

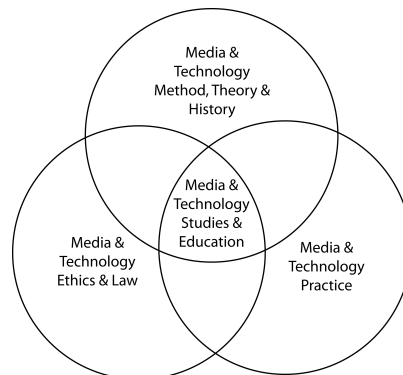


## EDCP 481 Media Studies (Across the Curriculum)

S. Petrina (2016)

### Content of Media Education : : Key Concepts in Media Education

1. Challenge of Identifying Content
  - a. Valdmane (2016, p. 61): The greatest problem in defining the content of media education emerges from the fragmentation and presence of different fields – journalism, cinematography, politics, pedagogy, sociology, art, music, etc. Media education comprises all these autonomous fields.
  - b. A result of this “fragmentation” or diversity is that media education courses are often designed to focus on individual disciplines or fields (e.g., Media Education for aspiring journalists or Media Education for aspiring music video producers) or single themes (e.g., Gender and the Media). Most media education courses, as Valdmane (2016) suggests, try to encompass or sample from a range of the fields she lists and others. What then is the common core of content of media education?
2. Content Outlines
  - a. Valdmane (2016, p. 61):
    - i. Media roles, functions, impacts, the understanding of actions and the practical application of media used in society;
    - ii. The critical perception of messages of diverse forms (the identification of the author, aim, expressed opinion, the evaluation of content quality and credibility), the analysis, the selection of personally most suitable media;
    - iii. Responsible participation in the media space, ensuring self-expression and participation, the reflection of one’s attitude and communicative behavior on the basis of social responsibility and ethical principles;
    - iv. Skills that are necessary to create one’s own media content, using the language, pictures and sound to express it; applying new technologies, sharing one’s knowledge and problem solutions both in the family and society; becoming an active member of society.
  - b. Petrina (2015):



- i. Introduction
  1. What is media education?
  2. Media for Images, Texts, & Sounds (ITS)
  3. Mass media, independent media, & personal media
  4. Social media

- 5. Convergences of media and technologies
  - ii. Media Practices (Methods & Production)
    - 1. Media Methods (Production, Research & Teaching)
    - 2. Media Production
  - iii. Media Ethics and Law (Regulation)
  - iv. Media History and Theory
- 3. **Concepts** (aka, Key Concepts, Core Ideas, Big Ideas, Generalizations, etc.)
  - a. Barr, Graham, Hunter, Keown, and McGee (1997, p. 10): A concept is an abstraction, which pulls together a number of facts. Concepts group certain facts together and help organise them and make sense of them by revealing patterns of similarity and difference. To be understood, concepts need to be constructed by the learner under the guidance of the teacher.
  - b. New Zealand Ministry of Education (2011): Key concepts are the ideas and understandings that we hope will remain with our students long after they have left school and have forgotten much of the detail. Key concepts sit above context but find their way into every context. Students need time and opportunity to explore these concepts, to appreciate the breadth, depth, and subtlety of meaning that attaches to them, to learn that different people view them from different perspectives, and to understand that meaning is not static. By approaching these concepts in different ways and by revisiting them in different contexts within a relatively short time span, students come to refine and embed understandings.  
<https://seniorsecondary.tki.org.nz/English/Key-concepts/What-are-key-concepts>
  - c. **Key Concepts in Media Education:** Ontario Ministry of Education. (1989). *Media literacy: Intermediate and senior divisions, 1989 resource guide*. Toronto: Ontario Ministry of Education. (pp. 8-10):
    - i. All media are constructions. This is arguably the most important concept. The media do not simply reflect external reality. Rather, they present carefully crafted constructions that reflect many decisions and are the result of many determining factors. Media Literacy works towards deconstructing these constructions (i.e., to taking them apart to show how they are made).
    - ii. The media construct reality. The media are responsible for the majority of the observations and experiences from which we build up our personal understandings of the world and how it works. Much of our view of reality is based on media messages that have been preconstructed and have attitudes, interpretations, and conclusions already built in. Thus the media, to a great extent, give us our sense of reality.
    - iii. Audiences negotiate meaning in media. If the media provides us with much of the material upon which we build our picture of reality, each of us finds or "negotiates" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, moral standpoint, and so forth.
    - iv. Media messages have commercial implications. Media literacy aims to encourage awareness of how the media are influenced by commercial considerations, and how they impinge on content, technique, and distribution. Most media production is a business, and so must make a profit. Questions of ownership and control are central: a relatively small number of individuals control what we watch, read and hear in the media.
    - v. Media messages contain ideological and value messages. All media products are advertising in some sense proclaiming values and ways of life. The mainstream media convey, explicitly or implicitly, ideological messages about such issues as the nature of the good life and the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism.
    - vi. Media messages contain social and political implications. The media have great influence in politics and in forming social change. Television can greatly influence

the election of a national leader on the basis of image. The media involve us in concerns such as civil rights issues, famines in Africa, and the AIDS epidemic. They give us an intimate sense of national issues and global concerns so that we have become McLuhan's Global Village.

- vii. 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.
  - viii. 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.
- d. **Key Concepts in Media Education** (Bazalgette, 1989/1992):
- i. Media Agencies
    - 1. Who is communicating what and why?
    - 2. Who produces a text; roles in the production process; media institutions; economics and ideology; intentions and results.
  - ii. Media Categories
    - 1. What type of text is it?
    - 2. Different media (television, radio, cinema, etc.); forms (documentary, advertising, etc.); genres (science fiction, soap opera, etc.); other ways of categorizing texts; how categorization relates to understanding.
  - iii. Media Technologies
    - 1. How is it produced?
    - 2. What kinds of technologies are available to whom; how to use them; the differences they make to the production process as well as the final product.
  - iv. Media Languages
    - 1. How do we know what it means?
    - 2. How the media produce meanings; codes and conventions; narrative structures.
  - v. Media Audiences
    - 1. Who receives it, and what sense do they make of it?
    - 2. How audiences are identified, constructed, addressed and reached; how audiences find, choose, consume and respond to texts.
    - 3. Media Representations
  - vi. Media Representation
    - 1. How does it present its subject?
    - 2. The relation between media texts and actual places, people, events, ideas; stereotyping and its consequences.
- e. **Key Concepts in Media Education** (Buckingham, 2003, pp. 54-60):
- i. **Production**
    - 1. *Technologies*. What technologies are used to produce and distribute media texts? What difference do they make to the product?
    - 2. *Professional practices*. Who makes media texts? Who does what and how do they work together?
    - 3. *The industry*. Who owns the companies that buy and sell media? How do they make a profit? .
    - 4. *Connections between media*. How do companies sell the same products across different media?
    - 5. *Regulation*. Who controls the production and distribution of media? Are there laws about this, and how effective are they?

6. *Circulation and distribution.* How do texts reach their audiences? How much choice and control do audiences have?
7. *Access and participation.* Whose voices are heard in the media? Whose are excluded, and why?

**ii. Languages**

1. *Meanings.* How do media use different forms of language to convey ideas or meanings?
2. *Conventions.* How do these uses of language become familiar and generally accepted?
3. *Codes.* How are the grammatical 'rules' of media established? What happens when they are broken?
4. *Genres.* How do these conventions and codes operate in different types of media texts — such as news or horror?
5. *Choices.* What are the effects of choosing certain forms of language - such as a particular type of camera shot?
6. *Combinations.* How is meaning conveyed through the combination or sequencing of images, sounds or words?
7. *Technologies.* How do technologies affect the meanings that can be created?

**iii. Representations**

1. *Realism.* Is this text intended to be realistic? Why do some texts seem more realistic than others?
2. *Telling the truth.* How do media claim to tell the truth about the world? How do they try to seem authentic?
3. *Presence and absence.* What is included and excluded from the media world? Who speaks, and who is silenced?
4. *Bias and objectivity.* Do media texts support particular views about the world? Do they put across moral or political values?
5. *Stereotyping.* How do media represent particular social groups? Are those representations accurate?
6. *Interpretations.* Why do audiences accept some media representations as true, or reject others as false?
7. *Influences.* Do media representations affect our views of particular social groups or issues?

**iv. Audiences (Publics)**

1. *Targeting.* How are media aimed at particular audiences? How do they try to appeal to them?
2. *Address.* How do the media speak to audiences? What assumptions do media producers make about audiences?
3. *Circulation.* How do media reach audiences? How do audiences know what is available?
4. *Uses.* How do audiences use media in their daily lives? What are their habits and patterns of use?
5. *Making sense.* How do audiences interpret media? What meanings do they make?
6. *Pleasures.* What pleasures do audiences gain from the media? What do they like or dislike?
7. *Social differences.* What is the role of gender, social class, age and ethnic background in audience behaviour?

- f. **Key Concepts in Media Education** (Frau-Meigs, 2006, pp. 25-29, adapted from Buckingham 2003, p. 57):

- i. **Production:** At its most basic, “production” involves the recognition that media texts are consciously manufactured.
  - ii. **Languages:** Every medium has its own “language”– or combination of languages– that it uses to communicate meaning.
  - iii. **Representations:** The notion of “representation” is one of the founding principles of media education. The media do not offer us a transparent “window on the world,” but a mediated version of the world. They don’t just present reality, they re-present it.
  - iv. **Audiences (Publics):** Media education itself has often been informed by simplistic assumptions about media audiences.
- g. **Key Concepts in Media Education** (New Zealand Ministry of Education):
  - i. Mediation
    - 1. Media texts portray individuals, groups, experiences, ideas, or events from particular ideological or value perspectives, constructing a mediated version of reality. Meanings are shaped by the interaction of media texts with audiences and social contexts.
  - ii. Communication
    - 1. Media forms have their own specialist languages and characteristic symbols and structures. Media products have distinctive ways of telling stories, particular narratives, and recognisable genres. The production and distribution technologies of different mediums influence the message and how it is interpreted, not just how we access it. Technological change has an impact on media products and institutions.
  - iii. Creativity
    - 1. Media creation incorporates vision, energy, critique, and reflection to produce artistic and aesthetic interpretations. The creative processes in media production draws on individual, group, and community relationships.
- h. **Key Concepts in New Media** (Manovich, 2001, p. 49):
  - i. New media is analog media converted to a digital representation. In contrast to analog media, which is continuous, digitally encoded media is discrete.
  - ii. All digital media (texts, still images, visual or audio time data, shapes, 3-D spaces) share the same digital code. This allows different media types to be displayed using one machine— a computer— which acts as a multimedia display device.
  - iii. New media allows for random access. In contrast to film or videotape, which store data sequentially, computer storage devices make it possible to access any data element equally fast.
  - iv. Digitization inevitably involves loss of information. In contrast to analog representation, a digitally encoded representation contains a fixed amount of information.
  - v. In contrast to analog media where each successive copy loses quality, digitally encoded media can be copied endlessly without degradation.
  - vi. New media is interactive. In contrast to old media where the order of presentation is fixed, the user can now interact with a media object. In the process of interaction the user can choose which elements to display or which paths to follow, thus generating a unique work. In this way the user becomes the co-author of the work.
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