
4. What makes documentary movies interesting?
5. Describe an exciting documentary you have seen.
6. What makes documentary movies believable?

**Foci for Viewing**

7. "The Spaghetti Story" uses acoustic mandolin, guitar, and strings in its soundtrack. How does this music help convince people of the authenticity of the movie?
8. At which point(s) do you think most people realize that they are watching a hoax? How does the movie remain believable before that point? Does it remain unbelievable after that point, or is it again credible from that point onward? Explain.
9. As you listen to the narration, discuss what it is about the voice that makes the hoax believable. Does the narrator's voice ever sound exaggerated, or as though he is about to laugh? How effective is the voice as compared to the visuals?
at convincing viewers of the believability of the origins of spaghetti? Which scene seems most convincing? Which statement seems most convincing?
10. How important are the costumes in convincing viewers? How effectively does the narration guide the viewer's perceptions? How effective is the use of black and white imagery in convincing viewers?

After Viewing

11. Examine the text of the narration (see question 12), and identify words, phrases, and sentences that help to make the hoax convincing. If the narrator's British voice was replaced by an American or Canadian voice, which words or phrases would have to be re-written to match the new cultural environment? Explain.

12. The following text is the narration for "The Spaghetti Story":

"It isn't only in Britain that spring this year has taken everyone by surprise. Here, on the Turcino, on the borders of Switzerland and Italy, the slopes overlooking Lake Lugano have already burst into flower at least a fortnight earlier than usual. But what, you may ask, has the early arrival of bees and blossoms have to do with food? Well, it's simply that the past winter, one of the mildest in living memory, has had its effect in other ways as well. Most importantly it has resulted in an exceptionally heavy spaghetti crop.

The last two weeks of March are an anxious time for the spaghetti farmer. There's always a chance of a late frost which, while not entirely ruining the crop, generally impairs the flavour and makes it difficult for him to obtain top prices on world markets. But now those dangers are over and the harvest goes forth.

Spaghetti cultivation here in Switzerland is not, of course, anything like the tremendous scale of the Italian industry. Many of you, I am sure, will have seen pictures of the vast spaghetti plantations in the Po Valley. For the Swiss, however, it tends to be more of a family affair. Another reason why this may be a bumper year lies in the virtual disappearance of the spaghetti weevil, the tiny creature whose depredations have caused much concern in the past. After picking, the spaghetti is laid out to dry in the warm Alpine sun.

Many people are puzzled by the fact that spaghetti is produced at such uniform length, but this is the result of many years of patient endeavour by plant breeders who succeeded in producing the perfect spaghetti.

And now the harvest is marked by a traditional meal. Toasts are drunk from these boccolinos and then the waiters enter, bearing the ceremonial dish. And it is, of course, spaghetti —picked earlier in the day, dried in the sun, and so brought from garden to table at the very peak of condition. For those who love this dish there's nothing like real homegrown spaghetti."

Where does the narration anticipate the viewer's doubts or objections, and explain them away?

13. This movie was made in the 1950s, and was first broadcast on April Fool's Day. Both movie technology and documentary languages and styles have changed significantly since that time. Research some recent award-winning short documentary movies and note the documentary styles they use. If someone wanted to update "The Spaghetti Story"—to remake it for today's audiences—how might they have to change the style and/or content of the movie? How might they have to change the language and style of the narration? Suggest and/or develop ideas for other April Fool's Day hoaxes: beer nuts, beef steak mines, money growing on trees, streets paved with gold, boneless chickens, french fries, pork rinds, onion blossoms, elephant ears, beaver tails, tar babies, lady fingers, Froot Loops cereal, Honeycomb cereal, Joe Louis snack cakes, etc. How would you structure the movie? What images would you include? What narration would you write?

14. Watch another documentary hoax to see how well it uses the documentary structure and styles. Is it as good a hoax as "The Spaghetti Story"? Two good documentary hoaxes are In Search of the Edge and The Swamp Gas Factor, mock documentaries by Scott Barrie (McNabb & Connelly, 60 Briarwood Avenue, Mississauga, ON, Canada L5G 3N6).
PSAs Aimed at Children: House Hippo

Length 01:06 min.

The North American House Hippo nests in closets, lives on peanut butter and toast, and is a metaphor for inactive children.

Concerned Children’s Advertisers

Introduction

Television stations must broadcast public service announcements (PSAs) as part of their licensing agreements. They are paid for the time it takes them to broadcast spots for cola and cars, but not for broadcasting PSAs. PSAs often advocate for organizations or agencies, and almost always have clear agendas.

Concerned Children’s Advertisers, a consortium of 24 companies involved in media production, advertising, and broadcasting, produce PSAs about children’s issues for children. They produce PSAs that encourage children to be more consciously aware of advertising’s messages and effects. Using computer generated images, the following PSA addresses itself to children who may think that everything they see on TV might be real.

Before Viewing

1. How large is a hippopotamus?
2. What is a CGI (computer generated image)?
3. How do Neo in The Matrix (see video 31) or Harry Potter in Harry Potter and the Chamber of Secrets appear to fly?
4. What is a “mockumentary”?

Foci for Viewing

5. In this PSA, we see a small hippopotamus in a house. Do you think this is a real hippo? Is it a real house? How were the images of the hippo in the house made to look real?
6. What is the effect of first seeing the house hippo in silhouette scampering under a chair? How does the music we hear during the scamper enhance the mood?
7. How does the North American map increase the believability of this mockumentary?
8. What purpose does the cat serve in making the house hippo more believable? How “normal” does the house look? How similar is it to your home?
9. The hippo and baby hippo are placed in three new contexts: first their native grasslands and then into a TV screen frame; the TV is then placed in a home. Why is this re-framing moment important? How might this recontextualizing technique help children understand the meaning of the PSA?
10. Children often believe things that older people might not believe. Why is that? How old might a child be who thinks all of this is true? Why? At what age do you think children would begin to question the truth of this mockumentary? What parts of the mockumentary are most credible? What parts are most unrealistic? Why?
11. What are the codes of documentary movies that make this hoax believable? Compare this hoax to “The Spaghetti Story” (video 25). What documentary conventions do the two hoaxes share? Are they equally believable? Explain.

After Viewing

12. Could a different animal, such as an elephant, ostrich, deer, polar bear, or otter, have been used successfully in this hoax? Why or why not?
13. The following is the narration for this video:

“It’s nighttime, in a kitchen just like yours. All is quiet. Or is it? The North American house hippo is found throughout Canada and the eastern United States. House hippos are very timid creatures and they are rarely seen, but they will defend their territory if provoked. They come out at night to search for food and water and materials for their nests. The favourite foods for house hippos are chips, raisins and the crumbs from peanut butter on toast. They build their nests in bedroom closets, using lost mittens, dryer lint and bits of string. The nests have to be very soft and warm. House hippos sleep about 16 hours a day.
That looked very real. But you knew it couldn’t be true, didn’t you? That’s why it’s good to think about what you’re watching on television, kind of like you just did. A message from Concerned Children’s Advertisers.

Try writing and storyboarding an alternative documentary to the house hippo, such as the office ostrich or the classroom camel. Use the conventions of documentary movies and the language of narration to create the maximum amount of credibility.

15. Aside from being entertaining, how does “House Hippo” help people to think about the intentions and methods of documentary? Is “House Hippo” more effective at helping people think about media manipulation than “Culture Jam” (video 21)? Is that a fair question?

16. Are adults gullible enough to believe this documentary? Why? Do you think some adults believed “The Spaghetti Story” when it was first broadcast on TV? Why or why not?

17. Find some other mock documentaries, such as This Is Spinal Tap, In Search of the Edge, The Swamp Gas Factor, Best in Show, and Waiting for Guffman, and identify the documentary conventions they use to convince viewers of their believability.

Introduction

Some children watch four to six hours of TV a day. As cartoon child Bart Simpson said “It’s not that we like TV more than our parents, it’s just that it’s spent so much more time raising us.” Using animation, this PSA attempts to help children reflect on their relationship to TV.

Before Viewing

1. How big an influence is TV on children?
2. How might a child appreciate that TV might exaggerate or mislead?
3. Who else in a child’s life has knowledge and authority? Place TV, friends, siblings, parents, and teachers on a continuum that you think best represents their influence in a child’s life.

Foci for Viewing

4. In this PSA, a talking television set in a cartoon living room tells children they are smarter and have more freedom than it does. What message do you think this PSA is trying to give? Will children get that message? Why or why not?

5. In this PSA, the television set jumps up on a chair and complains about feeling dizzy and having a cat on its head. Do the television’s actions help children distance themselves from the TV experience, seeing the technology only as a machine, or do they encourage children to see the TV as a personality, a part of their family? Explain.

6. Who is the target audience for this PSA? How can you tell? How well do you think it will communicate its message to its target? Why? How does the writing make the PSA more attractive and appropriate for its target audience?

After Viewing

7. How would you change this PSA to make it more effective for its target audience? Why?

8. The following is the narration for “Smart As You”:

“Hey! What’cha watching? Me?! I’m just a TV! I mean, I’m not even human. You! You’ve got the remote control. You can change channels if you don’t like what you’re watching. You can flick me on and off, on and off and Oh! gettin’ dizzy. You see, you’re smarter than me. You get to choose from all kinds of neat stuff. Funny shows, nature shows, shows about people all over the world. Ouch! In real life, y’know, that would hurt. You get to learn how to make stuff, how to draw stuff. Me, I don’t get to do any of this stuff. I’m just a TV that...”

PSAs Aimed at Children: Smart As You

Length 01:06 min.

A talking TV explains that kids are smarter than the television. Concerned Children’s Advertisers
plays it for ya. Yep, I sure wish I was as smart as you. Somebody get that cat off my head. Thanks. Look at it this way: you can talk to your best friends, your mom or dad about all this stuff you see on TV. And besides, you have choices. You’ve got books and sports. You can go outside and play! Where is outside, anyway? I’m just a TV. You’re the smart one. So, uh, see ya next time.”

How would you describe the voice and the level of language used for the character of the TV?

9. Write and storyboard a sequel to this PSA.
   Would you create a new environment for the television set? Might you change the voice to a female voice? a child’s voice? a grandparent’s voice? Would you have something other than the television speaking?

10. Create a PSA telling teens to be more critical TV viewers. What kind of animation and narration might be effective? What setting would you use? What kind of voice would you choose? Might it be effective to write it as a rap? How might the PSA change when intended for an adult audience?

11. Both “House Hippo” and “Smart as You” are produced by the Concerned Children’s Advertisers. What do you think they are concerned about? How well do the PSAs communicate their concerns?

12. How do the two PSAs differ in the way they present concerns about TV watching?
   Which PSA do you think is more effective at encouraging critical viewing among children? Why?

28

Advertisers Make Use of History

Length 00:37 min.

Alcatel, a French telecommunications company, creates a controversial ad using footage from Dr. Martin Luther King Jr.’s 1963 “I Have A Dream” speech.


Martin Luther King Jr. 1963

Introduction

Alcatel, a French telecommunications and Internet company, is a market leader in the sale and design of broadband access technologies and networks that deliver high-speed Internet services. The company experienced rapid growth in the U.S. market with sales topping $6.6 billion in 2001. In the spring of that year, Alcatel launched a high-profile advertising campaign in the United States, the centrepiece of a strategy to boost its “brand” in the North American market.

The concept for the advertising campaign centred on Alcatel’s ability to “connect the world.” To make its point, Alcatel’s ad campaign featured speeches in history that were famous for bringing people together. The commercials were produced by ILMCP, a division of George Lucas’ Industrial Light & Magic, the award-winning company that produced the Star Wars and Jurassic Park series, as well as Forrest Gump.
Alcatel's first spot featured Martin Luther King, Jr.'s "I Have a Dream" speech, originally delivered on the steps at the Lincoln Memorial in Washington, DC, on August 28, 1963. The rollout of the ad in the United States on national television generated a storm of controversy. Students will explore what happens when a French telecommunications giant uses a beloved cultural icon to brand its products. The study of this film drives home the importance of context, as well as content, in the analysis of media.

**Before Viewing**

1. The Reverend Martin Luther King, Jr. worked with other Black leaders of the civil rights movement to organize a March on Washington in 1963. The purpose of the march was to continue the call for expanded civil rights and greater economic opportunity for Black Americans. Dr. King's speech was widely documented, photographed, and filmed. He delivered it from a podium on the steps of the Lincoln Memorial, surrounded by supporters and security personnel. An estimated 200,000 supporters were on hand to cheer him on. The March on Washington is widely credited as one catalyst for the passage of the Civil Rights Act of 1964. Later that year, King won the Nobel Peace Prize.

   Martin Luther King, Jr. is obviously an important cultural figure. Why does the United States observe Martin Luther King Day? How do they observe the day? The city of St. Petersburg, Florida has a Martin Luther King Avenue. Do you know of any other cities that have streets named after Dr. King? Why?

2. The "I Have a Dream" speech is a common feature in school curriculums, so most students are at least somewhat familiar with it. Access the speech on the Internet and read it before viewing the Alcatel commercial. In order to contrast the context in which the speech was given with the context of the Alcatel ad, also look on the Web for historical pictures and newspaper accounts of the March on Washington on August 28, 1963. Use "March on Washington August 28, 1963" in a search engine. You can hear Dr. King's "I Have a Dream" speech on digital audio at [http://www.archvalerie.com/mik.html](http://www.archvalerie.com/mik.html).

**Foci for Viewing**

3. The spot opens with Martin Luther King, Jr. delivering his 1963 "I Have a Dream" speech to an empty Washington Mall. The voice-over reads "Before you can inspire, before you can touch, you must first connect. And the company that connects more of the world is Alcatel—a leader in communication networks." The spot ends with footage from Dr. King's 1963 speech before the cheering throngs on the Washington Mall.

   The commercial is best studied over several viewings. First, focus on the narrative content of the ad. Look for the logic in the narrative—the premise(s) and conclusion. The ad contends that if you "connect," you can "inspire" and "touch." Therefore, since Alcatel connects more of the world, it enables you to connect, and hopefully inspire and touch. Discuss and debate the logic of the ad's narrative and its possible relevance to Dr. King's "I Have a Dream" speech.

4. What influence would Dr. King have had if no one had attended the speech? What influence would he have had if there had been no cameras to record the speech? Which is more important, Dr. King or the 200,000 people who came to listen to him? Why? What, in the context of the spot, does Dr. King represent? What, in the context of the spot, do the 200,000 people represent?

5. Identify the camera angles and shot composition as Dr. King stands at the podium. You will see that the producers used digital motion picture technologies to create the ad. Try to guess which shots in the ad were created with digital technologies and which were appropriated from original sources.

**After Viewing**

6. Express your feelings about the spot. Did the spot confuse you? Did you admire the technical and creative expertise in the spot? Did the spot effectively make its point? Why must a viewer understand metaphors to make sense of the spot? Why must a viewer be able to appreciate the symbolic importance of Dr. King's speech to understand the spot?

7. Why do you think that this commercial generated so much controversy? Some critics think that the Alcatel spot maligns the memory of Dr. King. Others think that it is a memorial that honours his legacy. Consider both sides of the debate about the ethics of using Martin Luther King, Jr. in this advertising campaign. The debate is well documented on the World Wide Web and you may want to conduct additional research to look at the arguments for and against the Alcatel campaign. Search for "Martin Luther King"+Alcatel in a search engine, or use the advanced search engine in major United States newspapers, such as USA Today ([www.usatoday.com](http://www.usatoday.com)) or the New York Times ([www.nytimes.com](http://www.nytimes.com)) to search for "Alcatel+King."

8. The second spot in the Alcatel campaign featured baseball hero Lou Gehrig's famous
1939 farewell speech at Yankee Stadium. The use of Gehrig also generated criticism. Some argue that media criticism is good for a company because it raises their profile by generating press. Others argue that it is bad for a company because it distorts their intended message. Do you think that the Alcatel "Famous Speeches" campaign hurt or helped the company to get its brand name recognized in North America? To find out more about the Lou Gehrig commercial, search the Web for "Lou Gehrig"+Alcatel. A satirical audio transcript that you can see and hear about Alcatel's Lou Gehrig commercial can be seen at www.wnyc.org/onthemedia/transcripts_051901_dead.html.

9. In 1999, Apple Computer, Inc. ran magazine ads and billboards featuring Dr. King as part of its "Think Different" campaign. The campaign also showcased likenesses of Pablo Picasso, Mahatma Gandhi, Amelia Earhart, John Lennon and Yoko Ono, and Albert Einstein. In fact, "Think Different" posters were distributed to schools across North America. At the time, critics attacked Apple for exploiting world heroes. Apple Computer countered that their ads honored cultural icons that rose above the mainstream. How does the Alcatel advertising campaign differ from the Apple Computer campaign? Was it more or less ethical in its use of famous cultural icons? Can you name other companies that have used digital technologies to combine sounds and images from the past for use in their commercials? Is all such manipulation questionable, or can it be done with fairness and taste?

29

POP! Goes the Product

Length 06:05 min.

Companies buy access to teen audiences by paying pop artists to promote their products in video and print campaigns, on stage, and on tour. Originally broadcast on MediaTelevision, a Citytv production.

Introduction

This documentary examines the relationship between selling pop culture and selling products. It asks questions about how pop culture is used to sell cola, and how cola helps to sell pop music. It also provides opportunities for students to understand a large aspect of youth marketing and to examine issues of ethics, logistics, and integrated marketing.

Before Viewing

1. What is the Pepsi taste challenge? Do cola ads sell a product, an idea, or both? Can cola commercials sell a musical group?
2. What is a psychographic profile? Why is it important for marketers to know the psychographic profile of a target group?
3. What is the meaning of the term "product placement"? Describe some product placements that might occur outside of TV and movies.
4. Is it safe to connect a product to an artist? Can artist-corporation relationships go sour?

Foci for Viewing

5. William Kozma, director of corporate partnership for the musical group i.d., says that "The entire topic of product placement in video is a
very sensitive issue.” Why might product placement in video be a very sensitive issue? For whom would it be sensitive? Does it bother you? Why or why not?

6. *MediaTelevision* notes that “Pepsi’s quest for the teen market has taken another form: the company has sponsored the pop band Prozzak to play across Canada at Pepsi taste challenge events.” Andrew Turner, of Bat Cave, Inc. says “We started working with Pepsi in 1999 and developed the concept with their ad agency for the Pepsi tour, which is the music component of the challenge. Basically we try and find out what the psychographic profile of the Pepsi brand is, so the brand manager figures out who they are trying to target. In this case it’s a young teen audience and we try and find out which ones Pepsi wants that would reinforce their brand image that they’re trying to go after. So you’re probably not going to choose a death metal band even though a 14-year-old kid might think that’s a great band—it doesn’t reflect the image that Pepsi’s trying to push across.”

What is the likely psychographic profile of a death metal fan? Why would a death metal band be inappropriate for Pepsi? Describe Pepsi’s preferred image.

7. In this video we see *It’s Not Me, It’s You*, Prozzak’s Animé-style music video. Does the style of this video fit Pepsi’s image? Why? We also see green lasers flashing from the stage in this video: how does this visual effect appeal to the target psychographic group?

8. Jay Levine of Prozzak says “There’s nothing wrong with having corporate sponsorship for anything as long as there is no conflict of interest.” What is conflict of interest? How can someone recognize it?

Can there be corporate sponsorship without conflict of interest? Explain.

9. A member of the musical group i.d. admits “We do feel compelled to endorse something or have some sort of deal in place because there’s not really anything else for up-and-coming bands to latch onto to get their music heard and their faces seen. So you kind of rely on all the big companies who have the big ad dollars who want to put you out there and you just endorse a product—you get your music out there to all your fans.” Is it true that “there’s not really anything else for up-and-coming bands to latch onto”? What other ways might a young band use to reach its fans? Compare i.d.’s methods of reaching its audience with that of Todd Rundgren, Ani Di Franco, The Apples in Stereo, Sloan, or other independent artists.

### After Viewing

10. A member of Prozzak says “We don’t really think about marketing at all. This is all about the music.” How might Prozzak’s fans test the sincerity of this statement?

11. *MediaTelevision* notes that “Sponsored entertainment is a growing trend. Worldwide corporate sponsorships now total $20 billion a year. Teenagers are the main target. American teen spending now tops $155 billion annually.” Companies are now spending $20 billion a year to reach the teen market. Is that a good investment? Why?

12. Do artists have to choose between (a) music OR marketing, and (b) music AND marketing? Someone once said “If a tree falls in a forest and nobody hears it, did it make a sound?” If musical artists cannot get their music to their fans, are they failed artists? Does that justify hooking up with a promotion? Can a musician be popular without selling out? What is popular?

13. Richard Burjaw, director of product marketing for Pepsi Cola Canada, admits that “Pepsi has been marketing to kids for years.” Do you recognize Michael Jackson in the vintage Pepsi commercial? How has Jackson’s image changed since this commercial was made? Why would Pepsi pass on using him in its commercials today? Why was Britney Spears a good match for Pepsi’s psychographic profile? How long did Pepsi stay with Britney Spears? Why?

Who, among the world’s up-and-coming musical artists, would you predict as the next Pepsi spokesinger? Why?

14. “We’re in an industry where marketing and performing are so tightly closed together all the major players have a deal with a major company or something.” i.d.

Is corporatization the only way for artists to gain exposure? View the *MuchMusic Cable in the Classroom* program “Smokes and Booze.” What are some of the hazards of corporatization? What are the hazards to a corporation? What are the hazards to the artist? What are the hazards to the fans?

15. Investigate recent liaisons between artists and corporations. Are they healthy for both? Are they healthy for either?

16. Does the liaison between artists and corporations exploit consumers? Is this really free entertainment? Is the issue of artist-corporation liaisons a new one or is it as old as popular music?
Urban Monkey

Length 04:14 min.

This city-loving Internet filmmaker has created an on-line alter ego called Urban Monkey. His character, a homage to the 1970s, is hip, happening, and just a little bit hopeless.

Originally broadcast on MediaTelevision, a Citytv production.

Foci for Viewing

5. The video opens with a scene from one of Toronto’s edgiest neighbourhoods, Queen Street West. Mendez stands in front of a store named “So Hip It Hurts,” wearing a Yankees cap and a Heavy.com shirt. How do these symbols help to establish Mendez’s personality and aspirations?

6. MediaTelevision notes that “Pedro designed a Web site for the Urban Monkey and began posting short films starring his alter ego.” Urban Monkey receives 25,000 hits per month. Is that good?

7. Heavy.com negotiated a distribution contract with Mendez. What would a distribution contract include? Is that a good thing for Pedro? Why or why not?

8. Mendez says that “The Web is evolving from a data and information to an entertainment source.” What evidence can you suggest or find to support Mendez’s statement?

9. Urban Monkey is loosely connected to The Planet of the Apes, and Mendez says “The 70s and 80s are our past, our folklore, our culture, our history.” How might The Planet of the Apes be considered a part of Mendez’s folklore?

10. Watch the title sequence of Urban Monkey PI. How can you tell that it is intended as a satire? The Urban Monkey wears a brown Adidas track suit, a hat, and a gold pendant shaped like a dollar sign. How is this costume satirical?

11. In talking about the Internet, Mendez says “10 years ago, we were without broadband, without video compression as it is now, and now it’s becoming more acceptable for people to go online and look for entertainment whereas it used to be just data and information and e-mail and so now here I am just a guy making these movies and all of a sudden I have this audience.” Is Urban Monkey the future of television? Is movie distribution the future of the Internet? Explain.

Introduction

The Internet has become an exciting new environment for some entertainers. In “Chosen” (video 24), students can see how BMW has become the producer and the exhibitor of feature-quality movies that are mostly extended product placements for their cars. For Pedro Mendez, an aspiring director, the Internet became a distributor and a theatre for Urban Monkey movies, a series of retro spoof adventures inspired partly by The Planet of the Apes.

Before Viewing

1. Is the Internet a reliable and easily accessible entertainment source?
2. Is the Internet an appropriate outlet for amateur movies? Are amateur movies important to our society? How? Where would Steven Spielberg be without amateur movies?
3. What do you know about The Planet of the Apes movies?
4. What are the meanings of the following Internet terms: “traffic,” “bandwidth,” “Web designer,” “Flash,” “hits”?

After Viewing

12. Research to discover if Urban Monkey is part of a growing trend in entertainment, specifically in terms of being an effective way for new video artists to find an audience.

13. Commercial theatres and TV networks exhibit programming that includes several genres, such as comedy, action, adventure, thriller, horror, documentary, and drama. Do Internet distributors use similar categories when they exhibit movies? Do Internet exhibitors have programming that is not available or less common on
commercial exhibitors? Is there evidence that commercial movie and TV exhibitors are trying to establish themselves on the Internet?
14. Predict what might happen to movies and televisions as TVs, radios, and computers converge into one machine.
15. Where is Urban Monkey now? Is it still with Heavy.com, or has it signed to a new deal? Use "Urban Monkey" in a search engine to find out.
16. Where is Pedro Mendez now? Is he still exhibiting on the Internet, has he moved to TV or movies, or is he seeking other employment? Use "Pedro Mendez" in a search engine to find out.
17. Research to discover the steps you would have to take to produce and exhibit your own movie on the Internet. Decide if you think it would be worth the trouble, then go ahead with your plan.

32
The Matrix: On the Set

Length 05:50 min.

Television stations can combine "making of" footage with voice-over interviews or narration. This excerpt focuses on the use of the "green screen" for special effects.
All footage copyright Warner Bros. Entertainment Inc.

31
The Matrix: Action Scenes

Length 07:08 min.

A selection of five action clips from The Matrix electronic press kit (EPK).
All footage copyright Warner Bros. Entertainment Inc.

33
The Matrix: Interviews

Length 04:19 min.

Keanu Reeves and Carrie-Anne Moss discuss their characters; Laurence Fishburne talks about the science fiction genre; and producer Joel Silver refers to the martial arts sequence.
All footage copyright Warner Bros. Entertainment Inc.
Introduction

The interviews with the stars, action clips, and glimpses behind the scenes that appear whenever a major movie is released are provided free to broadcasters as part of a sophisticated promotional tool called an electronic press kit (EPK). These excerpts are from the Warner Bros EPK for the original The Matrix.

The EPKs are distributed, free of charge, to broadcast companies in hopes that they will use some of the items from the EPKs in their entertainment programming, for example, in the entertainment segment of an evening newscast. Television broadcasters are welcome to select and sequence items from the EPKs as often as they like, because this provides movie distributors with free publicity.

Scanning the Movies (seen on the Bravo! and Star cable channels), a TV show about first-run movies, uses items from EPKs to illustrate its explanations of scenes or highlight interesting moments from the movies it examines.

Before Viewing

1. Discuss some of the movie trailers you have seen recently in theatres or on TV. Did the trailers successfully catch your interest? Did they entice you to see the movie? Why or why not?

2. If movie trailers are considered as invitations to come and see the movies, who was invited to the trailers you saw? Who was not invited? How could you tell? How did the trailers select the appropriate audience?

   Did the trailer seem interesting without telling the whole story, or did it tell you so much that you no longer need to see the movies?

Foci for Viewing

3. Video 31 opens with a graphic that says Matrix Electronic Press Kit, followed by The Matrix trailer and five action clips. The following comments will focus your discussion.

   The trailer contains elements that tease and give cues, it uses a visual motif of a green matrix, it creates a difference between the dream world and the real world, and it asks “What is the matrix?” The trailer also uses choir music, contains fast cuts and slow-motion sequences, and includes the allusionary statement, “Buckle your seatbelts, Dorothy, because Kansas is going bye bye!” It ends with the inviting statement “You have to see it for yourself.”

   Following the trailer, five action sequences are shown from the EPK: “The Line Was Traced,” “It’s Not a Dream,” “I Know Kung Fu,” “We Need Guns,” and “Help Me Trinity.” Do these sequences tease audiences? What purpose might they serve? What impression do they give you of The Matrix?

4. Video 32 opens with a card that refers to The Matrix B-roll. The excerpts begin with Reeves and Moss on a rooftop practising fight scenes. Moss takes instruction on delivering a “blow” to a “soldier” in rehearsals with the director, and then against a white background she throws a (plastic) knife repeatedly. Reeves is shown from the side in a gun shot sequence facing the main camera. Green screen studio work showing a ring of cameras, and Reeves on wires bending for the bullet-dodging sequence is shown next. This is followed by Reeves and Weaving flying at each other on wires, in front of the green screen and technicians watching a take of this on a monitor. Then we see Reeves and Weaving run at each other on a subway platform, tracing the steps that led up to the green screen sequence. Finally Reeves gets thrown against a ticket booth and the wall a few times. What techniques for creating special effects are shown in this sequence? Do these making-of scenes change your impression of The Matrix? Do they give you a new appreciation for the movie or the movie-making process? Explain. Do they disrupt or enhance the fantasy of the movie?

5. Video 33 opens with a card that identifies the following excerpts from the EPK as The Matrix Sound Bites. Then an interview with Keanu Reeves explaining his character is shown, followed by an interview with Laurence Fishburne discussing the type of movie The Matrix is, and then an interview with Carrie-Anne Moss on what she likes about her character Trinity, and finally, an interview with Joel Silver, explaining the martial arts sequences. What purpose might these “sound bites” serve?

After Viewing

6. Watch the items from The Matrix EPK several times. List the elements and describe their contents. [Teachers might provide the listing above to speed the process.]

7. Each item in an EPK is selected to promote the movie in some way. Describe how each of the items in The Matrix EPK helps to promote the movie. Do some items appeal more to one audience segment than another? For instance, does one item appeal to thrill-seekers, one to people interested in a good science-fiction story, while another item appeals to star-worshippers? Does the B-roll, which presents “making-of” scenes, appeal only to a specific kind of viewer? Why or why not?

8. Create a plan for a TV segment that focuses on The Matrix. Include some of the items from the
Before Viewing

1. Reverend Billy says “Lots of us feel that our lives have become commercialized in insidious ways that we can’t defend against.” How might your life have become commercialized?
2. Where did you buy your identity? Are you a Tommy Girl, a Bugle Boy, or a Gap Kid?
3. Some people believe that shopping and consumerism have replaced religion in the twenty-first century. Can anti-shopping be a religion?

Foci for Viewing

4. Reverend Billy says “The citizens that were not consumers were disinvited from the sidewalks [of Times Square]. The sidewalks became hallways in a new mall called ‘The New Times Square.’ Now if you don’t have a credit card or you don’t seem as though you’re going to buy something you’re suspect.” Do you feel second class if you are not consuming? Does carrying a shopping bag in the mall help you to feel like you belong there?
5. Reverend Billy says “My idea is to invite people to have transgressive thoughts and that’s the beginning of everything else…. Save yourself from commodification.” What does commodification mean? How are products commodified? How can people be commodified?
6. “So if you regard your own memories, your own imagination, your own dreams—the stuff that you have in your own personality that is not given to you by a multi-national advertising department—then everything else is possible. Then you can start defending your neighbourhoods, you can begin disinviting chain stores, you can start demanding products not be made in sweatshops.” Reverend Billy

Why might owning your own identity be key to these other activities? Why is it important to do these things?
7. A major purpose of theatre is to influence and entertain an audience. What do you notice about the audience members for the Church of Stop Shopping? How can you tell they are entertained? How can you tell they are influenced?
8. Reverend Billy declares that “They [advertisers] are trying to give us the meaning for our own lives, and that’s pretty radical.” You are also an audience member of the Church of Stop Shopping. Does Reverend Billy help you reconsider your relationship to shopping? Does he make you wonder if your identity has been sold to you by multi-national corporations? Does he remind you that some of your clothing was produced in sweatshops? What has Reverend
Billy helped you to realize about your life?

9. Is it appropriate for Reverend Billy to take the form of a preacher in a church in order to battle consumerism? Why or why not? Might some people be offended by his use of religious imagery and language? Why or why not? Might some people find his message more effective because of its religious form? Why or why not?

After Viewing

10. Reverend Billy dons a collar and white jacket when he preaches. How do these clothes differ from the leather jacket we also see him wearing? How do they influence his message? What different language form does he take on when he preaches? Where have you seen this format before? Watch some religious television shows and identify similar language forms.

11. Reverend Billy is concerned that theatre has become too removed from people's lives. He is using his theatrical talents on the street and inside stores. How does this different setting change the audience and purpose of theatre when compared to a Broadway play? How is this anti-consumer activism different from modifying billboards? (See “Culture Jammers” (video 20), or “Culture Jam: Hijacking Commercial Culture” (video 21).)

12. How might this activism be a more effective form of culture jamming? If Reverend Billy visited your neighbourhood, where is the most likely location for him to preach? What might he say to his audience? What would be his audience's most likely reaction?

13. Reverend Billy notes that "When you decide to create your own identity and not let products do it for you, it is a kind of conversion. It's not a religion, but it's a conversion." How can someone "create their own identity" and reject buying one? What kind of person would they become converted to?

14. Compare this video to "Religion in Advertising" (video 19) and “Culture Jam: Hijacking Commercial Culture” (video 21).

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The Awful Truth: The Voice Box Choir

Length 08:31 min.

Host Michael Moore visits the offices of a tobacco company at Christmas, accompanied by a quartet of cancer sufferers who sing Christmas carols through their electronic voice boxes.

The Awful Truth is provided courtesy of the New Video Group. This and other episodes can be found at www.newvideo.com (800 314 8922).

Introduction

Michael Moore is a media activist who began his career with the feature documentary Roger and Me, and now produces activist satire for his PBS series The Awful Truth. Moore uses an in-your-face style of activism, which often involves him confronting people on-camera and accusing them of their moral or legal wrongdoings. In the process, he often plays the innocent or the fool, which just heightens the satire.

In this video, Moore and a group of tobacco-related disease victims are shown bringing pointed and ironic holiday greetings to tobacco manufacturers and their defenders. The juxtaposition of the voice box choir with the supporters of tobacco companies offers a poignant commentary on corporate ethics and rights, and their consequences.
Our Constructed Worlds: Media Environments

Before Viewing

1. What is irony?
2. What is a laryngectomy?
3. Does smoking cause disease? How? How long do you think tobacco companies have known about the adverse health effects of smoking? Are there any cigarette brands that present themselves as healthier than others? In what ways are they healthier?
4. Tobacco advertising is illegal on television. If there were tobacco commercials, what forms do you think they might take? Testimonials, social success, medical research?
5. List as many lines as you can from The Twelve Days of Christmas.
6. Describe at least two anti-smoking PSAs that you remember seeing. How effective do you think they are at discouraging people from smoking? Why or why not?
7. Based on your viewing of “Culture Jammers” (video 20) or “Culture Jam: Hijacking Commercial Culture” (video 21), define media activism. How do the culture jammers use the media to communicate their messages?

Foci for Viewing

8. Michael Moore is famous for using his programs TV Nation and The Awful Truth, to criticize companies that he thinks are taking unfair advantage of people. What is humorously suspicious when an anti-corporatization activist says “At Christmas time, I like to set aside my differences and reach out to big companies, like cigarette companies”?
9. As Moore provides the background for his voice box choir item, we see assembly line shots from a cigarette factory, interviews with lawyers for plaintiffs who are tobacco-related disease victims, and newspaper articles reporting the $206 billion that tobacco companies had to pay in damages. How do these images provide information that helps you understand the background for “The Voice Box Choir”?
10. When we see the voice box choir singing Deck the Halls in the Philip Morris lobby, the camera is used very purposefully. First we see Moore singing, then the camera pans to the choir singing. How long did it take before you realized these people lacked voice boxes (larynxes)? What was the effectiveness of not telling the viewing audience beforehand? Do you think the potential shock was a good idea? Why or why not?
11. During the singing, we see one choir member who does not appear to have suffered a laryngectomy—a young woman holding a sign wishing the tobacco company a Merry Christmas. What is the effect of including this person?
12. This item presents a juxtaposition of a group of people lacking voice boxes who are singing carols. How is that juxtaposition ironic?
13. From an old TV commercial, a bellboy tells us, “Philip Morris is the one cigarette suggested by nose and throat doctors as definitely less irritating.” How is this ironic?
14. When the voice box choir enters the Philip Morris lobby, they put the Philip Morris workers in a difficult position. How many different ways might the workers respond to the choir? How would you respond? Why?
15. Throughout the encounter, Moore remains calm and cheerful. What is the effect of his “innocent” demeanor on the security people? What would have happened if he had gotten angry or refused to leave the lobby? How might that have changed the message of the visit?
16. Do you think Moore was justified in juxtaposing the voice box choir and the tobacco company? Why or why not?

Watch the Philip Morris personnel’s responses. Do you think these were appropriate responses? Why or why not?
17. As Moore explains who the choir is, a Philip Morris employee tells him “It’s just a place of business.” Moore replies “It’s a place of business that does business by selling cigarettes.” The Philip Morris PR person then asks the people to leave without responding to the singer’s question “Do you want to see it?”

Do you think the PR person should have responded? How did her ignoring the question change the way you felt towards Philip Morris?

18. The voice box choir is ejected from the Philip Morris lobby. Do you think the choir had a legal or moral right to sing carols in the lobby? Do you think the company had the right to eject the choir?

What would have happened to Moore’s satire if the company had not ejected the choir, but had allowed the choir to stay as long as it wanted, or even served Christmas cookies and hot chocolate?

19. After caroling at Philip Morris, the choir moves on to sing in front of the CEO’s home. How is the juxtaposition of the CEO’s decorated home and the choir ironic? Is it ironic in more than one way? Moore notes that “The lights were on, but nobody came to the door. So we decided to leave a few Christmas presents.” As the choir hangs boxes of cigarettes from a tree in the CEO’s yard, a laryngectomy survivor says “Merry Christmas. Peace on earth to men of good will.” How is this statement ironic?

20. When questioned by an R.J. Reynolds employee about the choir, Moore explains that “They used to smoke and now they just want to give something back to the company that destroyed their
voices." Then an old TV commercial is shown, which proclaims "Not one single case of throat irritation due to smoking Camels." Following this one of the choir members shares the sight of the hole in his throat where his voice box used to be. How effective might that moment be in convincing you that smoking causes throat irritation?

21. In the video, Moore states "We were just trying to give back some of the happiness cigarette smoking had given us over the years," and then an old commercial is shown which states that "Nose, throat and accessory organs not adversely affected by smoking Chesterfields." How is the insertion of the old tobacco commercials ironic?

22. The voice box choir then visits one of the tobacco lawyers/lobbyists who made over two million dollars representing tobacco companies. What is a lobbyist? What do lobbyists do? Why would tobacco companies pay lobbyists money? What would the tobacco companies expect the lobbyists to do for their money? Are the lobbyists as guilty as the tobacco companies for the plight of the voice box choir? Why or why not?

23. As a laryngectomy survivor tries to communicate with a lawyer for tobacco companies, we see the following subtitles: "Have you ever heard a laryngectomy talk?" and "What about lobby money from the tobacco lobby that you accepted?" Why is it ironic that we have to read rather than hear these statements?

24. The lobbyist brushes off the question from the member of the choir and says "Thank you very much." Moore then says "Everybody in this country deserves representation." How does his ignoring the singers' questions make you feel toward him? Why? How else might someone who had taken money to protect tobacco companies from legislation have responded?

25. We hear the choir sing The Twelve Days of Christmas. As they sing, the editor cuts to a new shot on the beat of the song. Why is it effective to cut on the beats? Were these effective shots to show? Might it have been more effective to show shots of the tobacco CEOs, or more old cigarette ads, or tobacco products? Why or why not?

After Viewing

26. What issues does "The Voice Box Choir" address?

27. What does the item say about the relative rights of corporations as compared with the rights of individuals?

28. What does the item say about the perils of smoking?

29. What does the item say about the integrity of tobacco advertising?

30. Michael Moore is an activist who uses his television show to criticize corporations and governments. Do you think tobacco companies and lobbyists are appropriate organizations for an activist to criticize? Do you think his taking a voice box choir to a tobacco lobby at Christmas is an appropriate method of criticism?

31. How effective is "The Voice Box Choir" at convincing teens not to smoke? Why?

32. Consider some other situations where companies or governments have treated people unfairly. Suggest some strategies that an activist like Michael Moore might use on his TV show to criticize the guilty parties. Be certain that your strategies include visuals, actions, and interesting people. Explain how they would keep people interested while communicating the criticism.

Channel One Network

Length 05:38 min.

Channel One's in-class broadcasts provide news and advertising to a captive audience of eight million American students.

Originally broadcast on Media Television, a Citytv production.

Introduction

Channel One is a teen-oriented news network that is seen by millions of American students. While Channel One claims to be providing important news and information to students who would otherwise not watch the news, some of its opponents claim that its two minutes of commercials make it a thinly veiled marketing campaign that reaches students where and when they are vulnerable—in the comfort of
their classrooms. For this reason, some schools have dropped their connections to Channel One.

The Youth News Network, inspired by Channel One, was begun in Canada in the 1990s. It received strong opposition from parents and educators, and has had difficulty establishing itself.

**Before Viewing**

1. Why might teens need different newscasters than adults?
2. Why might teens need to see the news at school rather than at home?
3. What is a captive audience?
4. In what ways might students at school be a captive audience?

**Foci for Viewing**

5. We see young, ethnic anchorpersons surrounded by screens. How are they different from network news anchorpersons? How are they the same?
6. Martin Grant, president of sales and marketing at the Channel One Network, says “If you see it on CNN you will see it on Channel One.” If you see it on CNN, why would you need to see it anywhere else?
7. "We tend to be the sole way that young people know what's going on, not only in this country, but around the world.” Andy Hill, president of programming, Channel One
   Does this statement suggest that Channel One is filling an important need? Do you think this statement is true? Why might Channel One's being “the sole way that young people know what's going on” be a harmful thing?
8. *MediaTelevision* notes that “Since its launch in 1990, Channel One has become the primary news source for many of the 8 million students from 120,000 middle and high school classrooms across the United States. It’s a captive audience and advertisers were quick to realize the potential—two minutes of advertising for each 12 minute daily show is carefully selected: no alcohol, no tobacco and no R-rated movies. The program covers traditional news topics as well as stories of specific interest to teens.”
   If the program presents “stories of specific interest to teens,” what would you expect those stories to be?
9. MediaTelevision also notes that “Channel One's correspondents travel the globe, bringing a unique perspective to the international stories they cover.” What “unique perspective” would you expect the correspondents to provide? Why?
10. Several Channel One bumpers, or promotions, are shown. How are they different from other network promotions? How might they appeal to teens? Do they appeal to you? Why or why not?
11. “No show is typical: we don’t follow a formula. And I think that’s one of the things that makes it really attractive to the audience.” Jim Morris, co-executive producer, Channel One
   We see the Kenneth Starr story. How different is it from the NBC story? How does it depart from the usual news formula?
12. In speaking about the importance of the network, co-anchor Gotham Chopra says “We have a responsibility to tell them the right way.” What do you think is the point of highlighting war?

**After Viewing**

13. Andy Hill says “There’s a myth that teenagers are not interested in the news; they’re just not interested in the news the way it’s presented by the major broadcasters on the major broadcast networks. When the news is delivered in a way that speaks their language, that makes the stories of the day relevant, they’re very interested.” What is “their language”? How can news be made “relevant” to teens’ lives?
14. Andy Hill notes that “What they are gravitating to when given a choice is *South Park* and *Dawson’s Creek*. It’s important for them to know about Omaha Beach and Prague Spring so we’re looking for ways to show them where the world’s been and where it is going.” In a special edition, we see stories on Veterans’ Day and Prague Spring. Who do you think decided to broadcast a show on Omaha Beach? Who do you think decided this story was relevant to teens? Are these news items of interest to most teens, or might this be an example of hegemony, where the producers decided what was important to teens rather than asking the teens what was important?
15. Why might *South Park* be more real, or relevant, for teens than the news?
16. Watch a variety of news reports originating from different sources, such as CNN, Newsworld, ABC, CBC, and the BBC. Note the features of the stories that are similar and those that are different. How are they different from the sample Channel One stories that we see? How relevant to teens’ lives are they?
17. Many advocacy groups, including CAMEO, have spoken out against the idea of forcing students to watch news and commercials in classrooms. Research Channel One’s opponents in the US and YNN’s opponents in Canada to discover the reasons for their objections. Use “Youth News Network” and “Channel One” in a search engine, or visit [http://interact.uoregon.edu/MediaLit/CAMEO/](http://interact.uoregon.edu/MediaLit/CAMEO/).
## OUR CONSTRUCTED WORLDS: MEDIA ENVIRONMENTS TABLE OF ACTIVITIES

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Branding

Length 05:48 min.

Branding and media expert Jack Myers discusses the financial clout of the youth audience, the changing shape of advertising, and the emergence of branding as the ultimate marketing exercise. Originally broadcast on Media Television, a Citytv production.

Introduction

Branding once referred to creating an identity for a product that gave it a personality and made it distinct from similar products. This concept has been deepened to the point where marketers hope to brand consumers. Marketers try to forge such strong relationships between the product and the consumer that consumers begin thinking of themselves in terms of the brands they choose. The phrase “Clothes make the man” has become the goal of the marketer and consumer alike. Examples of this consumer branding are FUBU, Gap Kids, and Tommy Girls. Useful comments on branding can be found in the PBS video “Merchants of Cool” and Naomi Klein’s book No Logo.

Before Viewing

1. Who owns you? Pepsi or Coke? Nike or New Balance? Tommy or Ralph?
2. What is a brand? What is branding? What gets branded? Who gets branded?
3. Is Patriotism a brand?

Foci for Viewing

4. Jack Myers, marketing consultant, says “We are in the relationship age…. There is an intense focus on differentiating brands.” Then we see a part of an Intel spot that includes the song Play that Funky Music. How does this song and the use of colour provide a personality, or brand identity, for Intel? How else has Intel created branding for its computer chips?
5. We hear that “Marketers have disconnected from their consumers. Media have disconnected from marketers, and this book [Myers’ Reconnecting with Customers] is about reconnecting by making sure that you’re relevant to your customers.” Then we see an Apple computer spot that includes black and white images of people who affected great cultural changes. Among them are Mahatma Gandhi, Amelia Earheart, Charles Lindbergh, Alfred Hitchcock, Jim Henson, Jean Piaget, and Pablo Picasso. Each of these people is seen in black
and white and the last image is of a child. These images are followed by the Apple logo in colour, and the phrase “Think Different.” How are these people examples of thinking different? What meaning does Apple computers create for its products by including these people’s images in its spot? How does this spot make Apple computers relevant to their customers? How is this branding?

After Viewing

6. Myers believes that the more fragmented the world becomes, with increased choices in media, the more people look for something familiar. He also believes that marketing strategies should focus on building one-on-one relationships with consumers by making brands of relevance. “Brands have a potential to unify a world of diverse cultures, standards, interests, and desires.” Do you agree? What are the implications of such unification?

7. Myers says that products must be relevant to their audience. He cites Citytv as an early brand that people could relate to. Research the past and present of Citytv and examine how the company has created and maintained its brand recognition and its relationship with its viewers. Further research could involve Citytv’s exporting its brand of TV to other countries, specifically Colombia.

8. According to Myers “Coke doesn’t win the taste test, but it’s the best brand, and it’s the brand that really delivers the message.” What message do you think Myers is referring to? What message does Coke deliver that Pepsi does not deliver? Compare this item to “POP! Goes the Product” (video 29).

9. In this video we see a spot from Campbell’s Soup that appears to be reconstituting the family. It includes fifties TV music and TV-oriented characters. How is this spot communicating a personality and building a brand awareness?

10. In this video we see a spot for Sony PlayStation that includes an elderly woman playing a game and a character in the game speaking directly to her, saying “Hey Lady! You’re killing me out here! And turn off the blinker!” How does this spot use colliding stereotypes to create humour and a branded personality?

11. “Where I think there’s a shift is the question of, ‘How many eyeballs are we reaching?’ to, ‘Who are these people who are watching? What are their core values, their sense of themselves, and how do we put ourselves in an environment that makes that link?’” Jack Myers

   How does this statement help you understand how branding is different from regular advertising?

Radical Transmission Syndicate: News Unlimited

Length 05:52 min.

Radical Transmission Syndicate’s independent reports provide opinions rarely explored on mainstream media, including stories critical of logging, nuclear industries, and the domination of cities by cars.

Originally broadcast on Media Television, a Citytv production.

Introduction

Ownership and control are major issues in the Information Age. Many people are concerned that mainstream media often present a corporate point of view and fail to balance their news coverage by presenting alternative points of view. The members of Radical Transmission Syndicate are among those who believe that mainstream news reports are one-sided. They use their media expertise to express the views of people they feel are ignored by mainstream news. Ironically, their reports are sometimes so compelling that mainstream newscasts use them.

Before Viewing

1. Are newsmakers the people who appear in the news or are they the people who decide who appears in the news?
2. How can someone place his or her ideas on newscasts?
3. What qualities make a newscast compelling?
4. What qualities make a newscast worth watching?
5. What does “status quo” mean? What does “radical” mean?
5. Does the news change the world? Should the news change the world? How might a newscast help to challenge the status quo and change the world?

Foci for Viewing

6. “Stories of people involved in political campaigns makes fascinating TV. There’s amazing dramas happening all the time but because those dramas don’t support the status quo, those dramas are ignored. Video real life and edit it skillfully. That makes really good television.” Paul Elliott, “News Unlimited,” a Radical Transmission Syndicate program

What does it mean to support the status quo? Why might news reports that do not support the status quo be omitted by newscasters? How does the Radical Transmission Syndicate contradict the status quo?

7. While Paul Elliott is describing the drama of real events, we see a Radical Transmission Syndicate program entitled “Era of Destruction.” How does this excerpt help us understand what the speaker means about the drama of real events?

8. MediaTelevision notes that “The show’s producers all have day jobs in film and TV, volunteering their time and equipment, as they say, for the love of the cause.” While we read about the producers, we hear folk music played by a drum and flute. What might this music tell us about the producers’ intentions?

Why do you think that people who work in media would want to volunteer their time creating radical transmissions? Might they feel guilty about what they do in their day jobs?

After Viewing

9. List ways these activists use media to promote their causes. Suggest additional ways that activists might use media.

10. Why do you think mainstream media do not produce these kinds of videos? How do you think the mainstream media’s dependence on advertisers might influence their decisions about criticizing corporations? What evidence have you noticed that might support this possibility?

11. How do Canadian and American activists use media to promote their causes?

12. Can you suggest a local issue that the Radical Transmission Syndicate might be able to produce a video for? How would you structure the video? Create a plan and/or a storyboard.

13. View “Culture Jam: Hijacking Commercial Culture” (video 20), and compare and contrast the activist strategies used by the Radical Transmission Syndicate to those used by the culture jammers.

39

The Kennedy–Nixon Debate

Length 03:01 min.

In the first-ever televised American presidential debate, Nixon did not shave or wear makeup—Kennedy had a great tan. The rest, as they say, is history.

Originally broadcast on MediaTelevision, a Citytv production.

Introduction

Richard Nixon and John Kennedy participated in the first televised presidential debates at the same time that Marshall McLuhan was formulating his most powerful ideas on media. Many media scholars, as well as political analysts, see the debates as a watershed because they seemed to signal a change from issue-based campaigns to image-based campaigns.

Before Viewing

1. What are political debates? What purposes do they serve? Who watches them? How important are debates in political campaigns? Which famous political debates can you name?

2. How might TV debates be different from debates held in an auditorium with a live audience?

3. “It was a bad marriage that night of politics and television because it produced this unbelievable situation in the United States where the number one qualification to hold office was an ability to raise money and it all began that night when America realized this is how you reach the American people and television realized this is how you make money.” Don Hewitt

Why would these combinations produce a bad marriage? For whom would the marriage be bad? TV? politicians? the electorate? Why?
**Foci for Viewing**

4. The portions of the debate that we see are poor quality black and white images. Do you think this is what TV really looked like in 1959? How might these poor images influence the way that people listened to the debates? Might they encourage people to listen to them on radio instead?

5. The documentary says that the debates changed the face of politics. “It was as important how you looked and how you spoke as much as what you were saying.” Is this how the debates changed politics? Study the images of Nixon and Kennedy. Note their clothing, postures, body language, eye movements, and the sounds of their voices. Which candidate would you wish to have as a leader? Why?

**After Viewing**

6. CNN correspondent Patty Davis notes that “Before the debate, issues were important. Now it’s aesthetics.” Choose several national figures. Consider their media presence (their deportment while on camera or microphone), the aesthetics of their appearances (locations, lighting, their dress), and how these elements influence your perception of them.

7. Many observers stated that Nixon won the debate on radio; Kennedy won on television. This difference suggests a difference between the ways that people understood the two candidates’ images and voices.

   What qualities of image and voice might have influenced people differently?

8. Sander Vanocer, one of the journalists at the debate, stated that “Kennedy addressed the camera, Nixon addressed Kennedy.” How might the difference in sight lines have influenced television viewers? Try giving a speech or report twice, looking different places each time. How do the differences in sight lines influence your listeners?

9. Investigate the presentation styles of some current politicians. Note the use of their eyes, voices, gestures, and so on, and assess which uses make them more effective communicators.


   Apply presentation criteria to the debate and decide for yourself who you think won.

11. Compare the qualities of the Kennedy–Nixon debates to current debates.

12. For more information regarding show business and politics, refer to the Bill Moyers documentary “Politics and the Public Good” or visit the Museum of Broadcast Communications at [www.museum.tv](http://www.museum.tv).

13. Video a debate in your classroom on a current issue. Show the video to one group of people, but play it with sound-only to another group. Interview the viewers and listeners to discover the differences in the ways the two groups perceived the debaters.

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**The Zapruder Film of the Kennedy Assassination**

Length 03:12 min.

A silent 8mm amateur movie of the Kennedy visit to Dallas became one of the best-known films of the twentieth century when Abraham Zapruder filmed the assassination of the President.

Copyright 1967 (Renewed 1995) The Sixth Floor Museum at Dealey Plaza. All Rights Reserved.

**Viewer Discretion Warning:** Contains some content that may be of a sensitive nature or offensive to some viewers.

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**Introduction**

A silent 8mm amateur movie of the Kennedy motorcade in Dallas is one of the best-known—and most controversial—films of the twentieth century. Analyzed in excruciating detail, the 26-second visual record of the assassination remains a source of mystery, fascination, and horror.
The Zapruder film also comes with a warning for viewers: the content is extremely graphic, violent, and disturbing. Extreme care must be taken to balance the shocking content with the need to understand its place in film history. In the end, some viewers may not be able to get past the events that unfold on the screen.

When handled with sensitivity, the film presents a rich opportunity to study the complex relationship between the content, context, form, and function of media in contemporary society. It opens a gateway to explore the uses of archival footage for research, reflection, and persuasion. In the process, the Zapruder film raises questions about the narrative structure, genre, aesthetics, and uses of non-fiction, moving image records.

It is also significant that the Zapruder film has been sold, copyrighted, and bootlegged. It is a useful case study in the economic value of media as commodities. A discussion of the film medium, its technical properties, the difficulties in preserving and archiving it, and the relative value of film, digital, and electronic artifacts may be sparked by the film.

The Zapruder film dramatically illustrates the penetration of motion picture equipment for use by the amateur auteur and the subsequent potential for widespread voyeurism and casual surveillance. It is a grim historical account that is still used for high-stakes forensic, legal, and political purposes.

As students learn more about the controversial interpretations of the Zapruder film, the uses of visual evidence to establish “the truth” is called into question. In their search for the meaning of the Zapruder film, they may find that the truth lies somewhere beyond its sprocket holes—in the realm of myth, ambiguity, and blind faith.

### Before Viewing

1. This is a film that would benefit from prior knowledge of its importance in history. There are many excellent chronologies of this film on the Web. Research the history of the Zapruder film. You may begin by using a search engine to find links using search criteria such as “JFK assassination” + “Zapruder film.”

2. [A brief chronology that lays a rudimentary foundation for a first viewing of the Zapruder footage appears below. Offer part of the chronology to students and ask them to conduct research that fills in the details. Discuss the results of their research.]

On November 22, 1963, Abraham Zapruder, a dress manufacturer and a Kennedy fan, took his Bell and Howell movie camera with him to record the President’s visit in Dallas. With the help of a co-worker, Zapruder climbed atop a concrete stanchion in order to get a better view of the President. He captured the events in Dealey Plaza, including the three gunshots and the assassination, on film. Emotionally distraught by what he had just witnessed through the viewfinder, he climbed down from his pedestal and was photographed by an Associate Press photographer.

Zapruder had the film processed by Eastman Kodak shortly after the event and ordered several copies. He offered it to the Secret Service with the agreement that it would not be given to any newspapers or magazines. Two copies of the film went to the Secret Service for official use. Zapruder agreed to assign all reproduction rights, the original film, and another copy of the film to *Life* magazine for an estimated $200,000. Zapruder also appeared to have retained a copy for himself. He immediately donated $25,000 to a fund set up for the family of Officer Tippit, a policeman who investigators believe was also shot and killed by Lee Harvey Oswald.

That same month, the film began to circulate among media agencies and the first bootleg copies began to appear. In December of 1963, Zapruder gave his camera to Bell and Howell, who donated it to the U.S. government three years later. The camera is currently on loan to The Sixth Floor Museum from the National Archives in Washington, DC, and is on display with a collection of cameras that were in use in Dealey Plaza that day.

In January 1964, the Warren Commission, specifically created to determine the official explanation of the assassination, scrutinized each frame of the film to try to determine in what direction and at what point the bullet(s) were fired. By February 1964, *Life* personnel had damaged several frames of the film while preparing pictures for publication.

In late 1966, Frame 230 was published in colour on *Life* magazine’s cover under the caption “Did Oswald Act Alone? A Matter of Reasonable Doubt.” The cover story used the footage to question the “Lone Gunman” theory and called for a new investigation.

In 1968, a federal judge ruled that the film was so newsworthy that it fell under the “fair use” statute. By 1969, copies began appearing all over the country, mostly of them of very poor quality.

Abraham Zapruder died of cancer in 1970 at the age of 66. In 1975, Time-Life sold the film back to the Zapruder family for one dollar. The National Archives stored prints of the film as a courtesy, but the public did not have access to the film. The family continued to license it.

In 1988, a slide set of the original Zapruder film was made by the National Archives and Records Administration in Washington, DC. At
that time, frames 180, 321, 349, and 372 were said to be missing from the original.

In 1999, after considerable litigation, the Justice Department agreed to pay the Zapruder family $16 million for the quarter-inch wide, six-foot long strip of film that experts said was now too fragile to run through a projector. The sale price was for the “camera original” as a collectible artifact. The Zapruder family still controlled the rights to the images on the film.

Focus for Viewing

3. You will see three versions of the film: a video copy of the original film, a slow motion version, and an enlarged version that focuses on President Kennedy in the centre of the frame. In each version, the action around the Lincoln Continental limousine in the center of the frame is riveting and may take several viewings.

In your first viewing, focus on the action. What happens in the 26-second film? For example, as the motorcade comes into view, Zapruder looks through the viewfinder and shoots, panning left to right. In frame 230 of the film, Kennedy leans into his wife. In frame 313, the bullet strikes the President’s head and Zapruder keeps filming. Jackie Kennedy scrambles across the trunk of the Lincoln convertible toward a Secret Service agent. Texas Governor John B. Connally slumps in his seat. Frame 485 ends in a swish pan of leaves as the Lincoln disappears into the tunnel under the overpass.

In your next viewing, analyze the shot composition using vocabulary you have learned about camera angles, camera movement, and the positions of elements, such as people, cars, and poles, in the frame. Pause the video as necessary.

In subsequent viewings, direct your attention to the crowd along the route in the first two versions. What do you notice about the crowd? Do any particular individuals, actions, or landmarks attract your attention?

After Viewing

4. Contrary to the widely held belief that the Zapruder film is the only film of the assassination, many other cameras captured the event on film that day. Despite this, Zapruder’s film has become the film, an icon of a media age. One reason for this is that among all the films shot that day, the angle of the Zapruder film is unique. Apparently, Zapruder’s is the most complete chronicle of the assassination and the only film that captures the event front and centre. Why did this film achieve cult status? Does the film have a beginning, middle, and end? Does this mean that it has a narrative structure, or would you say that it is simply a random collection of moving images? How would you categorize the film’s genre? Is it a documentary? a home movie?

5. Look at the moving images again, focusing on the background. Why is it silent? Using cues in the background visuals, imagine sounds that may have occurred during the assassination. How would a soundtrack change the viewing experience for this film?

6. The significance of the Zapruder film goes beyond its function as an historical record. The film was also used to advance competing scientific and legal evidence related to the assassination of President Kennedy. What kind of calculations would be necessary to establish that Oswald was the lone gunman (speed of the limousine [11.2 mph], angle of the shots, number of shots, frames per second of the camera [18.3 frames per second])?

7. The Zapruder film was used by the Warren Commission to establish forensic evidence to support the “Lone Gunman” theory that Lee Harvey Oswald was the only assassin. Why do you think this theory proved so controversial? How was the Zapruder film also used to establish theories that were different from the Warren Commission’s conclusions? What might the different interpretations help us realize about how people negotiate meaning?

8. Choose other significant historical events that have been captured in the media. Examples include the crash of the Hindenberg, which was broadcast on radio in 1937; the shooting of Lee Harvey Oswald by Jack Ruby two days after the assassination of President Kennedy, broadcast live on television; the beating of Rodney King, Jr. by the Los Angeles police, captured on video by an amateur videographer; the amateur video shot during the collapse of the south tower of the World Trade Center; or the deliberate Internet distribution of the murder of kidnapped Jewish-American journalist Daniel Pearl. Research the role of media in reporting catastrophic events and the way that the media pieces were used as historical records. What is the difference between an amateur video and one taken by a professional? Are more amateur videos produced today than in the past? Is there now less difference between amateur and professional newsgathering? Why or why not?

9. Pretend that you are a curator for a government museum. You can choose to purchase and preserve 10 historical movies for each year. What ten movies would you choose and why?

10. The purchase price of the $16 million Zapruder film is by far the highest price ever paid for an historical American artifact. In contrast, the
original print of the U.S. Declaration of Independence sold for slightly over $2 million. Use the Internet to research the value of other media documents. Who owns the rights to music, images, and pictures? Who should own them?

11. Film director Oliver Stone is said to have paid the Zapruder family $40,000 for the use of their film in the movie JFK. In the title sequence of JFK, Stone combined the original Zapruder footage with newly filmed scenes and extant bits of “found footage.” The use of found footage is an established artistic technique used by experimental filmmakers, but its use in this film proved to be highly controversial. Rent JFK and view the title sequence. Identify the elements that Stone took directly from the Zapruder film and those that were newly filmed for the movie. Discuss the ethics of combining non-fiction footage and constructed footage in a fictional, commercial movie. Does Stone’s editing of the Zapruder film change the footage from a non-fiction piece to fiction? Why would this matter to viewers? Why do you think that JFK generated so much controversy? You may want to conduct further research about the controversy around JFK.

Introduction

The events of September 11, 2001 were so compelling and powerful that most people lost sight of the mediated nature of their experiences. This documentary, shot in Manhattan on September 11th, turns its camera on the news media rather than the news.

The documentary helps students examine some very profound questions: What are the roles of the news media in times of crisis? Do news media calm people or alarm them? Does the presence of news crews create dangerous obstacles for rescue workers? Are viewers provided with sufficiently balanced information to come to their own conclusions, or is the news so highly selected and edited that it is presented in a biased way?

Before Viewing

1. Where were you when you first heard about the attack on New York City’s World Trade Center? What was your reaction to the news? Did you rush to tell someone else? Why or why not?
2. The televised images of the attack were awful and depicted certain death. Why do you think so many people were compelled to watch?
3. Why do you think people were often stunned into inactivity when they heard about the attack? Why do you think many people contacted their loved ones after hearing about the attack?

Foci for Viewing

4. The producers of this documentary were careful to indicate the time on September 11th when each shot was recorded. Why is it significant to know the times? How might knowing the times change the way a viewer thinks about the documentary?

5. What two main purposes for their work on September 11th did the reporters give? [First, to stay out of the way of rescue workers, and second, to inform the public about what was going on.] Do you think the media were performing important and essential roles? Might the media have been creating more alarm than calming people? What might have been the result of a news blackout?

6. Even though New Yorkers were close to the attack, we see them getting their information from the video screens in Times Square. Does that suggest that we knew as much as they did? Did you feel threatened when you saw the images of the attack? Did you look suspiciously at overhead aircraft for weeks after the attacks? Did you vow not to fly? Are those reactions what is meant when we talk about the Global Village? Explain.
After Viewing

7. In speaking about reporting the attacks, Soren Larson, from the news agency Reuters, says “You have to tell the story. You can’t judge at that point, you can’t be editorial at that point.” In the video we see an Xtra reporter telling viewers that “This is a city that is virtually speechless after one of the world’s greatest landmarks in the greatest city in the world collapsed in a ball of flame after a terrorist attack that was, as surely as Pearl Harbor, an act of war.” Is the Xtra reporter’s statement reporting or editorializing? Is it calming or alarming? Consider the reporter’s comments about avoiding editorial judgement to the statement made by the Xtra reporter. Do you think the Xtra reporter fulfilled or exceeded the role of a journalist? Explain.

8. Reporter Tom Cook states “That’s the problem with instant news—you can’t sift it, you can’t filter it and weed out some stuff.” This statement suggests that most news reports are highly selected. Do people recall a significant difference between standard news reporting and the reporting on September 11th? Do you think standard news reporting is better, or is it better when stuff is not weeded out? Explain.

9. While most of this documentary examines the news media, there are two non-media segments: one with a bus driver and one with a police officer. These two segments are similar to most of the standard news coverage we saw on September 11th. Was the inclusion of these two segments in this documentary a mistake? Do they contradict the purpose of the documentary, which is to examine the news media rather than the news? Imagine the documentary without these two segments. Would it have been more clearly focused and its message clearer? Explain.

10. During their coverage of the attacks, the United States television networks committed themselves to a voluntary advertising revenue loss estimated at U.S. $320 million. Why do you think the networks stopped advertising during their coverage of the attacks when advertising is a normal part of every regular newscast? Do you think that was the right decision? Would you have been upset to see spots during the coverage?

11. How do you think the networks will make up for the loss of revenue? If you were a major shareholder in one of the networks, would you be upset by the loss? Why or why not? What message is being sent about advertising by the fact that it was eliminated from the news coverage?

12. When you heard about the attacks, did you get most of your information from newspapers, radio, television, or the Internet? Why? What might that say about the relative importance of these news media for you?

Media, War, and Censorship

Length 06:47 min.

When governments request restraint in war reporting, should media outlets be critical or compliant? What happens to reporting when the media are also targets?

Originally broadcast on MediaTelevision, a Citytv production.

Introduction

As the Information Age evolves, relationships between news media organizations and the government are tested. This documentary examines the U.S. government’s attempts to control news reports that it believes jeopardize national security. News reporters must consider the possibility that their reports not only inform their audience, but might simultaneously be harming the war efforts. The fact that battlefields and enemies are often no longer identifiable, or may be “using” the news media, increases these possibilities.

Before Viewing

1. In the 1960s, Marshall McLuhan said “World War III will be a global information war with no division between civilian and military participation.” What is an “information war”? Has this war already begun? How can we tell?

2. What is “classified information”? How can nations protect information, people, and property? What is national security? What is freedom of information? What is intelligence? In the international news gathering community, what might the term “bird” mean? In television news broadcasting, what does “live” mean?
Foci for Viewing

3. Shannon McKinnon of *Media Television* says that “The War on Terrorism has the media grappling with obligations to their viewers, to their nations and to themselves. Both the American and British governments have requested that their media exercise restraint when airing footage and facts from the enemy. This is causing the media in Canada and around the world to question the bases of journalistic responsibility.” Should news broadcasters honour requests to withhold information, or do they have a responsibility to their viewers to disclose information?

4. Peter Mansbridge notes that after the ground war had begun in 2001, the Canadian media began airing a pre-recorded tape, which they had not looked at first. The tape he is referring to is that of a speech by Osama bin Laden. Do you agree that airing the tape was irresponsible? Why or why not?

5. Kirk Lapointe, CTV senior vice president explains “It was coming down off of the bird and we said, this is news. This is the first time that the man had been seen since September 11th.” Does this explain why CTV aired the tape? What do you think was their reason? [Aired for competitive purposes.] Is their reason valid? Why or why not?

6. In speaking about airing the bin Laden tape, CTV news anchor Lloyd Robertson says “I think we provided a kind of public service.” What “public service” did airing the bin Laden speech provide?

7. Why would Ari Fleisher, the White House press secretary, request censorship of the bin Laden tapes? What do you think was the White House agenda? Fleisher’s statement is presented on a small screen with a hand-held camera. How does this camera effect influence viewers’ perceptions of his statement?

8. *Media Television* notes that “The U.S. administration blamed the anti-Vietnam War movement on hostile media. Journalist access to wartime decision-makers has dwindled to an unprecedented low.” Research the possibly antagonistic relationship between the United States military and its new media. Why might the United States news media have been against the Vietnam War? Was it journalism important to the media to present the Vietnam War as a mistake? Is it justifiable for the United States military to provide journalists with little or no access? Why or why not?

9. In the video we see a replay of the second airplane hitting the World Trade Center and Mansbridge says “We have to deal with how often we run those pictures.” How often did the media show the images of the burning towers? How often should a responsible news agency have shown them? Why or why not?

10. Media have become the story, and Mansbridge admits “Perhaps we’re being manipulated more than we’d like to think we are.” Excepting the *Media Television* producer, this documentary presents all males. What impression does this exclusion of women give viewers about potential biases in television news? Why or why not?

11. Shannon McKinnon asks “How can you report on an inherently fearful story [anthrax] without causing a public panic?” Then we see newspaper headlines, such as the “Bioterror panic,” “Canada not ready for germ warfare,” and “Bioterror scare takes global proportions.” Peter Mansbridge asks, “Are we contributing to better knowledge of this story or issue, or are we contributing to the fear factor?” What do you think of the role of the news media in relation to the anthrax scare? Do you remember being alarmed by media reports of the airplane and anthrax events? Did you refrain from or worry about flying? Did you feel anxious when opening your mail? What are the media doing currently to calm people down?

12. In this video we see images of the letters to Tom Brokaw and Senator Daschle. How does seeing the actual letters help you understand the events better? Might seeing the letters calm you down or make you anxious? Why?

13. Compare the issues in this item to those connected to www.thesmokinggun.com.

14. In the video we see a montage containing the following images: New York mayor Rudolph Giuliani describing a positive anthrax test; lab equipment; an electron micrograph of anthrax; antibiotic order and scandal in Canada; *Toronto Sun* headline: “Rx for Terror” with an image of a masked person holding pills. How does this montage reflect the issues discussed in the documentary?

After Viewing

15. Research Osama bin Laden, Tom Brokaw, Senator Daschle, anthrax, the al-Jazeera network (see video 43), and news censorship during the Gulf War.

16. The White House expected a full broadcast of the President’s press conferences, yet requested that news media suppress videos from al Qaeda. Is this fair to viewers? Why or why not? Should the White House have requested that news broadcasters refrain from showing the images of the burning towers? Why or why not?

17. Citytv anchor Gord Martineau says that “There are attempts made every day to influence what goes on the air but we have the final say.” Who do you think attempts to influence what goes
on the air? How might they try to influence news broadcasters? How successful do you think their attempts are? Does it make you feel more or less confident in TV news knowing that attempts are made daily?

18. Ari Fleisher states “At best, Osama bin Laden's messages are propaganda.” What about President Bush's messages? Are there propagandistic qualities to those? Explain.

Before Viewing

1. Where do newscasters get their news? Are CBC and NBC more reliable than Al Jazeera? How do Canada and the United States use media to influence world opinions?

2. What are the Voice of America and CBC International?

3. Where is Qatar?

4. Would you expect to see women reporters presenting an Arab newscast? Why or why not?

5. What differences have you noticed in the style and content of major network newscasts?

Foci for Viewing

6. Media Television notes that “One news station has become the sole source for video from Osama bin Laden, al Qaeda, and many events inside Afghanistan.” What is the potential danger of Al Jazeera being the sole source?

7. In this video we hear Arabic music and we see a technician wearing a baseball cap saying, “Qatar,” on it, picking up on the typography of the New York Yankees baseball team. Would you wear this hat? Do you think this is an influence of American culture?

8. Media Television notes “Widely misunderstood in the West, Qatar-based Al Jazeera is a highly respected Arabic language news channel. Media Television visited Al Jazeera in 1998.” By whom is Al Jazeera highly respected? This report is carefully dated 1998—three years before 9/11. Is Al Jazeera still highly respected?

9. In this video we see people wearing distinctive Muslim clothing. How does that contextualize the report?

10. Serene Sabagh has an American or Canadian accent. What might that tell us about where she has lived or the level of her education? Where is she now?

11. Sabagh explains “Any country where you have the media controlled by the government or you have only one network that's government run, you usually hear only the official side of the story. This [Al Jazeera] is different because, no matter what their head of state does, if it's not important internationally, it's not covered.” During this statement, we see Sabagh photographed using oblique framing with a moving camera. How does this camera technique influence the way you listen to or understand her statement? Would it have been easier to watch if the camera had remained steady, or would it be less interesting?
After Viewing

12. Media Television lists several facts about al-Jazeera:
   "It is the first all-Arabic news channel."
   How many other all-Arabic news channels are there?
   It has "Arabic correspondents in every Arab capital, Europe and North America." How many
   correspondents are there?
   It is " Funded by Emir of Qatar, and claims no editorial restrictions." Who is the Emir of
   Qatar? Why would he fund al-Jazeera without editorial restrictions?

13. We are told that " Even if it is seen as treading in delicate areas, that's okay, that's part of
   news. " Compare this statement with the censorship request from the White House in " Media,
   War, and Censorship " (video 42).

14. We see a conversation between a woman in Western dress, a woman in Muslim dress, and a
   man in a suit. The woman in Muslim dress walks out on live television and complains about her
   treatment. What impression of al-Jazeera might viewers take from this clip?

15. Shaker Hammad, a reporter, explains that the other stations present " national rhetoric "
   whereas al-Jazeera presents analysis and in-depth reporting. Does this statement have the same
   meaning as Sabagh's earlier statement?

16. Do more sophisticated audiences demand more sophisticated news coverage? Explain.

17. Why is it important for a government to control television news? Do American and Canadian
   governments control their news media? How do we know?

   people question or research what they see on television news? Why or why not?

Radio Havana

Length 07:00 min.

Radio Havana struggles to get its message to its listeners despite being underfunded, understaffed, and challenged by sophisticated anti-Castro broadcasters.

Originally broadcast on Media Television, a Citytv production.

Introduction

This documentary provides opportunities for students to examine information as a weapon, specifically as propaganda. Cuba and the United States have been involved in conflict since Fidel Castro overthrew a corrupt government in the 1950s. In addition to economic sanctions, the United States has waged a constant broadcasting battle in hopes of removing Communism from Cuba. Radio Havana Cuba has fought back, encouraging Cubans to remain resolute in their defiance of American pressures.

Before Viewing

1. What is the relationship between the United States and Cuba? Why is this relationship the way it is?
2. How did the Bay of Pigs invasion influence American–Cuban relations? What was the Cuban missile crisis?
3. Why are there so many Cuban refugees in Miami?
4. In the 1960s, Marshall McLuhan said " World War III will be a global information war with no division between civilian and military participation." What is an "information war"?
**Foci for Viewing**

5. In this video we see two women dancing at an outdoor café and hear Latino music. What impression of Havana might this image give viewers?

6. *Media Television* notes that “Censorship and propaganda are hot issues in the new war on terrorism. But for one of America’s longest-running adversaries, the media-based battle is a decades-old fact of life. Here is the art of propaganda according to Radio Havana Cuba.” We hear Radio Havana in the background with an authoritative male voice, and then we see Arnaldo Coro, founder of Radio Havana Cuba, saying “Cuba is the victim of a horrific radio war which the U.S. started early in 1960.” Following this, we hear piano music and see an excerpt from Cubavision with images of war and destruction. What meanings can we make of these images and this music? Is this the destruction of Cuba by the United States? Is this the Cuban revolution? We see a placard placed over a Chase Manhattan Bank sign. What might that symbolize?


8. In a montage about Radio Marti, an anti-Castro station, we see shots of a radio or television control room and we hear the sound of an old-time anthem. What meaning can we make from these images and this sound?

9. Coro notes that “Voice of America and the CIA began broadcasting toward Cuba in 1960 as part of the Bay of Pigs operation.” How might we verify that information?

10. In this video we see a 1956 Buick that is still running beyond realistic expectations. How is a 1956 Buick symbolic? We also see images of Che Guevara. How is he significant in Cuba’s history? How does he connect to the rebellious personality presented by Radio Havana?

11. Marshall McLuhan said that World War III would be an information war. Has that war already started?

   Visit the Web sites of Radio Havana Cuba, the Voice of America, and Radio Marti. Explore and analyze the war of information that is occurring among these Web sites. Who stands to gain from the information war? What do they stand to gain?

**After Viewing**

12. In this video we are told that the anti-Castro broadcasters are well funded. Who might be funding these people? Why?

13. In this video we are told that the Elian Gonzalez standoff was a rallying symbol for Cubans. Why? What larger issue did he represent? What do you remember about his story? Why was it a rallying point for Cubans? Was it a rallying point for Cubans in America as well as Cubans in Cuba? Explain.

14. In speaking about the reaction to the Elian Gonzalez standoff, Kovac says that one million Cubans rallied in Havana and only 14 Americans rallied in Miami. Which is more newsworthy? Research to verify this news story. Was it reported in your local newspaper? Why or why not?

15. Kovac says “If you own a lot of TV channels and radio stations, you put your point of view on.” Is it true that “Freedom of the press belongs to those who own one?” Does the Internet change the accuracy of that statement?

16. Juan Jacinto, head of English Services at Radio Havana Cuba, says “We don’t have censorship, as such. If we feel an issue is going to be used against Cuba, sometimes we might refrain from touching on that issue.” How is this statement contradictory?

17. Jacinto also says “We’d like to think that we are the voice of the Third World.” Do you think that many other Third World nations would want Radio Havana Cuba to be “the voice of the Third World”? Why or why not?

   Radio Havana’s Web site depends on donated computers. Visit the Web site at *http://www.radiohc.org/* to read its alternative points of view and assess whether or not the Web site contains propaganda.
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behave, and relate to one another. Some people think otherwise. This documentary examines the early history of the Internet and provides students with opportunities to examine its influences on politics and culture.

**Before Viewing**

1. What does it mean when someone says “Most of what I find on the Information Superhighway is roadkill”?
2. What is hyperbole?
3. What is conduit?
4. Why are the following people important in cyberculture: Douglas Coupland, Douglas Rushkoff, Nicholas Negroponte, and Bill Gates?
5. Is the Internet a democratic medium? Explain.

**Foci for Viewing**

6. *MediaTelevision* notes that in 1991 there were one million Internet users. In 2001 there were 50 million users. Why is that significant?
7. “You will no longer have to suffer the indignity of waiting for some TV station to decide if they are going to broadcast some program.” Nicholas Negroponte, Massachusetts Institute of Technology Media Lab
   What technology might prevent people from waiting? How might that change the way people watch TV? How might it change TV?
8. Co-founder of Electronic Frontier Foundations, John Perry Barlow, says “This technology is about to throw the entire society over a cliff.” How might the Internet disrupt society? Will it be the entire society? Will it be a catastrophic change? Might Barlow’s statement be hyperbole?
9. Author Douglas Rushkoff says "What we are witnessing is a battle for the mediated technologies of our culture. There's a lot of conduit out there and really most of us are enjoying the conduit for its own sake. We're enjoying communicating, talking, sharing our own opinions and discovering that hey, the guys who have been running the show all along are pretty stupid. This is a rare moment in history where, thanks to mediated technology, each one of us has the whole world in his or her hands and we know for whom that privilege was formerly reserved." What new awareness is Rushkoff describing? Do you think the "people who have been running the show all along are pretty stupid"? How might Internet access encourage people to think that?

10. "A far more important phenomenon was people communicating with each other who had barely communicated or who had not communicated at all." Douglas Coupland

Have you connected with people in ways that you had never connected before? How do these new connections change the way we think about our relationships and ourselves?

11. "[The Net] has captured the ideas of tens of millions of people and that, my friend, is going to create a whole new world for us." Vint Cerf, vice-president WorldCom and "Father of the Internet"

Why is it so powerful that the "Net has captured the ideas of tens of millions of people"?

12. In this video we see fast pans of browser screens. How do these camera moves support the meanings of some of the statements?

**After Viewing**

13. Who is missing from this documentary? Where are the women? Where are the people of colour? Where are the non-Americans? How are these exclusions significant?

14. Research to discover how the Net has changed communications and society. How has it enhanced democracy? How has it enhanced class divisions? How has it excluded/included the less powerful? How has it influenced traditional media, such as newspapers and television?

**Introduction**

Fans and fan clubs are not a new phenomenon, but the personality and power of a fan base can be significantly altered when it moves from one environment to another. This documentary examines the phenomenal success of a fan site that arose in response to the adaptations of *The Lord of the Rings* from books to movies. It provides an opportunity to examine key and unique qualities of Internet communications, specifically the Internet's ability to create virtual communities that collect and empower.

**Before Viewing**

1. Discuss the meanings of "building the buzz," "hobbit," "fantasy," "advanced hype," "free Web sites," "virtual community," and "hits."

2. What do you know about the books and movies entitled *The Lord of the Rings* (LOTR)? Who was J.R.R. Tolkein? Who are Frodo and Bilbo Baggins? Who is Peter Jackson? What do you know about the weather and geography of New Zealand?

3. What makes some Web sites more exciting than others?

4. Why do some movies take on a life of their own while others are quickly forgotten?
5. How might adapting a story from one medium to another re-energize peoples’ excitement about the story?

Foci for Viewing

6. We see Michael Regina, an ordinary teen male, on the front steps of a suburban home. This image is juxtaposed with the image of Frodo in a magical kingdom and we hear magical music. What is the effect of juxtaposing fantasy and reality?

7. Regina speaks of his Web site “building the buzz.” Why would he want to build the buzz for a movie made by a complete stranger?

8. Regina says his Web site beckoned “Come here we have a gathering of people.” Why is this virtual community something that would attract people?

9. TheOneRing.net site claims to be “Forged by fans for fans.” Why might this statement attract people more than a site which claims to be “the official site”?

10. Why does the interest in LOTR go beyond the movie? Compare the excitement and activities surrounding LOTR with those surrounding Harry Potter and Star Wars. How do the fan excitement and activities differ? Are these similar kinds of books, movies, and sites, differing only in the kinds of people they attract?

11. Regina explains that TheOneRing.net was mentioned on “Ain’t-it-cool news” and that it received “1000 hits on the first day,” and that it became “Too big to ignore.” How valid are these as measures of the success of a Web site? Why was it smart for New Line to cooperate with TheOneRing.net?

12. Regina notes that “LOTR has a 50-year fan base. Connecting to the Internet gets the ball rolling.” Regina is suggesting that the combination of the existing fan base with the new Internet environment created a new energy for the story. Do you agree? How might this occur? What other examples of popular literature can you name that have been given new momentum by the Internet?

13. One part of the Web site warns “Major spoilers ahead!” What are spoilers? Why would someone want to know spoiling information?

14. In one scene from LOTR, a fairy queen explains, “Even the smallest person can change the course of the future.” How is this statement symbolically important when considering the success of TheOneRing.net?

15. TheOneRing.net includes a fan photo gallery of over 600 fan pictures. How does this gallery help to create a community? Is this part of the site about LOTR or about the fans?

16. MediaTelevision notes that TheOneRing.net has a volunteer staff of 40 people and “All profits are donated to New Zealand charities.” A trailer is then shown that says “One ring to find them. One ring to bring them all” and Regina notes how fan excitement builds for the movie. How does TheOneRing.net find fans and bring them to their site?

17. Regina says that he sometimes spends four hours a day at the computer. What is he doing? Is this virtual community more compelling because of the LOTR movies or its own fan artifacts? Explain. What is the payoff for Regina? For New Line? For LOTR fans?

18. How does this site boost literacy?

After Viewing

19. What is the current status of TheOneRing.net?

20. Compare LOTR.com to .net sites. Is the .net suffix more desirable or less controlled? Which is more commercial? Which has the best sense of community?

21. TheOneRing.net also includes fan-created art, wallpaper, and music. In “Sacred Noise” (video 47), Michael Montes states that, on the Internet, people can make their own TV. Is the fan portion of TheOneRing.net a good example of this kind of interactive community? Explain.

22. TheOneRing.net is presented in four languages: English, Russian, Hebrew, and Portuguese. Why is it significant that it appears in four languages? How does that help it maintain its community?

23. How does a Web site differ from a ‘zine? How does a .net site generate money? The official LOTR Web site and TheOneRing.net chose to cooperate. Was that a good choice? Consider the power and attraction of secrets and inside information.
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Sacred Noise:
Audio Landscaping

Length 05:05 min.

This New York company collects sounds from temple bells to bird songs, and weaves them into the soundtracks of major ads.
Originally broadcast on MediaTelevision, a Citytv production.

Introduction

Observers tell us that we are in a culture that communicates in images; yet Marshall McLuhan suggested that electronic media operate in acoustic space. (Acoustic space is 360 degrees, reflective, reverberant, and simultaneous. It heightens the response of the ear [balance].) It enhances oral culture, myth, and the concept of time as a cycle. This documentary encourages viewers to consider the functions and power of sound in television communications. It helps viewers understand that images are not accompanied by natural sounds, but rather by highly constructed and purposeful sounds. It also helps them consider the relative importance of sound and image in television messages.

Before Viewing

1. “The most powerful sound we have in the world now is the sound of the television. It’s not necessarily the loudest, but it’s the connection with the image that creates power.” Michael Montes, co-owner/creative director, Sacred Noise
   Listen to a TV message without watching the image. Watch an image without hearing the sound. Which experience feels more incomplete? How might the answer to this question change depending on the genre (spots, news, sitcoms, dramas, sports) of the TV message?

Foci for Viewing

2. “Television is really an acoustic image more than anything. The sound of TV is the controlling force in society today.” When Montes speaks these words, we see a rapid sequence of images. How does the editing of this rapid sequence support or modify the meaning of his statement?

3. How do the sounds that accompany the Miller Draft commercial enhance the images? Watch the spot with and without the sound. Discuss the relative importance of the images and the sound in communicating the excitement of the car race.

4. Montes says that “Because of the glut of advertising, people are always encouraging us to go one step further.” Might this mean that advertising is its own worst enemy—that advertisers must be more outrageous or creative just to cut through the clutter of advertising messages that they, themselves, have created? Is the opposite of this statement that advertisers would help themselves if they created fewer ads?

5. We see Montes standing in the middle of a New York street while the camera tracks around him in a 360-degree low angle move. What does this shot contribute to a documentary on commercial sounds?

After Viewing

6. Montes says that “We work very very hard to take that piece of music and grab a person’s brain and to take a hold of it. The idea is to manipulate human beings.” If Montes spends his time working to “manipulate human beings,” how important is it for viewers to understand how sound is used to encourage them to buy things? How might viewers better understand the ways that sounds are used in TV spots?

7. How do you feel about the company name Sacred Noise? Is the name an oxymoron, or do you think that Montes believes that noise can be sacred? Explain.

8. Choose a scene from an action-adventure movie or a television drama. Listen to the scene without seeing the picture. Discuss the effective uses of the sound in this scene. Discuss whether the sound is more important than the image in the scene.

9. Research and identify movies which have won awards for their sound design (www.oscar.com). Watch a portion of one of these movies and
discuss the effective uses of sound and how sound and image work together to provide information and entertainment.

10. “I think that when people are creating their own web pages, they are creating their own TV shows.” Montes is suggesting that the Internet allows a TV viewer to become a TV producer. Do you agree with this statement? Why or why not?

11. Research a variety of Web sites and consider them as personal TV shows. Does your research support or refute Montes’ assertion?

This documentary examines a real-life forensic crime lab and allows students the opportunity to compare the equipment and look of a real lab to those featured in TV shows.

Before Viewing

1. What is forensic science and how is it different from other sciences?
2. How are David Milgaard and Guy-Paul Morin both beneficiaries of forensic science?
3. What significant evidence might be found at a crime scene or on a crime victim’s body?
4. Why might some people find forensic crime-solving exciting?

Foci for Viewing

5. This video opens with videographer Sheila Cameron walking through Les Technologies Forensic, talking about the Integrated Ballistic Identification System (IBIS). Then we see a black and white insertion of a handgun barrel and hear sounds of gunfire. These occur at intervals throughout the documentary. What effect do they have on your understanding and feelings towards forensic technology? Are they distracting, or do they remind you of the difference between crimes and investigations?

6. Donna McLean, director of communications at Forensic Technology, says “We applied computer technology and artificial vision and brought ballistics into the computer age.” We are told that the striations represent the “fingerprint” of the bullet and McLean displays a bullet that has been removed from a body. Why is it so misshapen? McLean explains that the investigators can use IBIS to match the recovered bullet to a pristine bullet. Have you seen this done on a TV crime show? Which representation was more exciting? Why?

7. In this video we see an IBIS promotional video. It includes a clock superimposed on a crime scene. What is the significance of a clock in a crime investigation? A male voice-over explains that there is a crime every 19 seconds. The voice describes federal, state, and local investigators. For which market was this promotional video made? How can you tell? What other evidence is there that you are correct?

8. In the promotional video we see a testimonial about the effectiveness of IBIS from Illinois officer Col. Teresa Kettelkamp, deputy director, Illinois State Police. How effective do you think this testimonial is in influencing criminal investigation organizations to subscribe to IBIS? Why? Is this a stronger testimonial because Col. Kettelkamp is a woman rather than a man? Why or why not?
New and Converging Technologies

9. McLean explains that, through computer cross-referencing, IBIS found that the same weapon was used in New York and in Pennsylvania two years apart. How might that forensic capability be woven into a TV crime show?
10. How are the activities and equipment used at IBIS different from those used in TV forensic crime shows? What do the TV shows do to make forensic science more dramatic?

After Viewing

11. Wayne Baird, vice-president of sales and marketing, explains that the war crimes tribunal investigating Bosnia has contracted with IBIS. The daunting amount of evidence and number of crimes and weapons has required the services of computerized forensic work. How might the results of IBIS research be used as evidence in the war crimes trial? Might the IBIS activities someday become part of a feature film about the Bosnian war crimes? Suggest some plot lines for such a movie.

12. When asked about IBIS's effectiveness, McLean says "It's been very effective." At what has IBIS been very effective? solving crimes? incarcerating criminals? matching bullets?

13. For more information about forensic science or crime solving, use "forensic" in a search engine, or visit www.law-forensic.com/, www.csfs.cal, www.ncri.ucf.edu, or www.forensic-sciencesociety.org.uk/. Do you think forensic science has a strong future? Why or why not?
14. Do you think forensic crime shows have a strong future? Why or why not?

Marketing Digital Television

Length 08:45 min.

Viewers with satellite dishes or digital converters can sample over 200 channels, but broadcasters are struggling to attract audiences and advertisers. Originally broadcast on MediaTelevision, a Citytv production.

Introduction

The Information Age is here, and with it the 200-channel universe. Imagine a wall of so many television screens that viewers would never have time to watch them all. How do these proliferating networks meet, greet, and marry their chosen viewers? What qualities set the digital channels apart from the traditional broadcast channels?

This documentary examines the 50 new digital channels that appeared in the fall of 2001. Some are gone and some remain. It examines the sales strategies and presents the personalities of several of those new channels.

Before Viewing

1. What is the difference between digital TV and digital TV channels? Digital TV uses digital rather than analogue signals to create its images. Digital TV tends to have much higher image quality than analogue. Digital channels use digital technology to transmit their signals to the tuner or descrambler, which then converts them into an analogue signal before relaying them to the TV set. The quality of digital channels is little better than analogue channels, but several digital channels can be combined into one, so the transmission is more efficient.
To receive digital channels, viewers must have a digital descrambler.

2. Bruce Springsteen sang *57 Channels (and Nothin’ On)*. Does it seem as though the more television channels there are, the less good television there is to watch? Could it be that the new channels are so precisely targeted that many of them are not relevant to our lives, and therefore seem uninteresting?

3. If you were the owner of a new digital channel, how would you get a viewer’s attention and build your audience?

4. *Media Television* notes that “50 new channels were launched recently in Canada, through satellite and digital cable services. Some are category one, some are category two. Not all channels are available in all areas ... all leading to confusion for the viewers.” In discussing this proliferation of new channels, the CEO of Broadcasting at Alliance Atlantis Communications, Phyllis Yaffe, asks “Is there too much of anything out there?” Might too many choices be a bad thing? Why or why not?

**Foci for Viewing**

5. In this video we see many channel promotions in a row. How many do you remember at the end of the sequence? Why do you think you remembered those particular ones? What qualities made them memorable?

6. With the addition of these new stations, do you think that people will watch more television, or will they shift their viewing from older to newer stations?

7. How might 50 new channels change the look of printed and electronic television listings?

8. *Media Television* notes that “Of the 11 million homes with television, only 2.2 million receive a digital service.” Where do you think digital TV is offered (large cities, small cities, towns, rural areas)? Which demographic groups do you think are the most likely audience for digital TV? Why?

9. As well as a variety of network promos, we often see a wall containing over 100 different video screens. What do you feel when you see so many screens? Does this make you feel excited about the new channels or overwhelmed by the choices? Why or why not?

**After Viewing**

10. People who want digital channels have to acquire a decoding box. Might people migrate to Internet TV rather than acquiring a decoding box? What if the decoding box provides people with Internet access on their televisions? Might that encourage them to sign up for digital TV?

11. Successful television networks have unique brand identities, or personalities. MuchMusic, BET, and MTV are examples of such branding. Research the digital channels to identify and describe the brand personalities of some of the channels. Predict which ones you think will be successful and the audiences they will be successful with.

12. Research your local TV signal outlets to identify which ones offer digital channels. What are the channels that are offered? How much does it cost to receive them? How well are the digital channels doing? Have some of them recently folded or recently begun broadcasting? What is your prediction for their continued success? Why? Have they found their niches, or can you suggest a way that they might find their successful niche?
New and Converging Technologies

51
Track Stars

Length 07:30 min.

Two wild and crazy Foley artists demonstrate the creation of sound effects for a cops-and-robbers sequence. Filmed in 1979, many of the same techniques are still in use today.
A Movement Films/Film Arts Production.

Introduction
For most of the world’s history, all sound was heard live, in real time. All this changed in the late 1800s when Thomas Edison invented the first device that could record live sound for playback. Edison and his team of assistants went on to create the Kinetophonograph, an invention of particular importance to the development of early cinema. The Kinetophonograph made it possible to show a moving picture in synchronization with recorded sound. The first commercially recorded effort still in existence was Edison Kinetoscopic Record of a Sneeze, January 7, 1894, starring Edison employee Fred Ott as the sneezer.

The Kinetophonograph generated initial excitement, but it was primarily used with “peep hole viewers,” small boxes that allowed individual viewers to see moving images. It took many more years of tinkering by numerous inventors before it was practical to use recorded, amplified sound in radio and film for larger audiences.

The intricate beauty of recorded sound is now so commonplace in media that it can easily be taken for granted. “Back of the Mike” and “Track Stars” offer behind-the-scenes looks at the way sound is used to trigger the imagination. In these two clips, Foley artists display the secrets of their craft as they match live sound effects with the radio or film program’s action. Named for a talented sound effects artist, Jack Foley, the technique is recorded by sound technicians in a studio. “Back of the Mike” and “Track Stars” demonstrate how artificial sounds produced in the recording studio become more believable to listeners than the real thing. The sound of coconut shells becomes galloping horses. Cellophane produces a crackling fire and the sound of gravel on tin conjures up a booming thunderstorm.

Before Viewing
1. In “Back of the Mike,” Foley artists synchronize sound with a radio play. How do sound effects in radio affect the listener differently than those heard on film or videotape? How do you think the Foley artists make the sound of thunder? What sound effects would you need if your character were driving a car? What sound effects would you need if your radio play included a rocket ship?
2. What kind of action would you imagine if you heard a Foley artist squeezing wet newspaper [walking through mud] or walking on cornstarch [walking through snow]?
3. A search for “special effects sound” on the Internet will yield many sites that allow you to download free sound effects. Download some effects and ask the class to guess what they are supposed to represent as you play them back to the group. Then ask them how they think the sound effects may have been created.

Foci for Viewing
4. “Back of the Mike” features the work of Foley artists in early radio. As you watch the video, think about where the cameras are located and how the editor compiled the shots. Jot down the many ways that the Foley artists make the sounds that you see in “Back of the Mike.”
5. How does the camera placement and editing of “Back of the Mike” help viewers to understand Foley artists’ work? What was the film director trying to convey to the audience when he positioned the boy listening to the radio at the beginning of the film? What are some of the conventions of the genre called “Western”? What kind of sounds would you expect to hear in a Western on the radio?
6. How can you tell that “Back of the Mike” was made many years ago? [The old technologies, the dress of the artists, and the black and white film stock.] Take a look at the microphones used by the Foley artists on the sound stage. How many microphones do you see used in the film? Do you think that there may have been other microphones used that you do not see? Why or why not?
7. “Track Stars” is presented in a split-screen format that allows you to study the Foley artists and
the action of the film that they also see. Listen carefully to the opening of the film, the segment known as the "title sequence." How does this sequence foreshadow the theme of the movie? What is the storyline of the film that the Foley artists are matching? What genre of show is it?

8. "Track Stars" was made at a later date than "Back of the Mike." When do you think that "Track Stars" was made? Why? Do you see differences in the Foley technique in "Back of the Mike" and "Track Stars"? Look at the way the sound stage is organized. How many props do you see on the stage?

9. In "Track Stars," the Foley artists are watching a screen as they match the sound. Where is the screen located for the Foley artists? Where is the booth for the sound technician located? Where is the camera crew? What happens when the Foley artists get out of sync (when the sounds no longer occur in synchronization with the actions)?

10. In some ways, both of these pieces about Foley artists are a "play within a play." For example, based on what you have learned about the use of synchronized sound effects, do you think that the Foley artists in "Back of the Mike" and "Track Stars" had to go back and add sound in post-production to the videos that you have just seen? Why or why not?

11. During the coarse of "Track Stars," the audience's point of view changes. During the opening segment, we see only the break-in. Then we see a split screen that reveals the action of the chase and the action of the Foley work. Toward the end, we see only the Foley artists. What meaning might audiences make about Foley artists from these changes?

After Viewing

12. Play a short scene from your favourite movie, but mute the sound. Ask your fellow students to either make or describe the sounds they would expect to hear as they watch the scene. Then rewind and play the scene back with the sound to see what you really do hear on the soundtrack. Do the same treatment for several kinds of TV shows, such as news, documentary, soap operas, or situation comedies. How does the use of sound differ for each genre?

13. You may know about the use of multiple soundtracks in recording studios from your knowledge of the music industry. Why is the title "Track Stars" a pun? Commercial motion pictures are almost always "sweetened" by adding sounds on film. Why do you think that the director adds sound in the studio later instead of simply recording the sound as the action is filmed?

14. Take a tape recorder somewhere on your school premises such as the cafeteria, the hallway, or the gymnasium. Tape the ambient sound for two or three minutes. Then read some dialogue to see how the ambient noise falls in behind the voices to suggest a place, or to create a mood. What do you hear? How does it compare with the sound you would expect to hear in a scene from a movie shot in a similar location? How does this comparison help to explain the need for Foley artists?

15. Working with a team, plan and record some sound effects on a tape recorder. Do not be afraid to experiment. Play your sound effects to the class to see if your audience can guess what the sounds you made are supposed to represent.

16. Write a short dramatic scene for radio. Include both dialogue and sound effects in your script. As your actors read their lines, record the sound effects in the background. If you have access to more sophisticated equipment, you may be able to record several tracks of sound effects over the dialogue. Play the show back to the class when it is complete.

17. Choose a comic strip or a scene from a comic book and script the sound effects that might be used to enhance the visuals. If the comic strip includes dialogue, sometimes known as "talk balloons" or "thought balloons," cast students to play the role of each character and to read their character's dialogue. Working in a team, record the sound effects you have scripted as the narrator reads the dialogue. Using a projector for the visuals and a recorder for the sound, present your completed production to the whole class.

18. Trace the history of recorded sound on film from 1877 to the present. In addition to Edison, the use of recorded sound for radio and film depended on the inventions of Guglielmo Marconi, Charles Pathé, Oscar Messmer, W.K.L. Dickson, Lee De Forest, and George Lucas. Conduct a search on the Internet by using some of their names in a search engine. Also try search terms such as "silent films," "sound on film," "Foley artists," "Fred Ott," and "radio history."

19. American Memory: Historical Collections from the National Digital Library maintains a digital archive of primary source material in audio, moving images, and text. The site has an information page that walks users through the downloading process for audio and video. The archive is a project of the Library of Congress in Washington, DC, and can be found on-line at http://memory.loc.gov/memammehome.html. American Memory allows you to limit your search to any medium. Choose an inventor, recording technique, musical genre, sound recording, or cinema reference such as "talking picture." Search for your topic on the American Memory Web site and report your findings to the class.
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In the United States: The Centre for Media Literacy, 200–3101 Ocean Park Blvd., Santa Monica, CA 90405; phone (310) 581-0260; fax (310) 581-0270. www.medialit.org

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Entertainment Weekly, PO Box 60890, Tampa, FL 33660-0890, USA 1-800-828-6882. www.ew.com
Telemidium, 1922 University Avenue, Madison, WI 53705, (608) 218-1183. www.nationaltelemediacouncil.org or Ntelemedia@aol.com

TV Networks and Government Agencies
CBC, Box 500, Station A, Toronto, ON M5W 1E6, (416) 205-3351. www.cbc.ca
CBS, 51 West 52nd Street, New York, NY 10019, (212) 975-1556. www.cbs.com
Citytv/MuchMusic, 299 Queen Street West, Toronto, ON M5V 2Z5, (416) 591-5757. www.chumlimited.com
CRTC, Public Affairs, Ottawa, ON K1A ON2, (613) 997-0313. www.crtc.gc.ca/eng/welcome.htm
CTV, PO Box 9, Station ‘O’, Scarborough, ON M4A 2M9, (416) 595-4100. www.ctv.ca
Fox Broadcasting Co., Box 900, Beverly Hills, CA 90213. www.fox.com
Global, 81 Barber Greene Road, Don Mills, ON M3C 2A2, (416) 446-5311. www.canwestglobal.com
NBC, 30 Rockefeller Plaza, New York, NY 10020, (212) 664-2074. www.nbc.com
PBS, 1320 Braddock Place, Alexandria, VA 22314-1698, 1-800-328-7271. www.pbs.org
Radio Canada, CP 6000, Montreal, QC H3C 3A8, (514) 597-5970. www.radio-canada.ca
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