

CONTEMPORARY PERSPECTIVES *on* LITERACY

*Mastering*  
**MEDIA  
LITERACY**

Heidi Hayes Jacobs  
SERIES EDITOR

Frank W. BAKER

Verneda EDWARDS

Heidi Hayes JACOBS

Jennie L. JOHNSON

Helen Sabrina KAHN

Emily KEATING

Kristy SAILORS

Mark SCHULTE



# Table of Contents

<b>About the Series Editor</b> .....	xi
<b>Introduction</b> .....	1
<b>Chapter 1. Infusing Media Literacy and Critical Media Analysis Into the Classroom</b> .....	5
<i>By Frank W. Baker</i>	
Engaging Students in Media Making.....	7
Using Media Literacy to Promote Critical Inquiry.....	9
Turning Students Into Filmmakers.....	13
Using Advertising in the Curriculum.....	14
Understanding How Pictures Communicate Through Visual Literacy.....	18
Studying Stagecraft in the Political Arena.....	20
Conclusion.....	22
References and Resources.....	23
<b>Chapter 2. Building a Framework for Literacy in a Visual Culture</b> .....	27
<i>By Emily Keating and Holen Sabrina Kahn</i>	
The Jacob Burns Film Center.....	27
Old Roots, New Relevance.....	29
The Learning Framework.....	30
<i>Viewing</i> .....	31
<i>Creating</i> .....	34
A Lens for Learning.....	36
Small Steps, Large Leaps.....	37
Positioning New Literacies in the Preschool–12 Classroom.....	38
The Learning Framework, Curriculum and Assessment.....	40

Conclusion.....	43
References and Resources.....	44

### **Chapter 3. Creating New Media Rubrics: Quality Student Products for the 21st Century**..... 47

*By Verneda Edwards and Kristy Sailors*

Designing Rubrics for Emerging Technologies.....	49
Evaluating Potential Technology Tools.....	50
Creating Rubrics That Focus on Technology Tools.....	52
<i>Prezi</i> .....	52
<i>Glogster</i> .....	53
<i>Animoto</i> .....	54
<i>SlideShare</i> .....	56
<i>Tablet Apps</i> .....	56
Evaluating Both Content <i>and</i> Technology Tools in Student Products.....	56
<i>Evaluating Digital Presentations</i> .....	56
<i>Evaluating Digital Storytelling</i> .....	59
Conclusion.....	62
References and Resources.....	63

### **Chapter 4. Designing a Film Study Curriculum and Canon**..... 65

*By Heidi Hayes Jacobs and Frank W. Baker*

Why Study Film?.....	67
Formal Film Study Programs.....	68
<i>The Academy of Motion Picture Arts and Science Teacher's Guide Series</i> ... 69	
<i>The Film Foundation Story of Movies Curriculum</i> .....	70
<i>The UK's Film Education Foundation</i> .....	70
Five Instructional Tenets for Film Study in the Classroom.....	71
<i>The Languages of Film</i> .....	72
<i>The Critical Role of Screenwriting</i> .....	73
<i>The Transition From Passive to Active Viewer</i> .....	73
<i>A Knowledge of the Rules of Filmmaking</i> .....	74
<i>The Use of a Popular Film for the First Experience</i> .....	76

Capturing and Cultivating Student Cinema Interest.....	77
Creating a Schoolwide Film Canon.....	78
<i>Canada's National Approach</i> .....	80
<i>The Festival Jury Model</i> .....	80
<i>Film Canon Model</i> .....	80
Conclusion: The Film Canon Project F–12.....	81
References and Resources.....	82

## **Chapter 5. Examining New Media Journalism:**

### **Global Perspectives and Possibilities**..... 85

*By Mark Schulte and Jennie L. Johnson*

Journalism's Global Literacy Focus.....	87
Resources for Educational Institutions.....	90
A Journalistic Walk Around the World.....	92
Accessing and Using Social and New Media.....	94
Bringing Digital and Global Literacy to the Classroom.....	95
Conclusion.....	98
References and Resources.....	99

# Introduction

*By Heidi Hayes Jacobs*

To many of us, the label *21st century* conjures up visions of futuristic scenes from Isaac Asimov's writings. Indeed, labelling global, media and digital literacies as *21st century skills* is a misnomer. In reality, these are *right now* proficiencies – *new literacies*. Even though the future has caught up with us and the 21st century is right now, we continue to serve students in school systems that operate on a 19th century timetable and deliver a 20th century curriculum. To reference another futuristic author, our education system functions like H. G. Wells' time machine, forcing our students to be time travellers between the present and the past.

Nostalgia for the good old days is pervasive in pockets of society, but it is hard to make a convincing case for going backward in the field of education. In my work with schools, I rarely encounter questions about whether or not we should modernise our education system; the pertinent questions are about *how* we should modernise our education system. Grappling with these questions invariably leads to discussion of three new literacies that exponentially empower us to communicate and create with immediacy: global literacy, media literacy and digital literacy. The *Contemporary Perspectives on Literacy* four-book series is a place to cultivate the discussion of these new literacies.

There are five primary purposes of the series:

1. To clarify each new literacy to provide a basis for curriculum and instructional decision making
2. To find the relationship between traditional print and visual literacy and the three new literacies

3. To provide steps and resources to support the cultivation of each literacy in classrooms and virtual learning environments
4. To identify steps and examples of how to lead the transition from older paradigms to the integration of the three literacies in professional development
5. To inform decision makers on the far-reaching effects of policy and organisational structures on the effective modernisation of learning environments

A range of perspectives is essential when examining each literacy and how it interacts with others. To that end, the series includes a cohort of writers from a variety of organisations and disciplines – a classroom teacher, a regional public school information technology director, a leadership team from an international school, researchers, university professors, the director of a not-for-profit organisation devoted to journalism, the founder of an education network, a media critic, a regional service centre professional developer, consultants, the leader of a film- and media-making centre, and the director of an international society supporting global learning. This team of authors has come together to share views and experiences with the central goal of expanding and contributing to the practice of educators. The commitment of each author to this work is commendable, and I am grateful for their patience and productivity. Working with them has been a remarkable journey.

In this book series, we consider the distinctive characteristics of each new literacy and how schools can integrate them. The new literacies provide exciting possibilities for classrooms, schools, organisations and social networks. In this book, *Mastering Media Literacy*, we examine how the media mediates our experiences. In our view, media literacy is both generative and responsive; it is the ability to create expression through a wide array of modern media and to critically examine the influx of media from multiple sources. In this book, we turn to specialists with background in media production, journalism and the classroom.

In chapter 1, “Infusing Media Literacy and Critical Media Analysis Into the Classroom”, Frank W. Baker lays a foundation for the discussion. He walks us through the grammar of different media formats and the technical information our learners need to critique media messages – from advertisements to television to film.

Based on their work at the largest education media literacy centre in the world, the Jacob Burns Film Center, Emily Keating and Holen Sabrina Kahn give us a structure for creating teaching and learning in chapter 2, “Building a Framework for Literacy in a Visual Culture”. Their contribution to media literacy is a thoughtful, well-researched scope and sequence of approaches that will give a backbone to curriculum planning.

In an exciting and new contribution to the field, Verneda Edwards and Kristy Sailors examine the question, How do we assess the quality of student work? In chapter 3, “Creating New Media Rubrics: Quality Student Products for the 21st Century”, they draw on several years of fieldwork to examine examples of media and digital tool rubrics and strategies for employing them successfully with students.

When considering media literacy, my colleague Frank W. Baker and I have been frequently perplexed by the dearth of film literature programs in the curriculum. In chapter 4, “Designing a Film Study Curriculum and Canon”, we lay out a series of instructional steps a teacher can follow to engage students in a deeper analysis of film study. We also make a case for the cultivation of a film canon in our schools and suggest some possible titles for that canon.

The final chapter brings a fresh angle on media journalism with a global focus. In chapter 5, “Examining New Media Journalism: Global Perspectives and Possibilities”, Mark Schulte and Jennie L. Johnson describe the extensive work and contributions of the Pulitzer Center on Crisis Reporting, which provides a wealth of resources for classroom teachers and access to daily reports for students from around the world. This chapter gives educators a fresh angle on how to consider media reporting and can be used to encourage young people to consider careers in the field.

We hope these five chapters will bring different perspectives to the dialogue regarding how to support the shift to new types of learning environments that can integrate digital, media, and global literacy into organisations, teaching practice, administrative styles, and ultimately, into the lives of learners.

We encourage you to connect *Mastering Media Literacy* with the other three companion books in the series for a more complete and detailed examination of the new literacies.



Visit [go.hbe.com.au](http://go.hbe.com.au) to find direct links to the many tools and resources cited in this book.