



READING BETWEEN *the* FRAMES



DEAR EDUCATOR:

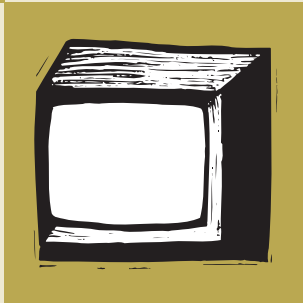
Curriculum specialists Young Minds Inspired, in cooperation with the Academy of Motion Picture Arts and Sciences, is proud to present this newest addition to our series of study guides that focus on different branches of the Academy. In this guide, students will learn about media literacy. The kit has been designed for students in high school English, language arts, visual arts, and communications classes. As former teachers, we know that these critical thinking activities capitalize on students' natural interest in current films and the excitement generated by the upcoming Academy Awards® on February 22, 2009.



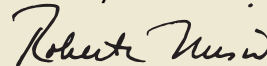
The Academy, organized in 1927, is a professional honorary organization composed of more than 6,000 motion picture craftsmen and women. Its purposes include advancing the art and science of motion pictures; promoting cooperation among creative leaders for cultural, educational, and technological progress; recognizing outstanding achievements; and fostering educational activities between the professional community and the public. Academy members are the people who create movies—the cream of the industry's actors, animators, directors, film editors, documentarians, makeup artists, composers, producers, sound- and visual-effects experts, writers, and other contributors.

Please share this material with other educators. Although the material is copyrighted, you may make as many photocopies as necessary to meet your needs.

To ensure that you receive future educational materials, please fill out and return the enclosed reply card.



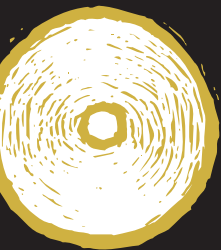
Sincerely,



Roberta Nusim

Publisher and former teacher

 is the only company developing free, innovative classroom materials that is owned and directed by award-winning former teachers. Visit our website at www.ymiclassroom.com to send feedback and download more free programs. For questions, contact us at 1-800-859-8005 or e-mail us at feedback@ymiclassroom.com.



PROGRAM COMPONENTS

1. This instructional guide
2. Four student activity masters in English and Spanish
3. A four-color wall poster for classroom display
4. A response card for teacher comments

TARGET AUDIENCE

This program has been designed for students in secondary school English, language arts, visual arts, and communications courses.

PROGRAM OBJECTIVES

1. To enhance student interest in and knowledge about the motion picture development and production process
2. To encourage students to use critical thinking as they learn how filmmakers work
3. To engage students in an exploration of film as an art form and a medium of communication
4. To help students become more media literate

ABOUT THE ACADEMY AND ITS AWARDS

The first Academy Awards® were handed out on May 16, 1929, not long after the advent of “talkies.” By 1930, enthusiasm for the ceremony was so great that a Los Angeles radio station did a live, one-hour broadcast, and the Awards show has enjoyed broadcast coverage ever since. The number and types of awards have grown and changed over the years to keep up with the development of the motion picture industry. Awards of Merit—Oscars®—are presented in each of the following categories and their subdivisions: acting, animated film, art direction, cinematography, costume design, directing, documentary film, film editing, foreign language film, makeup, music, best picture, short film, sound, visual effects, and writing. In an age when awards shows seem as common as nightly news programs, the Academy Awards® are unique because the judges—the more than 6,000 Academy members—are top filmmakers from around the world. The question “Who gets the Oscar?” is decided by a true jury of peers. Honoring the top film achievements of the year provides a wonderful opportunity to teach your students about the many craft areas and the many communication techniques that play a part in creating a motion picture. The Academy Awards® ceremony is only one of many activities sponsored by the Academy of Motion Picture Arts and Sciences. For more information, visit the Academy’s Web site, www.oscars.org.

Filmmaking is by nature a collaborative process, with each creative area supporting and being supported by the others. This kit focuses on an important aspect of the filmmaking environment—media literacy.

SELECTING FILMS FOR STUDENT VIEWING

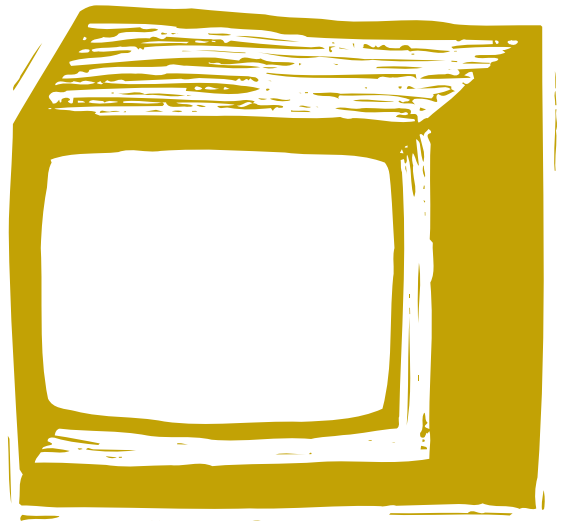
Students may select the films they wish to view for the following activities, or you may wish to suggest films that are appropriate.

The following feature films have been nominated for or have won an Academy Award® for Best Picture, are available on DVD, and may be appropriate for your students (• indicates winners):

Kings Row (1942), *The Ox-Bow Incident* (1943), *Great Expectations* (1947), *Johnny Belinda* (1948), *Born Yesterday* (1950), *The Quiet Man* (1952), *Roman Holiday* (1953), *The Caine Mutiny* (1954), •*On the Waterfront* (1954), *Friendly Persuasion* (1956), *The Defiant Ones* (1958), •*West Side Story* (1961), *To Kill a Mockingbird* (1962), *Guess Who’s Coming to Dinner* (1967), •*In the Heat of the Night* (1967), *M*A*S*H* (1970), *Souder* (1972), *American Graffiti* (1973), *Chinatown* (1974), *Jaws* (1975), *Coming Home* (1978), *Breaking Away* (1979), *Coal Miner’s Daughter* (1980), *Elephant Man* (1980), •*Ordinary People* (1980), *Raiders of the Lost Ark* (1981), *Tootsie* (1982), *Witness* (1985), *Broadcast News* (1987), *Hope and Glory* (1987), *Mississippi Burning* (1988), *Born on the Fourth of July* (1989), *Dead Poets Society* (1989), *My Left Foot* (1989), •*Schindler’s List* (1993), *Quiz Show* (1994), *Babe* (1995), *Sense and Sensibility* (1995), *Good Will Hunting* (1997), •*Titanic* (1997), *Life Is Beautiful* (1998), *Crouching Tiger, Hidden Dragon* (2000), *Erin Brockovich* (2000), •*A Beautiful Mind* (2001), *Master and Commander: The Far Side of the World* (2003), *Mystic River* (2003), •*Million Dollar Baby* (2004), *Brokeback Mountain* (2005), •*Crash* (2005), *Babel* (2006), *Little Miss Sunshine* (2006), and *Juno* (2007).

Some other films referred to in this kit:

Madame Curie (1943), *So Proudly We Hail!* (1943), *The Enchanted Cottage* (1945), *Rebel without a Cause* (1955), *2001: A Space Odyssey* (1968), *Harold and Maude* (1971), *The Shining* (1980), *Boyz N the Hood* (1991), *The Nutty Professor* (1996), *The Matrix* (1999), *The Fast and the Furious* (2001), *Legally Blonde* (2001), *Save the Last Dance* (2001).





ACTIVITY ONE

MEDIA SURVEY

Media—including movies, television, the Internet, radio, billboards, music, newspapers, and magazines—educate us, entertain us, and help us form our opinions. They influence our culture by reinforcing accepted values and beliefs. This kit looks at some of the ways media create and disseminate their messages.

Even today, when virtual reality and computer simulations are taken for granted, it is often difficult to believe that what we read, see, or hear is not reality, but is someone's point of view that has been carefully assembled, edited, and constructed.

For example, advertisements can use dramatic music or a solemn-sounding narrator to lend an important or serious tone to their words and images. Similarly, a magazine cover featuring brightly colored text in a soft or fanciful typeface suggests entertaining or lighthearted contents. Headlines, cover art, celebrity photos, pop-up ads, movie trailers, flashy graphics, rousing music, and catchy slogans and phrases grab attention and entice consumers.

The media introduce us to unfamiliar places, people, and time periods. Very few people have been to outer space, for example, but movies such as *2001: A Space Odyssey* (1968) or television programs such as the "Star Trek" series help us imagine what it might be like. The screenwriters of these works may study current scientific research or interview astronauts, but we understand that they will also have to invent many details.

Even a movie about real people and events does not stick strictly to the facts. Actual incidents may be combined or changed for dramatic effect or to suit other needs of the story. Scenes that never took place may be added to better convey the movie's theme.

The 2000 film *Erin Brockovich* is based on the true story of a working-class woman who successfully helped the residents of a small town sue a giant corporation. Although the film is largely faithful to the facts, the real case and the real Erin Brockovich are more controversial and complex than they are portrayed in the film.

Stories told in movies, on television, and in print let us explore who we are and help us imagine who we would like to be. They may shed new light on particular groups, individuals, and events, or they may reinforce false perceptions and negative attitudes. For example, if actors from one ethnic group portray only poor, lazy characters on screen, the public may form a superficial and distorted image of that ethnic group. Similarly, an actor who continually performs heroic roles in films may be expected to behave the same way in real life.

An actor's perceived personal qualities may also affect the way viewers react to his or her screen role.

In *Philadelphia* (1993), likeable actor Tom Hanks won an Academy Award for his portrayal of a gay man suffering from AIDS. At a time when the escalating AIDS epidemic met with public fear and hostility, Hanks's participation probably made the story more acceptable to mainstream audiences and allowed them to connect with the movie's message.

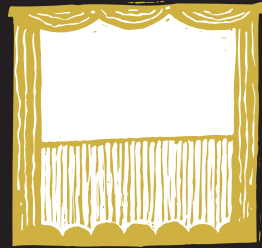


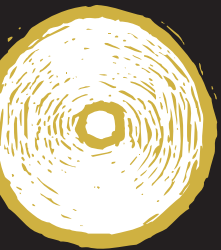
2001: A SPACE ODYSSEY was released in 1968, before a manned spacecraft had landed on the moon; today, the film still has a "futuristic" sensibility and reflects uncanny instincts about what space travel would be like. Key choices of the director, production designer, and costume designer, including the choice to use classical music on the soundtrack, give the film a timeless quality. Contemporary visual effects artists who have powerful CGI tools at their disposal still admire the mechanically produced effects in this ground-breaking film.

Take a survey of your students. Ask them what media they use during the week, including newspapers, books, magazines, Web sites, billboards, movies, television, radio, and video games. Have them name specific examples, and ask them why they use each one, whether for entertainment, information, gossip, connecting with friends, or other purposes. Ask them to log the time they spend during one week watching television, using the Internet, reading a newspaper, watching movies, etc. Discuss what they learned from each source and ask whether they trust the information. Have them explain why or why not.

EXTENDED ACTIVITY

Have your students pick a topic such as the presidential election, 9/11, or another event in American history and compare the treatment of that topic in various media such as television, movies, magazines, Internet blogs, and advertisements. Ask them to discuss the ways that the same information can be represented differently to emphasize a specific message.





ACTIVITY TWO

READING *a* FILM

On one level, movies tell stories by portraying a sequence of events. Look a bit deeper, though, and it becomes apparent that casting, dialogue, production design, costumes, makeup, cinematography, editing, visual effects, sound, and music contribute much of the film's meaning and emotional impact.

Movies are a predominantly visual medium. That means viewers acquire a large amount of information from the way each shot, scene, and sequence looks. Sets, props, costumes, lighting, camera angles, and other visual elements provide crucial details about the characters and about the film's physical and temporal setting.

Costumes, makeup, and hairstyles convey information about characters' social status, personalities, and lifestyle. In *Erin Brockovich*, Erin, played by Oscar winner Julia Roberts, confronts a group of lawyers from a large legal firm. The lawyers, dressed in similar, dark-colored business suits, appear as a united and almost undifferentiated group. Erin's long, wild hair and flamboyant clothing, by contrast, set her apart from the corporate attorneys and emphasize the David vs. Goliath nature of her battle.

Color, line, shape, and composition within the picture frame suggest ideas and emotions. A cinematographer can subtly indicate a character's isolation or feelings of confinement by filming him through a window pane. In the film *Chinatown* (1974), production designer Richard Sylbert used white buildings for many of his locations to evoke the heat and dryness of Southern California's climate. Similarly, the monochromatic palette of *The Matrix* (1999) establishes a claustrophobic, oppressive atmosphere.

Camera angles reveal characters' relationships to each other and their relative importance to the story. A character shot from below appears powerful and imposing, while one shot from above seems small or vulnerable. A closeup shot is intimate and revealing, and a wider shot places characters in a specific context. Off-center or skewed angles in movies like *Spellbound* (1945) can suggest mental disturbance. In a crowded scene, lighting and color direct the viewer's gaze where the director wants it. Filming a historical picture such as *Schindler's List* (1993) in black and white can make the subject seem more realistic than if it had been shot in lush color.

The camera may show a scene from the main character's point of view, as if the viewer were watching events through the character's eyes. A shift in the camera's point of view redirects the viewer's attention or suggests a new emotion. In the 1980 film *The Shining*, Danny (Danny Lloyd) tries to escape from his demented father, played by Jack Nicholson, through

a snowy maze. The camera shows the fleeing boy from behind; his chasing father is shot from the front. Because the two of them are never shown in the same frame, the viewer doesn't know how close the pursuer is to his prey, an effect which heightens the suspense.

Films are almost always shot out of sequence and later edited together to tell a logical story. The shots the editor chooses, and the ways they are combined, set the mood, develop the action, create a rhythm, establish the film's time and space, and guide the viewer's attention.



THE FAST AND THE FURIOUS maximized its thrilling racing sequences by using ramps to unexpectedly flip cars which would otherwise have crashed head-on, and it enhanced its soundtrack with engines that were much more dramatic than the sounds of the actual cars on screen.

In action films such as *The Fast and the Furious* (2001), the filmmakers use editing along with visual effects, stunts, sound, and music to create excitement and suspense throughout the picture. In one scene, an undercover policeman (Paul Walker) and a street-racer (Vin Diesel) race against an oncoming train. The editing sets a breathless pace, cutting quickly between the racers, their souped-up gear, flashing warning lights, and the train. The scene lasts longer on screen than the few seconds it would take in real life. The editing manipulates time and keeps viewers on the edge of their seats.

Dialogue, sound effects, and music enhance and ground a film's visuals. Dialogue helps identify characters and locations, develop plot points, reveal characters' personalities and motivations, create atmosphere, and support the film's theme or message.

In *Erin Brockovich*, for example, Erin uses direct, fiery language. Her passionate words are meant to sway viewers to her (and the filmmaker's) side. By contrast, the dialogue of the opposing lawyers makes it clear that they, and the company they represent, are the villains of the story.

Sound effects add realism, suspense, and even humor to scenes. Sometimes soundtracks include

recordings of the actual sounds of the objects on the screen. Other times, the sounds may be louder or softer than in real life or may be unrelated sounds that are more effective than the real thing. Sound editors and mixers may contrast sound and image or sound and silence to generate suspense or create a mood.

Using rhythm, tempo, melody, dissonance, and instrumentation, a film's music conveys mood, emotion, and character in ways that dialogue and imagery alone cannot. Dario Marianelli's Academy Award-winning score for the 2007 film *Atonement* incorporated the sound of typewriter keys to signify the obsessiveness of the main character. A pounding beat can generate excitement. Sharp, dissonant notes can be scary or disorienting. Music can also add to the emotional impact of a scene by playing against the onscreen images or being noticeably absent.

Show a scene from one of the movies mentioned above or from a film of your choice. Discuss the values and opinions expressed in the movie with your students. Have them consider casting, characters, point of view, dialogue, costumes, setting, visual effects, cinematography, editing, sound, and music. Ask your students how each craft contributed to the film's story, tone, emotions, characters, and positive or negative impressions.

EXTENDED ACTIVITY

Take one element, such as music, and have your students discuss it in greater detail. For example, you might ask the students what kind of instruments the composer uses and why. When does music play in the scene? When is it absent? How is the music different in different scenes? What does the score add to the film? For production design, you might ask the students how the look of the film creates mood and emotion. Are certain colors associated with certain characters or emotional states? What kind of objects can be found in each scene? How do they relate to the character, the time period, the genre, and the story? See past YMI Teacher's Guides (www.oscars.org/teachersguide) for additional ideas.

ACTIVITY THREE SUBJECTIVE *or* OBJECTIVE?

Part A. BIAS

Every viewer sees a film through the lens of his or her prior experience, knowledge, beliefs, and value system. In other words, all viewers have a bias. A teenage viewer from a small rural village is likely to respond differently to a movie than an older viewer who lives in an urban area. Each ethnic group interprets stories from a distinct perspective. Certain

films may appeal more to religious viewers, while others attract young people on dates. Yet most viewers enjoy and understand a variety of films, including silent films, documentaries, and foreign language films that do not exactly reflect their own experiences.



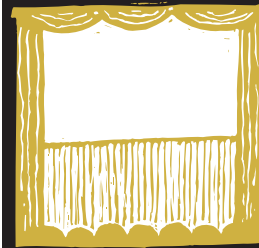
The movies *Rebel without a Cause* (1955), *Boyz N the Hood* (1991) and *Save the Last Dance* (2001) are all stories about high school students. *Rebel without a Cause* and *Boyz N the Hood* both are set in Los Angeles, but the time period, social class, and racial makeup of the characters depicted are worlds apart. *Save the Last Dance* and *Boyz N the Hood* both take place in urban, predominantly black neighborhoods, but each has a different tone and a different message.

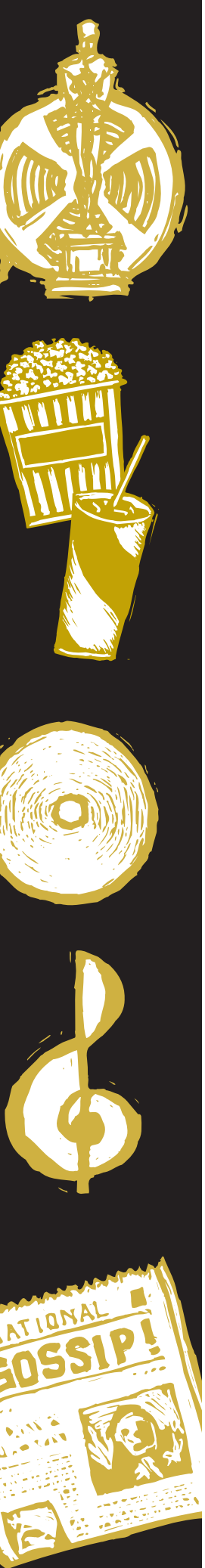
Contemporary teenagers might think that an older movie like *Rebel without a Cause* is not relevant to their lives, but the young characters in this film have the kinds of conflicts with their parents and peers that most young people will recognize.

Because they are the creation of a specific group of individuals, the media also have biases. This does not mean their messages must be discounted, only that consumers need to be aware of these biases in order to arrive at a deeper and clearer understanding of these messages.

As the media cover current issues, trends, and events, they influence viewers' attitudes toward these subjects. Movies, like other media, promote values and ideologies. While audiences expect serious films to contain some sort of message, even entertaining comedies like *Little Miss Sunshine* (2006) or *Juno* (2007) reflect cultural values.

During World War II, women, by necessity, replaced men in the workplace. Movies from that period such as *So Proudly We Hail!* and *Madame Curie* (both 1943) depicted working women in positive ways. However, when American businesses needed to accommodate returning soldiers, movies began to emphasize the role of women at home. These images of women both echoed and reinforced what was happening in the larger society.





Documentaries and fiction films both use similar approaches to storytelling, yet because each film has a distinct point of view, each is often perceived very differently when it comes to "truth." Helen Keller and her teacher, Annie Sullivan, were profiled in the documentary **HELEN KELLER IN HER STORY**



(1955) (above left). Anne Bancroft played Annie Sullivan, and Patty Duke was Helen Keller in **THE MIRACLE WORKER** (1962) (above right). **HELEN KELLER IN HER STORY** won an Oscar for Best Documentary Feature, and Anne Bancroft and Patty Duke each received Oscars for their performances.

The Enchanted Cottage (1945), a love story between a man disfigured in the war and a homely woman, referred to another problem faced by some returning veterans. By emphasizing the characters' interior beauty, the movie attempted to change public attitudes toward former servicemen with war injuries.

Have your students list several movies that they like and explain what they like about them. Then have them do the same for movies that they do not like. Ask them to discuss what kinds of biases, both favorable and unfavorable, these lists reveal. Then ask them if they can identify similar biases in the media that they use regularly. For example, do the media focus on the same subjects? Do they ignore other subjects? Do they have a particular political or religious approach?

EXTENDED ACTIVITY

Have your students choose a person whose real-life story has been turned into a feature film. Ask them to compare the way the story is presented in the feature film to the way it's presented in other media such as documentaries, news articles, or biographies. What are the differences in point of view? The details included or omitted?

Part B. STEREOTYPES AND GENRES

A stereotype is a simplified representation of a group of people who have specific qualities in common. Although the word often has negative connotations, stereotypes can provide a useful shorthand for filmmakers. Familiar character types help films from a different era or stories set in

different social or cultural environments appeal to a wide audience. *Fast Times at Ridgemont High* was released in 1982, but today's teenagers can immediately recognize the character types.

Stereotypes have other functions as well. In *Legally Blonde* (2001), the stereotype of the "dumb blonde" is used for comic effect when Elle, played by Oscar-winning actress Reese Witherspoon, turns out to have an excellent legal mind. Another stereotype holds that older people are conservative and concerned with the end of life, while teenagers are wild and experimental. The 1971 comedy *Harold and Maude* reverses these stereotypes. Maude (Ruth Gordon), a woman about to turn 80, is lively, impulsive, and life-embracing. Her 20-year-old friend Harold (Bud Cort), on the other hand, is focused on death.

Another example of the humorous use of stereotypes can be found in *The Nutty Professor* (1996). In this case, overweight people are portrayed in stereotypical ways, and their behavior is meant to be funny. However, the film ultimately advocates tolerance and acceptance.

Stereotypes can have negative effects when members of certain ethnic groups are continually or exclusively depicted in the same way. *The Siege* (1998) tries to show the danger of judging people by their ethnicity. Made before the terrorist attacks on September 11, 2001, the film imagines a mass internment of Arabs living in the U.S., similar to the internment of West Coast Japanese-Americans during World War II. Although the filmmakers raise constitutional rights issues, some reviewers criticized the film for its derogatory portrayal of many of the Arab characters.

Stereotypes apply to people; genres apply to the films themselves. Genres are used to categorize films

that use a common set of conventions or that revolve around similar issues or circumstances. Some typical genres are war, horror, romance, Western, crime, action, comedy, disaster, adventure, mystery, sports, and fantasy.

Have your students identify as many stereotypes (ethnic, gender, age, etc.) as they can. Ask them if they have seen these stereotypes in movies, on television, on the Web, in books, magazines, or comic books, or in other media. Have them discuss why those stereotypes were used in each situation. Do the stereotypes have a positive effect, a negative effect, or both? Have your students discuss whether there is any truth to the stereotypes they have identified.

Then have your students list as many film genres as they can. Have students discuss the way genre and stereotype are related. For example, do Westerns have specific stereotypes? Do sports films?

EXTENDED ACTIVITY

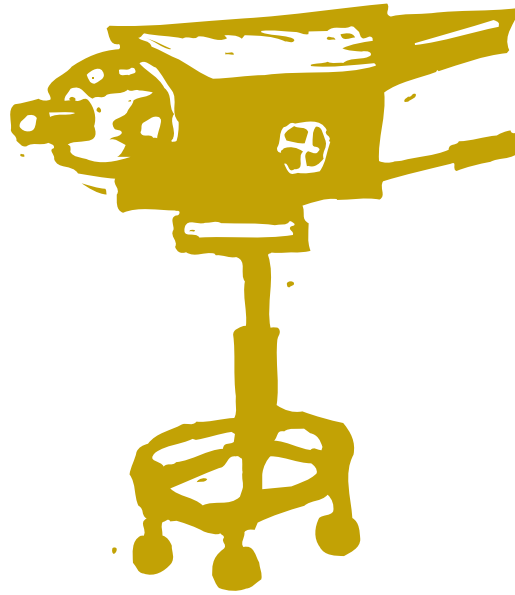
Show your students a movie that uses a negative stereotype. Some suggestions are *The Oxbow Incident*, *In the Heat of the Night*, *Mystic River*, *Crash*, *My Left Foot*, *The Siege*, and *Juno*. Ask them if films have an obligation to present all groups in a positive manner. Discuss the ways a movie can stimulate dialogue and reflect reality without belittling a type of individual or an entire group. Or have them research and discuss the life of someone in film, politics, or another walk of life who has overcome stereotypes in his or her career.

ACTIVITY FOUR YOUR TURN

Movie content is affected by its writers, directors, producers, and distributors, among others. Writers are often advised to “write what they know,” and may easily overlook stories of people from dissimilar cultural or ethnic backgrounds. If producers do not think that a given movie idea is commercial (a decision often based on the way similar films have performed in the past), they may be less willing to work on it, and distributors may be less interested in distributing it.

Although certain filmmakers and members of the media make efforts to search out stories and characters from outside their experience, some viewers may approach these stories and characters with suspicion. They may feel that a movie portraying teenage Latina girls, for example, is less truthful or less real when it is created by older white men than when the filmmakers are closer in age and experience to their subject matter.

Have your students consider the values and tastes of their age and ethnic group. Ask them to identify



movies or television programs that embody these values. Ask them to name movies that try to persuade the viewer to think in a certain way. Then have them list movies that were made mainly to entertain. Ask your students to suggest a story they have not seen in the movies or characters they feel have been ignored. Have them identify any stereotypes they might use in their story. Ask them which genre would best suit their ideas and why.

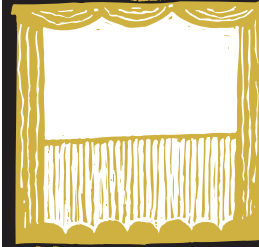
Divide the students into pairs or small groups and ask each to research and develop one of their story concepts and write an outline or a treatment for a movie. Ask them to discuss their story’s message and to identify their movie’s intended audience.

Using their own drawings or copies of images from books, magazines, or the Web, ask them to put together a storyboard illustrating their story. Have them consider the ways that color, line, shape, and composition convey the mood and emotions of their story. What other techniques can they use to reinforce the story’s message?

Have each group present its storyboard and any other supporting materials to the other students. Ask the students to critique each presentation using the criteria in the previous activities. Have them consider how the story could focus on another message by being presented differently. Ask them how the story would change if it were developed in a different genre or were aimed at a different audience.

EXTENDED ACTIVITY

Have your students write a short script for one or more of the stories they have developed. If you have access to a video camera, film the script and ask your students to discuss the result, covering some of the above topics.





MEDIA SURVEY

Modern Americans encounter many different kinds of media each day. The media influence the way we see the world, but their descriptions may not show things the way they really are. For example, each media source—television, the Internet, newspapers, billboards—has a specific purpose or several purposes. Movies provide entertainment, but they can also have political or social messages. Each source has a point of view and uses a variety of techniques to persuade an audience that its point of view is the best or only one. Advertisements may use humor, popular music, or sentimental stories to convince viewers to purchase their product.

On the back of this sheet, keep a media log for one week, listing all the different types of media you use and how much time you spend with each one. Do you use YouTube, Facebook, Google? Read newspapers or magazines? See billboards or other advertising? Do you watch TV, listen to music, surf the Web, play video games? How many hours a day do you do each of these things? How many days a week? Record the type of media and how much time you spend on each one for each day of the week. Then use the chart below to summarize your habits.



Though **NETWORK (1976)** was produced in an era when television was dominated by three major networks, and the dissemination of news has undergone tremendous changes in the three decades since, the basic conflict of packaging news as entertainment for the sake of ratings is still a contemporary issue.

Summary

Type of media	Hours per day	Days per week
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

For what purposes do you use the media? _____

Which media do you trust? _____

Why? _____

Which media do you enjoy? _____

Why? _____

Pick one story you read or heard about from a media source that you use. How did you find out about it? _____

Who created this story? _____

What techniques, such as music, pictures, or comments from others, did this source use? _____

Imagine the story if it had been presented using completely different techniques. Would you feel the same about the information? Why or why not? _____



ENCUESTA *de los* MEDIOS PUBLICATORIOS

Los americanos modernos son enfrentados con una gran variedad de medios publicatorios cada día. Estos medios influyen la manera en que vemos a el mundo, pero el mundo presentado por los medios no siempre refleja la realidad. Por ejemplo, cada medio publicatorio—la televisión, el Internet, los periódicos, o las carteleras—tiene un propósito específico, o varios propósitos. Las películas proveen entretenimiento, pero también pueden tener mensajes políticos o sociales. Cada fuente tiene su propio punto de vista y usa una variedad de técnicas para persuadir a el publico que su punto de vista es el mejor o el único. Los anuncios pueden usar humor, música popular, o cuentos sentimentales para convencer a los espectadores que deben comprar su producto.

Al revés de esta hoja, mantén un registro de medios publicatorios por una semana, alistando todos los medios diferentes que usas. Anota cuánto tiempo pasaste con cada uno. ¿Usas YouTube, Facebook, Google? ¿Lees periódicos o revistas? ¿Ves carteleras o otro tipos de anuncios? ¿Ves televisión, oyes música, navegas por la web, o juegas con juegos electrónicos? ¿Cuántas horas al día pasas haciendo estas cosas? ¿Cuántos días a la semana? Apunta el tipo de medio publicatorio, y cuanto tiempo pasaste con cada uno por cada día de la semana. Usa el cuadro abajo para resumir tus hábitos.



Aunque **NETWORK** (1976) fue producido en una era cuando la televisión estuvo dominada por tres redes mayores, y la diseminación de las noticias ha pasado por cambios tremendos en las tres décadas desde entonces, el conflicto básico de empaquetar las noticias como una forma de entretenimiento para el índice de audiencia sigue siendo una cuestión contemporánea.

Resumen

Tipo de medio publicatorio	Horas al día	Días a la semana
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

¿Para cuáles objetivos usas los medios publicatorios?

¿En cuáles medios confiás? _____

¿Por qué? _____

¿De cuáles medios disfrutas? _____

¿Por qué? _____

Escoge un cuento que leíste o oíste de un medio publicatorio que usas. ¿Cómo aprendiste sobre el? _____

¿Quién creo este cuento? _____

¿Cuáles técnicas, por ejemplo, música, fotografías, o comentarios de otras personas, fueron usadas por esta fuente de información?

Imaginate el cuento si hubiera sido presentado usando técnicas completamente diferentes. ¿Te sentirías de la misma manera sobre la información? ¿Por qué? _____



READING *a* FILM

Movies are not reality, but filmmakers use all their skills to convince the audience that what's on screen is genuine. In about two hours of screen time, filmmakers can convey stories that take place over several days, weeks, or years. Dialogue, costumes, makeup, and hairstyles help actors create believable characters. Music lets the audience know how those characters

feel. Camera angles call attention to the important relationships or situations in a scene.

When watching the scene your teacher has chosen, take notes to help you remember plot events, emotions, character details, and information about the movie's setting and time period.



Documentaries and fiction films both use similar approaches to storytelling, yet because each film has a distinct point of view, each is often perceived very differently when it comes to "truth." Muhammad Ali appears in the documentary **WHEN WE WERE KINGS** (1996) (above left) and Will Smith portrayed him in

ALI (2001) (left center). Anne Frank's story is told in the documentary **ANNE FRANK REMEMBERED** (1995) (right center), and she is portrayed by Millie Perkins in **THE DIARY OF ANNE FRANK** (1959) (right).

Describe what happened in the scene you just watched:

How does the scene make you feel? _____

What techniques did the filmmakers use to make you feel that way?

How did the pacing of the scene (fast or slow) or the movement of the camera (dynamic or static) affect your reactions?

List all the visual qualities such as framing, camera angles, colors, setting, costumes, décor, lighting:

What was the mood of the scene? _____

How did the colors used in the scene contribute to the mood?

What did the costumes tell you about the characters?

How did the music contribute to the mood? _____

What did the music tell you about the characters?

What did you learn about the characters from the dialogue?

What were the values and opinions expressed in this scene?



LEYENDO *una* PELÍCULA

Las películas no son la realidad, pero los cineastas usan sus mañas para convencer a la audiencia que lo que ven en la pantalla es genuino. En el rededor de dos horas, los cineastas pueden relatar cuentos sobre la pantalla que pasan durante días, semanas, o años. El dialogo, el vestuario, el maquillaje, y los peinados ayudan a los actores para que puedan crear personajes

creíbles. La música informa a la audiencia sobre cómo se sienten los personajes. Los ángulos de la cámara llaman atención a las relaciones importantes, o situaciones en la escena.

Mientras ves la escena escogida por tu maestro/a, toma notas que te ayudaran recordar acontecimientos de la trama, emociones, detalles sobre los personajes, el escenario, y la época.



Los documentales y las películas de ficción usan métodos similares para contar un cuento, pero porque cada película tiene un punto de vista distinto, son percibidas muy diferentemente cuando tiene que ver con la "verdad." Muhammad Ali parece en el documental **WHEN WE WERE KINGS** (1996) (arriba izquierda) y Will Smith lo

represento en **ALI** (2001) (izquierda centro). La historia de Anne Frank fue relatada en el documental **ANNE FRANK REMEMBERED** (1995) (derecha centro), y ella fue representada por Millie Perkins en **THE DIARY OF ANNE FRANK** (1959) (derecha).

Describe lo que ocurrió en la escena que acabas de ver:

¿Cómo te hace sentir la escena? _____

¿Cuáles técnicas usaron los cineastas para hacerte sentir de esta manera? _____

¿Cómo fueron afectadas tu reacciones por el paso de la escena (rápido o lento), o el movimiento de la cámara (dinámico o estático)? _____

Alista todas las cualidades visuales como el marco, los ángulos de la cámara, los colores, el vestuario, el escenario, el decorado, y el alumbramiento:

¿Cuál fue el estado de animo de la escena? _____

¿Cómo contribuyo el gama de colores al estado de animo de la escena? _____

¿Qué información proveyó el vestuario sobre los personajes?

¿Cómo contribuyo la música al estado de animo?

¿Qué información proveyó la música sobre los personajes?

¿Qué aprendiste sobre los personajes de el dialogo?

¿Cuáles valores y opiniones fueron expresados en esta escena?



SUBJECTIVE *or* OBJECTIVE?

PART A. BIAS

Filmmakers want the audience to respond to their movies, whether with laughter, sorrow, anger, excitement, or fright. Generally, movies try to appeal to as many people as possible, but every viewer responds in a different way for different reasons. You and your parents might both like the same movie, but while you relate to the characters in the story, your parents might respond more to the movie's theme. The qualities that make you like or dislike a movie reveal your biases. Just like you, all media have biases. Identifying these biases helps you evaluate the information you get from them. Use the back of this sheet if necessary for your answers.

List some movies that you really like and some of the things they have in common:

Now list some movies that you dislike and some of the things they have in common:

List the qualities that would make you see a movie:

List the qualities that would make you avoid a movie:

Pick one medium that you use regularly, such as a magazine, television show, or blog. What biases can you find?

Are they similar to your biases? If so, how?



Throughout the history of cinema, racial and ethnic stereotypes have prevented actors in front of the camera, as well as many of the professionals behind it, from achieving their full potential as artists. Some of the pioneers who blazed the trail for the next generation include Dorothy Dandridge, the first African-American actress to be nominated for Best Actress (for her role in *CARMEN JONES*, 1954), Rita Moreno, the first Latin-American actress to win a Supporting Actress Oscar (for her role in *WEST SIDE STORY*, 1961), Sidney Poitier, the first African-American to win a Best Actor Oscar (for his role in *LILIES OF THE FIELD*, 1963) and Sessue Hayakawa, the first Japanese actor to be nominated for Best Supporting Actor (for his role in *BRIDGE ON THE RIVER KWAI*, 1957).

PART B. STEREOTYPES AND GENRES

To stereotype a person or a group is to assume that people who share certain characteristics are all the same. For example, political stereotypes would suggest that all Republicans are for mainstream businesspeople, while all Democrats are for minorities and the poor. Some people believe that stereotypes are based on actual fact. Others believe they are always false. In films, stereotypes can be a quick way to define characters. A high school drama might include a popular girl, a nerd, a jock, and a student body president as character types people will instantly recognize.

List as many stereotypes as you can:

Is there any truth to the stereotypes you listed? If yes, how?

Give an example of one of the stereotypes being used in a movie and why you think it was used.

Was your reaction to the stereotype positive or negative, and why?

List as many film genres or types as you can:

Do any of the genres you listed use specific stereotypes? What are they, and how are they used?



¿SUJETIVO o OBJETIVO?

PARTE A. PREJUICIO

Los cineastas quieren que su audiencia reaccione a sus películas, sea con risa, dolor, ira, emoción, o susto. Generalmente, las películas tratan de atraer cuanta gente sea posible, pero cada espectador reacciona a una película por razones diferentes. Puede ser que a ti y a tus padres les guste la misma película, pero mientras tu te identificas con los personajes en el cuento, tus padres responden más a el tema de la película. Las cualidades que te gustan, o no te gustan en una película revelan tus prejuicios. Igual que tu, todos los medios publicitarios tienen prejuicios. Identificar a estas prejuicios te puede ayudar a evaluar la información que obtienes de ellos. Si es necesario, puedes usar el otro lado de esta hoja para tus respuestas.

Alista algunas películas que te gustan mucho y algunas de las cosas que tienen en común:

Ahora, alista algunas películas que no te gustan y algunas de las cosas que tienen en común:

Alista cualidades que te harían ver una película:

Alista cualidades que te harían evitar una película:

Escoge un medio publicitario, como una revista, un programa de televisión, o un blog que ves regularmente. ¿Cuáles prejuicios puedes encontrar?

¿Son similares a tus prejuicios? ¿Cómo?



Durante la historia del cinema, los estereotipos raciales y étnicos han impedido que ciertos actores frente a la cámara, y muchos de los profesionales detrás de ella, lleven a cabo su potencial como artistas. Algunos de los pioneros que abrieron el paso para la próxima generación fueron Dorothy Danridge, la primer actriz afroamericana nominada para Mejor actriz (por su papel en **CARMEN JONES**, 1954), Rita Moreno, las primer actriz latinoamericana que gano el Oscar para Mejor actriz de reparto (por su papel en **WEST SIDE STORY**, 1961), Sidney Poitier, el primer afroamericano que gano el Oscar para Mejor actor (por su papel en **LILIES OF THE FIELD**, 1963), y Sessue Hayakawa, el primer actor Japonés que fue nominado para Mejor actor de reparto (por su papel en **BRIDGE ON THE RIVER KWAI**, 1957).

PARTE B. ESTEREOTIPOS Y GENEROS

Cuando uno estereotipa a una persona o grupo, uno esta presumiendo que personas con ciertas características en común son todos iguales. Por ejemplo, un estereotipo político es que a los Republicanos solo les importa el negocio y los negociantes, mientras que los Demócratas se preocupan por las minoridades y los pobres. Algunas personas creen que los estereotipos son basados en diferencias actuales. Otras personas creen que siempre son falsos. En películas, los estereotipos pueden ser una manera rápida para crear personajes. Un drama de escuela secundaria puede incluir una chica popular, un chico estudioso, y un chico deportivo, como personajes que la gente reconocerán instantáneamente.

Alista cuántos estereotipos tu puedas:

¿Crees de los estereotipos que alistases contienen algún nivel de verdad? ¿Cómo?

Provee un ejemplo de un estereotipo usado en una película y por qué crees que fue usado:

¿Cómo reaccionaste al estereotipo, positivamente o negativamente? ¿Por qué?

Alista cuántos géneros cinematográficos o tipos de películas puedas:

¿De los géneros que alistastes, hay algunos que usan estereotipos específicos? ¿Cuáles son, y cómo fueron usados?

Alista cuántos géneros cinematográficos o tipos de películas puedas:

¿Hay géneros, como películas del oeste, que usan estereotipos específicos? ¿Cómo?



YOUR TURN



Each year, the Academy of Motion Picture Arts and Sciences screens dozens of films at its Samuel Goldwyn Theater in Beverly Hills. Many of these screenings are for the more than 6,000 actors, writers, producers, directors, and other professionals who make up the Academy's membership to help them determine which films are worthy of Oscar nominations that year.

Who knows how many distinguished filmmakers started as students, dreaming of one day seeing their work on the big screen?

With your group, choose a main character whose life experience is similar to yours. Describe your character and his or her background.

List the names and images of three or four other characters in your movie. Describe one quality or detail that's important to know about each.

Character's name	Age	Description
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>

Write a paragraph describing the plot of your movie.

How does the story reflect your experience?

Have you seen a similar story in a movie or on television?

What is the genre of your movie?

Who is the audience for your movie?

Will the purpose of your movie be to entertain, to educate, or to raise important questions?

What is the message of your movie?

What is the title of your movie?



TU TURNO



¿Quién sabrá cuantos cineastas distinguidos comenzaron como estudiantes, soñando de algún día ver su trabajo sobre la gran pantalla?

Con tu grupo, escoge un personaje principal con experiencias de la vida similares a las tuyas. Describe tu personaje y sus antecedentes: :

Cada año, la Academia de las Artes y las Ciencias Cinematográficas presenta docenas de películas en el teatro Samuel Goldwyn en Beverly Hills. Muchas de estas presentaciones son para los mas de 6,000 actores, escritores, productores, directores, y otros profesionales que son miembros de la Academia para ayudarles decidir cuales películas son dignas de nombramientos Oscar ese año.

Alista los nombres y descripciones de tres o cuatro personajes en tu película. Describe una cualidad o detalle que seria importante saber de cada uno.

Nombre de personaje	Edad	Descripción
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>
<hr/>	<hr/>	<hr/>

Escribe un párrafo sobre la trama de tu película.

¿Cómo refleja el cuento tu experiencia?

¿Ház visto un cuento similar en una película o en la televisión?

¿De cuál genero es tu película?

¿Quiénes serán la audiencia para tu película?

¿Qué sera el propósito de tu película? ¿Entretener, educar, o presentar preguntas importantes?

¿Qué sera el mensaje de tu película?

¿Qué es el titulo de tu película?



© A.M.P.A.S.®

GLOSSARY

- Bias:** The preference for certain viewpoints, ideologies, values, or beliefs.
- Genre:** Categories of media united by style, form, or content. Movie genres include Western, romance, mystery, and comedy.
- Media:** Various means of communication, including movies, books, television, magazines, the Internet, and advertising.
- Point of view:** The perspective from which a story is told or an image is shot.
- Realism:** Representation of people, places, and things as they actually are.
- Stereotype:** The assumption that all members of a specific group have certain traits in common. It can be positive or negative.
- Theme:** A repeated subject or idea in a creative work.

ADDITIONAL RESOURCES

- How To Read a Film: The World of Movies, Media, Multimedia***, by James Monaco with diagrams by David Lindroth. Oxford University Press, 2000.
- Media Literacy: A Reader***, by Donaldo Macedo and Shirley R. Steinberg. Peter Lang Publishing, Inc., 2007.
- Media Literacy: Keys to Interpreting Media Messages. Third Edition***, by Art Silverblatt. Praeger Paperback, 2007.
- Media Literacy Workbook. Second Edition***, by Kimb Massey. Wadsworth Publishing, 2004.
- Pacific Film Archive Presents How To Read a Film***. Pacific Film Archive, 2004.
- Teaching Media Literacy: A How-To-Do-It Manual and CD-ROM***, by Belinha S. De Abreu. Neal-Schuman Publishers, 2007.

WEB SITES

- www.bronzscreen.net** Free DVD and Study Guide on *The Bronze Screen: 100 Years of the Latino Image in Hollywood*.
- www.deepfocusproductions.com** DVD and Study Guide on *Hollywood Chinese: The Chinese in American Feature Films*.
- www.frankwbaker.com** Study guide analyzing *To Kill a Mockingbird*.
- www.medialit.org** Center for Media Literacy.
- www.oscars.org/teachersguide** The Academy's Teacher's Guide Series on Art Direction, Costumes and Makeup, Film Editing, Screenwriting, Sound and Music, and Visual Effects. More information and activities.
- www.ymiclassroom.com** to download additional copies of this guide.

