

Theme: Building a Strong Foundation for Media Literacy **02**

The Core Concepts provide a strong foundation for developing critical thinking skills about media, and life.

Research Highlights **03**

Read a compressed version of an article recently published by The Journal of Media Literacy Education "The Core Concepts: Fundamental to Media Literacy Yesterday, Today and Tomorrow."

CML News **12**

Announcing a Teacher Institute on Media Literacy in partnership with the Museum of Tolerance, March 29, 2015.

Media Literacy Resources **13**

Find a list of upcoming media literacy events.

Med!aLit Moments **14**

Companies spend millions to advertise during the Super Bowl. This activity offers students an opportunity to watch and discuss a few ads with cost and audience in mind.

Theme: Building a Strong Foundation for Media Literacy

The Core Concepts of media literacy helped launch a new discipline and a new way of thinking about education, especially in Canada, where the Key Concepts emerged out of the work of pioneers Len Masterman and Barry Duncan. This issue explores the history behind the Core Concepts and why they are fundamental to media literacy education.

CML's mission has always been to provide students (and educators) with a strong foundation for establishing the critical thinking skills necessary for living in a media saturated environment. We all know that technology changes on a daily basis, iPhones, tablets, streaming video – who knows what tomorrow will bring? The one constant is the ability to think critically about media messages regardless of the mode of delivery (unlike that old flip phone, critical thinking skills are still applicable years down the road). By providing students with the tools to critically analyze, deconstruct, and construct media, we are also encouraging active participation as responsible citizens in a global media world. As students engage more and more with media, they must also understand the bigger issues of credibility, responsibility, privacy... Through our research over the years, we have shown the effectiveness of our framework for media literacy education in changing students' knowledge about the effects of media and media use (see [Evaluation of a US School-Based Media Literacy Violence Prevention Curriculum on Changes in Knowledge and Critical Thinking Among Adolescents](#).)

The CML/UCLA violence study cited above used a framework for inquiry of Key Questions and Core Concepts. By learning to ask questions related to authorship, format, audience, point of view and purpose, students can quickly and critically evaluate messages anytime, anywhere, from any medium. A conceptual framework such as this provides a universal language for media literacy education that is easily replicable from classroom to classroom regardless of subject matter or technological shifts. This approach to critical inquiry is still as meaningful now as it was when first introduced by [media literacy pioneers](#) in the 1980s.

Len Masterman recognized long ago that media education must address both the consumption and production of media texts, regardless of technology: *“Developing a conceptual understanding of the media will involve both critical reception of, and active production through, the media. At all ages, it will develop through the choice of content material appropriate to, and of interest to, the student group concerned. It should go without saying that these concepts should be made explicit, in an appropriate form, to pupils and students, and not simply exist within the heads of the teachers”* ([Masterman, Voices of Media Literacy](#)).

Masterman went on to introduce his 18 Basic Principles for media awareness which are outlined in the following article, and these were the basis for eight Key Concepts of media literacy developed in Canada. Still valid today: To be able to apply the media literacy concepts, students must have the relevant vocabulary and ongoing critical practice that a

conceptual framework and pedagogy provide.

The CML Framework Questions/Tips (Q/TIPS™) includes Five Key Questions for deconstruction, written from the standpoint of the consumer, *and* Five Key Questions for construction (producer). As makers of media, students must now ask themselves the same questions that might be asked of large production companies, as they too are sending messages out to the world for public consumption. The undergirding of these questions is, of course, Five Core Concepts. Our feature article, found on the following pages, compresses an article from the Journal of Media Literacy Education (JMLE) special issue *Media Literacy History*. This article explores the evolution and importance of these concepts and the foundation they provide. Also in this issue, we provide dates and links to upcoming media literacy events in our Resources section as well as a football inspired MediaLit Moments activity for your classroom.

Research Highlights

The Core Concepts: Fundamental to Media Literacy Yesterday, Today and Tomorrow

By Tessa Jolls and Carolyn Wilson (*published in full by Journal of Media Literacy Education, Vol. 6, Issue 2, 2014*)

Media literacy has survived through the years largely as a grass-roots movement which, slowly but surely, has developed around the world (Walkosz, Jolls and Sund 2008). While it has often been present on the “margins” of school curriculum, thanks to the steadfast support of global organizations such as UNESCO, media literacy continues to gain recognition and legitimacy worldwide. Yet because media literacy is rarely institutionalized in education systems and not taught consistently, there is often little understanding of the foundation and basic concepts of media literacy and how these concepts evolved.

The words "media literacy" are not new, nor does the notion of "new media" affect the essence of what media literacy is, since all media—new and traditional—benefit from a critical approach to analysis and production. What is timeless and unique about media literacy? It is a discipline that provides a distinct framework for critically examining and producing media.

The foundations of the discipline have primarily been developed through the work of Len Masterman in England and Barry Duncan in Canada, acknowledged by many educators as the founders of media literacy as we know it today. This foundation includes the basic principles for media literacy introduced by Len Masterman in 1989 and the ways in which these were taken up by Barry Duncan and his Canadian colleagues in their Key Concepts. The Key Concepts remain central to media literacy education in Canada today. Building on the work of their Canadian colleagues, the American version of the concepts was introduced in 1993 and continues to underpin the work of educators across the U.S. The development of media literacy in both of these countries reinforces the importance of a fundamental paradigm and conceptual framework for media literacy education today.

In Canada, the pioneering work of communications expert Marshall McLuhan in the 1940s through the 1960s created a foundation upon which many of our current ideas about media literacy are built. McLuhan was aware of the profound impact of communications technologies on our lives, our societies and our future. His famous idea, that the “medium is the message” taught us to recognize that the form through which a message is conveyed is as important as the content of the message (McLuhan 1967, 63). McLuhan’s theory was based on the idea that each medium has its own technological “grammar” or bias that shapes and creates a message in a unique way. Different media may report the same event, but each medium will create different impressions and convey different messages. While McLuhan was developing his theories long before the use of the Internet and social media, he also coined the phrase “the global village” to suggest the ways in which technological change would connect audiences and users of media and technology. Indeed, he believed that the technology would come to act

as extensions of ourselves, shaping and influencing our attitudes, beliefs and behaviours (McLuhan 1967).

But it wasn't until Len Masterman, a UK-based professor, published his ground-breaking books, *Teaching About Television* (1980) and *Teaching the Media* (1985), that the foundation was laid for media literacy to be taught to elementary and secondary students in a systematic way that is consistent, replicable, measurable and scalable on a global basis – and thus, timeless.

Masterman brought a key new insight to the worlds of media, culture and education:

The problem was this: if you are studying TV, then in successive weeks you might be looking at news, documentary, sport, advertising, soap opera, etc. How is it possible to study such a diverse range of topics in a way that would be focused and disciplined?...I suppose the big step forward was to recognize a truism: that what we were actually studying was television and *not* its subject contents. That is, we were not actually studying sport or music or news or documentary. We were studying *representations* of these things. We were studying the ways in which these subjects were being represented and symbolized and packaged by the medium...(Masterman 2010)

This insight led to Masterman's concise statement about what distinguishes media education from other disciplines: "The central unifying concept of Media Education is that of representation. The media mediate. They do not reflect but re-present the world. The media, that is, are symbolic sign systems that must be decoded. Without this principle, no media education is possible. From it, all else flows" (Masterman 1989).

Looking back on his work in a 2010 interview for the Voices of Media Literacy Project, Masterman addressed the changed perspective that he had introduced to teaching and learning, and the enduring nature of that change: "...you can teach about the media most effectively, not through a content-centered approach, but through the application of a conceptual framework which can help pupils to make sense of *any* media text. And that applies every bit as much to the new digitized technologies as it did to the old mass media...The acid test of whether a media course has been successful resides in the students' ability to respond critically to media texts they will encounter in the future. Media education is nothing if it is not an education for life" (Masterman 2010).

As Masterman identified new tenets for media education, he continued his quest to describe—through a process of inquiry—how media operate: "...if we are looking at TV as a representational system, then the questions inevitably arise as to who is creating these representations. Who is doing the representing? Who is telling us that this is the way the world is? That their way of seeing is simply natural? Other questions emerge. What is the nature of the world that is being represented? What are its values and dominant assumptions? What are the techniques that are used to create the 'authenticity' of TV? How are TV's representations read and how are they understood by its audiences? How are we as an audience positioned by the text? What divergent interpretations exist within the class?" (Masterman 2010).

It was out of such questions that Masterman articulated, in a systematic way, how media operate as symbolic “sign systems.” In his second book, *Teaching the Media*, Masterman applies the systematic framework he developed to all media (Masterman 1985), exploring ideas such as the constructed nature of media, media techniques used to attract attention, purpose, authorship, bias, values, lifestyles, points of view, omissions, power. Through examining these ideas, it is possible to see how media presents itself *to* us in a ubiquitous way; it is also used *by* us and it can be *about* us. But whether it is *for* us is a matter of values and opinion, and personal judgment (Golay 2011).

Masterman recognized that media education addresses both the consumption and production of media texts, regardless of technology: “Developing a conceptual understanding of the media will involve both critical reception of, and active production through, the media. At all ages, it will develop through the choice of content material appropriate to, and of interest to, the student group concerned. It should go without saying that these concepts should be made explicit, in an appropriate form, to pupils and students, and not simply exist within the heads of the teachers” (Masterman 1985).

To be able to apply the media literacy concepts, students must have the relevant vocabulary and ongoing critical practice. Masterman identified principles for classroom teaching and learning that can be considered current today. His 18 Basic Principles for media awareness education, written in 1989, read like a manifesto for 21st Century education (Masterman 1989).

Highlights of these principles include:

- Content, in Media Education, is a means to an end. That end is the development of transferable analytical tools rather than alternative content.
- Ideally, evaluation in Media Education means student self-evaluation, both formative and summative.
- Indeed, Media Education attempts to change the relationship between teacher and student by offering both objects for reflection and dialogue.
- Media Education is essentially active and participatory, fostering the development of more open and democratic pedagogies. It encourages students to take more responsibility for and control over their own learning, to engage in joint planning of the syllabus, and to take longer-term perspectives on their own learning.
- Media Education involves collaborative learning. It is group focused. It assumes that individual learning is enhanced not through competition but through access to the insights and resources of the whole group.
- Media Education is a holistic process. Ideally it means forging relationships with parents, media professionals and teacher-colleagues.
- Media Education is committed to the principle of continuous change. It must develop in tandem with a continuously changing reality.
- Underlying Media Education is a distinctive epistemology. Existing knowledge is not simply transmitted by teachers or ‘discovered’ by students. It is not an end but a beginning. It is the subject of critical investigations and dialogue out of which new knowledge is actively created by students and teachers.

Masterman's approach to education supports the types of learning environments currently being called for by many students, parents, teachers and employers. It also is consistent with brain research which has revealed that, unlike Jean Piaget's linear model for child development which postulates that intelligence develops in a series of stages that are related to age and are progressive, because one stage must be accomplished before the next can occur (Cherry 2010), children have "social" brains which acquire knowledge incrementally through cultural experiences and social context (Barbey, Colom and Grafman 2012, 265). Some models for addressing new media, such as that outlined in Henry Jenkins "Confronting the Challenges of Participatory Culture," (Jenkins 2006) call for youth to develop skills such as simulation, appropriation, and transmedia navigation. These skills often call for social participation as well as individual use. Masterman's approach, however, not only calls for a collaborative effort and social participation, but also provides both a conceptual framework and a pedagogy which teachers can readily use in their classrooms.

When Masterman's initial book, *Teaching about Television*, was published, it became an international sensation which sold out twice on its print run in the first six months of publication, and ultimately sold 100,000 copies worldwide, primarily in Britain, Australia, Canada and Europe. In North America, Masterman's principles first took root in Canada, where media literacy pioneer and venerated teacher Barry Duncan, as well as other leaders, including John Pungente, Cam Macpherson, Rick Shepherd, Dede Sinclair, Bill Smart, and Neil Andersen began experimenting with both McLuhan's and Masterman's ideas. In 1987, Duncan and the Association for Media Literacy (AML) in Ontario, articulated these ideas, based primarily on Masterman's work, as Eight Key Concepts of media literacy. These Eight Key Concepts continue to provide a theoretical base for all media literacy in Canada and to give teachers a common language and framework for discussion (Wilson and Duncan 2008, 129).

Duncan said: "...looking at not just the content but the form of the media was Marshall McLuhan's unique contribution...and I had the good fortune of being his graduate student at the University of Toronto, along with five or six others, just as he was hammering out his ideas...But the notion of representation – that is the central concept of media literacy—that notion was propelled through the decades, through the '60s to today. It is central that how well we talk about representation largely determines the nature of how GOOD our media literacy is. So, representation, and the core principles—what we in Canada call the Key Concepts—by having these key notions, which often are turned into questions, that has kept us on track...(Duncan 2010).

	AML's Eight Key Concepts for Media Literacy
1.	All media are constructions.
2.	The media construct reality.
3.	Audiences negotiate meaning in media.
4.	Media have commercial implications.
5.	Media contain ideological and value messages.
6.	Media have social and political implications.
7.	Form and content are closely related in the media.
8.	Each medium has a unique aesthetic form.

From the time that Duncan founded the Association for Media Literacy (AML) in 1978, educators and media literacy activists worked to ensure that media education became a mandatory component in the Ontario curriculum from grade 6 to grade 12. Duncan and members of the AML developed the *Media Literacy Resource Guide* (1989), which explored ways of implementing the Key Concepts across the curriculum at both the elementary and secondary levels. AML Executive members travelled across the province of Ontario to help teachers implement the guide, and following the success of the AML's work in Ontario, educators across Canada came to embrace the Resource Guide and worked to include media literacy in their curriculum documents (Duncan 2010). The popularity of the resource guide spread to the United States and around the world: the landmark *Media Literacy Resource Guide* has been translated into French, Italian, Japanese and Spanish.

The publication of the *Media Literacy Resource Guide* marked a pivotal time in the development of media literacy in Canada:

...it led to...the mandatory (media literacy) component, in English. (Media literacy) has always been tied in with the subject (of English), from coast to coast in Canada, now mandated from grades 1-12. Everything was generated with reference to the Key Concepts. To a certain extent there were lesson plans but we didn't have a detailed set. People would adapt them [the key concepts] to what we called 'teachable moments.' The teachable moments are the things like the War in Vietnam, and more recently, 9/11, the [Asian] Tsunami, [Hurricane] Katrina. All of those things are mediated by the media and [illustrate the] need to have the structure of media literacy, and an understanding of the ideological implications of the media, in order to clarify what is happening...(Duncan 2010).

In 1986, Ontario was the first English-speaking jurisdiction in the world to mandate media literacy in its curriculum (Wilson and Duncan 2008, 131). In an effort to support teachers trying to implement the new media literacy expectations from the curriculum, after the *Media Literacy Resource Guide* was developed, two international media education conferences followed in 1990 and 1992. Organized and hosted by the AML, The New Literacy (1990) and Constructing Culture (1992)—remembered as the “Guelph conferences” since they took place at Guelph University in Ontario—each attracted over 500 participants from around the world. It was clear that media literacy had far-reaching appeal, and that an international movement was taking root in Canada.

International recognition for the work of the AML occurred in 1998, when Barry Duncan and Carolyn Wilson (then past and current AML presidents, respectively) accepted an award from the World Council on Media Education which recognized the AML as “the most influential media education organization in North America”.

All subsequent accomplishments, projects and events, one could argue, stem from the pioneering work of Barry Duncan, the founding of the Association for Media Literacy in Ontario, the development of the Key Concepts and the *Media Literacy Resource Guide*, and those important Guelph conferences. It was the conferences that provided the first international gathering for like-minded teachers, activists and media producers to come together to debate, to strategize and to envision the goal of advancing the media literacy movement.

Inspired by the Canadian media literacy work, Americans from the U.S. attended the AML Conference in Guelph in 1990, and conducted their own special session on “How do we get going?” U.S. pioneers such as Marilyn Cohen, David Considine, Renee Hobbs, Douglas Kellner, Robert Kubey, Kathryn (Kate) Moody, Jim Potter, Renee Cherow-O’Leary, Marieli Rowe, Elizabeth Thoman and Kathleen Tyner, among other early media literacy advocates, were all active during that time, and they were to devote the coming years of their careers to spreading media literacy (Center for Media Literacy 2011).

The development of the Concepts that Masterman and Duncan originally articulated continued, however. J. Francis Davis (1989) wrote an article for *Media & Values* that first cited five ideas to teach children about media, based on the Key Concepts from the Association for Media Literacy. In 1993, Elizabeth Thoman, who founded the Center for Media Literacy in 1989 and published *Media & Values*, expanded on these ideas in a widely-distributed article for the Association for Supervision and Curriculum Development (ASCD). Thoman stated that “At the heart of media literacy is the principle of inquiry,” and she articulated Five Concepts (Thoman 1993):

1. All media messages are ‘constructed.’
2. Media messages are constructed using a creative language with its own rules.
3. Different people experience the same media message differently.
4. Media are primarily businesses driven by a profit motive.
5. Media have embedded values and points of view.

Borrowing from Masterman and Duncan, Thoman also emphasized the idea of asking questions related to the concepts, to begin opening up deeper questions. These questions included:

- Who created this message and why are they sending it?
- What techniques are being used to attract my attention?
- What lifestyles, values and points of view are represented in the message?
- How might different people understand this message differently from me?
- What is omitted from this message?

Thoman went on to describe a process of close analysis, through which a media text can be analyzed in a group setting. She also described an Action Learning Model, based on the work of Brazilian educator Paolo Freire (Freire Institute 2014), summarized as a four-step 'empowerment' process of Awareness, Analysis, Reflection and Action. Through these four steps, individuals or groups may "formulate constructive action ideas, actions that will lead to personal changes in their own media choices and viewing habits as well as working for change locally, nationally or globally" (Thoman 1993).

CML published its curriculum, *Beyond Blame: Challenging Violence in the Media* in 1995, and used the Five Concepts and the Action Learning Model (later called the Empowerment Spiral) as a structural backbone for *Beyond Blame*. As Thoman wrote in an email to Ryan R. Goble on Sept. 16, 2010:

Because thousands of copies were sold, it served to distribute the Concepts widely through the lessons and handouts. Then, about 2000, Tessa Jolls (who joined CML as executive director in 1998), came in to the office one day and said, 'It's too difficult for kids to deal with *concepts*, what they need is a series of *questions*.' It revolutionized all of our thinking to date. So we set about creating questions out of the concepts...we continued to undergo word-smithing until we published the first edition of *Literacy for the 21st Century* in 2002. That was part of a larger publishing effort known as the CML MediaLit Kit™.

In the MediaLit Kit™, CML brought together elements such as a basic definition of media literacy, the Empowerment Spiral of Awareness, Analysis, Reflection and Action, and question sets for young children as well as for experienced media literacy practitioners. For the first time, CML displayed the Concepts visually by connecting the Five Core Concepts to Five Key Questions for Deconstruction (Thoman, Jolls and Share 2002).

But, as technology rapidly advanced—allowing for instant video production, social media sharing and a host of other possibilities—it became clear that the Concepts needed to be tied closely with construction/production, so that students would learn not just to "press buttons," but to critically analyze their work as they produced it.

CML's latest version of the Core Concepts and Key Questions, called Questions/TIPS (Q/TIPS), features the addition of Five Key Questions for Construction, and was published as a component of CML's media literacy framework in the second edition of *Literacy for the 21st Century* (Jolls 2007). CML developed the visual display (Jolls and Sund 2007) of the Concepts and Questions, showing the Concepts in the middle of the chart, relating to both Deconstruction and Construction (Jolls and Sund 2007):

CML's FIVE CORE CONCEPTS AND KEY QUESTIONS
FOR CONSUMERS AND PRODUCERS
Media Deconstruction/Construction Framework

CML's Questions/TIPS (Q/TIPS)			
#	Key Words	Deconstruction: CML's 5 Key Questions (Consumer)	Construction: CML's 5 Key Questions (Producer)
1	Authorship	Who created this message?	All media messages are constructed. What am I authoring ?
2	Format	What creative techniques are used to attract my attention?	Media messages are constructed using a creative language with its own rules. Does my message reflect understanding in format , creativity and technology?
3	Audience	How might different people understand this message differently?	Different people experience the same media message differently. Is my message engaging and compelling for my target audience ?
4	Content	What values, lifestyles and points of view are represented in or omitted from this message?	Media have embedded consistently framed values and points of view. Have I clearly and consistently framed values, lifestyles and points of view in my content ?
5	Purpose	Why is this message being sent?	Most media messages are organized to gain profit and/or power. Have I communicated my purpose effectively?

This graphic display provides a quick and clear framework for analysis of any media text, addressing any subject in any medium. With practice over time, students can apply the framework to their roles as media consumers and producers, and establish habits of mind that can last a lifetime.

In a recent evaluation of CML's framework for deconstruction and its updated *Beyond Blame* curriculum addressing media and violence, a longitudinal study confirmed that CML's approach to media literacy education has a positive impact on student knowledge, attitudes and behavior (Fingar and Jolls 2013; Webb and Martin 2012,430).

We can take inspiration from new global developments in media literacy, and continue to build on the strength of the foundations that were laid by Masterman and Duncan many years ago. Barry Duncan (2010), before his death in 2012, issued a call that should be heeded: "I want to see critical pedagogy have a major role in bringing the key ideas both of traditional media and new media together, making literacy more meaningful in the curriculum. The so-called convergence [of technologies] and the culture of connectivity—all of the new directions—have to be reconciled with the traditional. If we do a good job at that, we will be successful."

Find the complete article and list of references online at the *Journal of Media Literacy Education* [here](#).

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Teacher Institute *Media Literacy in Action: Anytime, Anywhere Learning*

A Partnership of the Museum of Tolerance and Center for Media Literacy (CML) **March 29, 2015.**

With information and production technologies readily available at the touch of a finger, media literacy is a critical 21st century skill that can apply anywhere, any time. In this Media Literacy Institute educators will explore CML's framework called Questions/TIPS (Q/TIPS), which utilizes Five Core Concepts and Five Key Questions for media deconstruction and construction. Through practical and engaging interactive exercises, participants will learn evidence-based practices and receive tools and sample assessments. They will prepare for immediately implementing a media literacy teaching approach with students, helping them gain the know-how to be active, responsible citizens. Find more Information [here](#).



Tessa Jolls invited to speak in Cleveland, March 21st

Register for *Breaking down the News*
www.RiversEdgeCleveland.com
or by phone at 216-688-1111 x251
River's Edge
3430 Rocky River Drive
Cleveland, OH 44111
Fee: \$75

CONSORTIUM for MEDIA LITERACY

Uniting for Development

About Us...

The Consortium for Media Literacy addresses the role of global media through the advocacy, research and design of media literacy education for youth, educators and parents.

The Consortium focuses on K-12 grade youth and their parents and communities. The research efforts include nutrition and health education, body image/sexuality, safety and responsibility in media by consumers and creators of products. The Consortium is building a body of research, interventions and communications that demonstrate scientifically that media literacy is an effective intervention strategy in addressing critical issues for youth.

<http://consortiumformedia literacy.org>

Resources for Media Literacy



Early Bird registration now open for
NAMLE 2015 Conference
[Register now](#)



The Summit on
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MARCH 26-27, 2015
WASHINGTON, DC

<http://www.p21.org>



EQUITY BY DESIGN 2015

[Digital Learning and Technology Conference](#)

June 11-13, Los Angeles, CA



[ISTE Conference](#)

June 28-July 1, Philadelphia, PA

Pre-registration now available

MediaLit Moments

Big Ads for the Big Game

The Super Bowl is known for airing the most expensive commercials of the new season, often costing more than four million dollars per minute during the big game. From cars to unused phone data, the advertisements try to appeal to the audience on an emotional basis – to pull at our heartstrings with puppies, children and celebrities. And now that the statistics are available for review, let's take a minute to ask *what's the big deal?*

Explore the reasons why so much effort and expense go into this one day for advertisers.

AHA! A huge audience means lots of eyeballs seeing the brands, and brand recognition means money!

Grade Level: 6-8

Key Question #5: Why is this message being sent? (Key Word: Purpose)

Core Concept #5: Most messages are sent to gain profit and/or power

Key Question #3: How might different people understand this message differently? (Key Word: Audience)

Core Concept #3: Different people understand the same message differently

Materials: Internet links to two or three Super Bowl ads and a projection screen. We recommend the *Advertising Age* site as they have background information about most ads that ran during the Super Bowl: <http://adage.com/article/special-report-super-bowl/super-bowl-xlix-ad-chart-buying-big-game-commercials/295841/> or for additional videos, try <http://www.ispot.tv/events/super-bowl-commercials>.

Activity: View the ads as a class before revealing the costs for air time. Ask your students why a company would spend 4 million dollars to show a one-minute ad. Then tell them the size of the viewing audience (averaging 114.4 million viewers per minute on NBC's Sunday night broadcast, becoming the most watched event in American TV history*).

Ask the class: Were the ads worth the money in their opinion? Will lots of people go out and buy these products now? Do they think the ads were designed specifically for the audience? Who was the target audience? Were other viewers targeted besides traditional football fans? Did the new commercials persuade them personally to buy a new product or like a brand?

*International Business Times Feb. 11, 2014

The Five Core Concepts and Five Key Questions of media literacy were developed as part of the Center for Media Literacy's MediaLit Kit™ and Questions/TIPS (Q/TIPS)™ framework. Used with permission, © 2002-2015, Center for Media Literacy, <http://www.medialit.com>