

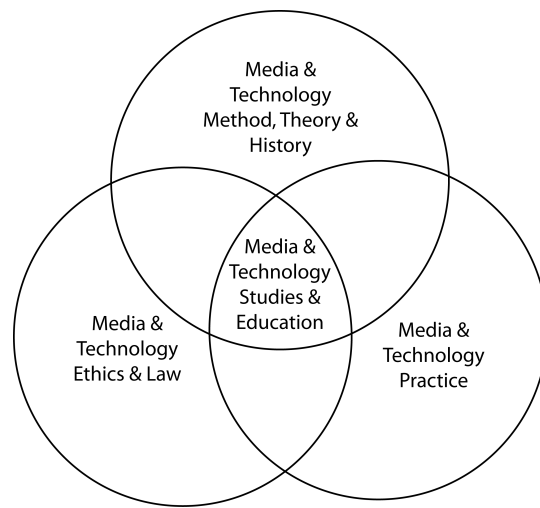


a place of mind
THE UNIVERSITY OF BRITISH COLUMBIA

EETC 531
(Curriculum issues in) Cultural & New Media Studies

EDCP 481
Media Studies (Across the Curriculum)

Lecture Notes
S. Petrina (4 July 2016)



Module 1: Media Semantics, Rhetoric and Epistemology..... 3
What is or Who are (the) Media? Media Studies..... 3
What is Cultural Studies? Cybercultural Studies? Communication Studies? Technology Studies?..... 3
Module 2: Media & Technology Education / Media & Technological Literacy or Literacies..... 12
Module 3: Media & Technology Production 43
Module 4: Regulation of the Citizen and Media..... 48
Free Speech and Freedom of the Press..... 48
Free Inquiry & Freedom of Thought..... 48
Regulatory Codes / Codes of Ethics..... 48
Module 5: Academic Freedom / Teaching..... 59
Module 6: Copyright and Intellectual Property Rights..... 66

Module 7: Media & Technology (Instructional & Research) Methods..... 70
Module 8: Media & Technology Theory..... 72
Module 9: History of Media & Technology..... 73

I. Media & Technology Studies Education: Media Education & Literacy, Media Studies

Module 1: Media Semantics, Rhetoric and Epistemology

What is or Who are (the) Media? Media Studies

What is Cultural Studies? Cybercultural Studies? Communication Studies? Technology Studies?

1. What is or Who are the Media?

- a. Etymologies (Medium, Media, Mediation, Remediation) (see Petrina, 2010)
- b. Legal Definitions
 - i. United Nations *Universal Declaration of Human Rights*
 - ii. UNESCO *Convention on the Rights of the Child*
 - iii. Charter of Rights and Freedoms
 1. Freedom of expression
 2. Freedom of the press
 - iv. Courts
 1. *Citizens United v. Federal Election Commission* (2010), Justice Kennedy argued that “there is no precedent supporting laws that attempt to distinguish between corporations which are deemed media corporations and those which are not.... With the advent of the Internet and the decline of print and broadcast media, moreover, the line between the media and others who wish to comment on political and social issues becomes far more blurred” (p. 36).
 2. *R. v. National Post* (2010), contradicting *Citizens* in the U.S. “The protection attaching to freedom of expression,” the Supreme Court reasoned,
 - a. is not limited to the “traditional media”, but is enjoyed by “everyone” (in the words of s. 2(b) of the *Charter*) who chooses to exercise his or her freedom of expression on matters of public interest whether by blogging, tweeting, standing on a street corner and shouting the “news” at passing pedestrians or publishing in a national newspaper. To throw a constitutional immunity around the interactions of such a heterogeneous and ill-defined group of writers and speakers and whichever “sources” they deem worthy of a promise of confidentiality and on whatever terms they may choose to offer it (or, as here, choose to amend it with the benefit of hindsight) would blow a giant hole in law enforcement and other constitutionally recognized values such as privacy.”
 3. *Lovell v. City of Griffin* (1938) reasoned that “the press in its connotation comprehends every sort of publication which affords a vehicle of information and opinion.”

- v. Copyright Law
 - 1. *Copyright Law of the U.S.* (2009): Media is an “advertisement, book, periodical, newspaper, photograph, broadcast, [or] motion picture” (p. 258, section 1309).
 - 2. *Copyright Act of Canada* maintains a similar understanding, wherein a medium is a “substrate or carrier.”
- vi. From Media to Provider
- c. Estates of the Realm
 - i. First Estate (Clergy)
 - ii. Second Estate (Nobility)
 - iii. Third Estate (Commoners)
 - iv. Fourth Estate (Media)

Oscar Wilde (1892, p. 22) wrote:

In old days men had the rack. Now they have the press. That is an improvement certainly. But still it is very bad, and wrong, and demoralizing. Somebody — was it Burke? — called journalism the fourth estate. That was true at the time no doubt. But at the present moment it is the only estate. It has eaten up the other three. The Lords Temporal say nothing, the Lords Spiritual have nothing to say, and the House of Commons has nothing to say and says it. We are dominated by Journalism.[8]

- d. Taxonomies
 - i. Media Industry-Based
 - 1. Newspaper
 - 2. Newsreel
 - 3. Radio
 - 4. Television
 - 5. Web
 - ii. Mass Media or Technology-Based
 - 1. Oral, Pictograph, Illustration and Script from prehistory to late antiquity
 - 2. Print (books, pamphlets, newspapers, magazines, etc) from the late 1400s
 - 3. Photos from about mid 1800s
 - 4. Recordings (gramophone records, magnetic tapes, cassettes, cartridges, CDs, DVDs) from the late 1800s
 - 5. Cinema from about 1900
 - 6. Radio from about 1910
 - 7. Television from about 1950
 - 8. Internet @ web from about 1990
 - 9. Mobile devices from about 2000
 - iii. Media Form and Practice-Based
 - 1. Advertising, Branding and Marketing
 - a. Newsvertising
 - b. Advertorial
 - c. Native Advertising

- d. Sponsored Content
 - e. Age of Persuasion
<http://www.cbc.ca/ageofpersuasion/archives.html>
- 2. Animation
 - 3. Audio-visual Media / Multimedia
 - 4. Broadcasting
 - 5. Cinema
 - 6. Cyberspace (e.g., website, blog, wiki, facebook, twitter)
 - 7. Illustration
 - 8. Journalism
 - 9. Mass Media
 - 10. Music
 - 11. Narrowcasting
 - 12. P2P
 - 13. Phone / Cell Phone / Smart Device
 - 14. Photography
 - 15. Photojournalism
 - 16. Radio
 - 17. Television
 - 18. Text
 - 19. Video
 - 20.
- iv. Process-Based
 - 1. Advertising & Newsvertising
 - 2. Animating
 - 3. Broadcasting
 - 4. Editing
 - 5. Filming
 - 6. Illustrating
 - 7. Managing
 - 8. Mediasiting
 - 9. Messaging and Texting
 - 10. Narrowcasting
 - 11. Performing
 - 12. P2P (Peer-to-Peer Sharing)
 - 13. Producing
 - 14. Photographing
 - 15. Reporting / Journalism
- v. Communication-Based
 - 1. One-to-one
 - 2. One-to-many
 - 3. Many-to-Many
- vi. Discipline-Based
 - 1. Media Appreciation
 - a. Aesthetics
 - b. Sensations

2. Media Criticism
 - a. Anthropology of Media
 - b. Sociology of Media
 3. Media History
 4. Media Production
 - a. Advertising
 - b. Broadcasting
 - c. Illustration
 - d. Journalism
 - e. Photography and Video
 - f. Entertainment
- e. The Press
- i. Free Press <http://www.freepress.net/>
 - ii. **Journalism**
 1. Guild / Union
 - a. Newspaper Guild and Communication Workers of America
<http://www.newsguild.org>
 - b. Communication Workers of America- Canada <http://www.cwa-scacanada.ca>
 - c. Canadian Media Guild <http://www.cmg.ca/en/>
 - i. Saint John 7 <http://www.newsguild.org/node/2616>
 - d. Pacific Media Workers Guild <http://mediaworkers.org>
 - e. Canadian Association of Journalism <http://www.caj.ca>
 2. Authors Guild Foundation <http://www.authorsguildfoundation.org>
 3. Newspapers Canada (resources & portal)
<http://www.newspaperscanada.ca/about-newspapers/industry-links/media-groups-and-associations/media-groups-and-associations>
 4. Freelance
 - a. Freelancing without Freefalling
http://www.authorsguildfoundation.org/leaving_the_staff_freelancing_without_freefalling_53281.htm
 - b. Reporters without Borders <http://en.rsf.org>
 5. Guild Freelance
 - a. Freelance Fees Guide
<http://www.londonfreelance.org/feesguide/index.php?language=en&country=UK§ion=Welcome>
 - b. Freelance Rights
<http://www.londonfreelance.org/feesguide/index.php?language=en&country=UK§ion=General&subsect=Rights+and+why+they+are+important&page=Advice>
 6. Independent
 - iii. Investigative Journalism
 1. CBC <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/investigative-journalism/>
 2. Gotcha Journalism
 - iv. Civic Journalism / Public Journalism

1. Reporting and Activism
 - a. “belief that journalism has an obligation to public life – an obligation that goes beyond just telling the news or unloading lots of facts. The way we do our journalism affects the way public life goes.” (Pew Center <http://www.pewcenter.org/doingcj/>)
2. Whistleblowing
 - a. WikiLeaks & Julian Asange <http://www.wikileaks.org>
 - b. Anonymous
 - c. Ethical Hacking
3. Participating
- v. Student Journalism / Student Media
 1. National Scholastic Press Association <http://studentpress.org/nspa/>
 2. History of Scholastic Newspapers http://studentpress.org/nspa/pdf/wheel_history-of-scholastic-newspapers.pdf
 3. Wikipedia entry (Student Newspaper) http://en.wikipedia.org/wiki/Student_newspaper
 4. Canadian University Press <http://cup.ca/?lang=en>
- vi. **The New Journalism (ca. 1965-present)**
http://lib.oup.com.au/he/media_journalism/bainbridge2e/bainbridge1e_case04.pdf
 1. Tom Wolfe’s *The New Journalism* +
 - a. Dickstein (1976, p. 859): New journalism includes “a wider range of defections from the journalistic gospel- alterations which were responsive to the cultural tone of the sixties and even helped set that tone. This includes a broad spectrum of underground writing, political, countercultural, feminist, pornographic, and so on— that dealt with cultural developments ignored, distorted, or merely exploited by the established media....
 - b. What these different strands of writing shared was the range of things traditional journalism left out: atmosphere, personal feeling, interpretation, advocacy and opinion, novelistic characterization and description, touches of obscenity, concern with fashion and cultural change, and political savvy.
 2. Parajournalism
 - a. MacDonald (1965): Parajournalism seems to be journalism— “the collection and dissemination of current news”— but the appearance is deceptive. It is a bastard form, having it both ways, exploiting the factual authority of journalism and the atmospheric license of fiction. Entertainment rather than information is the aim of its producers, and the hope of its consumers.
 - b. Appropriate subjects for parajournalism [include] The kind Tom Wolfe exploits in the present book is the world of the “celebs”: prizefighters, gamblers, movie and stage

“personalities,” racing drivers, pop singers and their disc jockeys like Murray the K (“The Fifth Beatle”), impresarios like Phil Spector (“The First Tycoon of Teen”).

3. Citizen Journalism
 - a. Trends <http://citmedia.org/blog/2007/07/15/citizen-media-a-progress-report-2/>
 - i. Independent w/ Press Passes
 1. Independent Federation of New Media
<http://www.ifnm.org/>
 2. Independent Journalism Open Society Foundation
<http://www.opensocietyfoundations.org/about/programs/independent-journalism>
4. Canada <http://www.orato.com/>
 - a. Mitchell & Webb Look – Send us your reckons
<http://www.youtube.com/watch?v=OQnd5ilKx2Y>
 - b. Probably the Best Joke Ever
<http://www.youtube.com/watch?v=RCBn5J83Poc>
5. Anonymous Citizen Media
 - a. Wikileaks <http://wikileaks.org>
 - b. Anonymous Hactivism
 - i. AnonNews <http://anonnews.org>
 - ii. Anonymous Communications
<http://www.anonyops.com>
 - iii. [http://en.wikipedia.org/wiki/Anonymous_\(group\)](http://en.wikipedia.org/wiki/Anonymous_(group))
 - c. Vigilante Journalism ?
- vii. Journalism 2.0
 1. Social Media (see below)
 - a. Blogs
 - b. Twitter
 2. Mobile Devices
- viii. Journalism 3.0
 1. Aggregation
 2. Feeds
 3. Content Farms
 4. Robot Journalism
 5. Google News
- ix. Dead Media
http://www.acmi.net.au/AIC/DEAD_MEDIA_MASTER_LIST.html
- f. Media Trends
 - i. Branding yourself: Terry O’Reilly, *Under the Influence*
 1. <http://www.cbc.ca/radio/undertheinfluence/selling-yourself-the-art-of-personal-branding-1.3112328?autoplay=true>
 - ii. Content is King
 1. Media Content

2. 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 way. Different media will report the same event, but create different impressions and messages. Each medium has a unique aesthetic form. Just as we notice the pleasing rhythms of certain pieces of poetry or prose, so we ought to be able to enjoy the pleasing forms and effects of the different media. (Pungente, J. & O'Malley, M. (1999). *More than meets the eye: Watching television watching us*. New York: Martin McClelland & Stewart)
3. Demand Media
4. Content Farm
5. Information Factory
6. Independent Media
 - a. Freelance
 - b. Indie Media
7. News Satire
 - a. Political Comedy
 - i. The Daily Show
 - ii. Colbert Report
 - iii. The Onion
 - iv. This is That
 - b. Fake News
- c. New Media (see expanded section below)
 - i. Downloading
 1. Napster
 2. Limewire
 3. Netflix
 - ii. Uploading
 - iii. Mediasiting
 - iv. Sharing & Swapping
 1. p2p
 2. bitTorrent
 - v. Networking
 - vi. Hosting & Providing
 - vii. Subscribing
 - d. Video-on-Demand
 - e. Pay-per-View
 8. Syndicating
 - a. Paper to Radio to Television to CD/DVD to Web
 - b. App to app (blog to tweet to wall)
- c. Concentration
- d. Convergence
 - i. Gordon (2003) <http://www.ojr.org/ojr/business/1068686368.php>
 - iii. Media Attributes & Effects
 - i.
- g. What is Publishing / What is Posting?
 - i. Posting is Publishing

1. The CPUC's view of what constitutes "publishing" is inconsistent with law. *Black's Law Dictionary*, Fourth Edition, defines "publish" as: "to make public; to circulate; to make known to people in general." And, in *Western States Newspapers, Inc. v. Gehringer*, 203 Cal. App. 2d 793,797-98 (1962), publish was held to mean to disclose, reveal, proclaim, circulate or make public. Moreover, under the CPUC's concept of "publication" one could argue that New Hampshire merely required Wooley to provide space on his car for the state's message. Similarly, the CPUC'S definition of publishing would allow the state to say that the *Miami Herald* was merely required to provide room on its page for political candidates' rebuttal. (Hanschen, Harris & Woo, p. 335)
2. What is publishing, if it's not working hard to make people know about the book? The definition of publishing Marion Boyars used, and that I use, is: "to make known." It's not, To make better; it's not, To make money: it's *to make known*. But there are ways of "making known" that don't cost a great deal of money. (Vaughan, 1999, p. 126)
3. Obscene Publications Act 1959 / 1964 (UK)
 - a. Section 1(3)a:
 - i. (3) For the purposes of this Act a person publishes an article who-
 1. (a) distributes, circulates, sells, lets on hire, gives, or lends it, or who offers it for sale or for letting on hire; or...
- h. What is News?
 - i. *New York Times* (Adolph S. Ochs, 1896):
 1. It will be my earnest aim that *The New-York Times* give the news, all the news, in concise and attractive form, in language that is parliamentary in good society, and give it as early, if not earlier, than it can be learned through any other reliable medium; **to give the news impartially, without fear or favor, regardless of party, sect, or interests involved**; to make of the columns of *The New-York Times* a forum for the consideration of all questions of public importance, and to that end to invite intelligent discussion from all shades of opinion.
<http://www.nytimes.com/1996/08/19/opinion/without-fear-or-favor.html>
 - ii. User-Generated Content
 - iii. Citizen Journalism
 - iv. Native Advertising
 1. Newsvertising
 2. Advertorial
 3. Sponsored Content
- i. Linking is Publishing or Advertising
 - i. Crookes v. Newton
<http://www.canlii.org/en/bc/bcca/doc/2009/2009bcca392/2009bcca392.html>

1. Focuses on whether providing a link to defamatory material can constitute "publication" of that material (element of defamation claim). Justices agreed, "the mere fact [Mr. Newton] hyperlinked the impugned sites does not make him a publisher of the material found at the hyperlinked sites" (p. 78). Also agreed that a link could constitute "publication" of third-party content under some circumstances, if the facts "demonstrate that a particular hyperlink is an invitation or encouragement to view the impugned site, or adoption of all or a portion of its contents" (p. 84). Example: "N is described at [hyper link]" might "incorporate a libel so as to be defamatory" (p. 84).

j. Media v. Technology

i. Neil Postman, *Amusing Ourselves to Death*

1. "I must begin by making a distinction between a technology and a medium. We might say that a technology is to a medium as the brain is to the mind. Like the brain, a technology is a physical apparatus. Like the mind, a medium is a use to which a physical apparatus is put. A technology becomes a medium as it employs a particular symbolic code, as it finds its place in a particular social setting, as it insinuates itself into economic and political contexts."

ii. Thing and Medium

1. The Medium is the Message
2. The Message is the Medium

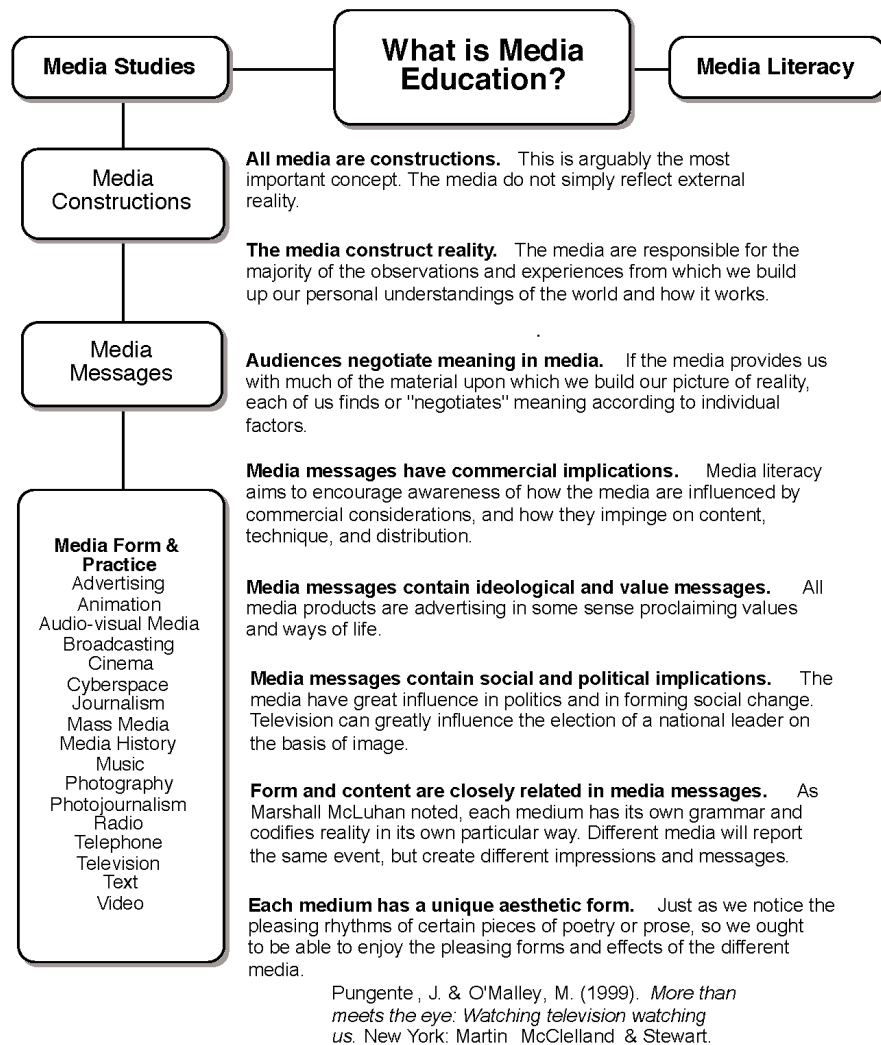
iii. Figure and Ground



Module 2: Media & Technology Education / Media & Technological Literacy or Literacies

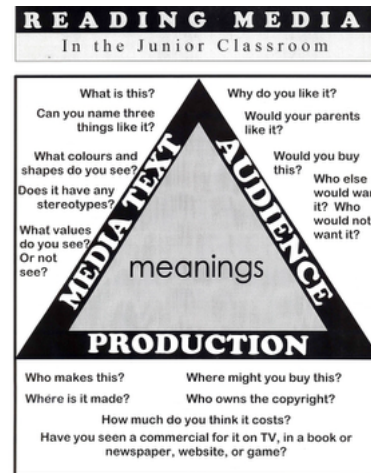
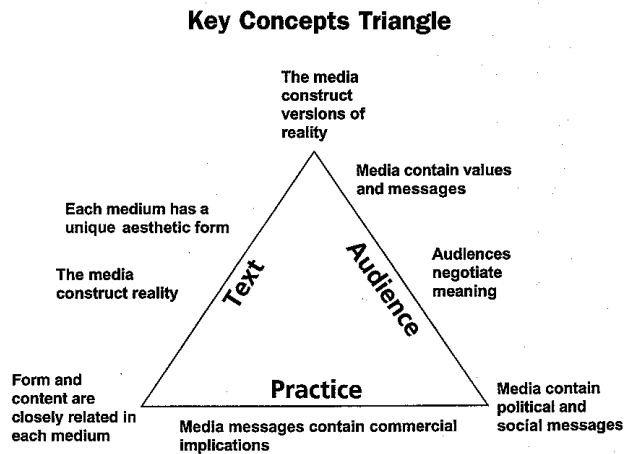
2. What is Media Education?

- a. Definitions and Taxonomies
- b. In 1999, at the "[Educating for the Media and the Digital Age](#)" conference, UNESCO (1999, pp. 263-274) adopted the following definition of media education:
 - i. Deals with all communication media and includes the printed word and graphics, the sound, the still as well as the moving image, delivered on any kind of technology;
 - ii. enables people to gain understanding of the communication media used in their society and the way they operate and to acquire skills using these media to communicate with others;
 - iii. ensures that people learn how to
 1. analyse, critically reflect upon and create media texts;
 2. identify the sources of media texts, their political, social, commercial and/or cultural interests, and their contexts;
 3. interpret the messages and values offered by the media;
 4. select appropriate media for communicating their own messages or stories and for reaching their intended audience;
 5. gain or demand access to media for both reception and production.

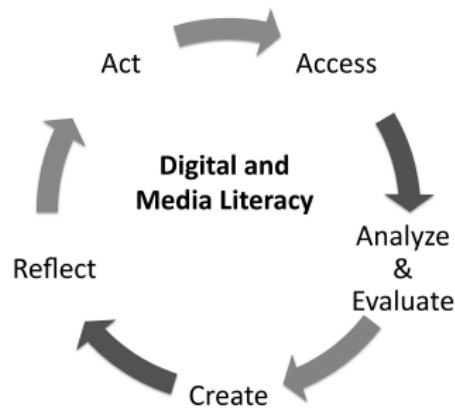


c. Key Concepts

- i. All media are constructions
- ii. The media construct reality
- iii. Audiences negotiate meaning in media
- iv. Media messages have commercial implications
- v. Media messages contain ideological and value messages
- vi. Media messages contain social and political implications
- vii. Form and content are closely related in media messages
- viii. Each medium has a unique aesthetic form

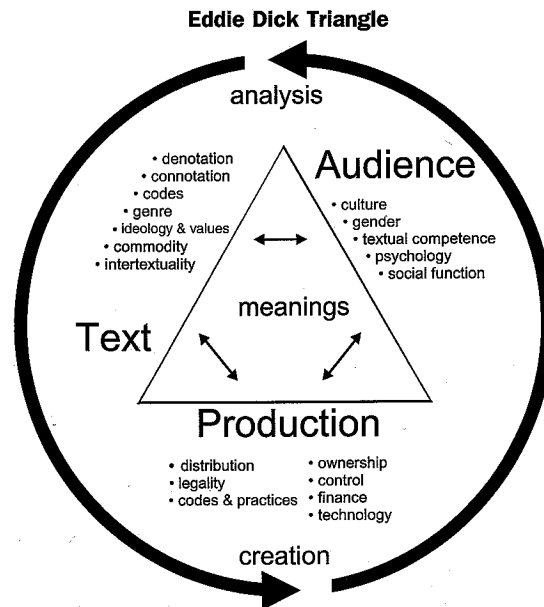


d. Key Competencies (Hobbs, 2010)

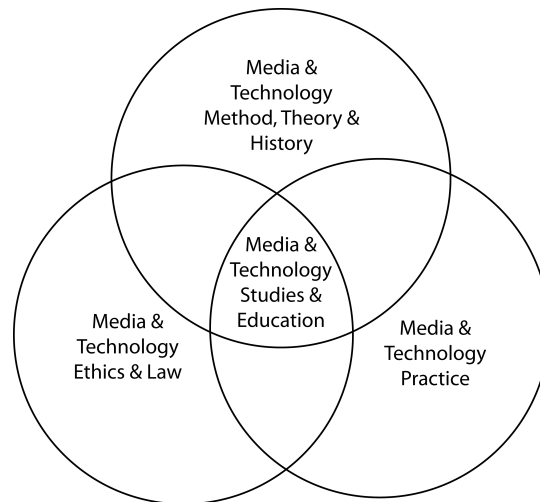


e. **Key Aspects** (Bazalgette, 1992)

- i. Agency
 - ii. Category
 - iii. Technology
 - iv. Language
 - v. Audience
 - vi. Representation
- f. Methodologies
 - g. Encoding / Decoding
 - h. Key Concepts Triangle
 - i. Eddie Dick Triangle



- j. Standards & Benchmarks (Outcomes / PLOs)
- k. Curriculum
 - i. Curriculum as a Vehicle to Outcomes, Key Concepts, Literacies, Skills
 - ii. Curriculum as Object Lessons or Demonstrations of Key Aspects & Concepts, Literacies, Skills
 - iii. Media Studies as Integration
 - iv. Media Studies as Course



- v. Practice-Based Curriculum
 - 1. Media & Technology Practice
 - 2. Media & Technology Ethics & Law
 - 3. Media & Technology Method, Theory & History
- vi. Discipline-Based Curriculum
 - 1. Media Appreciation
 - a. Aesthetics
 - b. Sensations

2. Media Criticism
 - a. Ethics
 - b. Anthropology of Media
 - c. Sociology of Media
3. Media History
4. Media Production
 - a. Advertising
 - b. Broadcasting
 - c. Illustration
 - d. Journalism
 - e. Photography and Video
 - f. Entertainment
- vii. Media Industry-Based Curriculum
 1. Paper (News, Magazine)
 2. Radio
 3. Television
 4. Web
- viii. Process-Based Curriculum
 1. Advertising
 2. Animating
 3. Broadcasting
 4. Editing
 5. Filming
 6. Illustrating
 7. Managing
 8. Messaging and Texting
 9. Narrowcasting
 10. Performing
 11. P2P (Peer-to-Peering)
 12. Producing
 13. Photographing
 14. Reporting / Journalism
- ix. Mass Media Form and Practice-Based Curriculum
 1. Advertising, Branding & Marketing
 - a. Commercial Content
 - b. Advertorial
 - c. Native Advertising
 - d. Sponsored Content
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 7. Illustration

8. Journalism
9. Mass Media
10. Music
11. Narrowcasting
12. P2P
13. Photography
14. Photojournalism
15. Radio
16. Telephone / Cell Phone / Smart Phone
17. Television
18. Text
19. Video
- 20.

l. Examples

m. Status of Media Education

i. British Columbia

1. There are nine official “curriculum subject areas” identified by the BC Ministry of Education:

- Applied Skills
- English Language Arts
- Fine Arts / Arts Education
- Health & Career Education
- International Languages
- Mathematics
- Physical Education
- Sciences
- Social Studies

2. Why nine? Why these nine? Should there be more than nine? If so, which subjects ought to be included among the “official subject areas”? What are the realities of integrating the “cross-curricular outlines”?
3. The challenge of integrating “cross-curricular outlines” in every IRP also provide a major challenge (quoted from IRPs):

it is recognized that British Columbia's schools include young people of varied backgrounds, interests, abilities, and needs. In order to meet these needs and ensure equity and access for all learners, the development of each component of this document has also been guided by a series of cross-curricular outlines. It is expected that these principles and cross-curricular outlines will guide the users of this document as they engage in school and classroom organization and instructional planning and practice.

The following cross-curricular outlines have been used to focus the development and evaluation of the components of the IRP:

- Applied Focus in Curriculum
- Career Development
- First Nations Studies
- Gender Equity

- Diversity and Social Justice / Multiculturalism and Anti-Racism
- English as a Second Language (ESL)
- Environment and Sustainability
- Information Technology
- **Media Education**
- Science-Technology-Society
- Special Needs

4. *What is Media Education?*

Media education is a multidisciplinary and interdisciplinary approach to the study of media. Media education deals with key media concepts, and focuses on broad issues such as the history and role of media in different societies, and the social, political, economic, and cultural issues related to the media. Instead of addressing the concepts in depth, as one would in media studies, media education deals with most of the central media concepts as they relate to a variety of subjects.

Why Media Education in B.C. Schools?

Popular music, television, film, radio, magazines, computer games, and information services, media, and media messages are pervasive in the lives of students today. Media education develops students' ability to think critically and independently about issues that affect them. Media education encourages students to identify and examine the values contained in media messages. It also cultivates the understanding that these messages are produced by others to inform, persuade, and entertain for a variety of purposes. Media education helps students understand the distortions that may result from the use of particular media practices and techniques. There are learning opportunities for media education in all curriculum areas. Media education is not taught as a separate curriculum.

The **key concepts** for media education are:

- analysis of media products (purpose, values, representation, codes, conventions, characteristics, and production)
 - audience interpretation and influence (interpretation, influence of media on audience, influence of audience on media)
 - media and society (control, scope)
5. Research by Namita & Petrina (2010)
 6. Bizarre Media Education Gap in BC
<http://www.euromedialiteracy.eu/charter.php>
 7. Canada
 - ii. United States

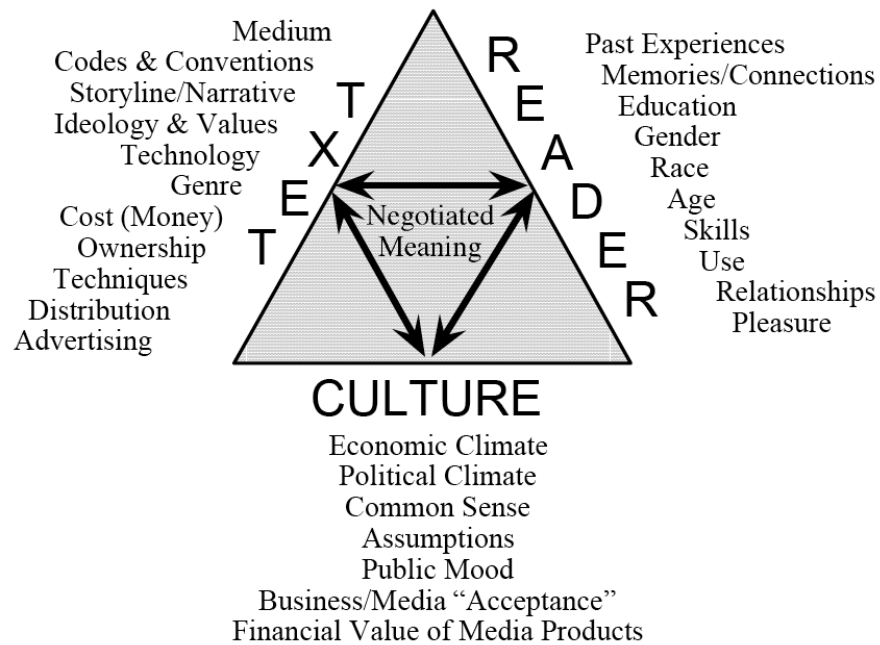
1. Hobbs, R. (2010, November). *Digital and media literacy: A plan of action*. Washington, DC: Aspen Institute. Downloaded from <http://www.knightcomm.org/digital-and-media-literacy-a-plan-of-action/>
- 2.
- iii. International
- iv. “Media education is part of basic entitlement of every citizen, in every country in the world, to freedom of expression and the right to information and is instrumental in building and sustaining democracy” (UNESCO, 1999, p. 274).
- n. Media Education Techniques
 - i. Curriculum as a Vehicle to Outcomes, Key Concepts, Literacies, Skills
 - ii. Curriculum as Object Lessons or Demonstrations of Key Aspects & Concepts, Literacies, Skills
 - iii. Activities, Modules, or Projects for Outcomes, Key Concepts, Literacies, Skills
 - iv. Study Guides
 1. *Screen Education* examples
 2. *Media Education* example <http://www.mediaedscotland.org.uk/index.html>
 3. “Juno: Not Just Another Teen Movie” example
 4. “Easy A” example <http://www.shmoop.com/scarlet-letter/easy-a-film-adaptation-activity.html>
- o. Associations for Media Education
 - i. Action Coalition for Media Education <http://smartmediaeducation.net>
 - ii. Association for Media Literacy <http://www.aml.ca/homeland-by-cory-doctorow-a-review/>
 - iii. BC Association for Media Education <https://openmedia.ca/content/bc-association-media-education>
 - iv. CAMEO <http://jcp.proscenia.net/CAMEO/>
 - v. Center for Media Literacy <http://www.medialit.org>
 - vi. Media Education Association <http://www.themea.org.uk>
 - vii. Media Education Foundation <http://www.mediaed.org>
 - viii. National Association for Media Literacy Education <http://namle.net>
 - ix.
- p. Resources
 - i. Cinematheque <http://thecinematheque.ca/education/>
 - ii. Media Education Lab <http://mediaeducationlab.com>
 - iii. Media Literacy Week http://www.medialiteracyweek.ca/en/101_resources.htm
 - iv. Media Smarts <http://mediasmarts.ca>
 - v. Project New Media Literacies <http://www.newmedialiteracies.org>
- q. Journals
 - i. Journal of Digital and Media Literacy <http://www.jodml.org>
 - ii. Journal of Media Literacy <http://journalofmedialiteracy.org>
 - iii. Journal of Media Literacy Education <http://digitalcommons.uri.edu/jmle/>
 - iv. Media Culture & Society
 - v. Media Education Research Journal <http://merj.info>

- vi. Student Journal of Media Literacy Education
<http://www.understandmedia.com/journals-a-publications/sjmle>

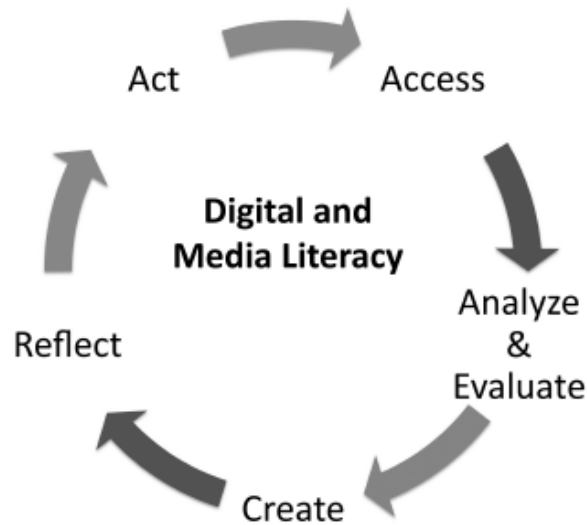
3. What is Media Literacy / Literacies?

a. Definitions

- i. European Charter for Media Literacy
<http://www.euromedialiteracy.eu/charter.php>
- ii. Definition (Davis, 1992) <http://www.medialit.org/reading-room/aspen-institute-report-national-leadership-conference-media-literacy/>
http://www.medialit.org/reading_room/pdf/357_AspenBkgnd_Davis.pdf
 1. literacy is the ability to analyze, augment and influence active reading (i.e., viewing) of media in order to be a more effective citizen.
 2. The three verbs in this definition are important and correspond roughly to: consumer skills, user skills and producer skills:
 3. **Analyze** (consumer skill): The media literate person recognizes that she is actively negotiating meaning with media “texts.” In addition, she is aware of factors which affect that negotiation, including personal factors like gender, race, skills, and how she is wanting to use the “text.” She is also aware of text-related factors like the medium through which it is presented, its ideology and the underlying motivations of the producers of the text. Finally, she is aware of cultural factors which influence reading of the text, such as the economic and political climate (see attached diagram, fig. 1).
 4. **Augment** (user skill): The media literate person is able to locate appropriate additional resources to further study any topic of interest—for example, a political story in the newspaper. This ability includes being able to effectively use appropriate technology such as computers, VCRs and videotape recorders (for the capturing of firsthand knowledge).
 5. **Influence** (producer skill): The media literate person is able to deliberately change the impact or meaning of messages—for example, a television news report that suggests all students at Clairmont High School are vandals. Thus, the media literate student, armed with appropriate hardware, can create a narrative that supports her viewpoint that most Clairmont students are not vandals.
- iii. Definition (Aspen Institute, 1992) <http://www.medialit.org/reading-room/aspen-media-literacy-conference-report-part-ii>
 1. A media literate person—and everyone should have the opportunity to become one—can access, analyze, evaluate, and produce both print and electronic media. The fundamental objective of media literacy is critical autonomy relationship to all media. Emphases in media literacy training range widely, including informed citizenship, aesthetic appreciation and expression, social advocacy, self-esteem, and consumer competence.
 2. The range of emphases will expand with the growth of media literacy.



b. Competencies or Literacies (Hobbs (2010))



Essential Competencies of Digital and Media Literacy	
1. ACCESS	Finding and using media and technology tools skillfully and sharing appropriate and relevant information with others
2. ANALYZE & EVALUATE	Comprehending messages and using critical thinking to analyze message quality, veracity, credibility, and point of view, while considering potential effects or consequences of messages
3. CREATE	Composing or generating content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques
4. REFLECT	Applying social responsibility and ethical principles to one's own identity and lived experience, communication behavior and conduct
5. ACT	Working individually and collaboratively to share knowledge and solve problems in the family, the workplace and the community, and participating as a member of a community at local, regional, national and international levels

c. Taxonomies

http://www.labelformazione.it/imgUpload/Atene_paper_ENG_Ronsivalle_Orlando.pdf

Table 1. Media Literacy Taxonomy

Level	Description
1. Reader	Being able to analyse the linguistic structure of the media and recognize their textual elements.
2. Writer	Being able to produce a message conveniently using media linguistic rules, in order to get the expected communicative objective.
3. Critic	Being able to interpret and evaluate viewpoints and values expressed by a message.
4. User	Being able to choose his/her own media use modalities.
5. Citizen	Being able to use media as an environment where social dynamics and behavioural models take place, individuals and communities can interact in participation spaces.

i. Mediasmarts <http://mediasmarts.ca/digital-media-literacy-fundamentals/intersection-digital-and-media-literacy>

Media literacy is a critical engagement with mass media, which nowadays includes digital technologies. Additionally, as media and communications platforms converge our media practices are changing – from being external spectators and receivers of entertainment and information, to being active participants within an immersive media culture. This shift has necessitated an expanded notion of what it means to be media literate, which now includes an appreciation of individuals as both producers and consumers of media content and an understanding of the resulting social and cultural shifts that take place because of this.

- d. Orientations
 - i. Modes of Literacies
 - 1. Buckingham identified three modes of reasoning for widespread concern about the effects of media: 1) “Moral panics,” 2) “the plug-in drug,” and 3) “consciousness industries.”
 - 2. Awareness
 - 3. Cultivation, Criticism & Discrimination (functional literacies) (moral panics)
 - 4. Demystification (critical literacies) (plug-in-drug) (consciousness industries)
 - 5. Democratization
 - 6. New paradigm
 - ii. Functional Literacies (Awareness, Cultivation, Discrimination and Production)
 - i. Media Appreciation, e.g., Film as Medium / Media as art form
 - 1. Principles, Properties, Style, Sensations
 - 2. Cultivation of senses
 - ii. Media Criticism
 - b. Filmic Literacy
 - i. “Principles of film-art, whether there are realised in it the filmic virtues of the chosen subject. Has a unified moving picture been built up from a succession of shots? Or is it only a succession of shots? Has the continuity of verbal expression been confused with pictorial continuity? Or is the film only a moving picture of a play?... attempt to get at canons.” (McManus, 1937, p. 182)
 - ii. “On the one hand, we have the great mass of the motion picture public, which only wants to be amused, and asks no questions as to the art side of things; and on the other, we have this new intelligentsia, probing always into abstract values and talking vaguely about ‘Filmic sense’.” (Wilkinson, 1932, p. 105)
 - 2. Functional Literacy = Ability to read and write at a grade 6 level, etc.
 - a. *Functional or instrumental* ICT literacy: “ICT literacy is using digital technology, communications tools, and/or networks to access, manage, integrate, evaluate, and create information in order to function in a knowledge society” (ETS, 2002, p. 2)
 - b. Functional or instrumental literacy is assumed to be neutral (i.e., competencies or basic skills for reading and writing, for using technology, etc. are simply skills)
 - iii. Inoculate Literacies (Defensive Literacies)
 - 1. Kurth-Schai, R. (1982). The roles of youth in society: A reconceptualization. *Educational Forum*, 52(2), 113-132.
 - 2. Bair (1938): “First of all, it is desirable to protect children deliberately against the disintegrating impact of any sort of commercial movie, no

matter how good-against an overdose, let us say, of love, sex and crime, which, in 1930, constituted 72 per cent of the themes, according to the Payne Fund Study, and to which they refer as the 'Big Three'. Children may be in part insulated against 'emotional possession' by being taught how pictures are made, how effects are produced, what makes a picture artistically good or bad-building up in them what psychologists have called 'emotional detachment' or 'adult discount'."

3. Eastman Kodak Company funded a range of market and "effect" studies of their educational silent films produced in the 1920s. Agencies formed to regulate media industries in education, such as the Motion Picture Research Council, argued for censorship, moral codes and literacy lessons for educational film and radio in the 1930s. Ironically, the arguments from media industries and their censors were the same: media could maintain powerful influences on the bodies, hearts, and minds of students.
4. Payne Fund Studies (1929-1932)
 - a. *Our Movie Made Children* (1934): "in...pictures the emotional reaction of adolescents is twice as great as that of adults, and that of young children, aged six to eleven, three times that of adults"
 - b. Eastman (1933) "one of the first facts which stands out is the number of young men and women who say that they were influenced to do wrong by the lure of luxury which the movies portrayed."
5. Motion Picture Production Code (1934)
 - a. *Yale Law Journal* (1939): "primary purpose of these statutes is to protect the inhabitants of the state from unwholesome and indecent motion pictures"
6. Iris Barry (1926) in *Let's Go to the Movies*, phrases the purpose of the motion picture in this way: "It is not intended to edify, it is not designed to instruct or move or thrill. It is primarily a some- thing to banish care, even reflection, even consciousness. The cinema is a drug."
7. In a Payne Fund study titled *Movies and Conduct*, Blumer (1933) presents the range of effects facing media literacies: "lack of consensus on the nature of these effects on conduct. On one side there are many who regard motion pictures as a meliorator of the hard character of modern life, as a surcease to sorrow, as a chief means of infusing romance into a dull world and thereby adding compensation to the ordinary routine of life. This contention is expressed frequently in a more scientific fashion by psychologists and other students of human behavior in the declaration that motion pictures are a means of satisfying in a vicarious and harmless fashion pent-up impulses which might otherwise take a more dangerous expression. By relieving strain, by occasioning a sort of emotional catharsis, motion pictures, it has been asserted, play a genuinely beneficial role.

As opposed to this point of view, there is the charge expressed even more vigorously that motion pictures constitute a harmful influence on the lives of people, particularly on the lives of youths. They have been held accountable by many for crime and delinquency and, indeed, for a supposed general weakening of moral standards; the sporadic yet persistent efforts at censorship in some sense may be interpreted as an expression of this belief.”

iv. Critical Literacies

1. Media Education Foundation <http://www.mediaed.org>
 - a. The Media Education Foundation produces and distributes documentary films and other educational resources to inspire critical thinking about the social, political, and cultural impact of American mass media.
 - b. we offer resources designed to help spark discussion about some of the most pressing, and complicated, issues of our time, in one of the last independent spheres left in the society: the classroom. Our aim is to inspire students to think critically and in new ways about the hyper-mediated world around them.
2. Critical literacy, an antidote to neutral, functional models of literacy, involves re/defining literacy as ideological (Freire, 1982; Street, 1984). That is, when one is literate or in a process of becoming literate, one is always reading and writing (or learning to read and write) about *some thing, body, and way* of speaking or thinking about and naming that thing, shaping that body, etc. This is basically what is meant by the point that literacy is always already ideological.
3. Being critically literate involves:
 - a. having a critical perspective on literacy or literacies per se;
 - b. having a critical perspective on particular texts;
 - c. having a critical perspective on— that is, being able to make ‘critical readings’ of— wider social practices, arrangements, relations, allocations, procedures, and so on, which are mediated, made possible, and partially sustained through reading, writing, viewing, or transmitting texts (Peters & Lankshear, 1998, p. 55).

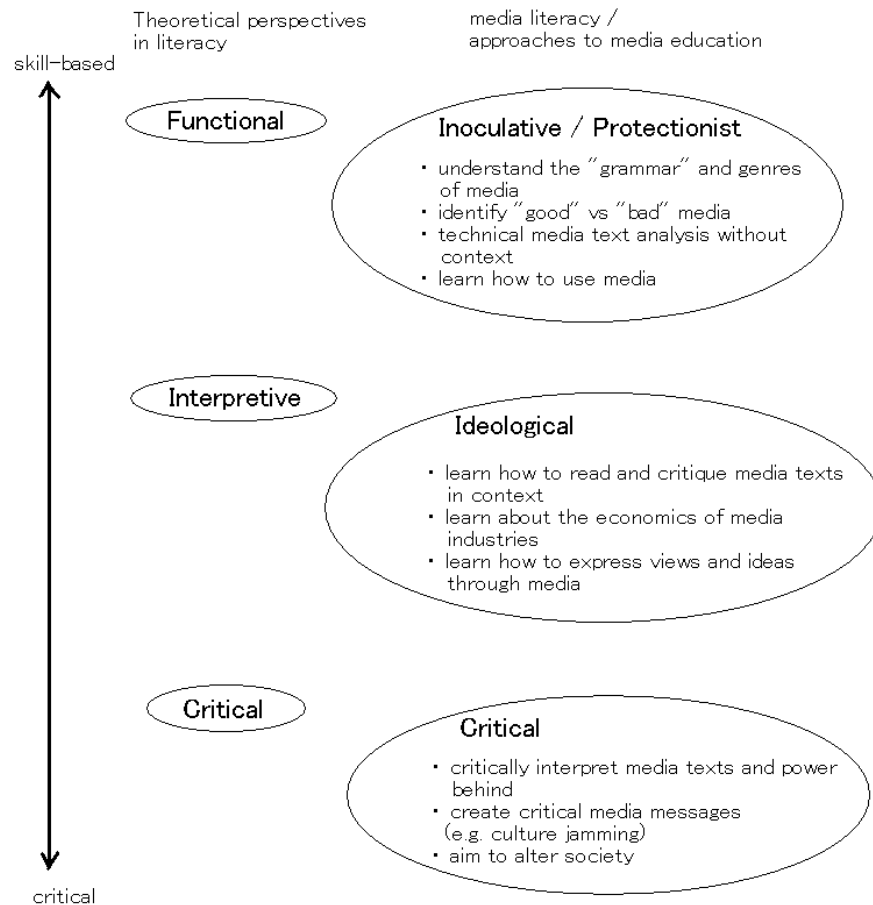


Figure 1. Namita (2010), p. 34

v. Multiliteracies

1. "The days when learning a single set of standards or skills to meet the ends of literacy are gone" (Cope & Kalantzis, 2000, p. 42).
2. Multiliteracies include six design components in the meaning-making process: linguistic meaning, visual meaning, audio meaning, gestural meaning, spatial meaning, and multimodal patterns of meaning "that relate the first five modes of meaning to each other" (p. 42).

4. Key Concepts in Media Studies and Media Education / Screen Theory

a. Key terms / key aspects (Bazalgette, 1992)

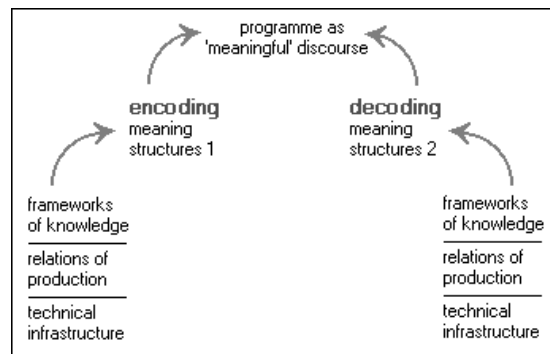
i. Agency

1. Media texts are produced by people; some by individuals, some by groups.
2. Media industry v media institutions v agencies

ii. Category

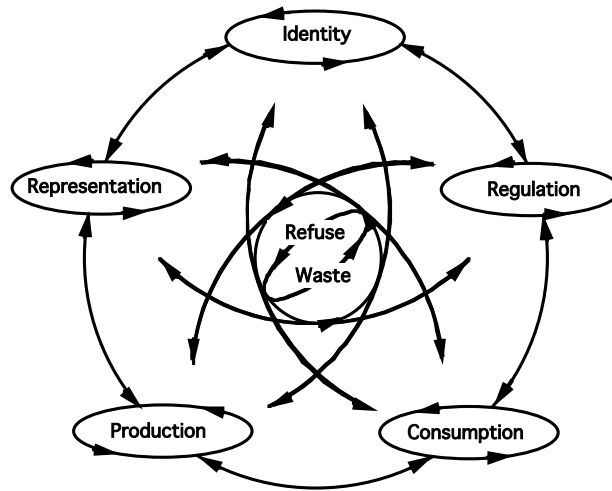
1. Any categorization makes a difference to interpretation. Any media text can be categorized in a number of ways.

- iii. Technology
 - 1. Any technological change makes a difference.
- iv. Language
 - 1. Everything in a media text has meaning.
- v. Audience
 - 1. You can make a media text for people you don't know.
- vi. Representation
 - 1. Media texts relate to reality in different ways.
- b. Key Concepts in Media Education
 - i. All media are constructions
 - ii. The media construct reality
 - iii. Audiences negotiate meaning in media
 - iv. Media messages have commercial implications
 - v. Media messages contain ideological and value messages
 - vi. Media messages contain social and political implications
 - vii. Form and content are closely related in media messages
 - viii. Each medium has a unique aesthetic form
- c. Key Concepts in Media Studies
 - i. Articulation
 - ii. Coding (Encoding / Decoding) (Stuart Hall, 1973/1980)



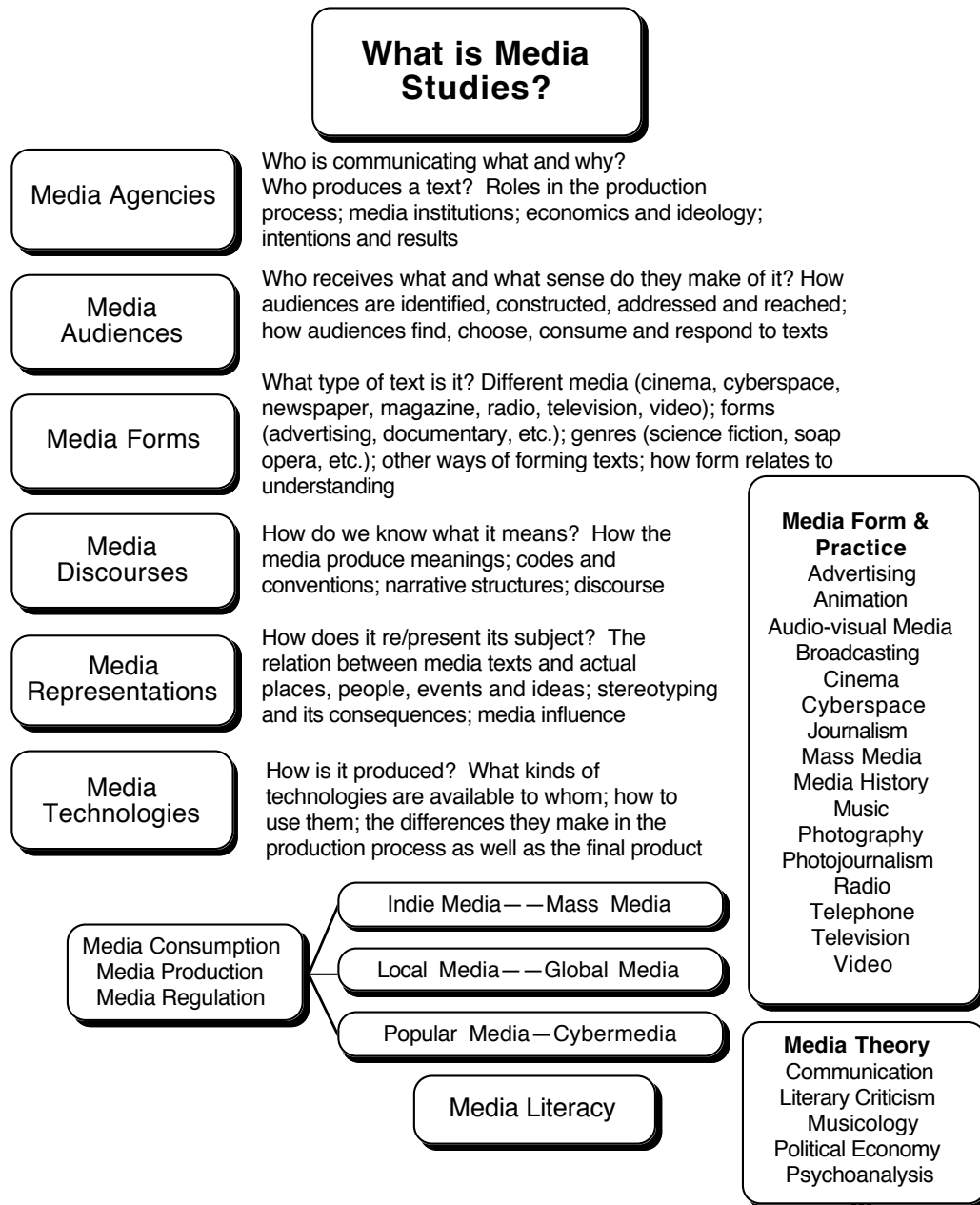
- i. Framing
- ii. Representation
- iii. Regulation
- d. Key Concepts in New Media
 - i. Remediation
 - ii. Transcoding
 - iv. Cultural disassembly- "Disassembly" — (deconstruction, reduction; mixing) of cultures, media, things, etc.; "place" (stability, stasis, inanimacy of locale) as an attenuated semantic; "mixing, commingling individuation" and "mobility" (animacy, flux, etc.) as amplified semantics; "identity," national/racial/ethnic, and fear of its loss creating fear-hate dichotomies.
 - v. Sampling
 - vi. Re/mixing
 - vii. Riffing
 - viii. Mashing-up

- ix. Mediasiting
- x. Ripping and Burning
- xi. Re/covering
- xii. Copying?
- xiii. Transcoding
- xiv. Indexicality, Immediacy, Transcendence
- e. Screen Theory and Methodology
 - i. Screen Theory
 - ii. Circuit of Culture (see Petrina, 2006)



5. What is Media Studies?

a. Definitions and Taxonomies (see map)

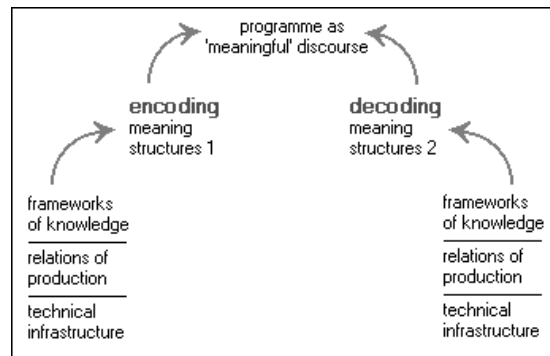


Stephen Petrina (2003)

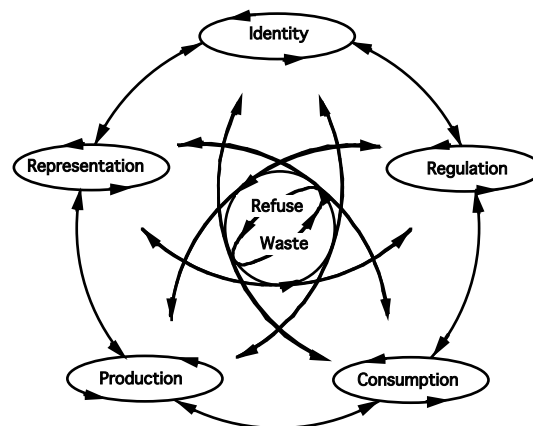
b. Goals

- i. **Understanding Media:** including critical analysis of media systems and effects
- ii. **Making Media:** turning theory into practice in audio, video, film, and digital media
- iii. **Managing Media:** acquiring strategic knowledge and skills for media industry leadership

1. **Across Formats:** radio, television, film, internet, wireless, audio, video, digital media, etc
 - iv. **Professional Training:** acquiring skills in producing, designing, directing, shooting, and editing in one or more mediums using cross-platform training
 - v. **Creative Expression:** learning to create quality original content in documentary, narrative, and experimental genres
 - vi. **Civic Engagement:** honoring the ethical imperatives for media specialists by actively contributing to a more peaceful and humane world
- c. Key Concepts
- i. Articulation
 - ii. Coding (Encoding / Decoding) (Stuart Hall, 1973/1980)



- iii. Manovich (2002)
 1. Numerical Representation
 2. Modularity
 3. Automation
 4. Variability
 5. Transcoding
 - iv. Cultural disassembly
 - v. Framing
 - vi. Regulation
 - vii. Remediation
 - viii. Representation
- d. Methodology
- i. Circuit of Culture (see Petrina, 2006)



- e. Media Theory / Theories
- f. Media Research Methods
 - i. Media Effects
 - ii. Media Attributes
 - iii. Media Methods
 - 1. Tracking, Mapping & Framing
 - a. Framing
 - i. Influence over meaning
 - ii. Rhetorical packaging of meanings
 - iii. A frame is a “schemata of interpretation... to locate, perceive, identify, and label” (Goffman, 1974), which creates meaning, shapes experience, gives direction, etc.
 - iv. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world” (Reese, Gandy & Grant, 2001, p. 11).
 - v. Imaging

Researchers in cultural studies and media studies tend to approach events, sites, etc. by tracking, mapping and framing. In fact, these researchers often refer to their frames or framings of data, phenomena, and sites of interest as *frameworks*. Tracking refers to an observation or documentation of trails, traces, performances, etc., while mapping refers to an articulation or coordination (forms of relationships) of beings, things, figures, interests, ideas, ideologies, elements, entities, nodes, etc. Mapping may take a form of modeling (strengths of relationships) and is what it suggests— cultural or social cartography (Paulston, 1977).

Framing refers to influence over meaning or a packaging of meanings, and not merely to a “lens” through which a participant or researcher “views” events, things, data, phenomena, or sites (see Principles). This is one aspect that makes social science so interesting— both research participants and researchers invariably and simultaneously frame or draw on frames to influence, filter, orient, package, or shape data, phenomena, meanings, etc. Erving Goffman (1974), the renowned sociologist and theorist of performance, defined a frame as a “schemata of interpretation... to locate, perceive, identify, and label,” which creates meaning, shapes experience, and gives direction, etc. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world... frames organize by providing identifiable patterns or structures, which can vary in their complexity.... Frames structure. That is, they impose a pattern on the social world, a pattern constituted by any number of symbolic devices” (Reese, Gandy & Grant, 2001, pp. 11, 12, 17).

- 2. S-R
- 3. Experimentation

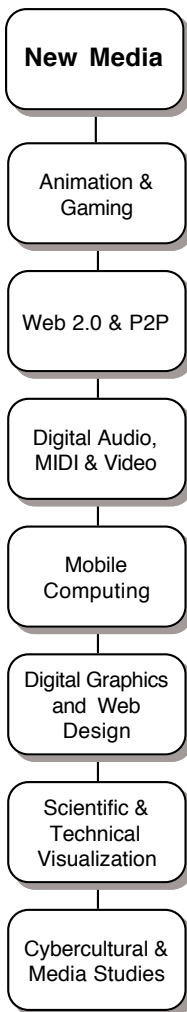
4. Social Survey
5. Observation
6. Ethnography
7. Phenomenology
8. Media Studies Methodology
9. Laws of Media
- g. Media History (see Module 9)
- h. History of Media Studies & Media Education



Figure 2. *American School Board Journal* (July, 1929).

6. What is New Media?

- a. See *New Media Primer*



New media accounts for IT, ICT and digital media design and necessarily responds to cultural studies, communication studies, media studies and cybercultural studies (see fig. 1 and maps below). Hence, new media refers to new practices with digital technologies and a new field of study of these practices. In *The Language of New Media*, Manovich proposes five principles of the digital aesthetic, which defines new media: numerical representation, modularity, automation, variability and cultural transcoding. Or are the terms of the digital aesthetic or new media more or less as follows: Accessibility, Automativity, Compatibility, Connectivity, Interactivity, Mobility, Modularity, Portability, Predictability, Repeatability, Reproducibility, Transparency, Variability, Virtuality? Either way, the point is that new media recall old media and yet are different. According to Lister et al. (2003, p. 12), new media refer to:

- **New textual experiences:** new kinds of genre, textual form, entertainment, pleasure and patterns of media consumption (computer games, hypertexts, special effects, cinema).
- **New ways of representing the world:** media which, in ways that are not always clearly defined, offer representational possibilities and experiences (as in immersive virtual environments, screen-based interactive media).
- **New relationships between subjects (users and consumers) and media technologies:** changes in the use and reception of image and communication media in everyday life and in the meanings that are invested in media technologies.

- **New experiences in the relationship between embodiment, identity and community:** shifts in the personal and social experiences of time, space and place (on both local and global scales) which have implications for the ways in which we experience ourselves and our place in the world.
- **New conceptions of the biological body's relationship to technological media:** challenges to the received distinctions between the human and the artificial, nature and technology, body and (media as) technological prostheses, the real and the virtual.
- **New patterns of organization and production:** wider realignments and integrations in media culture, industry, economy, access, ownership, control and regulation.

The forces underwriting the production and consumption of new media are encapsulated in a **convergence of**

- **technologies** (camera, computer, copier, fax, messaging, phone, printer, audio & video player etc. convergences),

- **modalities** (image, text, sound, etc. convergences),
- **practices** (art, communication, design, fashion, film, marketing, media, medicine, programming, technology, etc. convergences) and
- **corporate formations** (cable & internet providers, music, newspaper, radio & television convergences). Who owns what?
<http://www.ojr.org/ojr/business/1068686368.php>

New Media

New Media, *adj., n., pl.*

- **devices** (camera, computer, audio & video player etc.)
- **networks** (information, nodes, packets, power, etc.)
- **modalities** (image, text, sound, etc.)
- **aesthetics** (hyperreality, immediacy, virtuality, etc.)
- **practices** (blogging, browsing, hacking, podcasting, programming, surfing, etc.)
- **practitioners** (desires, experiences, expertise, powers)
- **disciplines** (authorities, exemplars, case lore, norms, paradigms)
- **conditions** (inequities, globalization, power, etc.)
- **cultures** (gaming, online learning, etc.)
- **literacies** (digital, media, multiliteracies, etc.)
- **policies** (funds, strategies, rewards, etc.)
- **embodiments** (AI, cyborg, distributed cognition, VR, etc.)
- **coordinations** (capital, division of labour, expertise, etc.)
- **ecologies** (natural, artificial, hybrid, etc.)
- **corporations** (cable, content & internet providers, hardware and software vendors, etc.)
- **convergences** (AOL-Time-Warner, Walt

Disney Internet Group, etc.)

- **concentrations** (media control, power, wealth, etc.)
- **spiritualities** (machine consciousness, technopaganism, Electric Gaia, etc.)

- b. *The New Media Reader* (Wardrip-Fruin & Montfort, Eds.): Eight propositions:
- i. **New Media versus Cyberculture** - Cyberculture is the study of various social phenomena that are associated with the Internet and network communications (blogs, online multi-player gaming), whereas New Media is concerned more with cultural objects and paradigms (digital to analog television, iPhones).
 - ii. **New Media as Computer Technology Used as a Distribution Platform** - New Media are the cultural objects which use digital computer technology for distribution and exhibition. e.g. (at least for now) Internet, Web sites, computer multimedia, Blu-ray disks etc. The problem with this is that the definition must be revised every few years. The term "new media" will not be "new" anymore, as most forms of culture will be distributed through computers.
 - iii. **New Media as Digital Data Controlled by Software** - The language of New Media is based on the assumption that, in fact, all cultural objects that rely on digital representation and computer-based delivery do share a number of common qualities. New media is reduced to digital data that can be manipulated by software as any other data. Now media operations can create several versions of the same object. An example is an image stored as matrix data which can be manipulated and altered according to the additional algorithms implemented, such as color inversion, gray-scaling, sharpening, rasterizing, etc.
 - iv. **New Media as the Mix Between Existing Cultural Conventions and the Conventions of Software** - "New Media today can be understood as the mix between older cultural conventions for data representation, access, and manipulation and newer conventions of data representation, access, and manipulation. The "old" data are representations of visual reality and human experience, and the "new" data is numerical data. The computer is kept out of the key "creative" decisions, and is delegated to the position of a technician." e.g. In film, software is used in some areas of production, in others are created using computer animation.
 - v. **New Media as the Aesthetics that Accompanies the Early Stage of Every New Modern Media and Communication Technology** - "While ideological tropes indeed seem to be reappearing rather regularly, many aesthetic strategies may reappear two or three times...In order for this approach to be truly useful it would be insufficient to simply name the strategies and tropes and to record the moments of their appearance; instead, we would have to

develop a much more comprehensive analysis which would correlate the history of technology with social, political, and economical histories or the modern period."

- vi. **New Media as Faster Execution of Algorithms Previously Executed Manually or through Other Technologies** - Computers are a huge speed-up of what were previously manual techniques. e.g. calculators. "Dramatically speeding up the execution makes possible previously non-existent representational technique." This also makes possible of many new forms of media art such as interactive multimedia and computer games. "On one level, a modern digital computer is just a faster calculator, we should not ignore its other identity: that of a cybernetic control device."
 - vii. **New Media as the Encoding of Modernist Avant-Garde; New Media as Metamedia** - Manovich declares that the 1920s are more relevant to New Media than any other time period. [Meta-media](#) coincides with [postmodernism](#) in that they both rework old work rather than create new work. New media avant-garde "is about new ways of accessing and manipulating information" (e.g. hypermedia, databases, search engines, etc.). Meta-media is an example of how quantity can change into quality as in new media technology and manipulation techniques can "recode modernist aesthetics into a very different postmodern aesthetics."
 - viii. **New Media as Parallel Articulation of Similar Ideas in Post-WWII Art and Modern Computing** - Post WWII Art or "combinatorics" involves creating images by systematically changing a single parameter. This leads to the creation of remarkably similar images and spatial structures. "This illustrates that algorithms, this essential part of new media, do not depend on technology, but can be executed by humans."
- a. Key Concepts / New Media Aesthetic
 - ix. Numerical representation
 - x. Modularity
 - xi. Automation
 - xii. Variability
 - xiii. Cultural transcoding
 - b. Multimedia
 - c. Digital Media
 - d. Social Media
 - a. Social Networking
 - b. Web 2.0
 - i. From Applications to Platforms
 - ii. From Tools to apps
 - iii. From Media to Rich Media
 - iv. From Websites to Blogs
 - v. From Content to Comments
 - vi. From Information to Confirmation
 - vii. From Subscription to User Experiences and Participation
 - c. Core Competencies (O'Reilly, 2005):
 - i. Services, not packaged software, with cost-effective scalability

- ii. Control over unique, hard-to-recreate data sources that get richer as more people use them
 - iii. Trusting users as co-developers
 - iv. Harnessing collective intelligence
 - v. Leveraging the long tail through customer self-service
 - vi. Software above the level of a single device
 - vii. Lightweight user interfaces, development models, AND business models
- d. Platforms for Citizen Journalism

7. What is Culture and Cultural Studies?

a. Etymologies (Colere)

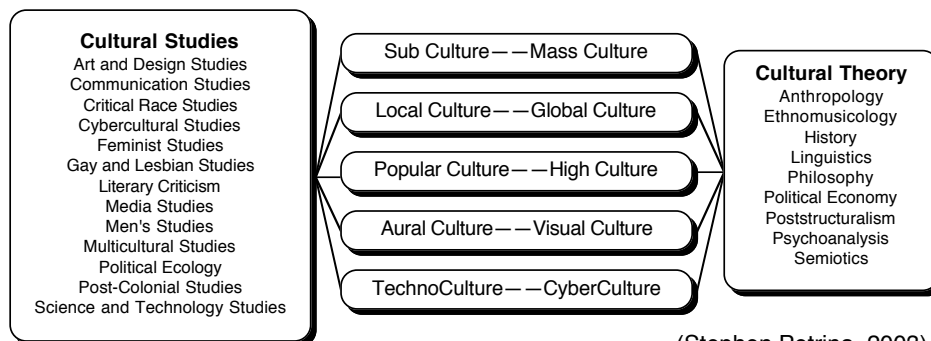
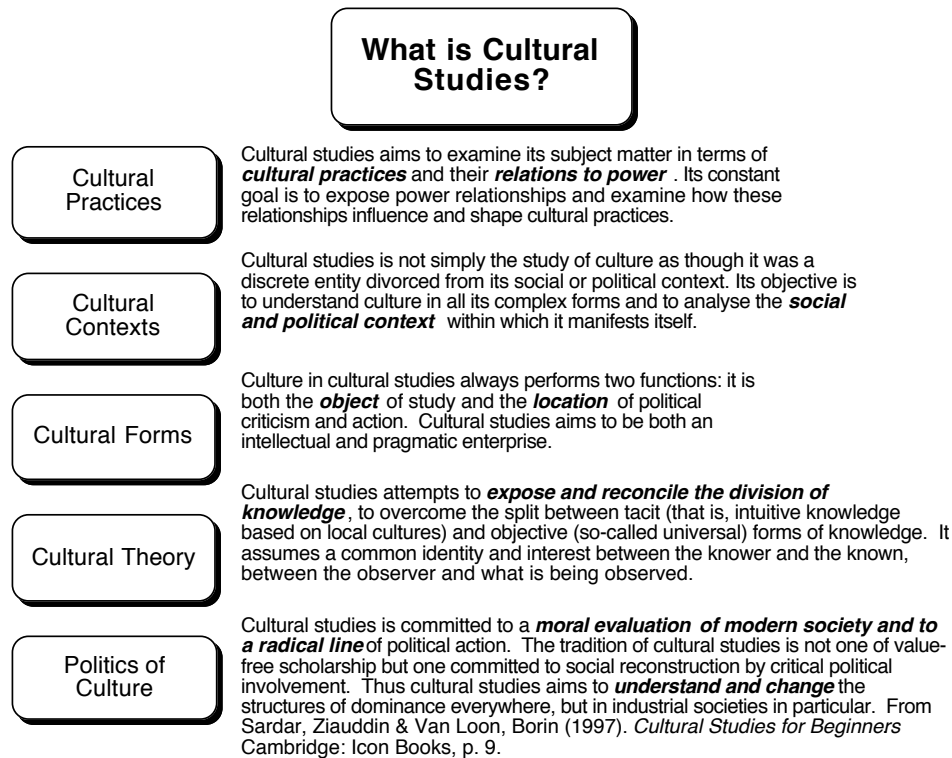
- i. The Latin *colere* (culture), meaning "to cultivate," "to dwell," "to take care" and "to tend and preserve," is at base about the interdependencies of humans and nature (Arendt, 1961a; Williams, 1976, pp. 87-93). Arendt (1961a) found that "as far as Roman usage is concerned, the chief point was always the connection of culture with nature; culture originally meant agriculture, which was held in very high regard in Rome in opposition to the poetic and fabricating arts" (p. 212). Taken together, she says, "culture in the sense of developing nature into a dwelling place for a people as well as in the sense of taking care of the monuments of the past, determine even today the content and the meaning we have in mind when we speak of culture.... Yet the meaning of the word 'culture' is hardly exhausted by these strictly Roman elements" (p. 21). The Greeks did not have this equivalent understanding of culture, nor did they have a word for culture per se. In around 50 C.E., Cicero coined the phrases *excolere animum*, cultivating the mind, and *cultura animi*, cultured mind, to suggest that which makes people "fit to take care of the things [i.e., assemblies or gatherings] of the world" (p. 215).
- ii. See (Williams, 1976, pp. 87-93): "Culture is one of the two or three most complicated words in the English language. This is partly because of its intricate historical development, in several European languages, but mainly because it has now come to be used for important concepts in several distinct intellectual systems and in several distinct and incompatible systems of thought."

b. Definitions (see Petrina, 2009)

- i. Culture, has various meanings ranging from "whole way of life," "webs of meaning," "a 'tool-kit' of symbols, stories, rituals, and world-views," and "production and circulation of meaning," or a "toolkit of habits, skills, and styles from which people construct strategies of action. This "toolkit" definition is how the sociologist Ann Swidler (1986, p. 273) defines culture. She actually provides a very good analysis of varying definitions.
- ii. Cultural studies deals with culture a bit differently than anthropology. In cultural studies, culture is understood broadly as the production and circulation of meaning. This definition is drawn from the classic work of Raymond Williams, who we associate with the founding of cultural studies in the 1960s. An effective history of the word "culture" is found in his classic book *Keywords*.

c. Cultural Studies

- i. “Cultural studies should occur at precisely the site of this break between the individual and the masses” (Ellis, 1980, p. 194).

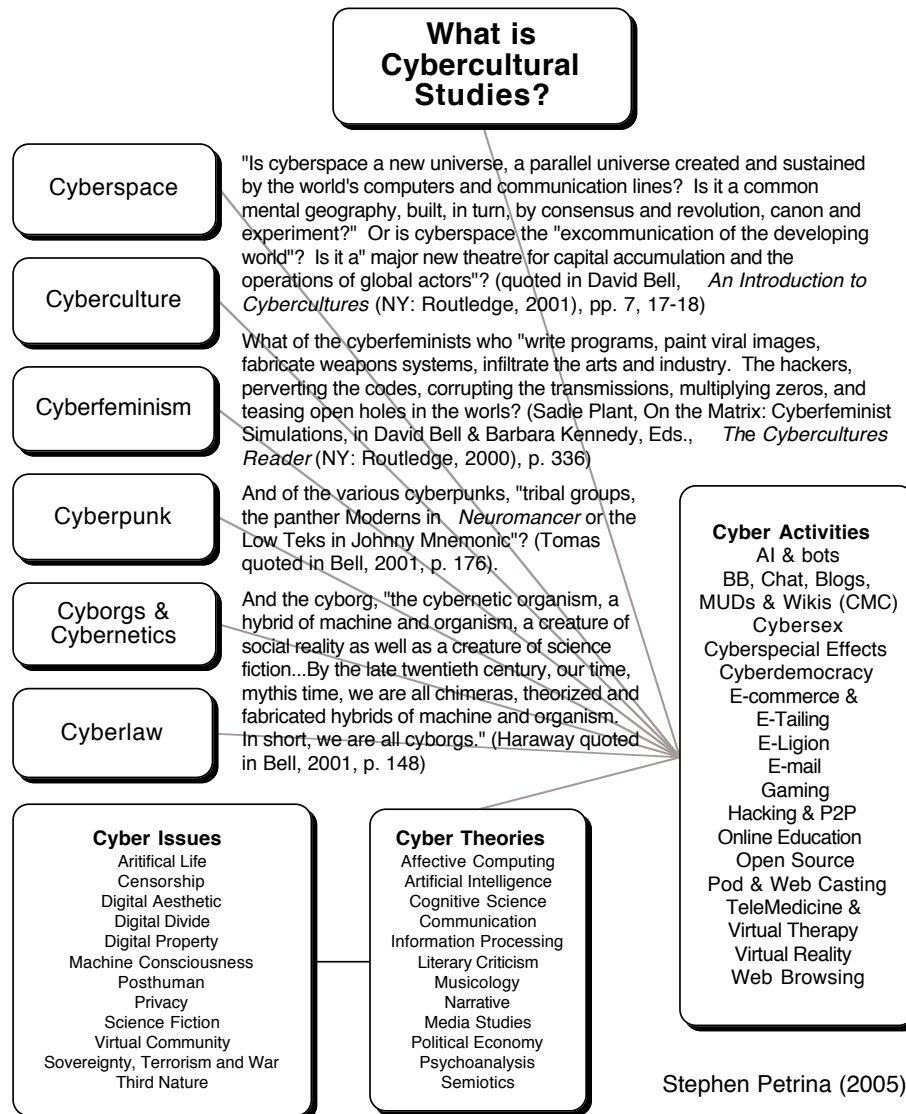


(Stephen Petrina, 2003)

- i. Cybercultural Studies v Internet Studies v Web Studies v Digital Studies
 - i. On the Origins of Cyberculture: We have conflated cyberspace with cyberculture and looked no further than the 1980s, Gibson and John Perry Barlow for origins and definition. Scholars such as David Bell, Barbara Kennedy, Margaret Morse and Pierre Lévy generally take it for granted that cyberspace is the equivalent of cyberculture. In *Cyberculture*, for example, Lévy defines his subject as a “set of techniques (material and

intellectual), practical habits, attitudes, ways of thinking and values that develop mutually with cyberspace.” Even anthropologists, such as Arturo Escobar and David Hakken, seem content to equate cyberspace with cyberculture.

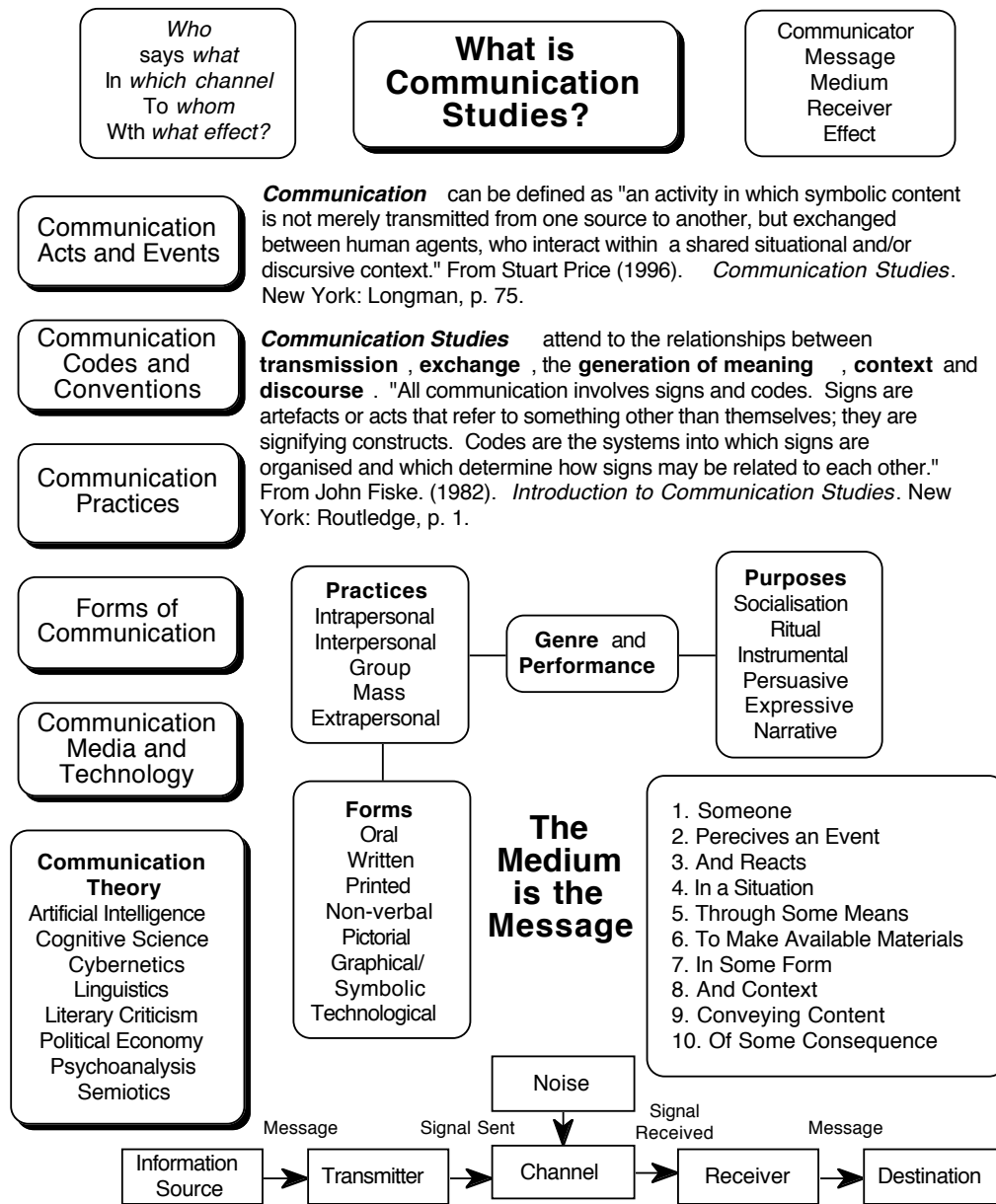
- ii. “Cyberculture includes “incontrovertibly social spaces in which people still meet face-to-face, but under new definitions of both 'meet' and 'face” (Stone, 1991, p. 85).



- ii. Resource Center for Cyberculture Studies <http://rccs.usfca.edu>
- iii. *Critical Cyberculture Studies*
- iv. *Critical Digital Studies*
- v. *Looking Backwards, Looking Forward: Cyberculture Studies 1990-2000*
- vi. [*Web.studies: Rewiring Media Studies for the Digital Age*](#)
- vii. *New Media and Cybercultures Anthology*

8. What is Communication Studies?

- a. What is communication?
 - i. Communication is “an activity in which symbolic content is not merely transmitted from one source to another, but exchanged between human agents, who interact within a shared situational and/or discursive context.” From Stuart Price (1996). *Communication Studies*. New York: Longman, p. 75.
 - ii. But what of machine communication?
 - iii. “Without exception, what is called communication nowadays is but the noise that drowns out the silence of the spellbound. Individual human spontaneities, by now largely including the supposed opposition, are condemned to pseudoactivity and potential idiocy. Practiced from without, in brainwashing and kindred techniques, is an immanent anthropological tendency that is indeed motivated from without” (Adorno, 1966/1973, p. 348).
 - iv. Compare with Habermas’ communicative rationality: “Under the pressure for decisions proper to the communicative practice of everyday life, participants are dependent upon agreements that coordinate their actions” (1987, p. 198).
- b. Communication Studies



III. Media & Technology Practice

Module 3: Media & Technology Production

9. Media Production

- a. Media & Technological Infrastructure, Hardware & Software (see *Technology Guide*)
 - i. Technical

1. Musburger, R. B. & Kindem, G. (2009). *Introduction to media production: The path to digital media production*. Boston: Elsevier.

2. Academy of Motion Picture Arts and Sciences. (2008). *Teachers guide series*. <http://www.oscars.org/education-outreach/teachersguide/index.html>
3. Media Production Resources
 - a. *Video Maker Magazine* <http://www.videomaker.com/>
 - b. *Creative Cow Magazine* <http://forums.creativecow.net/>
 - c. CyberCollege <http://www.cybercollege.com/>
 - d. Student Filmmakers <http://www.studentfilmmakers.com/filmfestivals/>
 - e. SchoolTube <http://www.schooltube.com/>
 - f. Student Television Network <http://www.studenttelevision.com/>
 - g. Beginning Reporting <http://www.courses.vcu.edu/ENG-jeh/BeginningReporting/Introduction/home.htm>
 - h. National Film Board
 - i. American Film Institute
 - j. Royalty Free Music for Schools <http://www.soundzabound.com/>
- b. Infrastructure, Hardware & Software (see *Technology Guide*)
 - i. Blogs
 - ii. Open Journal System
 - iii. Twitter
- c. Critical
- d. Key Concepts & Practices**
 - i. Sampling
 - ii. Re/mixing
 - iii. Riffing
 - iv. Mashing-up
 - v. Ripping and Burning
 - vi. Re/covering
 - vii. Remediating
 - viii. Responding
 - ix. Copying?
- e. Media Productions
 - i. Media productions are the hallmark of cyberspace— Communication and participation are blends or convergences of image, text and sound. Certainly, students of new media technologies ought to be conversant in all of these modalities.
 - ii. Triadic Challenges:
 1. **Technical:** Do I need prior experience to produce New Media? What is New Media? Is it necessarily moving, or can it be static? Does it have to be a movie? Does it involve a high threshold of learning— a steep learning curve? Can anyone learn to produce New Media through an introductory course? Can one learn how to produce New Media in a single course? Is it possible to learn technology in an online environment? How long does it take for one to learn how to produce New Media? Does one need to learn all formats in order to produce New Media? How many types of New Media are there? Does the duration of the production matter in assessment? How might one create New Media that critiques itself?

2. **Critical:** What might be involved in the production of New Media? How might we produce New Media that would count as critical? What constitutes critical production? Do critical New Media productions always have to involve theory? What might be some ways we can bring theory to bear upon our productions? What about the standpoint of the producer? Should s/he take a position or stand in her/his production? Does s/he have to take a position in order for the piece to count to be deemed as a critical production?
 3. **Creative:** How do I balance the Technical, Critical, and Creative aspects of media production? What if I feel I am much more creative than technical? How do I draw inspiration from my creative capacities to fuel the critical and technical capacities? Perhaps if I script or storyboard first, this will allow my muse to flourish and shine. Can I script comedy? Can I script tragedy? Can I script or storyboard fact (fact + fiction) or do I have present factual information? Can I do a mockumentary? Can I add my own music as a soundtrack? Can I incorporate my visual art productions into my MP?
- iii. Narrative
 1. Transportation
 2. Identification
 3. http://uscpublicdiplomacy.org/index.php/newswire/cpdblog_detail/culture_posts_oscar_lessons_in_the_persuasive_power_of_stories_and_storytel/
 - f. Gaming
 - g. Culture Jamming
 - i. Subvertising
 - ii. Tagging
 - h. Briefs
 - i. Ad
 - ii. PSA
 - iii. Subvertising (see EDCP 481 briefs)
 - iv. Video Brief
 1. <http://www.rossiterandco.com/CorporateProducer/CorporateVideoProduction/Video-Brief.htm>
 2. Tune in not Out <http://www.tuneinnotout.com/wp-content/uploads/2010/10/F14-Video-Brief1.pdf>
 3. Corporate Video Brief http://www.gcis.gov.za/resource_centre/guidelines/handbook/2003/c6.pdf
 - 4.
 - i. Public Service Announcements
 - i. PSA Trope <http://tvtropes.org/pmwiki/pmwiki.php/Main/PublicServiceAnnouncement?from=Main.GovernmentInformationAdverts>
 1. Scanning Television examples
 2. R Word
 - a. http://www.youtube.com/watch?v=T549VoLca_Q

- b. Story <http://therword.org/>
- 3. That's so Gay
<http://www.youtube.com/watch?v=sWS0GVOQPs0&NR=1>
- 4.
 - ii. CBC Guidelines <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/public-service-announcements/1-4/>
 - iii. Media Awareness Network examples http://www.media-awareness.ca/english/corporate/media_kit/psas.cfm
 - iv. Public Information Films <http://625.uk.com/pifs/index.htm>
 - v. Mental Hygiene v. *Adbusters*
- j. Advertising, Branding & Marketing
 - i. Advertising
 - 1. Ad Tropes
 - a. <http://experiencecurve.com/archives/the-12-types-of-ads>
 - b. <http://tvtropes.org/pmwiki/pmwiki.php/AccidentalNightmareFuel/Advertising>
 - 2. Ad Analysis
 - a. Terry O'Reilly
 - i. <http://www.terryoreilly.ca/>
 - b. Age of Persuasion <http://www.cbc.ca/ageofpersuasion/>
 - i. Episodes <http://www.cbc.ca/ageofpersuasion/episode/>
 - ii. Book
<http://www.randomhouse.ca/catalog/display.pperl?isbn=9780307397317>
 - iii.
 - 3. Ad Standards and Regulation
 - a. *Canadian Code of Advertising Standards*
 - i. <http://www.normespub.com/en/standards/canCodeOfAdStandards.pdf>
 - b. Advertising Standards Canada <http://www.adstandards.com/en/>
 - c. *Broadcast Code for Advertising to Children* (http://www.cca-kids.ca/responsible_advertising/kids_code.pdf)
 - 4. Ad Council <http://www.adcouncil.org/>
 - 5. Body Image: Girls, Boys, Women, Men and Ads
 - a. Jean Kilbourne <http://www.jeankilbourne.com/>
 - b. Killing us Softly <http://www.mediaed.org/>
 - i. Media Education Study Guides
 - 1. KUS 3
http://www.mediaed.org/assets/products/206/studyguide_206.pdf
 - 2. KUS 4
http://www.mediaed.org/assets/products/241/studyguide_241.pdf
 - a. <http://trutube.tv/video/4851/Killing-Us-Softly-4-2010-Jeane-Kilbourne>
 - ii. Department of Communities
<http://www.communities.wa.gov.au/Documents/Wome>

[n/Women%20in%20the%20Media%20Discussion%20Paper%20FINAL.pdf](#)

6. Youth and Ads
 - a. Diesel
 - i. <http://www.diesel.com/be-stupid/>
 - ii. <http://www.creativeadawards.com/diesel-be-stupid-advertising-campaign/>
 7.
 - ii. Commercial Content
 - iii. Advertorial
 - iv. Native Advertising
 - v. Sponsored Content
 - vi. Giftvertising
 - 1.
- k. Key Roles and Activities in Media Production
 - i. Encoding
 - ii. Producing
 - iii. Formatting the show
 - iv. Writing content
 1. Storyboarding <http://karenjllloyd.com/blog/free-storyboard-template-downloads/>
 2. <http://www.finegamedesign.com/script/index.html>
 3. Editing
 - v. Visualizing content
 - vi. Writing sound script
 - vii. Casting and staging
 - viii. Writing visual script
 - ix. Transmitting
 - x. Scheduling activity
 - xi. Selecting Equipment and Props
 - xii. Directing and Rehearsing
 - xiii. Engineering the Production
 - xiv. Consumer Receiver

III. Media & Technology Ethics & Law

Module 4: Regulation of the Citizen and Media

Free Speech and Freedom of the Press

Free Inquiry & Freedom of Thought

Regulatory Codes / Codes of Ethics

Can I Say What I Want?

Can I Investigate and Think What I Want?

Can I Report What I Want?

10. Regulation of the Citizen and Media

a. Free Speech and Freedom of the Press (Can I Say What I Want?)

- i. Why is Freedom of Expression so Vital to the World?
 1. Democracy
 2. Self-fulfillment
 3. Truth
- ii. United Nations *Universal Declaration of Human Rights* (10 December 1948)
 1. Preamble: “shall strive by **teaching and education** to promote respect for these rights and freedoms and by progressive measures, national and international, to secure their universal and effective recognition and observance...”
 2. Article 19. Freedom of expression: “this right includes freedom to hold opinions without interference and to seek, receive and impart information and ideas through any media and regardless of frontiers.”
- iii. UNESCO *Convention on the Rights of the Child* (2 September 1990)
 1. Article 13: 1. “The child shall have the right to freedom of expression; this right shall include freedom to seek, receive and impart information and ideas of all kinds, regardless of frontiers, either orally, in writing or in print, in the form of art, or through any other media of the child's choice.”
 2. Article 13: 2. “The exercise of this right may be subject to certain restrictions, but these shall only be such as are provided by law and are necessary:
 3. (a) For respect of the rights or reputations of others; or
 4. (b) For the protection of national security or of public order (order public), or of public health or morals.”
- iv. *Charter of Rights and Freedoms* <http://laws-lois.justice.gc.ca/eng/Const/page-15.html#h-38>
 1. **Guarantee of Rights and Freedoms**
 - a. Rights and freedoms in Canada
 - i. The Canadian Charter of Rights and Freedoms guarantees the rights and freedoms set out in it subject only to such reasonable limits prescribed by law as can

- be demonstrably justified in a free and democratic society.
- b. Fundamental Freedoms.
 - i. 2. Everyone has the following fundamental freedoms:
 1. (a) freedom of conscience and religion;
 2. (b) freedom of thought, belief, opinion and expression, including freedom of the press and other media of communication;
 3. (c) freedom of peaceful assembly; and
 4. (d) freedom of association.
 - ii. Article 2(b): “freedom of thought, belief, opinion and expression, including freedom of the press and other media of communication.”
 1. Freedom of Speech (freedom of thought, belief, opinion and expression).
 2. Freedom of the Press
- v. Speech Protection
1. Political Speech in the Classroom
 - a. Cases
 - i. *Education Law Newsletter*
<http://keelcottrelle.com/pubs/newsletter-oct05.php>
 - ii. BCTF
 1. Yertle the Turtle
 2. 2.b. or not 2.b.
 - b. Naomi Klein on G8 / G20 “Global Menace”
<http://readersupportednews.org/off-site-opinion-section/83-83/2409-the-g20-larry-summers-global-menace>
 - c.
 2. Symbolic Speech in the Classroom
 3. Symbolic v Verbal Expression
 - a. Symbology
 - b. Iconography
 - c. Expressive Conduct
 4. Tinker v Des Moines Independent Community School District
<http://supreme.justia.com/us/393/503/case.html>
 5. Journalism and School Press
 - a. Hazelwood
 6. Academic Freedom
- vi. Speech Restriction
1. Charter Restrictions
 2. Protected Grounds of Human Rights
 3. Academic Freedom cases
 4. Censorship
 - a. Film, TV & Video
<http://cw.routledge.com/textbooks/9780415448239/film-censor.asp>

- b. Cartoons & Images
- c. Doonesbury example (March 2012)
- d. Books & Magazines
- e. History of Censorship in BC
<http://www.bccla.bc.ca/ifc/Censorship%20BC/intro.html>
- f. Radio & Music
- 5. Book and Resource Bans
 - a. Issues & Legacy
 - b. Banned Book Cases <http://teaching-media-literacy.suite101.com/article.cfm/list-of-banned-books-to-discuss-in-the-classroom>
 - c. Surrey Book Ban
 - d. Toronto Book Ban
 - e. Banned Networking Site Cases
- vii. Citizen Media Law <http://www.citmedialaw.org/>
 - 1. BC Civil Liberties Association
 - a. Citizen Handbook <http://www.bccla.org/citizen/chapt1.pdf>
 - b. Recording
 - 2. Recording
 - a. Rights
 - i. Canada: You can legally record any conversation that you are part of without consent of the other person. You cannot legally record a conversation between two other people as a third party unless you have their consent.
 - ii. US: http://www.newmediarights.org/page/field_guide_audio_and_video_recordings#Audio
 - b. Covert (Surreptitious) v Overt Recording
 - i. Media Law & Privacy Law
 - 1. Criminal Code of Canada
 - 2. <http://mpcam.com/content/canadian-laws-use-video-surveillance-systems>
 - 3. Recording Private (Confidential Conversation)
 - 4. Interception
 - a. BC wiretapping
<http://www.legaltree.ca/print/908>
 - 5.
 - ii. Rights
 - iii. Investigative Journalism
 - 1. CBC <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/investigative-journalism/>
 - 2. Hidden Cameras
<http://cironline.org/blog/post/hidden-pitfalls-using-hidden-cameras-268>

3. Lying to Get the Truth
<http://ajrarchive.org/article.asp?id=4403>
- 4.
- c. School Context
<http://www.servicealberta.ca/foip/documents/SchoolPromoVideo.pdf>
 - i. Students Recording Teachers
 1. Requa v Kent
 - a. News Report (21 May 2007)
<http://www.seattlepi.com/local/article/Free-speech-vs-class-disruption-1238067.php>
 - b. Komo 4 news report (14 February 2007)
 - c. Ms. Mong “Mongzilla” youtube video
<http://www.youtube.com/watch?v=aHIJMWr1Zy0>
 - d. Court Opinion (Justia.com)
 - ii. Teachers Recording Students
 - d. Consent
 - e. Privacy Protection
 - f. Surveillant Video
 - g. Video Voyeurism
 - h. Recording Devices / Technologies
 - i. Livescribe case
 - ii. Surreptitious Devices
3. Cyberlibel (Fosse 2010)
4. Cyberbullying <http://mediasmarts.ca/backgrounder/cyberbullying-law-fact-sheet>
 - a. Wiresafety <https://www.wiredsafety.org>
 - b. There’s No app for that
<http://www.unlikecyberbullying.ca/sites/default/files/downloads/cyberbullyingtaskforcereportmarch22.pdf>

b. Free Inquiry and Thought (Can I Investigate and Think What I Want?)

- i. History of Free Inquiry
- ii. Free Thought
- iii. Free Inquiry in the Public Schools
 1. Free inquiry is conducive to learning
 2. Students should be taught open-mindedness
 3. and tolerance
 4. Wieman v Updegraff case
 - a. “[i]t is the special task of teachers to foster those habits of open-mindedness and critical inquiry which alone make for responsible citizens Teachers must fulfill their function by precept and practice, by the very atmosphere which they generate; they must be exemplars of open-mindedness and free inquiry” (Judge Frankfurter in concurrence)

iv. Critical Inquiry

1. **Critical inquiry** is split, partially parceled out to the liberal, neutral notion of critical thinking and partially to critical theory. For example, critical inquiry is often defined as "using various modes of inquiry and interdisciplinary perspectives or methodologies to conceptualize, investigate, and derive meaning. It implies that learners are active learners, self-motivated learners, and learners who understand the ambiguities and uncertainties of achieving absolute knowledge, as well as the implications of various courses of action" (Skidmore College, 2005, <http://www.skidmore.edu/administration/assessment/> *See "Critical Inquiry Report").
2. The journal *Critical Inquiry* was founded in 1974 for authors who "value examination of the assumptions underlying particular discriminations... and insist upon the highest standards of evidence relevant to conclusions drawn in practical criticism... criticism that aspires to be a special kind of 'learning'— not in any sense dispassionate or impersonal but something akin to that fusion of human commitment with objectivity that Michael Polanyi characterizes as 'personal knowledge'... disciplined criticism" (Sacks, 1974, p. iii). Hence, *CI* "aims to be independent of any theoretical bias. It promotes discussion and controversy about current critical trends, as well as reviving debate about more established critical traditions [i.e., critical theory and Kantian philosophy]."
3. In "Critical Pedagogy and the Futures of Critical Theory," Peters (2002) cautions, however, that critical inquiry as merely disciplined inquiry "does seem to rob critical theory of its original critical intent or to tame it, recasting it as a method of inquiry in the service of democracy... it is too easily denatured and stripped of its critical intent and reduced to 'thinking skills,' critical or otherwise."
<http://construct.haifa.ac.il/~ilangz/oslo/peters.htm>

v. Cognitive Liberty

c. Regulation of Media (Can I Report What I Want?)

- i. Framing / Reframing
 1. Selection of Content
 2. Recording and Framing
 - a. Invasive and Non-Invasive Recording
 - b. Recording with Consent
 - c. Covert Recording
 - i. Classroom Media
 1. Smart Phones
 2. Smartpen case
 - a. Livescribe
 - b. Who has the right? (Sprankle, 2011)
<http://www.techlearning.com/PrintableArticle.aspx?id=39344>
 - ii. Legal Aspects
 1. Wiretapping
 2. Interception
 - d. Surveillant Recording
3. Editing
- ii. Presenting / Representing
- iii. Mediating / Remediating
- iv. Media Ethics and Self-Regulatory Codes**
 1. Codes of Ethics
 - a. Consent
 - i. CBC <http://www.cbc.radio-canada.ca/en/reporting-to-canadians/acts-and-policies/programming/journalism/interviews/>
 - ii. BBC
 - b. Illustration & Image Creation
 - i. Association of Illustrators
<http://www.theaoi.com/index.php>
 - ii. Artist's Bill of Rights <http://artists-bill-of-rights.org/>
 - iii. Canadian Association of Professional Image Creators
<http://www.capic.org/> & <http://www.capic.org/code-of-ethics-for-professional-photographers-and-illustrators>
 - iv. Society of Illustrators
<http://www.societyillustrators.org/>
 - c. Journalism
 - i. Society of Professional Journalists
(<http://www.spj.org/pdf/ethicscode.pdf>)
 - ii. Committee of Concerned Journalists
 - iii. Association of Electronic Journalists
 - iv. Independent w/ Press Passes
 1. Independent Federation of New Media
<http://www.ifnm.org/>
 2. Independent Journalism Open Society Foundation

- c. Independent Streamer Journalists Code of Ethics
 - i. <http://suebasko.blogspot.ca/2013/05/streamer-journalist-code-of-ethics.html>
 - ii.
- d. CBC
- e. BBC
- v. Press Councils
 1. BC Press Council <http://www.bcpressecouncil.org>
 - a. The BC Press Council is a self-regulatory body governing the newspaper industry in British Columbia. It was established in 1983 with two main aims: to promote ethical practices within the BC newspaper community and serve as a forum for complaints against its members.
 - b. Code of Practice <http://www.bcpressecouncil.org/code.html>
 2. National Ethnic Press and Media Council of Canada <http://www.nepmcc.ca>
 3. World Association of Press Councils http://www.wapconline.org/lang_eng/
- vi. Legal Codes
 1. Federal Communications Commission (FCC) (<http://www.fcc.gov/>)
 - a. Carlin and Pacifica case
 2. Canadian Radio-television Telecommunications Commission (CRTC) <http://www.crtc.gc.ca/>
 3. Canadian Association of Broadcasters (CAB) (<http://www.cab-acr.ca/>)
 - a. *Code of Ethics*
 - b. *Equitable Portrayal Code*
 - i. *Replaced Sex-Role Portrayal Code*
 - c. *Violence Code*
 4. Canadian Broadcast Standards Council (CBSC) (<http://www.cbsc.ca/>)
 - a. “Money for Nothing” case
 - i. 1 February 2010 Broadcast on OZ FM
 - ii. 12 January 2011 CBSC decision
 - b. Justin Bieber case
 - i. 20 October 2009 Broadcast
 - ii. 22 June 2010 decision
 5. *Canadian Code of Advertising Standards* <http://www.normespub.com/en/standards/canCodeOfAdStandards.pdf>
 - a. Advertising Standards Canada (<http://www.adstandards.com/en/>)
 - b. *Broadcast Code for Advertising to Children* (http://www.cca-kids.ca/responsible_advertising/kids_code.pdf)
 - c. Consumer Complaints
 6. US Communications Decency Act (sect. 203)
- vii. CRTC, FCC and Net Neutrality
- viii. Production Codes
 1. Entertainment Software Rating Board (<http://www.esrb.org>)
 - a. Video Games Ratings and Descriptions

- b. Ratings Symbols
- 2. Canadian Motion Picture Distributors Association (<http://www.cmpda.ca/>)
 - a. Code <http://www.mpa-canada.org/?q=content/film-ratings-canad>
 - b. Symbols
- 3. BC Code <http://www.consumerprotectionbc.ca/index.php/consumers-film-and-video-homepage/recent-films>
 - a.
- 4. Motion Picture Association of America (<http://www.mpa.org/>)
 - a. History of Film Ratings
 - i. Hays Code
 - ii. 1968 Reforms, Code and Symbols
 - iii. Process
 - 1. This Film is Not Yet Rated
 - 2. Jamie Babbit interview
 - 3. But I'm a Cheerleader
- ix. Gaming Codes
 - 1.

1930-1968	Motion Picture Production Code				
1968	G	M		R	X
1970	G	GP		R	X
1972	G	PG		R	X
1984	G	PG	PG-13	R	X
1990-Today	G	PG	PG-13	R	NC-17

What Everyone Should Know About The Movie Rating System.

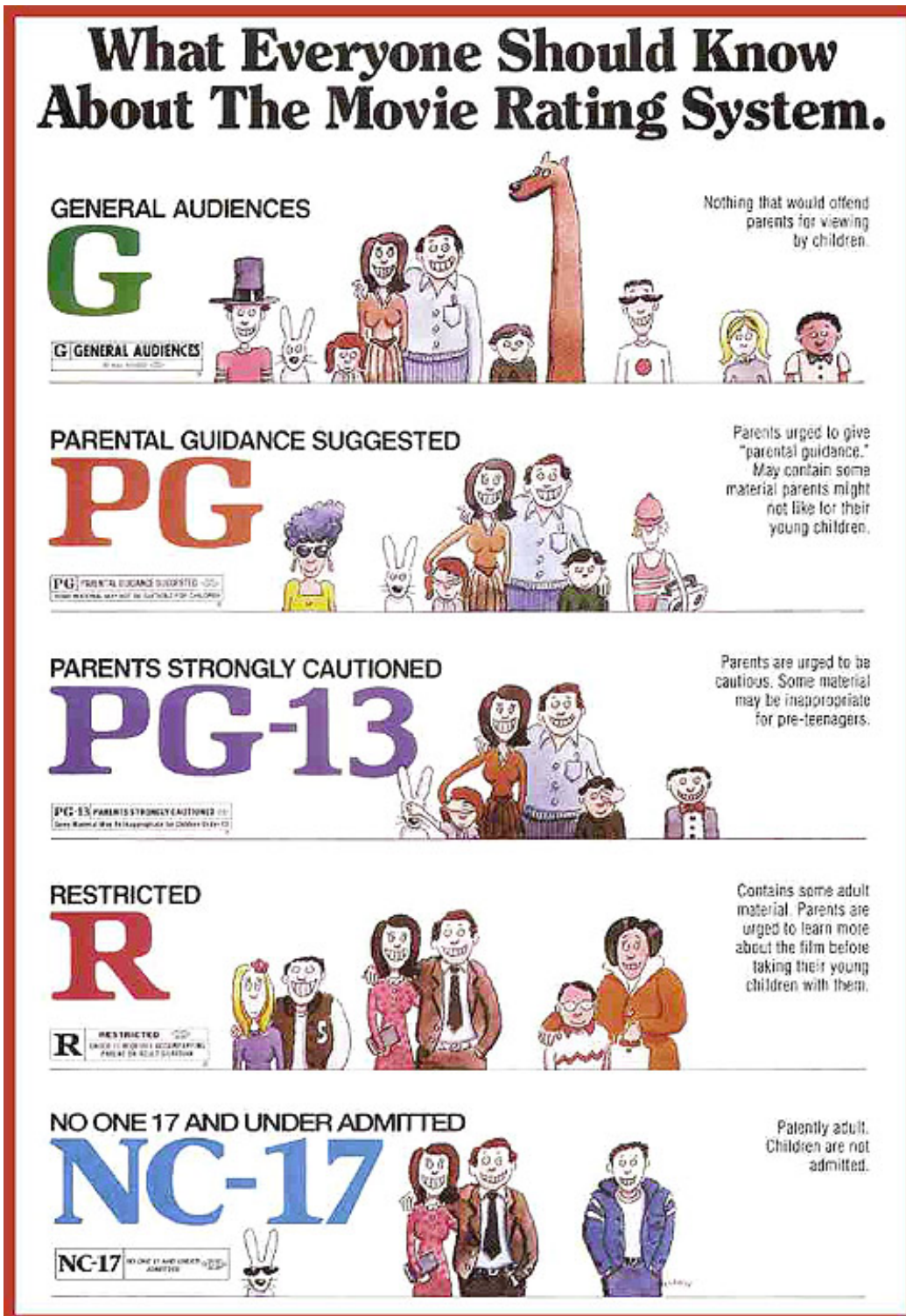
GENERAL AUDIENCES
G
Nothing that would offend parents for viewing by children.

PARENTAL GUIDANCE SUGGESTED
PG
Parents urged to give "parental guidance." May contain some material parents might not like for their young children.

PARENTS STRONGLY CAUTIONED
PG-13
Parents are urged to be cautious. Some material may be inappropriate for pre-teenagers.

RESTRICTED
R
Contains some adult material. Parents are urged to learn more about the film before taking their young children with them.

NO ONE 17 AND UNDER ADMITTED
NC-17
Patently adult. Children are not admitted.



THE CANADIAN VIDEO RATING SYSTEM

		<p>Suitable for viewing by all ages.</p>
		<p>Parental guidance advised. Themes or content may not be suitable for children.</p>
		<p>Suitable for people 14 years of age or older. Those under 14 should view with an adult. No rental or purchase by those under 14. Parents cautioned. May contain violence, coarse language and/or sexually suggestive scenes.</p>
		<p>Suitable for people 18 years of age or older. Persons under 18 should view with an adult. No rental or purchase by those under 18. Parents strongly cautioned. Will likely contain: explicit violence; frequent coarse language; sexual activity; and/or horror.</p>
		<p>Restricted to 18 years and over. No rental or purchase by those under 18. Content not suitable for minors. Video contains frequent use of: sexual activity; brutal/graphic violence; intense horror; and/or other disturbing content.</p>
		<p>Exempt. Contains material not subject to classification such as documentaries, nature, travel, music, arts and culture, sports and educational and instructional information.</p>



Module 5: Academic Freedom / Teaching

11. Academic Freedom & Authority Over Curriculum (Can I Teach What I Want?)

- a. *Academic Freedom Questionnaire*
- b. *Charter of Rights & Freedoms*
 - i. <http://www.pch.gc.ca/pgm/pdp-hrp/canada/frdm-eng.cfm>
 - ii. Youth Guide
- c. *BC School Act*, Educational Program Guide Order, Section 168 (2)(e)
 - i. <http://www.bced.gov.bc.ca/legislation/schoollaw/e/m333-99.pdf>
 - ii. Under the authority of the *School Act*, Section 168 (2)(e): The minister may make orders for the purpose of carrying out any of the minister's powers, duties, or functions under this Act and, without restriction, may make orders governing educational resource materials in support of educational programs. See the *School Act* for further information.
- d. *Manual of School Law*
 - i. <http://www.llbc.leg.bc.ca/public/pubdocs/bcdocs/372205/>
- e. BCLA Statement on Intellectual Freedom
 - i. <http://www.bcla.bc.ca/IFC/default.aspx>
 1. It is in the interest for libraries and librarians to make available the widest diversity of views and expression, including those which are unorthodox or unpopular with the majority.
 2. It would conflict with the public interest for libraries to establish their own political, moral or aesthetic views as the sole standard for determining what books and other materials should be published or circulated.
 3. It is contrary to the public interest for libraries or librarians to determine the acceptability of a book solely on the basis of the personal history or political affiliation of the author.
 4. There is no place in British Columbia for extra-legal efforts to coerce the taste of others, to confine adults to the reading matter deemed suitable for adolescents, or to inhibit the efforts of the writers to achieve artistic expression.
 5. It is not in the public interest to force a reader to accept any book with the prejudgment of a label characterizing the book or author as subversive or dangerous.
 6. It is the responsibility of library administrators and librarians, as guardians of the peoples' freedom to read, to contest encroachments upon that freedom by individuals or groups seeking to impose their own standards or tastes upon the community at large.
 7. It is the responsibility of libraries and librarians to give full meaning to intellectual freedom by providing books and other materials that enrich the quality of thought and expression. By the exercise of this affirmative responsibility, librarians can demonstrate that the answer to a bad book is a good one, the answer to a bad idea is a good one.
 8. Non-book materials should be judged by the same criteria as books.
- f. Precedent Cases
 - i. Student rights
 1. Bong HiTS for Jesus case
 2. Tinker Case
 - ii. Teacher rights
 1. Cissy Lacks Case
 - a. Cissylacks.com

- g. Course Cases
 - i. Social Justice 12
http://www.bced.gov.bc.ca/irp/pdfs/social_studies/2008socialjustice12.pdf
 - ii. Piloted in 2007; approved for 2008 school year
 - 1. Abbotsford Case Study
<http://www.vancouversun.com/friendly+course+halted+Abbotsford+school+board/813188/story.html>
 - iii. First Nations Studies 12
 - 1. http://www.bced.gov.bc.ca/irp/course.php?lang=en&subject=Social_Studies&course=B.C._First_Nations_Studies_12&year=2006

12. Teaching Controversial (Media) Issues

- a. Bias and Position
- b. What makes an Issue Controversial?
 - i. Nearly every controversy turns around 3 questions (Clarke, 1993)
 - 1. Values
 - 2. Information
 - 3. Concepts
 - ii. e.g., Miley Cyrus and youth expression
<http://www.cbc.ca/thecurrent/episode/2013/10/07/twerking-all-over-the-place-the-politics-of-female-pop-stardom/>
 - iii. e.g., Two Teachers One Chair
 - 1. Raw Video <http://www.funnyordie.com/videos/87cdc06a84/two-teachers-one-chair>
 - 2. News Report #1 <http://www.youtube.com/watch?v=jDCZM3kfHBs>
 - 3. News Report #2 <http://www.youtube.com/watch?v=DMcZ--ktGcI>
 - 4. News Report #3 Carbert (2010)
- c. Teaching Controversy / Controversial Issues (and not getting fired)
 - i. Approval: Seek pre-approval for introduction of controversial materials
 - ii. Lesson Plan: Prepare a formal lesson plan and formalize any handouts, activities, etc.
 - iii. Methods: Adopt the controversial issues framework.
 - iv. Follow-up: Follow-up with subsequent lessons.
 - v. Methods
 - 1. Controversial Issues Framework (Clarke, 1993; Werner & Nixon, 1990)
 - a. Issues
 - b. Arguments
 - c. Assumptions
 - d. Manipulations

Criteria that characterize a controversy:

- There are competing views and interests
- People disagree strongly about statements, assertions or actions
- There is sensitivity
- Emotions become strongly aroused

Controversial issues form around:

- What has happened
- The cause of the present situation
- The desirable ends to work towards
- The appropriate course of action to be taken

- The likely effect of action

Controversial Issues Framework

What is at Issue?		
Identify and Clarify Central Value Questions	Identify and Clarify Central Empirical Questions	Identify and Clarify Central Conceptual Questions
What should be done? What is the alternative? Is X better than Y?	What is the case? What was the case? What will be the case?	What is X? How is X to be defined? What is the meaning of Y?
What are the Arguments?		
Clarify the Value Claims	Clarify the Empirical Claims	Clarify Conceptual Claims
What is the argument for X? What is the argument against X?	What evidence is there for X? What evidence is there against X?	Does the evidence for X match the argument for X? Does the evidence against X match the argument against?
What is Assumed?		
What Attitudes are Assumed?	Whose Voice is Heard?	What Points of View are Assumed?
Are prejudice attitudes present? Ethnocentrism? Racism? Parochialism?	Insiders? Outsiders? Experts? Lay public?	Personal? Institution? Region? Academic subject area?
How are the Arguments Manipulated?		
What groups are Involved?	How are the Media Involved?	What Strategies are Used?
What are their interests? What are their rationalizations?	News? Documentary? Internet? Alternative media?	Unfairly attacking opponents? Reducing complex issues? Using loaded language or exaggeration?

- vi. Values Clarification
 - 1. Prizing beliefs & behaviours
 - 2. Choosing beliefs & behaviours
 - 3. Acting on beliefs
 - vii. Controversies (Fountain, 1997)
 - viii. Critical Modules & Normative Units
- d.

13. Course & Resource Approval (Can I Use Any Resources I Want?)

- a. Sociology of Curriculum
 - i. What makes a discipline a discipline?
 1. Methodology
 2. Specialist Discourse
 3. Academic Freedom
 4. Knowledge Base
 5. Status
 - ii. An Inclusive Curriculum?
 1. Curriculum as a Vehicle to Outcomes, Key Concepts, Literacies, Skills
 2. Curriculum as Object Lessons or Demonstrations of Key Aspects & Concepts, Literacies, Skills
 3. Media Studies as Integration
 4. Media Studies as Course
 - iii. Sociology of BC Curriculum
 1. There are nine official “curriculum subject areas” identified by the BC Ministry of Education
 2. Why nine? Why these nine? Should there be more than nine? If so, which subjects ought to be included among the “official subject areas”? What are the realities of integrating the “cross-curricular outlines”?
 3. The challenge of integrating “cross-curricular outlines” in every IRP also provide a major challenge
 - 4.
- b. *BC School Act*, Educational Program Guide Order, Section 168 (2)(e)
 - i. <http://www.bced.gov.bc.ca/legislation/schoollaw/e/m333-99.pdf>
 - ii. Under the authority of the *School Act*, Section 168 (2)(e): The minister may make orders for the purpose of carrying out any of the minister’s powers, duties, or functions under this Act and, without restriction, may make orders governing educational resource materials in support of educational programs. See the *School Act* for further information.
 - iii. BC Ministry Policies <http://www.bced.gov.bc.ca/policy/>
 1. IRPs <http://www.bced.gov.bc.ca/irp/welcome.php#>
- c. BC Graduation Requirements
 - i. http://www.bced.gov.bc.ca/exams/handbook/0910_Handbook.pdf
- d. Learning Resources: Provincial Approval Process
 - i. <http://www2.gov.bc.ca/gov/topic.page?id=DC9401C851A24DD2AAE338F40460D69E>
 - ii. <http://www2.gov.bc.ca/gov/topic.page?id=8E1E0D844AD14A9C88D4227013669AFA&title=Learning%20Resources%3A%20Challenges%20to%20the%20Use%20of%20Recommended%20Learning%20Resources>
- e. Board Authority / Authorized (BAA) Courses
 - i. <http://www2.gov.bc.ca/gov/content/education-training/administration/legislation-policy/public-schools/board-authority-authorized-courses>
 - ii. http://www.bced.gov.bc.ca/graduation/board_authority_courses.htm

- iii. BAA Course Search
 - 1. <https://dsweb.bcsta.org/docushare/dsweb/View/Collection-11276>
- f. Resource Approval
 - i. *Evaluating, Selecting and Acquiring Learning Resources Guide*
 - 1. http://www.bced.gov.bc.ca/irp/resdocs/esm_guide.pdf
 - 2. http://www.bcerac.ca/resources/whitepapers/docs/ERAC_WB.pdf
 - 3. Educational Resource Acquisition Consortium
 - 4. <http://www.bcerac.ca/>
 - ii. SD71 Example
 - 1. <http://sd71.bc.ca/sd71/sbo/policy.php>
 - 2. http://www.sd71.bc.ca/sd71/policy_manual/manual/7016R1.pdf
 - 3. http://www.sd71.bc.ca/sd71/policy_manual/manual/7016R2.pdf
 - iii. BC School Trustees Association
 - 1. <http://www.bcsta.org/search&policyid=20113>
 - iv. SD23 Example
 - 1. <http://www.sd23.bc.ca/PolicyHandbook/>
 - 2. “Appeals Related to Instructional Resource Materials”
 - v. Media Awareness Network
 - 1. <http://www.media-awareness.ca/>
 - vi. Acceptable Use Policy
 - vii. Cases Re: Resource Approval
 - viii. *An Inconvenient Truth*
 - <http://www.sd36.bc.ca/general/news/2007/inconvenienttruthdvd.html>
 - 1. Surrey SD 36 controversy
 - ix. Montreal Teacher Suspended for Showing Jun Lin Video (June 2012)
 - 1. <http://www.cbc.ca/news/canada/montreal/story/2012/06/13/video-lin-killing-magnotta-montreal-teacher-suspended.html>
 - 2. Students had voted with a show of hands on whether to watch the video and the result was approximately 22 to 3 in favour. Those who voted against remained in the class anyway, and viewed it. The teacher apparently fast-forwarded through some of the video.
 - x. BC Teacher Suspended after Showing Christmas video to Grade 4 class (19 December 2012)
 - 1. The [LGBT] video was meant to raise awareness about sexual diversity and to prompt discussion on transgenderism.
 - 2. <http://bc.ctvnews.ca/teacher-suspended-for-showing-kids-drag-queen-christmas-video-1.1086418>
 - 3. <http://www.vancouversun.com/entertainment/movie-guide/Vancouver+Island+teacher+suspended+showing+Grade+students/7728460/story.html>
 - xi. Amanda Todd Video and Suicide (Amanda Todd was a 15-year old Port Coquitlam high-school student) (10 October 2012)
 - 1. By 15 October, Amanda Todd’s tragic video registered 20 million views.

2. Given the extreme sadness and gravity for students, BC teachers began to write lessons around the video, honoring the young teen's wishes that she be remembered educationally.
3. BC Ministry issued a Memo to all school districts (14 October 2012), advising teachers not to show her video: showing the video "does not help to address (bullying or suicide) issues" and that "some students may have purposely avoided watching it because they know it could be a trigger for them." The minister said he expects teachers will exercise their own autonomy, and admits most students have likely already seen it.
4. The president of the B.C. Teachers' Federation says a government memo urging teachers not to show Amanda Todd's YouTube video in class ignores the reality that many kids have seen the video and need to talk about it. "(Teachers) should have the ability to make that decision themselves," said BCTF president Susan Lambert. "We know that that video has gone, as they call it, viral. We know that kids have looked at that video. It's far too late now to try to ignore this situation." <http://www2.canada.com/vancouver/news/story.html?id=4a5c38e4-ba06-440a-b68a-acf9fb382c14>
5. <http://www.cbc.ca/news/canada/british-columbia/story/2012/10/22/bc-amanda-todd-video.html>
6. Registered clinical counselor Tabasom Eblaghie, who specializes in bullying and suicide, disagrees with the province's expert advice – she says it's important to keep talking. "Dialogue is always good. We do need to be having conversations about this," Eblaghie said. "At the same time, who's holding these conversations? And are they equipped to be holding these conversations with these children? Are there messages being given to them that actually could be dangerous to them?" <http://bc.ctvnews.ca/teachers-urged-not-to-show-students-todd-video-1.1006494#ixzz2JCa9o6Oj>
7. Sensing that the media had covered the story in dramatic ways and with fear that the coverage would generate more suicides, a motion passed on 27 November 2012 by the VSB urges the BC Press Council and Canadian Association of Broadcasters to ensure "province-wide adherence" to suicide-coverage guidelines recommended by the Canadian Psychiatric Association:

That the Vancouver Board of Education (VBE) write to the BC Press Council, the BC Association of Broadcasters and Canadian Association of Broadcasters asking them to adopt and ensure province-wide adherence to best practices for media coverage of suicide deaths, as outlined in currently available guidelines, such as the Canadian Psychiatric Association, the Canadian Association for Suicide Prevention and the US Centres for Disease Control and that the board issue a news release calling on BC media outlets to comply with the guidelines published by the above agencies.

8. Supreme Court Decision:
<http://www.lexisnexis.ca/documents/2012scc46.pdf> and
<http://www.scc-csc.gc.ca/case-dossier/cms-sgd/sum-som-eng.aspx?cas=34240>

- xii. *Put on Something Sexy* Flipbook (February-March 2013)
<http://www.catie.ca/en/resources/put-something-sexy-condom-flipbook>
 1. Graphic Sexual Flipbook Angers BC Mom
<http://www.cbc.ca/news/canada/british-columbia/story/2013/02/28/bc-sexual-education-flipbook.html>
 2. Mom Upset by Sex-Ed Book
<http://www.vancouversun.com/health/upset+book/8027906/story.html>
 3. BC Mother Furious http://news.nationalpost.com/2013/03/01/b-c-mother-furious-after-son-brings-home-graphic-sexual-flip-book-from-school/?utm_source=feedburner&utm_medium=feed&utm_campaign=Feed%3A+NP_Top_Stories+%28National+Post+-+Top+Stories%29
 4. Prompts District Review
<http://www.nanaimobulletin.com/news/194054401.html>
 5. Aids Vancouver Island response
<http://avi.org/blog/ericb/2013/03/04/aids-vancouver-island-responds-distribution-safer-sex-education-material>
 - 6.

Module 6: Copyright and Intellectual Property Rights

14. Copyright & Intellectual Property Rights

- a. What is a Copyright?
 - i. Property
 1. Acquired by...
 2. East Ender example
<http://communities.canada.com/vancouver/blogs/realscoop/archive/2011/07/12/iconic-east-van-sign-copyrighted-by-former-east-ender-gang-member.aspx>
 3. For Life + 50 years in Canada...
 - ii. Bundle of Rights

Copyright— A Bundle of Rights

1. Reproduction—right to create identical or near identical copies of the work.
2. Adaptation—right to create derivative works, such as abridgements, translations or versions in a range of media (book to movie to video to CD to on-line game)
3. Distribution—right to make the first sale of each authorized copy of the work.
4. Performance—right to present, recite, play, act or publicly perform the work.
5. Display—right to publicly show the work, by means of film, radio, TV, WWW or other device.
- Moral—right to the integrity of the work.

- iii. Ownership
 1. Work for Hire
 2. Academic Exception
- iv. Licensing Agencies, Consortia, and Schemes
 1. Access Copyright
 2. Distribution Services
 - a. Audio Ciné Films <http://www.acf-film.com/en/index.php>
 - b. Criterion Pictures <http://www.criterionpic.com/>
 - c. CVS
<http://www.cvsmidwesttape.ca/home;jsessionid=3823B3AE61A168E470CF7964C5ABAC02>
 3. Creative Commons <http://creativecommons.org/>
 - a. Licenses <http://creativecommons.org/licenses/>
 - b. E.g., Attribution-Noncommercial-Share Alike



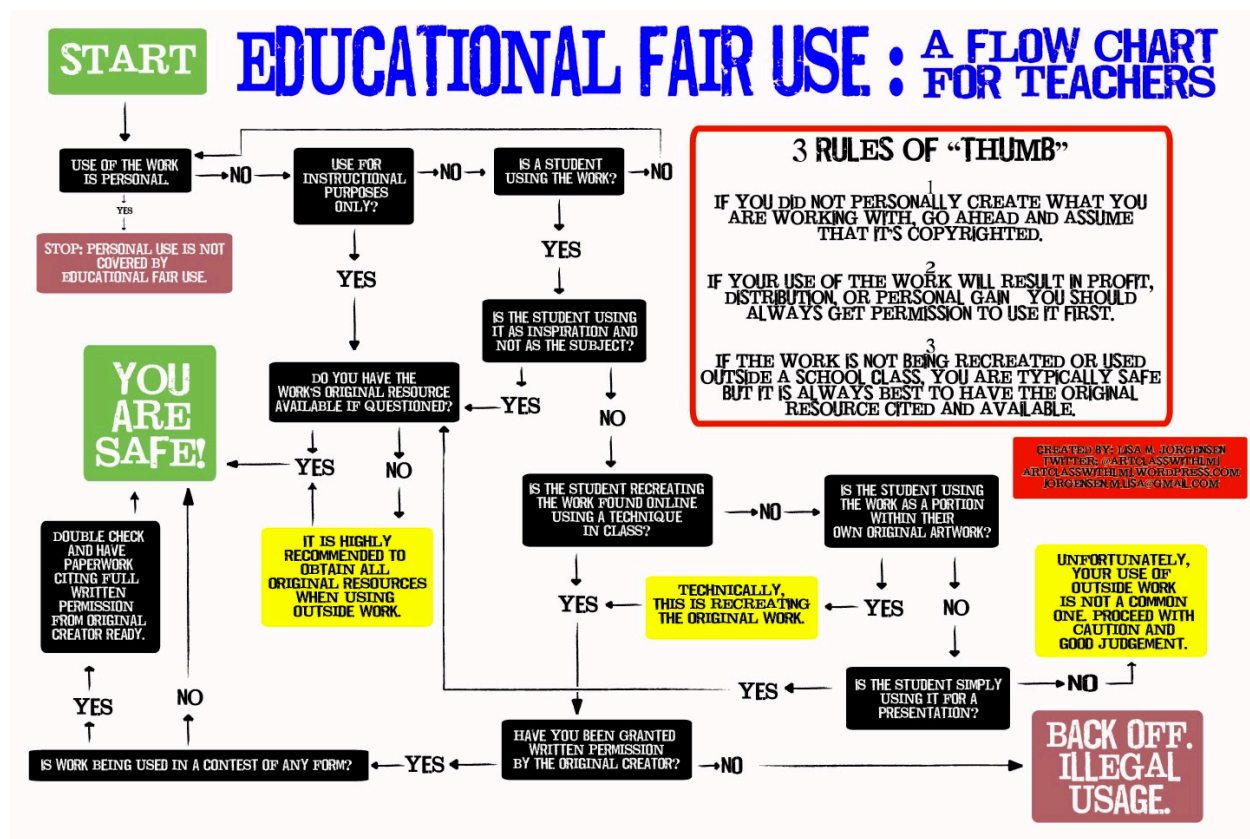
4. Public Domain
- b. Copyright Law
 - i. Global

1. Berne
http://www.wipo.int/treaties/en/ip/berne/trtdocs_wo001.html#P151_28262
2. WIPO Copyright Treaty (WCT) and WIPO Performers and Phonograms Treaty (WPPT)
<http://cnx.org/content/m22656/latest/?collection=coll10698/latest>
3. SOCAN <http://www.socan.ca/>
- ii. Copyright Act of Canada <http://laws-lois.justice.gc.ca/eng/acts/C-42/page-15.html#h-26>
- iii. CIPO <http://www.cipo.ic.gc.ca/eic/site/cipointernet-internetopic.nsf/eng/Home#6>
- iv. Copyright Law of US <http://www.copyright.gov/title17/92chap1.html#110>
- c. Public Performance or Display Rights
 - i. Classroom Setting
 1. Exemptions
 - a. Copyright Law of US
 - b. Display Rights clause
<http://www.copyright.gov/title17/92chap1.html#110>
 - c. Copyright Act of Canada
 - i. No clause for display rights
 - ii. Protecting yourself in Media Studies
 1. Purchase original copy of film (or proof of license, public domain, etc.)
 2. Uphold Moral or Integrity Rights
 3. Display in Classroom Setting (not auditorium, etc.)
 4. Focus on Fair dealing
 5. Select Scenes (as opposed to display of entire film or video)
 6. Trust in professionalism
 - ii. Library
 - d. Fair Dealing & Academic Freedom

1. According to the Copyright Act, fair dealing means that using

work for purposes of private study or research, or for criticism, review or news reporting is not infringement. However, in the case of criticism, review, or news reporting, the user is required to give the source and the author's, performer's, sound recording maker's or broadcaster's name, if known. The line between fair dealing and infringement is a thin one. There are no guidelines that define the number of words or passages that can be used without permission from the author. Only the courts can rule whether fair dealing or infringement is involved (*Canada Copyright Act*).

- ii. CLA & Coalition for Fair Dealing
 1. <http://www.cla.ca>
 2. BCLA



- e. Copyright Reform
 - i. Bill C-61
 - ii. Bill C-32
 1. Balanced Copyright <http://www.ic.gc.ca/eic/site/crp-prda.nsf/eng/home>
 2. Fix Fair Dealing
 3. BCTF Position
- f. Acceptable Use Policies
 - i. Policy
 - ii. Examples
 1. Ontario College of Teachers Professional Advisory on *Use of Electronic Communication and Social Media* <http://www.oct.ca/resources/advisories/use-of-electronic-communication-and-social-media>
- g. Copyright Primers
 - i. CMEC <http://www.cmec.ca/Publications/Lists/Publications/Attachments/12/copyright-matters.pdf>
 - ii. ETEC 531 Copyright Primer <http://m1.cust.educ.ubc.ca:16080/tsedgrad/wp-content/uploads/2010/07/etec531copyrightprimer.pdf>
- h. Copyright Cases
 - i. Censorship & Protection
 1. BC Library Association

- a. History of Censorship in BC
<http://www.bcla.bc.ca/ifc/Censorship%20BC/intro.html>
- b.
 - ii. (Illegal Art cases) <http://www.illegal-art.org/print/index.html>
 - iii. Mickey Mouse (Wally Wood case)
 - iv. Copyright Criminals
- i. Challenges to Copyright
 - i. Creative Commons
 - ii. CopyLeft
 - iii. Public Domain
 - iv. Open Source <http://www.cust.educ.ubc.ca/wstudents/TSED2/opensourced/>
 - v. Users' Rights
- j.

V. Media & Technology Method, Theory & History

Module 7: Media & Technology (Instructional & Research) Methods

15. Media Methods

- a. Instructional Methods (See readings: Petrina, 2007)
 - i. Controversial Issues
 1. See Module 5
- b. Dimensioning, Tracking, Mapping & Framing
- c. Framing
 - i. Influence over meaning
 - ii. Rhetorical packaging of meanings
 - iii. A frame is a “schemata of interpretation... to locate, perceive, identify, and label” (Goffman, 1974), which creates meaning, shapes experience, gives direction, etc.
 - iv. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world” (Reese, Gandy & Grant, 2001, p. 11).
 - v. Imaging

Researchers in cultural studies and media studies tend to approach events, sites, etc. by tracking, mapping and framing. In fact, these researchers often refer to their frames or framings of data, phenomena, and sites of interest as *frameworks*. Tracking refers to an observation or documentation of trails, traces, performances, etc., while mapping refers to an articulation or coordination (forms of relationships) of beings, things, figures, interests, ideas, ideologies, elements, entities, nodes, etc. Mapping may take a form of modeling (strengths of relationships) and is what it suggests— cultural or social cartography (Paulston, 1977).

Framing refers to influence over meaning or a packaging of meanings, and not merely to a “lens” through which a participant or researcher “views” events, things, data, phenomena, or sites (see Principles). This is one aspect that makes social science so interesting— both research participants and researchers invariably and simultaneously frame or draw on frames to influence, filter, orient, package, or shape data, phenomena, meanings, etc. Erving Goffman (1974), the renowned sociologist and theorist of performance, defined a frame as a “schemata of interpretation... to locate, perceive, identify, and label,” which creates meaning, shapes experience, and gives direction, etc. “Framing is concerned with the way interests, communicators, sources, and culture combine to yield coherent ways of understanding the world... frames organize by providing identifiable patterns or structures, which can vary in their complexity... Frames structure. That is, they impose a pattern on the social world, a pattern

constituted by any number of symbolic devices” (Reese, Gandy & Grant, 2001, pp. 11, 12, 17).

- 1.
- d. Key Concepts (Review)
- e. Screen Theory (Review)
- f. Research Methods (see Readings: Petrina, 2007)
 - i. Case Study
 1. Human Interest Story
 2. Profile
 3. Biography & History
 - ii. Interview
 - iii. Opinion Research and Survey
 - iv. Content & Discourse Analysis
 - v. Narrative
 - vi. Dimensioning, Tracking, Mapping & Framing
 - vii. S-R
 - viii. Experimentation
 - ix. Social Survey
 - x. Observation
 - xi. Ethnography
 - xii. Phenomenology
 - xiii. Media Studies Methodology
 - xiv. Laws of Media
- g. Storymaking
http://uscpublicdiplomacy.org/index.php/newswire/cpdblog_detail/culture_posts_oscar_lessons_in_the_persuasive_power_of_stories_and_storytel/
- h. Media Effects
- i. Media Attributes
- j.

Module 8: Media & Technology Theory

16. Theory

- a. Research Theory (see ETEC531-481LectureNotes-Theory)
 - i. It has been said that “theory attempts to solve—or celebrate the impossibility of solving—a set of familiar problems” (Knapp & Michaels, 1982, p. 723).
- b. Instructional Theory
- c. Curriculum Theory
- d. Screen Techniques, Method & Theory in Media Studies**
 - i. Key Concepts (Review)
 - ii. Screen Theory (Review)

Module 9: History of Media & Technology

***For History of Media & Media Studies, Please refer to the EDCP 571 Lecture Notes.**

17. Media History

a. History of Media Studies & Media Education



Figure 2. *American School Board Journal* (July, 1929).

i. Media of Education

1. Instructional Media

- a. Real objects and models
- b. Printed text (books, handouts, worksheets)
- c. Printed visuals (pictures, photos, drawings, charts, graphs)
- d. Display boards (chalk, bulletin, multipurpose)
- e. Interactive whiteboards
- f. Overhead transparencies
- g. Slides and filmstrips
- h. Audio (tape, disc, voice)
- i. Film / Motion Picture and Video (reel, tape, disc)
- j. Television (live, programmed)
- k. Computer software
- l. The Web

2. 1966 Commercial Sales

- a. 16mm color film
- b. filmstrips, silent
- c. overhead transparencies
- d. 16mm films, black & white
- e. phonograph records

- f. filmstrips, sound (phonograph)
- g. study prints
- h. prerecorded audio tapes
- i. multimedia kits
- j. 8mm film, silent
- 3. Instructional Technologies
 - a. Analog
 - b. Digital
 - c. Blended
- 4. Instructional Design
- ii. Media on Education
 - 1. Education Reporting
 - a. Academic
 - b. Popular
 - c. Education Bashing
 - 2. Education in the Media
 - a. Stereotyping
 - b. Caricaturing, Lampooning, Parodying
 - c. Movies
 - i. *Sound of Music*
 - ii. *Dead Poets Society* (1989)
 - iii. *Good Will Hunting* (1997)
 - iv. *Easy A* (2010)
 - v. *Mr. D* (2013)
- iii. Education about, through, for, from, and with/against (the) Media
 - 1. Media Education in the US
 - a. Thomas Edison, motion pictures, and new learning
 - i. Educational Film
 - ii. Film Appreciation
 - b. Visual Instruction
 - (<http://www.lib.umd.edu/NPBA/papers/aect.html>)
 - i. Society for Visual Instruction (1920-1932)
 - ii. Visual Instruction Association of America (1922-1931)
 - iii. National Academy of Visual Instruction (1931-
 - iv. Division of Visual Instruction of the National Education Association (1923-1947)
 - 1. *Moving Picture Age*
 - 2. *Educational Film Magazine*
 - 3. *Visual Education*
 - 4. *The Screen*
 - v. Department of Audio-Visual Instruction (1947-1971)
 - vi. Association for Educational Communications and Technology (1971-)
(<http://www.aect.org/about/history/>)
 - c. Payne Fund Studies (1929-1932)

- d. Motion Picture Production Code (1934)
- e. Mental Hygiene Films
- f. NFB Kids
- 2. Media Education in Canada
 - a. McLuhan & the *Project in Understanding New Media* (30 June 1960)
 - b. Canadian Association for Screen Education (1968-)
 - c. Canadian Association for Media Education (1991-)
 - d. Ontario Ministry of Education
 - i. *Media Literacy: Intermediate and Senior Divisions, 1989*
 - ii. Key Concepts
 - e. British Columbia Ministry of Education
 - i. IRPs 1996
 - 1. English
 - 2. Social Studies
 - 3. Technology
 - 4. Cross-Curricular Outlines
- iv. History of Media Studies
 - 1. Centre for Contemporary Cultural Studies (University of Birmingham)
 - a. Raymond Williams
 - b. Stuart Hall
 - i. Encoding/Decoding
 - ii. Articulation
 - iii. Circuit of Culture
 - c. Jan Radway
 - d. Richard Johnson
 - i. McLuhan & the *Project in Understanding New Media* (30 June 1960)
 - v. Ephemeral Films

18. Youth and Media

- a. Definitions and Taxonomies
 - i. Nature and Culture
 - ii. Developmental Stages (Erikson)
 - 1. Infancy Birth to 1.5 years
 - 2. Early childhood 1.5 to 3 years
 - 3. Play age 3 to 5 years
 - 4. School age 5 to 12 years
 - 5. Adolescence 12 to 18 years
 - 6. Young adulthood 18 to 25 years
 - 7. Maturity 25 to 65 years
 - 8. Old age 65+ years
 - iii. Developmental Tasks (Havighurst)
 - 1. Infancy & early childhood (Birth till 6)
 - 2. Middle childhood (6-12)
 - 3. Adolescence (13-18)

- a. Accepting one's body and using it effectively
 - b. Achieving new and more mature relationship with age mates of both sexes
 - c. Achieving emotional independence from parents and other adults
 - d. Preparing for an occupation and economic career
 - e. Preparing for marriage and family life
 - f. Desiring and achieving socially responsible behaviour
 - g. Acquiring a set of values as a guide to behaviour
 4. Early Adulthood (19-30)
 5. Middle Age (30-60)
 6. Later maturity (60 and over)
 - iv. Age Cohorts as a Construction
 1. Social construction of youth
 - a. Kurth-Schai, R. (1982). The roles of youth in society: A reconceptualization. *Educational Forum*, 52(2), 113-132.
 2. Dissent and rebellion
 3. Youthiness
 - v. Generation X, Y, Digital Natives, Millennials, 21st Century Learners
 1. Donnison, S. (2010). Unpacking the millennials: A cautionary tale for teacher education. *Australian Journal of Teacher Education*, 32(3), Article 1.
 - 2.
- b. Problems Youth are Facing
- i. **Youth Perspective:** Project 540 @ 135,000 high school students around the US show that young people are very concerned about the schools, communities and world in which they live (2002-2003)
 1. School Lunch Policy
 2. Teachers & Classes
 3. War & Terrorism
 4. School Bathrooms
 5. Parking Issues
 6. Alcohol & Other Drugs
 7. Environment
 8. Community Activities for Young People
 9. School Sports
 10. Dress Codes
 - ii. **Adult Perspective:** Top Ten Problems (2011) <http://www.toptenz.net/top-10-issues-facing-our-youth-today.php>
 1. Single Parent Households
 2. Drug/Alcohol Abuse
 3. Growing up too Fast
 4. Violence
 5. Materialism
 6. Obesity
 7. Education Disparity
 8. Shifting Economy

9. Poverty
10. Erosion of National Identity
- c. Youth Media
 - i. Cyberbullying
 1. Tyler Clementi
 2. Eric
 3. Amanda Smith
 - ii. “media production activities that enable young people to express their views” (Chan, 2006).
 - iii. Trends in Media and Technology use
- d. Youth on Media
 - i. Music
 - ii. Television and Movies
 - iii. Web
 - iv. Fandom
- e. Youth in Media / Portrayals and Impressions of the Media
 1. “The kids are not alright” (Giroux)
 - a. Ironies of youth culture
 - b. *Kids*
 2. Advertising, Branding, Marketing and Consumption
 - a. Image
 - i. Diesel: Be Stupid
 - ii. <http://www.creativeadawards.com/diesel-be-stupid-advertising-campaign/>
 - iii. <http://www.diesel.com/be-stupid/>
 3. Growing up
 - a. *Juno*
 - b. *Mean Girls*
 - c. *Trailer Park Boys*
 - d. *Easy A*
 4. National Film Board
 - a. NFB Kids
 - b. Mental Hygiene
 - c. Documentary
- f. Youth trends
 - i. Slang and Teenglish
 1. Girls and Linguistic Invention
 2. Boys
 - ii. Wellbeing and safety
 - iii. Young people in society
 - iv. Participation and development
 - v. Recreation, self-expression and activities
 - vi. Rights
 - vii. Youth work and the youth sector
 1. Market
 - a. Media consumer culture
 - b. Media attributes and effects

- c. Cool hunting
 - d. Fanspotting
 - e. Youthsourcing
- 2.
- g. 20th Century Learning
 - i. Dorris, A. V. (1930). Educating the twentieth-century youth. *Junior-Senior High School Clearing House*, 5(4), 200-204.
 - ii. “We must recognize that this twentieth-century age with all its magical scientific achievements has revolutionized life and living. Change, change, everything has changed— is constantly changing the world over. Nothing is the same as ‘yesterday’ This new age demands more effective, more concrete, more interesting methods of presenting subject matter. The old teaching methods were more or less formal and bookish, often merely lesson-learning— merely memorizing of facts for facts' sake, quite meaningless to the average child.” (pp. 200-201)
 - h. 21st Century Learning
 - i. Canadian Council on Learning. (2008). *Evolving education: Learning in the 21st century*. Ottawa: Author.
 - ii. Canadian Council on Learning <http://www.ccl-cca.ca> & <http://www.changelearning.ca/> (Video Series: *Evolving Education* <http://www.ccl-cca.ca/CCL/AboutCCL/21stCentury.html>)
 - iii. Partnership for 21st Century Skills. (2009). *Framework for 21st century learning*. Washington DC: Author.
 - i. History of Youth
 - i. Educational Trends
 - ii. Victims, threats, trend-setters, or citizens?
 - 1. Kurth-Schai, R. (1982). The roles of youth in society: A reconceptualization. *Educational Forum*, 52(2), 113-132.
 - iii. History of Youth Cultures
 - iv. History of Youth Justice
 - v.
 - j. Youth Culture and Movements
 - i. Raunch Kids
 - ii. Skinheads
 - iii. Punks
 - iv. Metalheads
 - v. Hiphoppers
 - vi. Emo kids
 - vii. Street Kids
 - viii. Gangs