BEING AN ACTIVE AUDIENCE: QUESTIONING THE TEXT

English, Grade 9 Applied (ENG1P)

INTRODUCTION

The "Being an Active Audience" unit is intended to be part of the Grade 9 Applied English course, although with some modifications it could be used in a Grade 9 Locally Developed or Grade 9 Academic course. The seven lessons in the unit use course expectations listed in the Ontario Curriculum (2007), with a focus on critical literacy and questioning media texts in terms of the implicit and explicit messages that are communicated, and the bias, perspective, and values that exist within those messages.

Students learn in this unit about the context within which media texts exist; this world is one of sophisticated, targeted marketing intended to sell a product or idea. It is a world of blending different genres of text. It is a world of viral marketing, which may be surprising, shocking, or humorous enough to hide the marketing message behind an appealing text which consumers then disseminate. It is a world of customer profiling through virtual activity, where information is sold to organizations that will target the consumer. The barrage of sophisticated media messages with which students are confronted makes these lessons relevant.

This series of lessons is designed with the end in mind; the summative task is an analysis of a media text, which is an advertisement for the video game Gears of War. Students have the choice of completing a graphic organizer, answering analytical questions, or writing a paragraph of analysis in order to demonstrate their understanding. In order to meet these expectations, students are given explicit instructions and multiple opportunities to practise the skill of analysis. In these seven lessons, students work toward the summative task through exposure to a range of media texts, through reading and discussing articles, through the opportunity to collaborate as they practise, and through self-assessment.

Concerns about the implicit celebration of violence in the media, and about the possible safety implications for students who are profiled virtually, make critical literacy a necessary skill. Because there is a focus in these lessons on media texts which may contain sensitive material, teachers are encouraged to review all lessons, links, and resources to ensure that the content is suitable for their classes. Also, teachers are encouraged to adapt these lessons to fit the needs of their students, as determined by the diagnostic task in the first lesson.

The resources provided in these lessons will contain some sensitive materials that match the realistic viewing experiences to which adolescents are exposed. Teachers should consider reviewing all lessons, links, and resources to ensure the content is suitable for their given audience/class. In addition, all links and resources should be checked to ensure the content is still available and accessible online.
UNIT OVERVIEW

The focus of this unit is the analysis and questioning of media texts, with regard to explicit and implicit messages; possible responses of different audiences; the author’s perspective and bias, and what this means about values; and alternative points of view in the media text. They apply these analytical skills throughout the unit: first, in a diagnostic task involving an advertisement for a video game; next, with explicit modelling by the teacher; next, to practise several times using different kinds of media texts, with guidance from the teacher; and last, with a different advertisement for a video game. With these multiple opportunities to practise, students receive feedback to clarify the expectations for the final task.

- Lesson 1: Explicit and Implicit Messages
- Lesson 2: Using Story to Sell
- Lesson 3: Mixing Messages
- Lesson 4: Guerrilla Marketing
- Lesson 5: Getting to Know You – Tracking the Audience
- Lesson 6: Selling a Cause
- Lesson 7: Questioning the Text – Summative Task

Lesson 1: Explicit and Implicit Messages

This lesson uses a diagnostic task involving a video game advertisement to allow the teacher to assess students’ understanding of, and ability to analyse, explicit and implicit messages and bias or point of view in a text. Through inductive reasoning, students will develop an understanding of explicit and implicit messages, which is a foundational skill to becoming an active audience which questions the messages in media texts. Students watch and listen to media analysis modelled by the teacher, and work together as a class to look for explicit and implicit messages.

Lesson 2: Using Story to Sell

In this lesson, students are faced with a media text which uses story and emotion to sell an idea - and a product - rather than information about the product. They write about and discuss the effect that a text may have on the audience’s emotions, and they begin to question this text, considering author perspective, audience impact, explicit and implicit messages, and alternative points of view.

Lesson 3: Mixing Messages

In this lesson, students examine a media text which blends the genres of a minivan advertisement and a rap video, and which uses elements of these two formats in order to appeal to a specific audience. They question this text and self-assess their analysis, using a rubric with the success criteria described in student-friendly wording. In small groups, students practise analysing another text which blends the genres of a car commercial and an action movie, analysing the implicit messages in the text about thrill-seeking, risky behaviour, and violence.

Lesson 4: Guerrilla Marketing

This lesson introduces students to the techniques of guerrilla marketing that organizations and corporations may use to attract attention, and to actually involve viewers in spreading the message or selling the product. Students will watch an excerpt from a documentary, with a focus on the deliberate targeting of audiences in their daily lives by undercover marketers, and will read a current case study...
about ambush marketing in the World Cup, or about guerrilla marketing of the video game Dante’s Inferno, with a focus on the different possible perspectives of those who were involved. Finally, students have the opportunity to investigate different examples of guerrilla marketing, question the impact on the audience, and investigate the ethics of this kind of media text.

**Lesson 5: Getting to Know You – Tracking the Audience**

In this lesson, students learn about how companies may target certain audiences with media texts. Although target audiences have always been tracked or profiled, the development of the Internet has allowed the behaviour and interests of a specific audience to be profiled much more quickly and easily. Students will learn about how their online behaviour may be tracked, with or without their knowledge, by companies and organizations that may use this information to target specific audiences. They will read and respond in non-fiction text circles to articles about customer profiling, and the consequences for consumers. Students will finish this lesson by using a choice board to share their learning with the rest of the class, and by applying their new learning about consumer profiling back to the diagnostic text, an advertisement for a video game.

**Lesson 6: Selling a Cause**

This lesson examines how organizations and corporations may use the same new media techniques to sell a cause as to sell a material product. Students brainstorm the ways that organizations might raise awareness about their cause, and then read an article about one organization that has evolved successfully into using new, interactive media such as social networking in order to raise its profile (and money). Through whole-class analysis of one website, looking for ways that the consumer is drawn in, and through investigation of other websites which focus on media literacy and anti-bullying, students will deepen their understanding of the selling of a cause.

**Lesson 7: Questioning the Text – Summative Task**

This lesson is the summative task for this unit. Students have learned about and practised analysis of several media texts, looking for explicit and implicit messages; target audience and purpose; and bias, perspective, and values. The summative task, which involves a media task that examines the celebration of violence in a video game, allows students to demonstrate their ability to analyse and question the text. Through a reflection activity, students analyse their own learning, consider which strategies were helpful to them in this analysis, and set goals to apply this learning to other contexts.

Strategies used in this unit have been adapted from the following resources:

- *Beyond Monet*, by Barrie Bennett and Carol Rolheiser, 2001
- *Think Literacy: Cross-Curricular Approaches*, 2003
LESSON 1: EXPLICIT AND IMPLICIT MESSAGES
100 minutes

CURRICULUM EXPECTATIONS:

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.2 - Interpret media texts, identifying some of the overt and implied messages they convey.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 2.1 - Identify general characteristics of a few different media forms and explain how they shape content and create meaning.
- Reading 1.4 - Make inferences about simple and some teacher-selected complex texts, using stated and implied ideas from the texts.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.

KEY CONCEPTS AND QUESTIONS TO CONSIDER:

- Media texts include both explicit (obvious messages that are stated clearly for the viewer/reader) and implicit messages (subtle, unspoken messages that may or may not match the explicit messages); these may be intentional or unintentional.
- These messages have an impact on audiences.
- Different audiences may have different responses to the media text.

INTRODUCTION / OVERVIEW:

“Media contain ideological and value messages. All media products are advertising, in some sense, in that they proclaim values and ways of life. Explicitly or implicitly, the mainstream media convey ideological messages about such issues as the nature of the good life, the virtue of consumerism, the role of women, the acceptance of authority, and unquestioning patriotism” (Duncan et al, Media Literacy Resource Guide, 1989).

In order to become members of an active audience which questions media texts, students need to have an understanding of the author, purpose, bias or perspective, and values or beliefs proclaimed by the text. This lesson focuses on the foundational skill of recognizing explicit and implicit messages.

It is important for students to have a clear picture of the learning target or goal toward which they are working, and for the teacher to have a good understanding of what students know and can do before teaching. Therefore, this lesson begins with a diagnostic task. Note that it may be necessary to adapt some of the lessons that follow, based on the results of the diagnostic task; some students may require more explicit teaching and practice, while other students may require extension or enrichment. With both the diagnostic and the explicit / implicit messages instruction, this lesson will take more than one class period; the diagnostic assessment could be given one class and then the instruction on explicit / implicit messages could take place in the next class.
In order to clarify what students are expected to do in this task, an important preparatory activity is to watch the diagnostic text and answer the questions yourself. This allows you to see the skills you use in media analysis, and to determine the necessary building blocks you will need to teach.

TEACHING/LEARNING STRATEGIES

Diagnostic Task. Give the diagnostic task without any prior teaching, to assess students’ knowledge and skill with no support, or first discuss with students the terms audience, purpose, bias, explicit, implicit, and perspective, and then give the diagnostic task.

Hand out Being An Active Audience: Diagnostic Task (1.1H). Read the questions aloud with students and then show a media text – choices could include the commercial for Fallout 3 video game, available online at: www.youtube.com/watch?v=XbsVzwRAsGY, or the commercial for Borderlands, available online at: www.youtube.com/watch?v=nLcyI5bGUmk. Caution: both of these videos show graphic violence. Students answer questions on the diagnostic task handout.

As the goal of this diagnostic task is to determine what students already know, this ideally should be completed independently. However, if necessary, allow students to talk in a Timed Pair Share about the video, with some prompts. For more information on Timed Pair Share, see Cooperative Learning. A Timed Pair Share ensures individual accountability in partner work. After the prompt, give Student A 20 seconds to share his/her thoughts about it. Student B just listens. When this time is up, Student B has 20 seconds to share his/her thoughts while Student A listens. Allow partners to share their discussion with the class. Prompts for this Timed Pair Share may include:

- For whom do you think this media text was made? How do you know?
- What parts of the media text draw you in or attract your attention?
- What do you think the message is? How do you know?

When students have finished the diagnostic task, collect this in order to assess their prior knowledge and skill in analysis. Use the Rubric: Being An Active Audience (1.2H). (20-30 minutes)

Explicit vs. Implicit Messages. Use a concept attainment activity on the overhead or data projector to have students work in small groups to come to an understanding of what explicit and implicit messages are shown in each of the examples on the Concept Attainment Data Set sheet (1.3H). For more information on the concept attainment strategy, see Beyond Monet: Increasing Instructional Intelligence. Note that all descriptors on Side A are explicit messages while the descriptors on Side B are implicit messages. The testers are intended to be implicit, explicit, implicit, and implicit, but for some of the testers, students could argue the other choice. Discuss with students the fact that it is very difficult to extricate explicit and implicit messages; often, there are implicit messages within explicit messages. (10 minutes)

Teacher Modelling. Using an advertisement, model with a think aloud how to find explicit messages and implicit messages. This would work well with a McDonalds advertisement called “Layover,” (one link to it is www.youtube.com/watch?v=sxY7HtCrrXE&NR=1) showing two children sharing a Happy Meal in an airport at the 2008 Beijing Olympics. If you don’t have data projector technology, a print advertisement would also work for a think aloud.

Start by playing the advertisement and explaining what is obvious. Model the thought process of deconstructing the text, rather than just asking students what they see or explaining. Explicit messages in
the ad include the voice saying, “Few things in life bring people together like spontaneous acts of kindness, warm smiles, and good wholesome food shared between friends,” and the McDonalds food choices shown, such as a salad, a Happy Meal, and a burger.

Next, model the thought process of looking behind the obvious images and sounds to what they mean. Implicit messages in this text include:

- This product can overcome cultural barriers (the children’s clothing shows their different cultures, although their skin colour is the same; he plays an electronic game; the boy attempts to use the girl’s language to say thank you and she laughs)
- This product can start friendships (the girl offers a bracelet in exchange for an apple; she smiles at him)
- McDonalds food is wholesome (the word ‘wholesome’ comes just as the boy gives the girl part of his meal)
- McDonalds food is part of a wonderful, emotional experience (the soft music playing in the background begins as the boy eats his Happy Meal and makes eye contact with the girl - it transforms into a version of the McDonalds song as the McDonalds logo appears at the end)

Discuss as a class to whom this text is made to appeal, using the explicit and implicit messages. Who is concerned about wholesome food? Consider the response of the audience. How might different audiences think differently about this commercial? (10 minutes)

**Shared Practice.** Show a media text on the data projector for the class to practise finding explicit and implicit messages. One example might be a car commercial for the 2010 Mitsubishi, available online at [www.youtube.com/watch?v=i9juoWIUPLg](http://www.youtube.com/watch?v=i9juoWIUPLg), which has implicit messages about males and females, and includes references to the children’s tale of the princess and the frog.

Another example with a focus on celebrating violence in the media might be a commercial for the NHL 2010 video game, available online at [www.youtube.com/watch?v=WW2XhUypVus&feature=channel](http://www.youtube.com/watch?v=WW2XhUypVus&feature=channel), with an interesting juxtaposition of the song “Good Old Hockey Game” with the sounds of hits and punches, along with an all-male cast (including players and fans).

As a class, work through the same process of analysis as the modelled example. First look for explicit messages and then dig deeper for implicit messages. Work together to determine the possible target audience for this text, and the possible response of / impact on the audience.

**Anchor Chart.** Use the teacher modelling and the shared practice to start together an anchor chart of possible evidence of explicit and/or implicit messages (for example, the use of music to send a message about the emotion in the text, the characteristics of the person using the product, the level of excitement in the text). (15 minutes)

**Small Group Collaborative Practice.** Divide students into small groups. Each group has a different media text (if technology is available through computer lab or electronic devices such as iPod Touch, each group could have a video text; otherwise, print ads also will work) and a T-chart organizer, **Finding Explicit and Implicit Messages in Media Texts (1.4H).** In small groups, they complete the T-chart, finding explicit vs. implicit messages in their media text. At the bottom of the chart, they consider the target audience for this media text, and different possible responses from different audiences.
Return to the anchor chart to add any new evidence of or strategies for finding explicit and implicit messages. (20 minutes)

**ACTIVISM**

Students could use a print ad or print an online ad, and then make a bulletin board display at the school demonstrating the explicit and implicit messages that are promoted in the advertisement. This display could include a description of the target audience for the advertisement. (20 minutes)

**ASSESSMENT OPPORTUNITIES**

This lesson includes a diagnostic tool; use the **Rubric: Being An Active Audience (1.2H)** to assess students’ abilities to analyse text in this lesson. This is not intended to form a grade for each student, but to form your instruction in the next lessons. The results of this diagnostic task may necessitate alteration of some of the lessons that follow, based on evidence of prior student understanding and skill.

As students work in small groups to find explicit and implicit messages, it is a good opportunity for you to observe and make note of the levels of understanding of these concepts and the levels of analysis demonstrated in the small-group discussions.

**IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES**

At home, students could find one media text (watch a commercial, find a print ad in the newspaper, or find a text online). They may practise finding the explicit and implicit messages, and considering the target audiences.

Return to the diagnostic text, using the overview of the ESRB ratings for video games called **Video and Computer Game Rating Systems (1.5H)**. Consider the appropriate rating, using this system, for the advertisement. Does it match the game’s rating? Should it? Why might a company not want to make these two texts match?

**CROSS CURRICULAR CONNECTIONS**

- BBI1O – Business Fundamentals: demonstrate an understanding of how businesses respond to needs, wants, supply, and demand; demonstrate an understanding of ethics and social responsibility in business
- BTT1O – Ethics and Issues in Information and Communication Technology: assess the impact of information and communication technology on personal health and the environment

**MATERIALS AND RESOURCES**

- Being An Active Audience: Diagnostic Task (1.1H)
- Rubric for Diagnostic Task (1.2H)
- Concept Attainment Data Set (1.3H)
- T-Chart – Finding Explicit vs. Implicit Messages in Media Texts (1.4H)
- Video and Computer Game Rating Systems (ESRB Ratings Overview) (1.5H)
- Data projector and screen or SmartBoard
- Optional: Computers and/or handheld electronic devices with access to the Internet
• Links to advertisements / media texts for practice
IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER

- **Anchor chart** – a chart or list, on chart paper or a blackboard, which stays visible to the class and includes success criteria and/or key steps in applying a strategy. The most effective anchor charts are co-created by students and the teacher, and are ‘live’ documents which are revised throughout a unit of study.

- **Modelling** – an opportunity for a teacher to ‘open his/her brain’ to show students the thought process. Modelling and explaining are not the same thing; in modelling, the teacher is very explicit about how he/she is applying a strategy, such as reading and questioning a media text. It is important to model the messiness of what goes on in a competent media reader’s head while responding to a text.

- **Shared practice** – an opportunity for students to begin to practise a strategy; the whole class is involved in one activity which is directly linked to the modelling that a teacher has done. The teacher controls the pace of the activity with some explicit teaching, and students participate with their thoughts and questions.

LINKS / RESOURCES

- Beyond Monet: Increasing Instructional Intelligence.
- Cooperative Learning.
- [www.esrb.org](http://www.esrb.org) – Entertainment Software Ratings Board website
BEING AN ACTIVE AUDIENCE: DIAGNOSTIC TASK

ANSWER THESE QUESTIONS ABOUT THE MEDIA TEXT YOU SEE:

Who is the producer of the text?

What messages are explicitly and implicitly stated?

What do these messages say about the author’s bias and/or perspective?

What questions are raised about the author’s values and beliefs?

How might different audiences respond to the text?

Whose story is being told? Why - what is the purpose? Whose interests are being served?

Whose voices are missing?

How might those other voices tell the story? How would it change?
## RUBRIC - BEING AN ACTIVE AUDIENCE

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Knowledge/Understanding of concepts of audience, purpose, bias, and perspective (Media 1.1, 1.5)</strong></td>
<td>Demonstrates limited understanding of audience, purpose, and bias/perspective - accurately identifies one of audience, purpose, and bias/perspective - vaguely identifies explicit message(s) but misses implicit message(s)</td>
<td>Demonstrates some understanding of audience, purpose, and bias/perspective - accurately identifies some of audience, purpose, and bias/perspective - identifies explicit message(s) and vaguely identifies implicit message(s)</td>
<td>Demonstrates considerable understanding of audience, purpose, and bias/perspective - accurately identifies most of audience, purpose, and bias/perspective - identifies explicit and implicit message(s)</td>
</tr>
<tr>
<td><strong>Thinking - Use of critical thinking processes to be critically literate (Media 1.5, 2.1)</strong></td>
<td>Uses critical thinking processes to connect bias/perspective to beliefs, purpose, and values of author with limited effectiveness - does not connect explicit/implicit messages to audience impact</td>
<td>Uses critical thinking processes to connect bias/perspective to beliefs, purpose, and values of author with some effectiveness - attempts to connect explicit/implicit messages to obvious audience impact</td>
<td>Uses critical thinking processes to connect bias/perspective to possible beliefs, purpose, and values of author with a high degree of effectiveness - connects explicit/implicit messages to subtle audience impact</td>
</tr>
<tr>
<td><strong>Application of understanding of media texts and of analytical skills in familiar context (Media 1.4, 2.1)</strong></td>
<td>Applies understanding and skills to media text with limited effectiveness - very few relevant references are made to evidence from the media text - limited reference is made to missing voices and/or logical alternate perspective</td>
<td>Applies understanding and skills to media text with some effectiveness - some relevant references are made to evidence from the media text - missing voices and/or logical alternate perspective are identified</td>
<td>Applies knowledge and skills in familiar contexts with considerable effectiveness - relevant examples from the media text are used to support ideas - missing voices and logical alternate perspective are identified</td>
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### Concept Attainment Data Set

<table>
<thead>
<tr>
<th>Side A</th>
<th>Side B</th>
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<tbody>
<tr>
<td>In a TV commercial, a voice says, “This shampoo will make your hair look smooth and shiny.”</td>
<td>Every one of the beautiful models in a TV commercial for shampoo has long, shiny, curly hair.</td>
</tr>
<tr>
<td>In a TV commercial, the slogan underneath a can of pop says, “Quench your thirst.”</td>
<td>In a TV commercial, every one of the young, beautiful people at a wild, exciting party is drinking a certain brand of pop.</td>
</tr>
<tr>
<td>In an online pop-up, the viewer is asked to click a button to donate money to save the animals and stop animal cruelty.</td>
<td>In an online pop-up, there is a picture of a captive bear in a cage wearing a harness and muzzle.</td>
</tr>
<tr>
<td>A website for a beauty product claims, “Great skin plus SPF.”</td>
<td>The model pictured in the website with a focus on anti-aging beauty products looks to be about 30 years old.</td>
</tr>
<tr>
<td>On a website for a major department store, there’s an advertisement for patio furniture and barbecues. It includes pictures of these items and the slogan, “Save money.”</td>
<td>The picture in the advertisement for patio furniture includes a day of sunshine, a sparkling in-ground pool, beautiful flower gardens, and the slogan, “Live better.”</td>
</tr>
<tr>
<td>On a website for a major fast-food restaurant, there is a picture of a new product with the price advertised beside it. Categories on the website include “Nutrition Calendar,” “Restaurant Locator and Hours,” and “Card.”</td>
<td>Categories on the website for this restaurant include “Food Quality,” “Career Opportunities,” “Our Story,” and “Community Commitment.” There is a picture of an Olympic athlete bending down next to a child and both are smiling. Balloons are in the background.</td>
</tr>
</tbody>
</table>

**Testers:**

1. The music in a car commercial sounds a lot like the music from a James Bond movie, while the car speeds along a curvy mountaintop road.

2. A website says that its skin product will re-signal skin by increasing surface cell turnover and replenish the moisture barrier.

3. The slogan for a car company is “The Pursuit of Perfection.”

4. An office supplies company has chosen a big red button with the word “Easy” as its image.
# Finding Explicit and Implicit Messages in Media Texts

<table>
<thead>
<tr>
<th>Explicit Messages</th>
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Target Audience: ______________________________________________________

Other possible responses from different audiences:

- 13 -
**VIDEO AND COMPUTER GAME RATING SYSTEMS**

Most of the major video games and computer software manufacturers have adopted the Entertainment Software Rating Board (ESRB) system. This rating system was implemented in September 1994, and most games released since then have the ESRB rating on the product package. Games are classified into five age-based categories that are based on the levels of sex, nudity, violence and offensive language. The Canadian Interactive Digital Software Association (CIDSA) administers the ESRB ratings in Canada. Manufacturers submit their games to rating reviewers for classification. Members of the CIDSA are encouraged, though not required, to submit all new products before they appear in Canadian stores.

**Early Childhood:** Content suitable for children ages 3 and over. Contains no violence. Child requires reading skills, fine motor skills and a high level of thinking skills.

**Everyone:** Content suitable for persons ages six and older. They may contain minimal violence, some comic mischief (for example, slapstick comedy), or some crude language.

**Teens:** Content suitable for persons 13 and older. Contains all the above, plus more animated or realistic violence. May have strong language and/or suggestive themes.

**Mature:** Content suitable for persons ages 17 and older. These products may include more intense violence or language than products in the Teen category. In addition, these titles may also include mature sexual themes.

**Adult Only:** Content suitable only for adults. These products may include graphic depictions of sex and/or violence. Adults Only products are not intended to be sold or rented to persons under the age of 18.

**Rating Pending:** Product has been submitted to the ESRB and is awaiting final rating.
LESSON 2: USING STORY TO SELL

CURRICULUM EXPECTATIONS

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.2 - Interpret media texts, identifying some of the overt and implied messages they convey.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 1.5 - Identify the perspectives and/or biases evident in a few simple media texts and teacher-selected complex media texts and comment on any questions they may raise about beliefs, values, and identity.
- Reading 1.8 - Identify the perspectives and/or biases evident in teacher-selected texts and comment on any questions they may raise about beliefs, values, and identity.
- Writing 1.2 - Generate and focus ideas for potential writing tasks, using print, electronic, and other resources.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- Media are constructions that are created with a target audience in mind.
- The characteristics, values, and beliefs of this target audience influence the point of view that is represented and the structure of the media text.
- Why might a company / media producer tell a story that doesn’t include the product as the central focus?
- Why is this media text constructed in this way? Who is the target audience?
- What are the values, perspectives, and biases of the producer of this media text?
- Whose interests are being served? Whose voices are being left out?

INTRODUCTION / OVERVIEW

“The media do not present simple reflections of external reality. Rather, they present carefully crafted constructions that reflect many decisions and result from many determining factors” (Duncan et al, Media Literacy Resource Guide, 1989). As a media audience becomes more and more sophisticated, media producers are challenged to find new ways to attract the attention of the consumer. “The media provide us with much of the material upon which we build our picture of reality, and we all "negotiate" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, and so forth” (Duncan et al, Media Literacy Resource Guide, 1989).

These foundational media literacy concepts are the focus of this lesson: that media are carefully constructed to attract / appeal to a target audience, and that media texts and messages have an impact on this target audience.

TEACHING/LEARNING STRATEGIES

Activating Background Knowledge. Value Line. On the board, write the prompt, “Graffiti is wrong.” Give students 10 seconds to think about their responses to this statement, and then instruct the students to place themselves on an imaginary line in the room, according to the degree with which they agree or
disagree with the prompt, moving to one wall if they completely agree with this statement and to the other wall if they disagree, with those who partially agree or disagree filling in the spaces between the walls. Slide the line by having one of the students in the middle of the line walk toward the ‘completely agree’ wall until he/she is matched up with a ‘completely agree’ partner. Other students follow the leader until all students are matched up with someone who has a different opinion. Give students time to discuss their opinions; a few pairs may share their discussion with the class. For more information on the value line strategy, see Beyond Monet. (5 minutes)

Show the ad for Pfizer called “Graffiti.” This ad is available online at: www.youtube.com/watch?v=UTpaABPUMWY and depicts a young man who appears to be breaking the law to do graffiti. The end of the commercial turns the audience’s perceptions around, as the young man has been creating art (which is still graffiti) for a young girl who may be his sister. This twist ending, the depiction of the dreary hospital bed, the mother who realizes her mistake, and the music all work together to tug at the audience’s heartstrings. The messages that end the media text include “Sometimes it takes more than medication,” the website titled www.morethanmedication.ca, and the slogan “Working together for a better world.”

It probably will be necessary to show the advertisement twice, as the main message comes together in the last few seconds.

Students do an independent, timed quick-write for three minutes in response to the film. A quick-write is a strategy that allows students to write without stopping their train of thought for a certain length of time; instruct students not to stop writing for the two minutes. If they run out of things to say, they need to repeat their last thought in writing until a new thought comes. Then students may choose to share their quick-write with a partner and/or with the class. Note that it may take time to build writing stamina. If your students have never done a quick-write before, three minutes may be too long. (10 minutes)

Return to the prompt “Graffiti is wrong,” and have students return to the value line, considering the media text that they just watched. As a class, discuss the movement that any students made. Many may go to the same place; discuss this as well. The concept of the effect of media on the audience should come up in this conversation. (5 minutes)

In small groups, students answer one question about the media text for Pfizer. Note that these questions are very similar to the diagnostic and summative task questions.

- Group 1: Who is the producer of the text? How do you know? How obvious is this in the text?
- Group 2: What messages are explicitly and implicitly stated in the text?
- Group 3: What do we know or can we guess from this text about the author’s bias and/or perspective? What is important to the author?
- Group 4: Whose story is being told? What is the purpose of this text?
- Group 5: Whose voices are missing? How might those other voices tell the story? How would it change?

Hand out Graphic Organizer: Questioning the Text (2.1H). Groups share their answers with the class to complete the graphic organizer. Note that this graphic organizer is one choice for completion of the summative task in Lesson 7. (15 minutes)
**Target Audience - Jigsaw.** Ask the question, “For whom is this advertisement made? Who do you think is the target audience?” Students Think/Pair/Share with the class their thoughts about the target audience. Students think for 30 seconds, then write their thoughts for 1 minute, then pair up to share their thoughts with a partner for 2 minutes, then share with the class. Evidence from the text is important. For example: “I think that the target audience is grown women who might think, like the mother did, that the young man was out doing something bad, but would realize their mistake when they saw the graffiti at the end” or “I think that the target audience is adults because it seems to have something to do with taking care of kids and medication, and those are decisions that adults might make.”

Divide students into home groups of 3, lettered off as A, B, and C. Each student will read a different article about media producers targeting men and women, and will bring the key points back to the home group. It is important to allow students to meet in ‘expert groups’ who are all reading the same article, in order to allow them to build their knowledge together before returning to their home group. Each student will get a response sheet called **Target Audiences Expert Group (2.5H)** to help them build their knowledge about targeting audiences. All students lettered A will read “Marketing Online - Men and Women Use the Internet Differently” (2.2H); students lettered B will read “Marketing to Men” (2.3H); and students lettered C will read “Brand appeal: Marketing to women? The details matter” (2.4H).

In their expert groups, students have time to read the article and fill in the organizer together; then each student returns to the home group to share what he/she has learned about target audiences with the others.

As a class, discuss new hypotheses about the target audience for the Pfizer “Graffiti” media text. (30 minutes)

**Small-Group Practice.** Using computers, iPod Touches, or other handheld electronic devices with Internet capability, students work in small groups to examine media texts that play to consumer interest in the story more than the product. If you do not have access to technological resources to allow simultaneous viewing of different texts, students may work in small groups to analyse one media text that you show on the data projector. Use **Questioning Media Text - Product and Audience (2.6H)** as an overhead or as a handout to guide students’ analyses if necessary. (15 minutes)

Some suggestions for media texts for small-group practice include the following:

- Pfizer “Breathe” – this text would be an effective practice for students who struggle with media analysis, as many of the elements of the whole-class “Graffiti” text apply to this text as well
  - [www.youtube.com/watch?v=H6jNHUHM6pw&feature=related](http://www.youtube.com/watch?v=H6jNHUHM6pw&feature=related)
- IKEA – with dancer Robert Muraine from So You Think You Can Dance – this text would be an effective practice for students who have shown strong analytical skills, as it doesn’t rely on a story (as the Pfizer “Graffiti” ad did), and so requires greater transfer of analytical skills
  - [www.youtube.com/watch?v=K-m5wqes_p8](http://www.youtube.com/watch?v=K-m5wqes_p8)
- GAP (Spike Jonze)
  - [www.youtube.com/watch?v=oo5uobmcy8](http://www.youtube.com/watch?v=oo5uobmcy8)
- IKEA (Spike Jonze) – this text plays on the sentimental music / images / camera shots of most commercials
  - [www.youtube.com/watch?v=TsQXQGaasUg](http://www.youtube.com/watch?v=TsQXQGaasUg)
- Levis “Doctors” (Spike Jonze)
  - [www.youtube.com/watch?v=gVY04NQUpxk](http://www.youtube.com/watch?v=gVY04NQUpxk)
Levi’s (Spike Jonze) – It would be interesting to compare these two commercials by the same director for the same product - Is the target audience the same? Who might be interested in each of these? Is there a different audience for flyweight jeans than wide-leg jeans?
  - [www.youtube.com/watch?v=KICj3g_e7L0&feature=related](http://www.youtube.com/watch?v=KICj3g_e7L0&feature=related)

Spike Jonze – adidas
  - [www.youtube.com/watch?v=_Zvqf3sF0b4&feature=related](http://www.youtube.com/watch?v=_Zvqf3sF0b4&feature=related)

**Activism**

Students could add new learning about target audiences and the impact of media messages on audiences to the display that they started in Lesson 1.

Students look at the Concerned Children’s Advertisers website - [www.cca-kids.ca](http://www.cca-kids.ca) - and/or the advertising standards of Canada. How do these concerns and standards add to the discussion of what goes into an advertisement?

**Assessment Opportunities**

Listening to experts sharing with their home groups will be a good indication of their understanding of the articles about targeting male/female audiences.

Students’ responses in the whole-class analysis of the “Graffiti” text may help in grouping students for the small-group practice; the media texts to be analysed in the small-group practice may be tiered so that more challenging media texts are given to students who have demonstrated strong analytical skills and understanding of target audience, while media texts that are similar to “Graffiti” may be given to students who are struggling to identify target audience and impact on audience.

**Implications for Future Lessons / Homework / Extension Activities**

Students could plan and/or create a media text that Pfizer might make for a stereotypical male audience, according to the tenets of the articles that they read.

For homework, students could try to find a media text in their home media consumption (TV, Internet, magazine) that is created specifically for a male or for a female audience. They could bring it to class or describe it.

Students could try to determine the characteristics of a teen audience (differentiating by age, rather than by gender). Are there general characteristics? Return to the diagnostic text to help identify or check these characteristics. What does the author of this media text assume to be true about a teen audience? Is the target audience of this text teens? What techniques are used to grab the attention of teens?

**Cross Curricular Connections**

- ELS20 – Reading for Meaning: identify a variety of purposes for reading texts commonly used in everyday life; identify and record important ideas and supporting details in literary, graphic, and informational texts; identify the perspectives and/or biases evident in texts and comment on any questions they may raise about beliefs, values, identity, and power
- PPL1O – Living Skills: analyse the impact of media and culture on decision making
**MATERIALS AND RESOURCES**

- Graphic Organizer – Questioning the Text (2.1H)
- Marketing Online - Men and Women Use the Internet Differently (2.2H)
- Marketing to Men (2.3H)
- Brand appeal: Marketing to women? The details matter (2.4H)
- Target Audiences Expert Group (2.5H)
- Questioning Media Text - Product and Audience (2.6H)
- Data projector and screen or Smartboard
- *Beyond Monet: Increasing Instructional Intelligence.*

**IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER**

- **Tiering** – a strategy that can be used to differentiate instruction by students’ readiness. A teacher may choose to tier the content (what students are learning - for example, the text) or the process (how students are learning - for example, the graphic organizer) to allow each student to have the necessary support to be successful.

**LINKS / RESOURCES**

- *Beyond Monet: Increasing Instructional Intelligence.*
- [www.cbc.ca/ageofpersuasion](http://www.cbc.ca/ageofpersuasion) – a CBC show called “The Age of Persuasion” with a focus on marketing and advertising
- [www.cca-kids.ca](http://www.cca-kids.ca) – Concerned Children’s Advertisers of Canada
# Graphic Organizer - Questioning the Text

<table>
<thead>
<tr>
<th>Intended Audience / Purpose</th>
<th>Explicit messages</th>
<th>Implicit messages</th>
<th>Values and Beliefs</th>
<th>Missing Voices</th>
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<td>Values and Beliefs</td>
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</table>

- **Intended Audience / Purpose**
- **Explicit messages**
- **Implicit messages**
- **Author**
- **Text - Title, Description**
- **Alternate Perspectives**
- **Values and Beliefs**
- **Missing Voices**
MARKETING ONLINE - MEN AND WOMEN USE THE INTERNET DIFFERENTLY

BY LAURA LAKE, ABOUT.COM GUIDE

When it comes to marketing online, you must understand your consumers. This means learning what they look for, and how they use the internet. This can help you grab their attention and get your marketing message in front of the right audience.

It's also important to realize that when it comes to online habits of men and women - they differ. I know, surprise! In the past there has been a lag with women when it came to the adoption of the internet that is no longer the case. Truth is, studies show that women under the age of 65 are quicker to use the internet than men. As women we love to use the internet for research, where men prefer to use it as an entertainment tool. Do you see how this information can help?

When we review studies that have been done on the different ways that men and women use the internet, we can gain a greater deal of knowledge on how to position our products online.

Let's take a look at what a past study done by Pew Internet and American Life showed, while this study was done in 2005 I still believe much of the knowledge is applicable and can be used today.

Men are more likely to use the internet to:

- Read the news
- Buy travel services or make reservations
- Check sports scores and gather sports information
- Stay updated on political news
- Participate in online auctions, such as eBay
- Write content to publish online
- Download music
- Buy and sell stocks, bonds and mutual funds

A Forrester study done in 2007 also showed that on the average men tend to stay online longer and devote more time to online entertainment and researching technical gadgets.

Women use the internet to:

- Get health information
- Read spiritual and religious information
- Gain access and participate in support group websites

A few other interesting statistics that were provided in a different study done by Burst Media in the beginning of 2009 stated the following:

- 62.3% of women use the internet as their primary source for information on the products they were considering purchasing.
• 51.7% of the women studied use the internet as the primary way to keep in touch with their families.

As you can see men go online to be entertained and hunt down information, where women tend to go online to gather information that assists them in nurturing themselves and those around them. Clearly while both men and women generally spend allotments of time online, gender stereotypes are prevalent in what they do with their time online.

**Putting it to Use:** Think about who is your potential customer online. Is the majority male or female? Can you see how this information can assist you not only in where but in how to position your product or service in order to increase the conversions you gain online? How will you use this information in upcoming marketing campaigns?

(Adapted from [www.marketing.about.com/od/internetmarketingstrategy/a/genderdifferences.htm](http://www.marketing.about.com/od/internetmarketingstrategy/a/genderdifferences.htm))
MARKETING TO MEN

BY DERRICK DAYE AND BRAD VANAUKEN (APRIL 19, 2010)

Men are, well, men. They live in the 'now.' They are concrete thinkers that like to consummate, finish. A male axiom is "complete what you set out to do." Men are interested in power and in looking good, even more than being good. In short, that's the nature of beauty for the beast. You cannot market to men the same way you market to women. It's not a simple transformation of changing colors, fonts or packaging.

Men and women are different biologically, psychologically and socially. Of course, when it comes to attractiveness, both sexes want to garner attention, but each for different reasons. For men, looking good is looking strong, confident, authoritative, adventurous - a standout. Men concentrate on looks to the extent that it signals something about what they do, have done or can do. Regardless of how much a woman wants to attract in the contest of beauty and brains, their focus is on hope and details, and they concentrate on how appearance reflects their inner be-ing. Consider four fundamental gender differences and their impact on marketing:

TIME
Men tend to hone in, more quickly than women, on what they're looking for. Men are not browsers. A male motto, "Get what I want and move on." Men shop for what they need "now." Women can shop for something and put it away for "later." (An interesting reflection of how men and women relate differently to time is found in how differently they follow instructions for antibiotics prescribed by their doctors: Very often, men will stop taking antibiotics as soon as they feel better, even though the regime’s effectiveness calls for a full 14-day intake. Women, much more frequently than men, complete the recommended regime.) Women want to get the underlying dynamics of things while men attend to the mundane mechanics of life.

CAUSALITY
Men are concrete and tend to tightly focus their awareness; their notion of cause and effect is linear and men are visually-oriented because of this concrete literality. (What you see is what is, literally). Seeking clarity, men create absolute distinctions: black-white, yes-no. Women often think, "it depends." You never hear a man voice this sentiment. These different ways of defining what leads to what also impact what goes with what. Men dislike ensembles. Men tend to buy individual items. In contrast, many women like to think about how they can put together "outfits" and are creative in selecting, say, a variation on a scarf or a belt that will change the nature of one basic dressing.

SPACE
Men structure and relate to space as compartmented and sequential. To men, space is not relational, as it is for women. For example, when a woman gives directions, she will say, "Go three blocks south (as she points or orients in the direction indicated), then bear right, and when you see the clock tower, watch for your street on the right." Men say, "Go three blocks to Pullman Street and turn left on to Main, the turn left to Brighton Street." These kinds of underlying, fundamental gender differences can have critical implications not only for what makes an item compelling, but also for store design and product layout. For example, many women like the challenge, the somewhat disorganized variety and the catch-as-catch-can nature of places such as TJ Max or Marshalls. Men, even men who shop in such places because of price, are not there out of joy or desire.

OTHER PEOPLE
For the male it's every man for himself. Men prize individuality and self-reliance. They conceive of other people as "my competition." Daily life for them is a contest with winners and losers.
This is in contrast to women, who often view other people as a source of strength. Note, too, that men never shop together. Women often shop with a friend and make a "day" of it. A man focuses on himself - the "me" - while a woman is focused on the "we." Men are interested in power. Women are more interested in security. Men relate to "things" themselves. Women relate to the relationship between things. In today's world, men might, for example, be paying more attention to grooming aids than they did years ago. But men are still grooming to go up the hierarchy, to be Number One, and be recognized as Number One. Modern man is still primal man, regardless of how much hair a man has to groom.

(Adapted from www.brandingstrategyinsider.com/2010/04/marketing-to-men.html)
BRAND APPEAL – MARKETING TO WOMEN? THE DETAILS MATTER

DIANE JERMYN, GLOBE AND MAIL (JUNE 7, 2010)

It’s not so much about advertising but building an experience and connecting emotionally from the start, ad exec says.

The bottle is soft to the touch, with grooves that fit into a woman’s hand. Press the pump at the top and the lotion – in classy scents such as vanilla or pomegranate – comes out in one easy motion. The directions say, “Shave, touch, smile.”

This is what happens when a woman – in this case, Jill Nykoliation, partner and senior strategist for Toronto advertising agency Juniper Park – helps design a shave cream for women, under the EOS brand.

“You can break through the competition with something as simple as shaving cream,” says Ms. Nykoliation. “You wouldn’t put ‘touch’ and ‘smile’ on a man’s shaving cream, but on a woman’s, it feels so thoughtful. That’s what works when marketing to women.”

The idea was to take a simple daily task and elevate it into an enjoyable experience, Ms. Nykoliation explains. Design plays an amazing role. Men don’t shave in the shower but women do, so the container had to be easy to grip and made of unbreakable plastic rather than metal that could rust. The product is a moisturizing lotion, not foam like a man’s. The bottle is recyclable and it costs $4.99, so women can give themselves permission to enjoy it.

Over the past 18 months, Juniper Park has done “a deep dive” into research on what works best when marketing to women, says Ms. Nykoliation, whose North American client roster includes Frito Lay (U.S.), Virgin Mobile, Quaker Oats (U.S.) and Astral Media.

“In almost every category, women are the dominant decision makers for purchases – in things like cars, vacations, medicine and finances,” says Ms. Nykoliation. “Because both genders use the product, marketers typically put on a more gender-neutral approach. But if the woman is the one deciding and purchasing it, companies need to ask how she receives the information. The big thing is understanding what her motivation is in that category or brand. What does she want out of it? Usually it’s different than what a man wants.”

That motivation could be about what the woman feels is right for her family, or she may be drawn to a product that helps her to be the best version of herself. Guilt doesn’t work, says Ms. Nykoliation, because she already has enough of that.

Companies should take a look at the entire experience they’re building for female customers – from the message they send her in the advertising right through to the presentation in-store and the customer experience at home, she says.

What they need to ask is:

- What am I offering her as a product?
- How is it packaged?
- Am I giving her the gift of time?
- Am I giving her an experience?
- What does she need to get out of it?
- What would she be delighted to get out of it?
- What little tweaks can I make along the way?

Women notice the little things much more than men do, so she will appreciate the effort, Ms. Nykoliation says. A woman notices if a product was made for her or if she has to retrofit it into her lifestyle.

“What a woman wants to know is: Can I get it done better or faster? Will it make my friends happier? Can I enjoy it more?” says Ms. Nykoliation. “These are the questions she wants answered, so show her how to do that. Be positive.”

She cites Lululemon Athletica as a fantastic brand example of a company that really resonates with women because their manifesto is all about encouraging a woman to reach her potential – and to look good while doing it.

“They surround her with messages like ‘you are greater than you realize’ or ‘you are capable of more’ that play to her being her best self,” says Ms. Nykoliation. “And those are wonderful messages to say to a woman because often it’s that little bit of encouragement that we need. They believe it as well. You have to be authentic. If you don’t mean it, she will know.”

Ms. Nykoliation believes that marketing to a woman should say: ‘I hear you, I see you, I respect you. And now, by the way, here’s what I wanted to say.”

“Then make sure it does the job,” she says. “Women don’t tolerate things that don’t do the job. Get that right and wrap it in an experience.”

(Adapted from www.theglobeandmail.com/reportonbusiness/yourbusiness/businesscategories/customerexperience/marketingtowomenthedetailsmatter/article1594990/)
TARGET AUDIENCES EXPERT GROUP

Article Title: ____________________________

For whom do you think this article was written?

What does the article say about men and women?

<table>
<thead>
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<th>Men</th>
<th>Women</th>
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Why might this be important if you were a media producer for Pfizer?

Who does your expert group now think is the target audience for the Pfizer ad? What are your reasons?

Do you think that the writer of this article is right? What question might you ask the writer of this article?
QUESTIONING MEDIA TEXT – PRODUCT AND AUDIENCE

What is this media text selling or promoting?

In this text, where and when do you see the product being sold?

Who might be interested in this media text? Who is the target audience? How do you know?

What does this media text say about the product? Consider both the explicit and implicit messages.

What is the effect on the audience? How might the audience feel or act differently as a result of this ad?
LESSON 3: MIXING MESSAGES

CURRICULUM EXPECTATIONS

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.2 - Interpret media texts, identifying some of the overt and implied messages they convey.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 1.5 - Identify the perspectives and/or biases evident in a few simple media texts and teacher-selected complex media texts, and comment on any questions they may raise about beliefs, values, and identity.
- Media 2.1 - Identify general characteristics of a few different media forms and explain how they shape content and create meaning.
- Media 4.1 - Describe a few different strategies they used in interpreting media texts and explain how these and other strategies can help them improve as media interpreters.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.
- Reading 1.4 - Make inferences about teacher-selected texts, using stated and implied ideas.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- Media are constructions that are created with a target audience in mind.
- The characteristics, values, and beliefs of this target audience influence the point of view and the structure of the media text.
- Why might a company/media producer tell a story that mixes elements of different genres of media text?
- Why is this media text constructed in this way? Who is the target audience? How might this message be intended to be spread?
- What are the values, perspectives, and biases of the producer of this media text?
- Is it ethically right to use violence (either explicit or implicit) in order to appeal to the viewer through shock or humour? What are the effects on the viewer?

INTRODUCTION / OVERVIEW

“The media do not present simple reflections of external reality. Rather, they present carefully crafted constructions that reflect many decisions and result from many determining factors” (Duncan et al, Media Literacy Resource Guide, 1989). As a media audience becomes more and more sophisticated, media producers are challenged to find new ways to attract the attention of the consumer. “The media provide us with much of the material upon which we build our picture of reality, and we all "negotiate" meaning according to individual factors: personal needs and anxieties, the pleasures or troubles of the day, racial and sexual attitudes, family and cultural background, and so forth” (Duncan et al, Media Literacy Resource Guide, 1989).

These foundational media literacy concepts are the focus of this lesson: that media are carefully constructed to attract/appeal to a target audience and that media texts and messages have an impact on this target audience.
TEACHING/LEARNING STRATEGIES

Activating Background Knowledge. The Target Audience Game.

In small groups, students draw the outline of a minivan on a piece of paper, 11x17 or larger. (If necessary, project an image of a mini-van or draw and hand out a template of the outline of a minivan). Inside the picture, students brainstorm images and words to show the characteristics they think might represent a target audience for a minivan (for example, there might be pictures of soccer balls or car seats; there might be words such as ‘family’ or ‘hockey mom’); outside the picture, students brainstorm the ways that they might try to persuade this target audience to purchase a minivan (for example, one way might be through a focus on safety).

Have groups post their organizers, and then do a gallery walk to look at other groups’ organizers and to compare with other groups their thoughts about a minivan audience; they may add any new ideas to their picture. For more information on the Gallery Walk strategy, see Beyond Monet: Increasing Instructional Intelligence.

Show a traditional minivan advertisement that focuses on safety, space, and family values such as reliability, etc. Groups may add details to their picture and place a checkmark beside the words, phrases, and points of focus that they saw in the advertisement.

Discuss these definitions, characteristics, and stereotypes of a target minivan audience in a Think / Ink / Pair / Share. Students think for 30 seconds, then write their thoughts for 1 minute, then pair up to share their thoughts with a partner for 2 minutes, then share with the class. Prompts for this activity may include the following and may be tiered so that all students are challenged at an appropriate level. (For example, the first question allows students to make connections to personal experience while the last question requires students to consider a very abstract hypothetical audience.) (20 minutes)

- What connections do you have to this target audience? In your experience, is this an accurate representation of a minivan audience? Is it fair to describe a minivan audience in this way? Why or why not?
- Why does a company use such generalizations and stereotypes in its advertising?
- What kind of minivan audience might this advertisement NOT appeal to?
- How might you try to reach a minivan audience who is not convinced by this kind of marketing?

Comparing Target Audience for Product. Show the ad for the Sienna called “Swagger Wagon.” This text is accessible at www.youtube.com/watch?v=qJ-N3F1FhW4 and playfully mixes the elements of a rap video with the traditional elements of a minivan commercial. It will probably be necessary to show the advertisement twice, as the clever mixing of these elements includes some subtleties that add to the humour, such as the use of the phrase, “Where my fatherfathers are at?”

To compare the text to a rap video, consider referring to Snoop Dogg’s video “Drop It Like It’s Hot” at www.youtube.com/watch?v=GtUVQei3nX4. So many elements of the two videos are alike that “Swagger Wagon” may be considered a direct parody of “Drop It Like It’s Hot” or a parody of the rap genre in general. Note: there is obscene language and other language that may be inappropriate for students, so it may be necessary to show only an excerpt or show the video with muted sound.
Students return to their original small groups with the picture of the minivan. In a third colour, they add new points about the minivan audience, add new ways to target this audience, and check any of the focus points or characteristics of audience which remain constant.

Students work (independently or in homogeneous groups based on readiness) through the two advertisements, using Venn Diagram – Traditional Minivan and Swagger Wagon Advertisements (3.1H, 3.2H). Note that these two graphic organizers are tiered by readiness. The first graphic organizer, which would be more appropriate for students who need more support, gives guiding questions to help students focus their thinking to find similarities and differences. The second graphic organizer, for the Extended User, which would be more appropriate for students who demonstrate strong analytical skills, uses more open-ended category headings for the comparison. (20 minutes)

Students self-assess their Venn diagram (which practises the same media analysis skills as in the diagnostic and summative) using Rubric for Self-Assessment – Being An Active Audience (3.3H). Note that the language in this rubric is student-friendly and that it only includes the aspects of the rubric that are relevant to this lesson.

Students set a goal for one of the categories being assessed, and list a strategy that can help them to improve their analysis. For example, a student might write, “My goal is to improve my achievement in the “Thinking/Inquiry” category. I can do this by making jot notes of specific examples the second time that I’m watching a media text, so that I can use these examples to support my ideas.

Depending on previous student experience with metacognition in the classroom, teacher modelling may be necessary here in order to facilitate strong reflection and goal-setting; use observations to determine the level of support necessary. (10 minutes)

Small-Group Collaborative Practice. Using computers, iPod Touches, or other handheld electronic devices with Internet capability, students work in small groups to examine media texts. These texts will mix elements of different genres of media texts in order to attract a new target audience to a product or to regenerate interest within the target audience. If you don’t have technology resources to support different texts, you could show one of the following media texts for students to practise analysing. Some texts that work well within this ‘mixing messages’ theme are advertisements for BMW cars, that are 4- to 10-minute action mini-movies with many of the elements and stylistic devices (including risky and thrill-seeking behaviour and both explicit and implicit violence) common to action movies. They star Clive Owen and include titles such as the following:

- “The Chosen” www.youtube.com/watch?v=uT9YIzrEXbU
- “Hostage” www.youtube.com/watch?v=kWUOYyx5FVs
- “Star” www.youtube.com/watch?v=vamXQpuzhRM
- “Ambush” www.youtube.com/watch?v=PKYUtUw-8ig
- “The Follow” www.youtube.com/watch?v=VnojLyUc7ns
- “Beat the Devil” www.youtube.com/watch?v=Nf3RAMffnJQ
- “Powder Keg” www.youtube.com/watch?v=FgOOUOz_Pik

Students make notes within the same categories as the Venn diagram for the minivan advertisements, and discuss their results in small groups. One member of each group shares with the class a few main points about the target audience and the blending genres. Come up with several similarities across the texts: Who is the audience? Is this the audience you would expect to want a BMW? What are the implied values and interests of this audience, based on the connection to action movies? Focus on the audience
impact of the choice of action movies, with the implied violence. What does it mean to have a BMW if this is the advertisement? (15 minutes)

_The Purpose of Mixing Messages in Media Texts - Viral Marketing._ This discussion is both a wrap-up of this lesson, with a focus on the purpose behind mixing messages, and a lead-in to the next lesson on guerrilla marketing. Discuss viral marketing through media texts that draw in the audience and/or add humour. If possible, use a personal story connecting target audience and elements/features.

Using these questions, have the students consider the meaning of ‘virus’ and then talk about ‘viral videos.’

- What are the benefits for a company of marketing through viral videos? Are there any disadvantages for a company?
- What is your experience with viral videos? Have you ever watched a video link that a friend sent you? Have you ever passed on a link? Or posted a link on your website?
- Who might watch and pass on the Swagger Wagon ad? Who might watch and send on the BMW ads? What is the significance of the characteristics of this person/audience?

End discussion with an exit slip for students to fill out, indicating one thing they now understand about being an active audience, and asking one question about the idea of being an active audience. (10 minutes)

**ACTIVISM**

Return to the diagnostic media text used in the first lesson, which was a violent video game advertisement. Is there any mixing of messages in this text? Does the text appeal to a younger audience than the rating suggests? Examine the target audience closely as a class. Consider elements such as music, colour, graphics, font size, and word choice. Why might a company target a younger audience than a game rating suggests?

Students write a letter to the company and/or producer of the text to suggest alternative ways of marketing the product to a more appropriate audience.

**ASSESSMENT OPPORTUNITIES**

As students add to the minivan pictures while viewing the traditional and Swagger Wagon advertisements, observe their ability to use specific evidence from the media text and to draw conclusions. This assessment can be used to form the flexible groups for the Venn diagram exercise.

Students have the opportunity to assess their own ability to analyse and question media texts, using the _Rubric for Self-Assessment – Being An Active Audience (3.3H)_ , which is a student-friendly version of the summative rubric that will appear in the final lesson.

**IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES**

Students could plan and/or create a media text that takes a product traditionally sold one way to an audience (for example, a board game such as Monopoly to children) and add the elements of a movie trailer. Important in this activity is the explanation of the elements which stayed the same for the target audience, and the adaptations that were made to the new genre.
Students could study a new media text, such as an advertisement for another video game, looking for how the elements such as music, colour, font, light, graphics, voice, and word choice are used to appeal to a target audience. Does this advertisement fit the same target audience as the content of the video game? Students could write an opinion paragraph, giving evidence from the media text to support their ideas.

**CROSS CURRICULAR CONNECTIONS**

- BB11O – Business Fundamentals: demonstrate an understanding of how businesses respond to needs, wants, supply, and demand
- BTT1O – Ethics and Issues in Information and Communication Technology: assess the impact of information and communication technology on personal health and the environment
- PPL1O – Living Skills: analyse the impact of media and culture on decision making

**MATERIALS AND RESOURCES**

- Venn Diagram: Traditional Minivan and Swagger Wagon Advertisements (3.1H)
- Venn Diagram: Traditional Minivan and Swagger Wagon Advertisements - Extended User (3.2H)
- Rubric for Self-Assessment - Being an Active Audience (3.3H)
- Computer access and/or handheld electronic device (such as iPod Touch) access for students working in small groups
- Data projector and screen or Smartboard
- 11 x 17 or chart paper (1 per small group, with a template of a mini-van picture if necessary)

**IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER**

- **Gallery walk** – a cooperative learning strategy in which each group displays a product (in this case, the mini-van picture) and all students move around the room to view other groups’ work as if in an art gallery or museum. The purpose may be to gather information from other groups’ work and/or to offer feedback.
- **Viral videos** – media texts, often humorous, which are spread online from user to user (through email, websites such as YouTube, and social networking sites such as Facebook)
- **Viral marketing** – a marketing strategy which involves the production of a video that is humorous, appealing, or emotionally shocking enough to encourage viewers to ‘spread’ the media text through the Internet
VENN DIAGRAM – TRADITIONAL MINIVAN AND SWAGGER WAGON ADVERTISEMENTS

- Who uses the minivan?
- What images are shown?
- Which features are emphasized?
- What does this text say about families?
- What values are important in this text?
VENN DIAGRAM - TRADITIONAL MINIVAN AND SWAGGER WAGON ADVERTISEMENTS: EXTENDED USER

Considerations: Target audience, elements of media text, features of product, bias, values, perspectives (explicit and implicit messages)
### Rubric for Self-Assessment - Being an Active Audience

<table>
<thead>
<tr>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>I understand audience, purpose, and bias/perspective.</td>
<td>I accurately identify one of audience, purpose, and bias/perspective.</td>
<td>I accurately identify some of audience, purpose, and bias/perspective.</td>
<td>I accurately identify all of audience, purpose, and bias/perspective.</td>
</tr>
<tr>
<td>I understand explicit and implicit messages in media texts.</td>
<td>I vaguely identify explicit message(s) but can’t find any implicit message(s).</td>
<td>I can identify explicit message(s) and try to identify implicit message(s).</td>
<td>I clearly identify explicit and implicit message(s), even the hard-to-find ones.</td>
</tr>
<tr>
<td>I connect bias/perspective to beliefs.</td>
<td>I don’t really connect bias/perspective to beliefs, purpose, and values of the author.</td>
<td>I can connect bias/perspective to some of the possible beliefs, purpose, and values of the author.</td>
<td>I can clearly and effectively connect the bias/perspective to the possible beliefs, purpose, and values of the author.</td>
</tr>
<tr>
<td>I use evidence from the media text to support ideas.</td>
<td>I don’t use many examples from the ad to help prove my point.</td>
<td>I use some examples from the text to help prove my point.</td>
<td>I use several relevant examples from the text to support my ideas.</td>
</tr>
</tbody>
</table>

**My Goal for my next media text analysis is:**

**I will work toward this by:**
LESSON 4: GUERRILLA MARKETING

CURRICULUM EXPECTATIONS

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 1.5 - Identify the perspectives and/or biases evident in a few simple media texts and teacher-selected complex media texts and comment on any questions they may raise about beliefs, values, and identity.
- Media 1.6 - Explain how a few different production, marketing, and distribution factors influence the media industry.
- Oral 1.4 - Identify the important information and ideas in simple oral texts and some teacher-selected complex texts.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.
- Oral 2.3 - Communicate in a clear, coherent manner for a few different purposes.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- Media are constructions that are created with a target audience in mind.
- Guerrilla marketing is a way to spread a message without spending a lot of money.
- If companies and organizations can make a media text appealing enough, consumers will spread it themselves through viral marketing.
- Different audiences may respond differently to the same guerrilla marketing texts and strategies.

INTRODUCTION / OVERVIEW

“Comparing the marketing of yesteryear to today is like comparing a BB gun to a smart bomb. It’s not the same as when I was a kid, or even when the people who are young adults today were kids. It’s much more sophisticated and it’s much more pervasive” (The Corporation, documentary film, 2003). Today’s marketing is, indeed, very pervasive. Companies cannot rely on a model of giving information to and educating the audience; they must entertain and appeal to this audience, grabbing the attention by using humour, shock, and surprise. Small companies with limited budgets began using ‘guerrilla’ marketing techniques to compete with the multi-million-dollar marketing campaigns of large corporations; these techniques of grabbing the audience’s attention have spread to many different organizations.

This lesson focuses on the terminology and concepts connected with guerrilla marketing and a study of a current case (either the promotion of the video game Dante’s Inferno or the ambush marketing used by Bavaria at the FIFA World Cup 2010) to examine the ethics of guerrilla marketing and the possible responses of different audiences. Using a video excerpt from a documentary and allowing students to explore many examples of guerrilla marketing will speak to visual learners.

TEACHING/LEARNING STRATEGIES

Activating Background Knowledge. Post-It, Pile It. In small groups, students work independently with a number of Post-It notes, to write one answer per Post-It note, answering the following prompt:
Imagine that you’re a small company without a million-dollar budget for marketing. How do you get your product out to the biggest audience possible?

Then students share their answers one at a time. Any students who have written the same or a similar point pile their Post-Its on top of the one that is shared. When each small group completes its Post-It, Pile It activity, ask a few students to share how they might spread their message. (There may be references to the ‘viral video’ discussion from the end of the previous class) (10 minutes)

**Mini-Lecture - Guerrilla Marketing.** Provide a mini-lecture for students on guerrilla marketing - a definition and overview, the advantages and disadvantages, and some examples of guerrilla marketing. Students may use the tiered note-taking sheets called **Guerrilla Marketing and Guerrilla Marketing #2 (4.1H and 4.2H)** to take notes from the mini-lecture. 4.1H is intended for students who are strong auditory learners, and who want to make their own notes. 4.2H is intended for students who struggle to listen and make many notes simultaneously. **Guerrilla Marketing Details (4.3H)** could be given to students who cannot take notes while listening. Another option for note-taking is the **Frayer Model for Vocabulary Development (4.4H).** For more information on tiered note-taking or assignments, see The Differentiated Classroom: Responding to the Needs of All. (10 minutes)

**Guerrilla Marketing Case Study Option A.** Use an article such as “FIFA bans Dutch babes in orange minidress from World Cup” (4.5H) to examine a current guerrilla marketing case, with a focus on the factors leading to guerrilla marketing and the outcome / consequences of this kind of marketing. For example, in the 2010 FIFA World Cup, controversy rose around a group of women wearing orange mini-dresses that were connected to the beer company Bavaria, while another beer company, Budweiser, owned exclusive rights at the sports event. Model through think-aloud the use of the article to question the text of guerrilla marketing. Invite students to share their thoughts about purpose, audience, bias, and values.

Points to consider include:

- the purpose (who sold those dresses?) and audience (why did this ‘stunt’ take place during the FIFA World Cup?);
- what is important to the company (mini-dresses? who wore them? what image of women is being constructed?);
- possible reasons for this marketing choice by the company (cost of dresses and payment of women is fairly low, large audience);
- the resulting controversy (more media coverage for the company, arrests of two of the women);
- ethical issues (Should Bavaria be allowed to do this without paying for the same rights as Budweiser? Does anyone get hurt by this? Whose voices are we hearing or not hearing in this media text?)


**Alternative Points of View.** Students choose one person/organization who was involved in this situation; possibilities include one of the women wearing the orange dress, Bavaria, Budweiser (the company who had the official sponsorship deal with FIFA), soccer fans, the TV reporter who was ousted after being connected with the tickets, and FIFA officials. Students complete the top half of the organizer called **Audience Response (4.6H),** and then role play a discussion with a partner who picked the perspective of
a different person/organization. The goal of this discussion is for partners to come to consensus on what consequences should happen. (10 minutes)

Case Study Option B: Guerrilla Advertising for Video Games. Use the case study of the video game company EA, which hosted a nine-month-long guerrilla marketing campaign for its game called Dante’s Inferno. Each month’s guerrilla marketing ploy is pictured and described at


Examine this case with a focus on the factors leading to guerrilla marketing, and the outcome / consequences of this kind of marketing. Model the questioning of this media text and invite students to share their thoughts about purpose, audience, bias, and values.

Points to consider include:

- the purpose (who was selling the video game) and audience (who were the images, gifts, and boxes sent to? Why these people?);
- what is important to the company (what was the company trying to do? Was it really trying to educate the public about a 14th-century piece of literature? What image of women/men/morality is being constructed?);
- possible reasons for this marketing choice by the company (media attention because of controversy);
- the resulting controversy (when did the company have to back down? Which were the most successful guerrilla marketing strategies?);
- ethical issues (who was hurt by this campaign? Should a company rely on shock to appeal to consumers? Did EA go too far? What would be too far? Consider the ornaments filled with ‘blood’ or the cakes shaped like dead limbs.)

Alternative Points of View. Students choose one person/organization who was involved in this situation; possibilities include one of the game creators, a woman who attended the Comic Con conference and saw the "Sin to Win" campaign, EA (the video game company), gamers, a literature major who studied Dante’s Inferno in university, and a blogger who received the gifts and boxes. Students complete the top half of the organizer called Audience Response (4.6H), and then role play a discussion with a partner who picked the perspective of a different person/organization. The goal of this discussion is for partners to come to consensus on which strategies, if any, went too far and what should be done. (10 minutes)

Video and Quickwrite Response. Students watch The Corporation, a 2003 documentary which is critical of the institution of the corporation, and compares it to a psychopathic person. This film is available for free download online; the producers ask for a donation. The film is 140 minutes long, much too long for the class or purpose. The excerpt from 1:23.00-1:25:43 focuses on undercover or stealth marketing, and a day in the life of a target audience for undercover marketing. Play the excerpt once. The speaker suggests that the consumer / target audience should just say thanks for all of the undercover marketing, if it’s a product that makes your life better. Students write a three-minute quickwrite with the prompt that follows:

The speaker suggests that we (as a target audience for undercover marketing) should just say thanks. What alternative viewpoints are there? Why might we not just say thanks? What else might we say? What questions might we have? What is the speaker’s point of view and bias? Is this morally acceptable?
Play the excerpt again after showing the prompt for the quickwrite; after watching the excerpt, students begin to write. Students may share with the class if they feel comfortable doing so. (15 minutes)

**Small-Group Investigation.** Students use computers, iPod Touches, or other handheld electronic devices with Internet capability to look for examples of different kinds of guerrilla marketing. They may work independently or in small groups, and may use the graphic organizer called **Guerrilla Marketing in Action (4.7H)** to structure their investigation. Some students may need more support in finding examples, and in considering possible reactions of different audiences.

Some examples are listed as support if necessary, but there are countless other examples of guerrilla marketing available online. (20 minutes)

- **Ambush marketing**: Kulula with FIFA World Cup 2010; Nike with US basketball team, 1992 Barcelona Olympics (Reebok sponsorship)
- **Astroturfing**: National Smokers’ Alliance in 1993
- **Buzz marketing**: Harry Potter
- **Guerrilla marketing (in general)**: [www.weburbanist.com/2008/07/01/what is guerrilla marketing/](http://www.weburbanist.com/2008/07/01/what is guerrilla marketing/)
- **Presence marketing**: forehead tattoos, iPhone in NCIS
- **Reverse graffiti**: Stashpoint, Hype, Big Brother
- **Tissue-pack marketing**: examples from Japan, North American freebies with advertising
- **Undercover marketing**: Sony Ericsson camera phones
- **Viral marketing**: Halo 2, Singularity (see homework / extension activities)

**ACTIVISM**

Students think of one value, belief, or idea that is very important to them. They work together to plan and carry out a way of sharing that message with others, beyond just telling them, without a budget. This activity will be continued in the next lesson, as students investigate the ways that organizations can use these marketing techniques to promote their causes.

**ASSESSMENT OPPORTUNITIES**

As students write and speak in partners about the possible responses of different audiences, observe their ability to consider alternative points of view.

As students investigate online examples of guerrilla marketing, observe and make anecdotal records of their ability to consider possible purposes, audience response, and the factors leading to the kinds of marketing decisions that are made.

**IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES**

Several video games have used viral marketing to create a ‘buzz’ for their product. Students could examine these viral marketing campaigns to question the target audience, purpose, bias, perspectives, and explicit and implicit messages. Students could use the graphic organizer called **Audience Response (4.6H)**, or write a paragraph discussing the possible reactions of different audiences to these viral marketing texts.
Two examples of viral marketing for video games are the following:

- The website www.ilovebees.com, which is an alternate reality game (ARG) that served as viral marketing for the video game Halo 2
- A supposedly leaked news videoclip about Russian espionage that led viewers to the website www.mir-12.com, a site with connections to the video game Singularity. The site www.mir-12.com is no longer available.
  - For more information about this videoclip, visit www.argn.com/2009/02/mir-12_viral_marketing_for_singularity/
  - For the ‘leaked video, visit www.news.teamxbox.com/xbox/18756/MIR12_Best-Video-Game-Viral-Marketing-Campaign-Ever/

Students could pick one of the examples of guerrilla marketing that they found online and write one paragraph analysing the audience, purpose, bias/point of view, and values apparent in the text. This would be practice for one of the choices in the summative task.

Alternately, students could write one paragraph arguing against using implicit violence to shock and appeal to viewers in guerrilla marketing campaigns for video games.

**CROSS CURRICULAR CONNECTIONS**

- BBI10 - Functions of a Business - Students will demonstrate an understanding of the role of marketing in business.
- CHV20 - Purposeful Citizenship - Students will describe the diversity of beliefs and values of various individuals and groups in Canadian society.

**MATERIALS AND RESOURCES**

- Guerrilla Marketing (4.1H)
- Guerrilla Marketing #2(4.2H)
- Guerrilla Marketing Details (4.3H)
- Frayer Model for Vocabulary Development (4.4H)
- “FIFA bans Dutch babes in orange mini-dress from World Cup” (4.5H)
- Audience Response (4.6H)
- Guerrilla Marketing in Action (4.7H)
- Computer access and/or handheld electronic device (such as iPod Touch) access for students working in small groups
- Post-It notes
- Data projector and screen or Smartboard

**IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER**

- **Ambush marketing** – a form of marketing in which one company has purchased exclusive sponsorship rights to an event (for example, a sporting event such as the Olympics) and other companies find ways to promote themselves without paying the sponsorship fee
- **Astroturfing** – a form of marketing in which a text producer fabricates ‘buzz’ artificially so that it seems that a product or point of view is very popular
• **Buzz marketing** – a form of marketing in which a marketer relies on consumers who are satisfied with a product to pass on the ‘hype’ about this product to others - the marketing comes by word of mouth. The responsibility for this ‘buzz’ appears to move from the company to the consumer (although, in astroturfing, the ‘consumer’ is actually an agent of a company). With the growth of the Internet, buzz marketing can happen in chat rooms, on blogs, and on instant messages.

• **Guerrilla marketing** – unconventional marketing - it differs from traditional marketing in that the marketer uses minimal resources (such as money) and instead uses intelligence, time, and unusual appeal (which may include the use of humour or shock) to reach a large audience and have a large impact
  - www.gmarketing.com/articles/4-what-is-guerrilla-marketing – this site gives some background information about guerrilla marketing

• **Presence marketing** – a form of marketing in which the product name and/or image is kept in the consumer’s mind by frequently being present (for example, by product placement, in everyday places, or Twitter updates)

• **Reverse graffiti** – a controversial form of art in which the marketer cleans a dirty public space to form the graffiti message. This can be used in order to market a specific point of view, product, or belief. Find examples online; one example of a site showing reverse graffiti is www.environmentalgraffiti.com/featured/35 greatest works of reverse graffiti/1949

• **Tissue-pack marketing** – a form of marketing in which advertising is stuck to a free product that is given to consumers

• Undercover marketing - a form of marketing in which a celebrity or recognizable person uses and chats about a product in a public place; the public does not realize that this is a marketing strategy

• **Viral videos** – media texts, often humorous, which are spread online from user to user (through email, websites such as YouTube, and social networking sites such as Facebook)

• **Viral marketing** – a marketing strategy which involves the production of a video that is humorous, appealing, or emotionally shocking enough to encourage viewers to ‘spread’ the media text through the Internet. Here’s one example: blog.guerrillacomm.com/2010/07/lock it up.html

**LINKS / RESOURCES**

• **Beyond Monet: Increasing Instructional Intelligence.**
• **The Differentiated Classroom: Responding to the Needs of All Learners.**
• www.weburbanist.com/2008/07/01/what is guerrilla marketing/ – This site has an overview of guerrilla marketing and the many different examples. It includes history and predictions about the future of guerrilla marketing.
### GUERRILLA MARKETING

#### Definition

<table>
<thead>
<tr>
<th>Factors / Advantages</th>
<th>Concerns / Issues</th>
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<tbody>
<tr>
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</table>

#### Types of Guerrilla Marketing

<table>
<thead>
<tr>
<th>Type</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Ambush marketing</td>
<td></td>
</tr>
<tr>
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<td></td>
</tr>
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</tr>
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<tr>
<td>Viral videos</td>
<td></td>
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<tr>
<td>Viral marketing</td>
<td></td>
</tr>
</tbody>
</table>

Media Literacy: ENG1P
## GUERRILLA MARKETING #2

### Definition:
Uses ______________________ instead of ________________________  
Non ______________________  
Appeals through ________________________

### Examples:

### Factors / Advantages:
Relatively ______________________ for producer  
Advertising is ______________________ and ______________________  
Targets a ________________________

### Concerns / Issues:
________________________ and __________ messages  
Don’t let messages ________________________  
Question ______________________, ______________________, ______________________
## Types of Guerrilla Marketing

<table>
<thead>
<tr>
<th>Type of Guerilla Marketing</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ambush marketing</td>
<td>- One company has purchased ____________ to an event (such as ____________) and other companies find ways to ____________ without paying the ____________ fee.</td>
</tr>
<tr>
<td>Astroturfing</td>
<td>- A text producer ____________ so that it seems that a product or point of view is ____________</td>
</tr>
<tr>
<td>Buzz marketing</td>
<td>- A marketer relies on ____________ to pass on the ____________ about this ____________ to others by ____________. With the growth of the Internet, buzz marketing can happen in ____________, on ____________, and on ____________.</td>
</tr>
<tr>
<td>Presence marketing</td>
<td>- The product ____________ and/or ____________ is kept in the consumer’s mind by frequently being ____________ (for example, by ____________, in ____________, or ____________).</td>
</tr>
<tr>
<td>Reverse graffiti</td>
<td>- The marketer ____________ a ____________ to form the graffiti message.</td>
</tr>
<tr>
<td>- Can be used in order to market a specific ____________, ____________, or ____________.</td>
<td></td>
</tr>
<tr>
<td>Tissue-pack marketing</td>
<td>- Advertising is ____________ to a ____________ that is given to consumers.</td>
</tr>
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<td>- A ____________ uses and chats about a product in ____________.</td>
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<td>- The public ____________ that this is a marketing strategy.</td>
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<td>- Media texts, often ____________, which are ____________ from user to user</td>
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<td>- Through ____________, ____________, ____________</td>
<td></td>
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<tr>
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<td>- A ____________ strategy</td>
</tr>
<tr>
<td>- Video that is ____________ or ____________</td>
<td></td>
</tr>
<tr>
<td>- Viewers ____________ the media text through ____________</td>
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</table>
# GUERRILLA MARKETING DETAILS

<table>
<thead>
<tr>
<th>Definition:</th>
<th>Examples:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- marketing that appeals through humour, surprise, or shock to the viewer</td>
<td>- videos that are spread from person to person because they’re entertaining</td>
</tr>
<tr>
<td>- uses intelligence and creativity instead of big dollars</td>
<td>- placement of products within shows or in real-life</td>
</tr>
<tr>
<td>- non-traditional</td>
<td>- people wearing messages that make you look twice</td>
</tr>
</tbody>
</table>

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<tr>
<th>Factors / Advantages:</th>
<th>Concerns / Issues:</th>
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</thead>
<tbody>
<tr>
<td>- relatively cheap for producer</td>
<td>- watch for explicit and implicit messages</td>
</tr>
<tr>
<td>- creative and entertaining advertising</td>
<td>- don’t let messages wash over you</td>
</tr>
<tr>
<td>- targets a specific audience</td>
<td>- question purpose, author, and bias</td>
</tr>
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## TYPES OF GUERRILLA MARKETING

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FRAYER MODEL FOR VOCABULARY DEVELOPMENT

Essential Characteristics:  

Non-Essential Characteristics:

Examples:  

Non-examples:

Guerrilla Marketing
FIFA BANS DUTCH BABES IN ORANGE MINI-DRESS FROM WORLD CUP

Dutch Daily News, June 16, 2010

FIFA has detained dozens of Dutch women for wearing orange mini-dresses at a World Cup match in what it says was an ambush marketing scam for a Dutch brewery.

More than 30 young, blonde fans attended the Netherlands match against Denmark at Soccer City on Monday wearing mini dresses in the country's national color. The outfits are the symbol of a beer advertising campaign back home.

The Dutch foreign ministry has asked the South African authorities to explain why 36 girls wearing orange dresses were forcibly removed from the stadium after yesterday's World Cup match between the Netherlands and Denmark in Johannesburg.

The 36 girls - three Dutch and 33 South African - were wearing orange mini-dresses designed by Dutch brewing company Bavaria. The three Dutch girls were held and questioned for three hours.

FIFA ordered the girls, which it first described as a group of students from the same sorority, to be removed because they wanted to protect the official beer sponsor Budweiser of this World Cup.

Dutch fans are famed for their outlandish orange outfits but the group of women seated together, clapping and swaying in unison, and wearing the dress produced by brewer Bavaria caught the eye of experts on the look out for such campaigns.

Meanwhile, there are already five thousand orange mini-dresses sold over the Internet.

Bavaria director Peer Swinkels find it ridiculous that the soccer girls have been arrested. "There is not even a logo on those dresses, so what are we doing wrong? Since when is there a dress code at games?"

FIFA even considered to let the girls pull out the dresses. But that was not done because the officials feared that such action would create more publicity for Bavaria.

Lawyers of FIFA will investigate whether the orange dresses that a group of Dutch women wore during the World Cup match between Denmark and the Netherlands was an ambush marketing scam of brewer Bavaria.

Immediately after the match an investigation of the FIFA showed that a sizeable share of the tickets originally issued to ITV were used by the "Dutch Bavaria babes" during the game.

(Adapted from the source www.dutchdailynews.com/fifa bans dutch babes/)
### AUDIENCE RESPONSE

**Who am I?**

<table>
<thead>
<tr>
<th>Important pieces of this story</th>
<th>What events I was involved with</th>
<th>What’s important to me</th>
<th>My reaction</th>
<th>What I think should happen</th>
</tr>
</thead>
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</table>

**My partner:**

<table>
<thead>
<tr>
<th>Important events in the story for my partner</th>
<th>My partner’s beliefs and values</th>
<th>My partner’s reaction</th>
<th>What my partner thinks should happen</th>
</tr>
</thead>
<tbody>
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</table>
## Guerrilla Marketing in Action

<table>
<thead>
<tr>
<th>Kind of Marketing</th>
<th>Example</th>
<th>Possible Reactions of Audience</th>
<th>My Thoughts - Ethical? Why? Success?</th>
</tr>
</thead>
<tbody>
<tr>
<td>ambush marketing</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>buzz marketing</td>
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<tr>
<td>presence marketing</td>
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<tr>
<td>reverse graffiti</td>
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<td>tissue-pack marketing</td>
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<tr>
<td>undercover marketing</td>
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<tr>
<td>viral marketing</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>other guerrilla marketing</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
LESSON 5: GETTING TO KNOW YOU - TRACKING THE AUDIENCE

CURRICULUM EXPECTATIONS

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 1.6 - Explain how a few different marketing and distribution factors influence the media industry.
- Reading 1.3 - Identify the important ideas and supporting details in a few different types of texts.
- Oral 1.2 - Identify and use a few different active listening strategies when participating in classroom discussions.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- How can audiences be tracked online? How private are our online transactions?
- How does this lack of privacy make the online user vulnerable?
- What do consumers need to be aware of (in terms of profiling, storing, or sharing of information) when we are online? What are the safety concerns that arise because of this information sharing?
- A lot of personal information is stored based on our online activities. This information can be used by companies to target consumers more directly in their marketing.
- How can this lack of privacy make the online user vulnerable? What safety concerns may arise from this information sharing?

INTRODUCTION / OVERVIEW

The messages embedded in media texts, both explicit and implicit, are not there by coincidence. Media producers have always targeted the audience, and have used consumer profiles to inform their production decisions. With the advent of the Internet, there are new ways to track consumer behaviour; these tracking strategies bring up issues of privacy and ethical sharing and use of information.

The focus of this lesson is for students to learn about this profiling behind the messages with which they are confronted in advertising. While learning about customer profiling and the use of online tools in this profiling through reading articles, students are practising the skills of questioning the purpose, audience, and different audience responses. Students also apply their new learning back to the violent video game advertisement from the diagnostic activity in Lesson 1, in preparation for a similar analysis in the summative task.

TEACHING/LEARNING STRATEGIES

Activating Background Knowledge. Students fill out a sample Customer Profile (5.1H). The focus of this form is movies and video games. Students do a Think / Pair / Share about to whom they would give this information, the cautions of giving out this information, and the benefits of a company knowing this information about them. Discuss as a class how the company that created the diagnostic media text (an advertisement for Fallout 3 or Borderlands) might use the information in this profile. How might this company get the information? Discuss surveys and introduce online tracking using cookies. (10 minutes)
Input – Video. Watch an excerpt from the 2003 documentary called The Corporation. (This documentary was also used in Lesson 4.) The excerpt called “Basic Training,” running from 1:04.50 – 1:14.10, focuses on targeting a specific group of consumers - children - through research. Use Non-Fiction Text Circle Roles (5.7H) to model the roles that students will use later to respond to articles; some examples of think aloud that you could use follow:

- **Summarizer** – Behind the media texts that we see, there is very aggressive psychological research into the best ways to persuade children (and others) to consume. The researcher sees this as just part of the game, not as an ethical dilemma.
- **Passage Picker** – “They are tomorrow’s adult consumers. So start talking to them now. Start building that relationship now, when they’re younger, and you’ve got them as an adult.” I picked this passage because I found it interesting that she would be that direct and explicit about deliberately targeting toddlers to build long-term relationships with consumers. This seems totally devoid of any concern for ethics or what’s morally right.
- **Connector** – I know that my own children have nagged me into buying a certain brand of yogurt that included plastic sticks to freeze it into popsicles. I wonder if someone did the research on those plastic sticks being the key in advertising to my children.
- **Vocabulary** – corporate sponsorship. I know that corporations are businesses, and I know that sponsorship is supporting someone or something financially, like a company sponsoring a sports event. I haven’t heard of corporate sponsorship of university students before but it must be kind of like sponsoring a sports event.
- **Questioner** – What are the virtues of a good consumer? Why would a company choose to ‘sponsor’ two unknown university students?

Open the discussion up to students with questions about the possible perspective of the producer of this documentary, the conflicting perspectives presented in the film, and the significance of the study into children nagging – how might a videogame company use this information? (20 minutes)

Building the Big Picture: Small-Group Article Study. Students work in groups to read and respond to one of several articles discussing the issues of privacy and consumer profiling on the Internet. Use the examples in the handouts 5.2H-5.6H, or other more current, relevant, and accessible texts. Students are assigned one of the texts (this assignment may be based on appropriate reading level of the text and/or appropriate collaborative team members), read the text independently, and complete the assigned Non-Fiction Text Circle Roles (5.7H): the summarizer, the questioner, the passage picker, the vocabulary builder, or the connector. **Note: without previous work on these roles, it is necessary to model what is expected in the roles and/or to work with individual students to support them in responding to the article.**

When students have finished reading the articles and have completed their roles, they come together for a small-group discussion of each of the articles. Each student shares his/her thoughts from the role he/she was assigned, and then the group works to present the information in the article to the rest of the class, using Getting to Know You - Choice Board (5.8H). For more information on using choice boards to differentiate instruction, see Start Where They Are. Note that this will not be evaluated; the power of this strategy lies in the choice of format to share, but the important information is the content to be shared. (30 minutes)

Application. All groups present their summaries of their articles to the class. After time for questions and clarification, use the two following questions to prompt written responses in two different quickwrites.
Who might agree with this article? Who might not want it to be read?

How might the makers of the diagnostic task text (Fallout or Borderlands, or another video game advertisement) use the information presented in this article?

It may be necessary, before using the second question, to show the text for the diagnostic task again to remind students of the content of that text. (15 minutes)

**ACTIVISM**

Students can learn how to disable cookies on their personal computer and do this at home. One resource with tips for disabling cookies is [www.helpwithpcs.com/tipsandtricks/disabling_cookies_explorer.htm](http://www.helpwithpcs.com/tipsandtricks/disabling_cookies_explorer.htm). Note that cookies are not inherently good or bad; it is the potential use of cookies to track online behaviour which students should be aware of. Also note that disabling cookies may make some websites unusable (such as sites which use cookies to track a purchase through a virtual shopping cart).

Students can make a one-page summary of the information they have learned about customer profiling and online tracking of information to hand out to fellow students and/or display in the school library.

**ASSESSMENT OPPORTUNITIES**

While groups work together to discuss their articles and to complete the choice board response for the class, it is important to observe progress and cue with guiding questions, both in terms of group work and in terms of understanding of the article.

The choice board sharing of key messages from the articles provides a check-in regarding students’ understanding of customer profiling and the ability to analyse purpose, intended audience, and possible audience interpretations.

The quickwrite is an opportunity for formative assessment; students’ responses will be an indicator of their ability to consider the responses of different audiences and to connect this new information back to the analysis of the diagnostic text. Information gained from this formative assessment should inform the next lesson, in order to help move students toward success in the summative task in Lesson 7.

**IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES**

Students could investigate Facebook, other social networking sites, and other Internet applications to examine the places where personal and/or behavioural information might be gathered about them (either obviously or more subtly).

**CROSS CURRICULAR CONNECTIONS**

- BBI10 - Functions of a Business - Demonstrate an understanding of the importance and role of marketing in business.
- ICS20 - Introduction to Computer Studies
  - C1.2 - Explain the impact on privacy of techniques for collecting and processing data.
  - C1.4 - Describe how electronic access to information influences our everyday lives in both positive and negative ways.
  - C3.1 - Describe legal and ethical issues related to the use of computers.
MATERIALS AND RESOURCES

- Customer Profile (5.1H)
- “Marketers tapping into social networks” (5.2H)
- “Facebook ‘Like’ button draws privacy scrutiny” (5.3H)
- “Facebook’s Eroding Privacy Policy: A Timeline” (5.4H)
- “The New Gatekeepers” (5.5H)
- “The Neilsen Company, Neilsen Games” (5.6H)
- Non-Fiction Text Circle Roles (5.7H)
- Getting to Know You - Choice Board (5.8H)
- Chart paper
- Data projector and screen or Smartboard

IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER

- **Consumer profile** – an analysis of a group of consumers, built from market research, with a focus on the factors influencing their spending habits, including demographics, psychographics, geographics, and behaviours
- **Market segment** – a group of consumers with similar characteristics, which include demographics (such as age, income, occupation, gender, family size), geographics (such as region, postal code, kind of housing), psychographics (such as social class, personality, lifestyle), behaviouristics (such as loyalty to brand, frequency of purchases)
- **ISP** – Internet Service Provider
- **Cookie (or HTTP cookie, or web cookie, or browser cookie)** – a piece of information that is stored in the computer’s web browser. It may be used to authenticate the user’s identity, load site preferences, store shopping cart preferences, or identify a server-based session. Cookies can be used to track movement within a site (usually to give statistics on site usage) or to track movement across sites (typically to create anonymous user profiles, which then may be used to determine which advertising will be most effective for that kind of user). Cookies are not viruses and can’t read or erase information from the computer. They can be deleted by the user, but deletion of cookies may make some websites unusable.

LINKS / RESOURCES

- Start Where They Are.
- [www.apa.org/monitor/sep00/advertising.aspx](http://www.apa.org/monitor/sep00/advertising.aspx) – This is a link to an online article called “Advertising to children: Is it ethical?” which is a relevant but challenging companion text to the excerpt from the documentary, *The Corporation*.
- [www.bewebaware.ca/english/default.html](http://www.bewebaware.ca/english/default.html) – This is a link to a Canadian site with a focus on safe use of the Internet for children and teens.
## CUSTOMER PROFILE

<table>
<thead>
<tr>
<th>Age:</th>
<th>Gender:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marital Status:</td>
<td>Education Level:</td>
</tr>
<tr>
<td>Profession:</td>
<td>Household Income:</td>
</tr>
<tr>
<td>Geographic Location:</td>
<td>What is most important to you?</td>
</tr>
<tr>
<td>- Environmentally friendly</td>
<td>- Price</td>
</tr>
<tr>
<td>- Thrifty</td>
<td>- Value</td>
</tr>
<tr>
<td>- Conservative</td>
<td>- Discounts</td>
</tr>
<tr>
<td>- Liberal</td>
<td>- Taste</td>
</tr>
<tr>
<td>- Fashion-forward</td>
<td>- Selection/choice</td>
</tr>
<tr>
<td>- Family-oriented</td>
<td>- Friendly staff</td>
</tr>
<tr>
<td>- Trend follower</td>
<td>- “Cool” factor</td>
</tr>
<tr>
<td>- Trend leader</td>
<td>- Attractive products</td>
</tr>
<tr>
<td>- Conformist</td>
<td>- Good organization</td>
</tr>
<tr>
<td>- Fun-loving</td>
<td></td>
</tr>
<tr>
<td>- Power-hungry</td>
<td></td>
</tr>
</tbody>
</table>

| What is your favourite kind of music?     | What is your favourite kind of movie?                    |
| What is your favourite kind of movie snack food? | How often do you go to the movies?                      |
| How often do you rent a movie?            | How do you pay?                                          |
| How often do you rent a video game?       | How often do you buy a video game?                       |
| What is your favourite kind of video game? | Who in your family plays video games?                    |
| What gaming system do you have?           | How much would you pay for a great video game?           |

(Adapted from [www.vainteractive.com/inbusiness/editorial/sales/ibt/target_market.html#4](http://www.vainteractive.com/inbusiness/editorial/sales/ibt/target_market.html#4))
MARKETERS TAPPING INTO SOCIAL NETWORKS

BY JEREMY NEDELKA, 25 JUL 2007 | SEARCHCRM.COM

Rather than compete with Web sites like MySpace and Facebook, some marketers are embracing the technology to better connect with customers. Increasingly, companies are in the business of creating their own social networks instead of using existing ones.

"Depending on your brand and goals, owning a social network site can bring in an audience, contain them, and allow you to speak to them whenever you want," said Rachel Honig, chief operating officer of Digital Power & Light (DP&L), a digital marketing firm. MyColts.net is a social networking site, designed by Colts Director of Internet Services A.J. Macht, which will give fans a place to interact and express their devotion to the team. So far 12,000 people have preregistered for the site, which will allow users to create profiles, upload pictures and videos, blog about the Colts, and plan events with other fans.

By approaching visitors to the official Colts Web site through its fan forum section, Coyle and Macht learned that fans want camaraderie, consistency, visibility, and access. The forum isn't able to satisfy those four demands the way a social network will. Coyle says MyColts will be specifically designed to give fans what they've asked for. The Colts are among such brand names as Nike, USA Network, and Coca-Cola whose goal is to create that camaraderie and buzz about their brand in particular. Other organizations are more focused on getting their customers together around other common interests.

Muscledog.com is one such site. A company in the health and fitness industry worked with DP&L to create Muscledog.com, a site where potential customers interested in bodybuilding can create profiles to share with other Muscledog.com members and interact in forums on fitness-related topics, and where this firm can post its own ads and sell ad space to others. There is intentionally no mention of the brand on the site because the company wishes to remain anonymous.

"At this point they're allowing their community a place to get together, share tips, post photos or video, and build relationships," DP&L's Honig said. "By doing that they'll also own the names and identifying information of all the bodybuilders on the site." That information will then be used to create buzz for new products and marketing events through email.

Whether the community is there in support of a brand or a common interest, gathering information on participants not only helps organizations better understand enthusiasts, but also helps to build loyalty by providing them with a community of peers.

"This site lets us offer a benefit to the fan for telling us who they are," Coyle said. "We're adding value to their lives so that they will hopefully be more loyal to the team."

(Adapted from the source: http://searchcrm.techtarget.com/news/1265530/Marketers-tapping-into-social-networks)
FACEBOOK 'LIKE' BUTTON DRAWS PRIVACY SCRUTINY

BY DECLAN MCCULLAGH

When Facebook Chief Executive Mark Zuckerberg recently announced a "Like" button that publishers could place on their Web pages, he predicted it would make the Web smarter and "more social."

What Zuckerberg didn't point out is that widespread use of the Like button allows Facebook to track people as they switch from CNN.com to Yelp.com to ESPN.com, all of which are sites that have said they will implement the feature.

Even if someone is not a Facebook user or is not logged in, Facebook's social plug-ins collect the address of the Web page being visited and the Internet address of the visitor as soon as the page is loaded--clicking on the Like button is not required. If enough sites participate, that permits Facebook to assemble a vast amount of data about Internet users' browsing habits.

"If you put a Like button on your site, you're potentially selling out your users' privacy even if they never press that button," says Nicole Ozer, an attorney with the ACLU of Northern California. "It's another example of why user control needs to be the default in Facebook."

In the last few months, scrutiny of the privacy practices of the Internet's second most popular Web site has reached an all-time high. For its part, Facebook told CNET on Tuesday that the information about who viewed what pages with a Like button is anonymized after three months and is not shared with or sold to third parties. A representative acknowledged, however, that the current privacy description of Facebook's social plug-ins "is not as clear as it could be, and we'll fix that." Facebook also said it will update its privacy policy "to more clearly explain the information we receive."

Facebook's FAQ says: "No data is shared about you when you see a social plug-in on an external website." No mention of this data-sharing appears under the "Information from other websites" section of the company's general privacy policy. Facebook itself confirmed that after only a week, "more than 50,000 sites across the Web have implemented" social plug-ins. SearchEngineLand.com said Like buttons are "recommended" for virtually all Web sites; one blogging how-to guide reported that "small, blue Like buttons are now multiplying across the Web faster than you can say 'pandemic.'"

Marc Rotenberg, director of the Electronic Privacy Information Centre, said that if his group had been aware of how the Like button was implemented, it would have raised this topic in a request for a Federal Trade Commission investigation of Facebook's privacy practices. (The statement sent to the FTC says, in part, that social plug-ins "violate user expectations and reveal user information without the user's consent.")

"The recent Facebook changes are too complex and too subtle for most users to meaningfully evaluate," Rotenberg said. "And it's not obvious that the recent announcement from Facebook has addressed all of these problems."

Schnitt said Facebook does not correlate pages viewed with advertising, so someone who spends a lot of time reading articles about German sports cars on caranddriver.com will not receive Porsche 911 or
Mercedes C63 AMG ads on Facebook.com. "Of course, if the user actively 'likes' that page, then it is added to their profile and they might see a related ad on Facebook," he said.

"We use the information to help improve the service," Schnitt said. "We need to see how many people see a certain Like button to know what the click-through ratio for that button is, for example. If something has a really low rate, maybe something is wrong with the site, the implementation, or our product. If it is really high, maybe something fishy is going on."

The way Facebook has implemented its Like button resembles an advertising network: Code on Facebook's systems is executed whenever someone loads a page on, say, Mashable.com, one of the Web sites that quickly adopted the button. And advertising networks have come under significant regulatory scrutiny before, in part because they have the ability to create dossiers on what Internet users are doing across thousands or millions of different Web sites.

Ozer, the ACLU attorney, said she would caution sites to be careful before adopting Like buttons: "If an organization puts a Like button on their site, they're potentially telling Facebook about everyone who visits their Web site, every time that person visits their Web site."

How it works: Facebook wants publishers to insert an iframe or JavaScript in the HTML for their Web pages. As soon as the page is loaded, the code invokes a PHP script at Facebook.com that records information including the URL for the Web page, your IP address, and your Facebook ID (if you're authenticated). If a publisher uses Facebook's Javascript API, the simpler option, here's what the embedded Like button for CNET.com would look like: `<fb:like href="cnet.com" font="tahoma"></fb:like>`

FACEBOOK’S ERODING PRIVACY POLICY: A TIMELINE

BY KURT OPSAHL, APRIL 10, 2010

Since its incorporation just over five years ago, Facebook has undergone a remarkable transformation. When it started, it was a private space for communication with a group of your choice. Soon, it transformed into a platform where much of your information is public by default. Today, it has become a platform where you have no choice but to make certain information public, and this public information may be shared by Facebook with its partner websites and used to target ads. To help illustrate Facebook’s shift away from privacy, we have highlighted some excerpts from Facebook’s privacy policies over the years. Watch closely as your privacy disappears, one small change at a time!

Facebook Privacy Policy circa 2005: No personal information that you submit to Thefacebook will be available to any user of the Web Site who does not belong to at least one of the groups specified by you in your privacy settings.

Facebook Privacy Policy circa 2006: We understand you may not want everyone in the world to have the information you share on Facebook; that is why we give you control of your information. Our default privacy settings limit the information displayed in your profile to your school, your specified local area, and other reasonable community limitations that we tell you about.

Facebook Privacy Policy circa 2007: Profile information you submit to Facebook will be available to users of Facebook who belong to at least one of the networks you allow to access the information through your privacy settings (e.g., school, geography, friends of friends). Your name, school name, and profile picture thumbnail will be available in search results across the Facebook network unless you alter your privacy settings.

Facebook Privacy Policy circa November 2009: Facebook is designed to make it easy for you to share your information with anyone you want. You decide how much information you feel comfortable sharing on Facebook and you control how it is distributed through your privacy settings. You should review the default privacy settings and change them if necessary to reflect your preferences. You should also consider your settings whenever you share information.

Information set to “everyone” is publicly available information, may be accessed by everyone on the Internet (including people not logged into Facebook), is subject to indexing by third party search engines, may be associated with you outside of Facebook (such as when you visit other sites on the Internet), and may be imported and exported by us and others without privacy limitations. The default privacy setting for certain types of information you post on Facebook is set to “everyone.” You can review and change the default settings in your privacy settings.

Facebook Privacy Policy circa December 2009: Certain categories of information such as your name, profile photo, list of friends and pages you are a fan of, gender, geographic region, and networks you belong to are considered publicly available to everyone, including Facebook-enhanced applications, and therefore do not have privacy settings. You can, however, limit the ability of others to find this information through search using your search privacy settings.
Current Facebook Privacy Policy, as of April 2010: When you connect with an application or website it will have access to General Information about you. The term General Information includes your and your friends’ names, profile pictures, gender, user Ids, connections, and any content shared using the Everyone privacy setting. The default privacy setting for certain types of information you post on Facebook is set to “everyone.” Because it takes two to connect, your privacy settings only control who can see the connection on your profile page. If you are uncomfortable with the connection being publicly available, you should consider removing (or not making) the connection.

Viewed together, the successive policies tell a clear story. Facebook originally earned its core base of users by offering them simple and powerful controls over their personal information. As Facebook grew larger and became more important, it could have chosen to maintain or improve those controls. Instead, it's slowly but surely helped itself — and its advertising and business partners — to more and more of its users' information, while limiting the users' options to control their own information.

(Adapted from www.eff.org/deeplinks/2010/04/facebook-timeline)
Infomediaries want to help people regain their privacy online. They also want to play matchmaker between marketer and consumer.

You can't blame consumers for feeling a bit paranoid online. With cookies tracking their every click, it's no wonder they're worried about who's capturing their personal information - and what they're doing with it. A new study of 10,000 Web users by the Graphic, Visualization and Usability Center at the Georgia Institute of Technology found that 71 percent of respondents believe there should be laws to protect privacy on the Internet. A full 84 percent object to content providers reselling information about users to other companies.

Now there may be a way for people to turn their paranoia into profit. It centers around an 'infomediary,' an online broker that works on behalf of consumers. Much like storing important papers in a safe deposit box, individuals would entrust their personal profiles to an infomediary - and charge marketers for access to their data. The infomediary would perform dual roles, gatekeeper and agent. "Slowly but surely, consumers are going to realize that their profile is valuable," says Mike Sheridan, vice president of strategic business at Novell, the Salt Lake City-based computer networking company. "For loaning out their identity, they're going to expect something in return."

Consider this scenario: A consumer informs her infomediary that she's shopping for a sports-utility vehicle and that she'd like to learn about new models. The infomediary relays this message to SUV makers. Based on the consumer's expressed preferences, the infomediary discloses her basic demographic profile and instructs the companies to send ads to her by e-mail only (the woman hates to be interrupted by telemarketers during dinner). Working through the infomediary, the SUV makers dispatch targeted e-mail promos to the consumer, hoping to woo her into their dealerships. The companies pay the infomediary for access to the consumer; the infomediary, in turn, rewards the consumer – maybe with cash or another incentive – for her time and attention.

Already a handful of startups are billing themselves as infomediaries. Last month, El Cerrito, California-based Lumeria debuted SuperProfile, an encrypted Web form that includes all of an individual's personal information-their address, age, gender, income, credit card numbers, and so on. An opt-in service lets consumers pick and choose companies that wish to contact them about a particular product. Marketers pay an access fee to Lumeria, which passes on a substantial chunk-80 percent-to the consumer, says CEO Fred Davis.

But will consumers trust a startup they've never heard of with all of their personal information? Doubts about security could plague new companies that promote even the most stringent policies on privacy. "In principle, it's possible to have honest brokers between a person and a corporation," says Amitai Etzioni, a social scientist at George Washington University and author of Limits of Privacy. "But you have to ask the question that Plato raised: Who's going to guard the guardians?"

Traditional companies, some experts contend, may be better suited to become infomediaries because they've spent years cultivating the trust of their customers. "The brick-and-mortar guys may have a
bigger card to play than they're currently given credit for," says Novell's Mike Sheridan. "They have a trusted brand."

Indeed, John Hagel III and Marc Singer, principals at consulting firm McKinsey & Company, contend in their new book Net Worth that successful infomediaries will emerge from partnerships between nimble Internet-based businesses and traditional companies with large customer databases.

There's room for multiple infomediaries as well. Consumers might have a trusted agent for financial services, another for recreation, and still another for their healthcare needs. As the relationships strengthen over time, says Don Peppers, partner at consulting firm Peppers and Rogers Group in Stamford, Connecticut, there's more incentive for the consumer to stay loyal. "If he moved on, he'd have to re-teach the competitor what he's already taught you," Peppers says. Having a category focus will be important in the early stages of infomediaries, McKinsey's Hagel adds. "It will be difficult to approach customers from the start and say, 'Trust me. Now tell me everything about yourself,'" he says. Still, it's questionable whether a company in a particular industry could deliver unbiased information. Would American Airlines, if it were an infomediary, really promote a cheaper flight on Delta to its customers? "Companies are least credible in their own domains," says McKinsey's Singer.

In a world of infomediaries, what might be the consequences for business? More effective marketing is likely, since companies will be able to target consumers who've expressed interest in their product. Hagel and Singer suggest infomediaries will capture customer relationships-and that other companies will be forced to think about what data is most valuable about their consumers. Predicts Hagel: "The focus won't be on what data you own, but on how you use the data."

THE NIELSEN COMPANY, NIELSEN GAMES

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Nielsen Games is a business unit of the Nielsen Company, offering a full spectrum of syndicated and custom consumer services for publishers, manufacturers, developers, agencies and advertisers. Nielsen Games is the first point of contact for your custom and syndicated video game data needs. Some of our key offerings include: Nielsen Video Game Consumer Research - Nielsen’s 20+ years of entertainment research and 30+ years of consumer-based analytics include experience in video game consumer segmentation, concept evaluations, sales forecasting, ad effectiveness, and more. Our full continuum of custom Nielsen solutions helps clients compete and grow in the video game space by providing high level consultation throughout the development process – from defining emerging opportunities and innovating intelligently against them, to launching successful initiatives and optimizing their performance over time.

Nielsen GamePlay Metrics® - Utilizing the national TV panel (from which TV ratings are derived) and the Nielsen Online Megapanel, Nielsen Games provides electronic/metered measurement for both video game consoles (Xbox 360, Xbox, Playstation 3, Playstation 2, Wii and Gamecube) and PCs. This web-based tool provides dynamic reporting capabilities to analyze video game metrics such as usage days, session length, playparts (time of gameplay), cross-media analysis (Video gamer TV viewership) and title-level data.

Coupled with person and household level demographic information from the TV and online Nielsen panels, GamePlay Metrics gives you the who, what, when and where of video gaming. Nielsen Video Game Tracking - A marketplace assessment tool that monitors (from pre-release through post-release) the competitive mindshare of casual, moderate, mainstream and hardcore video gaming consumers. A weekly survey of over 1200 video gamers gathers keen marketing insights into unaided/aided awareness, purchase intent/urgency, sources of awareness (to help target media buying), platform preference and satisfaction metrics for video game console, PC and handheld titles. Analyze and compare against historical norms and benchmarks from over three years' worth of video game title tracking data.

(Adapted from http://en-us.nielsen.com/content/nielsen/en_us/about.html)
## Non-Fiction Text Circle Roles

Read the article and complete your role in preparation for your small-group discussion.

### A. Summarizer
- what is the main idea?
- list three to five points or details that support this idea
- who is the audience for this article? For whom is it written?

### B. Passage Picker
- what is a phrase that stands out?
- what is important?
- pick two or three excerpts to read aloud and explain why you chose them

### C. Connector
- of what does this remind you?
- consider your life, other texts, discussion in this class, and the world
- make two or three connections to deepen the discussion of the article

### D. Vocabulary
- which words are confusing?
- which words are important?
- pick three to five words - define and explain why you chose them

### E. Questioner
- what confusions do you have?
- what do you want to know about the author?
- three to five questions to start discussion - start with ‘why,’ ‘how,’ or ‘if’
GETTING TO KNOW YOU - CHOICE BOARD

As a group, choose one of the following options to share the key messages of your article with the rest of the class. Nobody else has read your article, so be sure to focus on the purpose, the intended audience, and the main points.

- Role play an interview with the author of the article. Show the purpose, audience, and main points of the article.
- Create a mind map with the topic in the central bubble. Be sure to show the purpose, audience, and main points.
- Write a one-paragraph summary using the vocabulary words, answers to questions, and key points. Be sure to include the purpose and audience of the article.
- Create a visual symbol of your article’s message. Be sure to explain the purpose, audience, and main points of the article.
- Pick the four quotations that best sum up the main points of the article and write those on chart paper. Share them with explanation of the purpose, audience, and main points of the article.
LESSON 6: SELLING A CAUSE

CURRICULUM EXPECTATIONS

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.2 - Interpret media texts, identifying some of the overt and implied messages they convey.
- Media 2.1 - Identify general characteristics of a few different media forms and explain how they shape content and create meaning.
- Media 4.1 - Describe a few different strategies they used in interpreting media texts and explain how these and other strategies can help them improve as media interpreters.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.
- Reading 1.3 - Identify the important ideas and supporting details in a few different types of texts.
- Writing 2.1 - Write for different purposes and audiences, using a few different informational texts.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- Media contain ideological and value messages.
- Media have social and political implications.
- How do people and organizations sell ideas and causes in the same way as material products? How can they use new media to sell their cause?

INTRODUCTION / OVERVIEW

All media texts are selling a product. Previous lessons in this unit have allowed students to examine media texts selling a material good; however, ideas and causes are also sold through the media. Charities and organizations have joined the pursuit of consumer attention and dollars by using new media to sell their cause. In this lesson, students will examine some of the ways that organizations reach their audiences, and consider the effectiveness of different strategies to sell a cause.

TEACHING/LEARNING STRATEGIES

Activating Background Knowledge. In groups of four, students do a Placemat activity using a graphic organizer which focuses on Three New Media Methods (6.1H). For more information about the Placemat strategy, see Beyond Monet: Increasing Instructional Intelligence. In the individual sections, students independently brainstorm all the ways that companies could raise awareness and/or money for a cause (for example, unsolicited telephone calls asking for money). In the middle section, students come to consensus on the top three ways to raise awareness and/or money, and then describe the potential audience. As a class, examine how many of these ideas are ‘new media’ ways (for example, using social networking). It may be necessary to define the term ‘new media’ for students to help them categorize their strategies as new media. (10 minutes)

Explore how organizations are expanding their advertising and promotion into new media, using the article “How LIVESTRONG Raised Millions to Fight Cancer Using Social Media” (6.2H). Split the article into sections. Students work in pairs to read their section, and make notes of the references and connections to ‘new media.’ Make a list together as a class of the ways that LIVESTRONG has used new media.
media. Students have a chance to add other ways that organizations have or could use new media to reach consumers. (15 minutes)

Using the data projector, show the online LIVESTRONG article that students have read. Focus on the features of the website www.socialmediaexaminer.com/how-livestrong-raised-millions-to-fight-cancer-using-social-media/ and, as a class, examine its interactivity. (10 minutes)

Discussion questions may include the following:

- Who is the audience for this site?
- What are some ways this site is interactive? (Link to Facebook, registration for Social Media Examiner, ability to follow via Twitter, intra-site search feature, pop-ups)
- Why might the site be so interactive?
- Who is the author of this site? What are the values of that author? Where can we find this information?

Investigation of Websites. Hand out the graphic organizer called PMIT – Investigating Media Texts (6.3H). PMIT stands for Plus, Minus, Interactivity/New Media, Thoughts. For more information on the PMI strategy, see Beyond Monet: Increasing Instructional Intelligence. Students work in pairs or small groups to investigate the websites of several organizations that are selling ideas and causes rather than (or as well as) material products. They are looking for the positives, which may include advantages or effective promotion; the negatives, which may include questionable strategies; interactivity, which includes the ‘new media’ strategies discussed in the LIVESTRONG article; and their thoughts, which may include reactions and questions. Some suggested interactive websites of organizations with a focus on combating media violence and/or bullying are listed below:

- Social Shield – an anti-bullying website for parents www2.socialshield.com/?gclid=CJSk4LbS-qiCUF75wodxyga0Q
- Stop Bullying Now – a US government agency anti-bullying site for kids www.stopbullyingnow.hrsa.gov/kids/
- Be Web Aware – a Canadian public education program on Internet safety www.bewebaware.ca/english/default.html
- Don’t Buy It – a PBS Kids site on advertising tricks and media awareness www.pbskids.org/dontbuyit/
- ACME Coalition – a website with a focus on teaching media literacy www.acmecoalition.org/

Some other options for media text analysis that do not focus on media literacy and combating violence in the media follow: (20 minutes)

- Amnesty International – bus stop advertisements with the slogan, “It’s not happening here but it is happening now” with a website listed http://adland.tv/ooh/amnesty-international-ads-show-whats-happening
- World Vision website www.worldvision.ca/Pages/Home.aspx
- The Rainforest site www.therainforestsite.com/clickToGive/home.faces?siteId=4
Sharing of Investigations. Students share with others their ideas from their investigations using a One Stay, Rest Stray cooperative learning strategy. One student remains at the original spot to share the group’s ideas while the others move to new groups to learn about other groups’ thoughts. This may be repeated for two cycles; then the students who moved return to the home group. In the home group, all students share their new learning and add to the PMIT – Investigating Media Texts organizer (6.3H). For more information on One Stay, Rest Stray, see Cooperative Learning. (10 minutes)

Reflection / Consolidation. The next lesson will include the summative activity for this series of lessons. In order to consolidate their understanding of audience, purpose, explicit / implicit messages, bias, and values, students will write a letter to a classmate explaining how to analyse a media text with these categories. They may find it helpful to use the media text that they have just finished investigating in a small group, to help them give specific examples in their instructions. (10 minutes)

ACTIVISM

Students could use the techniques they have examined in this lesson, and previous lessons, to create a plan for a media text or campaign addressing one of the following:

- the violence in the diagnostic task text (e.g. Borderlands or Fallout 3);
- the violence in one of the media texts studied (e.g. BMW advertisement, Dante’s Inferno guerrilla marketing strategy);
- the violence in another violent media text of their own choice;
- the dangers of giving out too much information online.

ASSESSMENT OPPORTUNITIES

The Placemat and accompanying discussion provides an opportunity to determine students’ understanding of the concept of new media.

Small-group investigation of media texts to determine interactivity and integration of different media formats allows teachers to assess students’ analytical skills; this assessment may lead to postponing the summative task if students are not ready to be evaluated.

IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES

Students may use a new media text to practise analysis and questioning the text, in preparation for the summative task in the next lesson.
CROSS CURRICULAR CONNECTIONS

- ICS20 - Introduction to Computer Studies
  - C1 - Describe key aspects of the impact of computers and related technologies on society.
  - C3 - Describe legal and ethical issues related to the use of computing devices.

MATERIALS AND RESOURCES

- Three New Media Methods Placemat Graphic Organizer (6.1H)
- “How LIVESTRONG Raised Millions to Fight Cancer Using Social Media” (6.2H)
- PMIT – Investigating Media Texts (6.3H)
- Computer access and/or handheld electronic device (such as iPod Touch) access for students working in small groups
- Data projector and screen or Smartboard

IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER

- Social networking – online services and sites which focus on building networks of people who have common interests, backgrounds, and/or activities. Examples include Facebook, mySpace, and Twitter.
- New media – refers to the movement of media towards interactivity with the viewer / consumer (often includes digital media and the opportunity for viewer feedback or participation in creating, adding to, and revising the text).

LINKS AND RESOURCES

- Beyond Monet: Increasing Instructional Intelligence.
- Cooperative Learning.
- www.marketingcharts.com/topics/behavioral-marketing/charity-websites-play-key-role-in-online-giving-11229/ – website gives statistics and discussion about American online donations to charity
- www.clickthrough-marketing.com/poor-website-usability-undermining-charity-online-marketing-efforts-19100410/ – website discusses the fact that charities have not maximized online resources because of poor usability of the websites
THREE NEW MEDIA METHODS

A:

Three new media methods

B:

C:

D:
HOw LivestRong raised millions to fight cancer using social media

by Casey Hibbard, April 13, 2010

In 2004, a little yellow bracelet changed the cancer cause.

The ubiquitous LIVESTRONG gel wristband, which sold for $1, adorned the wrists of cancer survivors, supporters and celebrities while uniting people around the world in the fight against the disease. If you haven’t worn one, you probably know someone who has.

Simple and inexpensive, the bands created a community that crossed political, geographic, ethnic and age lines. And they brought in an estimated $70 million for the charity.

The bracelet craze has slowed but LIVESTRONG is still going as strong as founder Lance Armstrong’s cycling prowess.

Today, social networking at LIVESTRONG creates a viral effect on the order of the yellow bracelet, but in the virtual world.

The year 2009 was monumental for LIVESTRONG. The organization moved into a new headquarters building and appointed a full-time person to social media. The payoff: they raised millions, made political statements and helped countless people manage their cancer better.

7 Days a Week

In 1997, cancer survivor and champion cyclist Lance Armstrong founded the Lance Armstrong Foundation in Austin, Texas to fight for the millions of people around the world living with cancer. The organization – now called LIVESTRONG – helps anyone affected by cancer understand what to expect, what questions to ask and provides one-on-one support along the way.

Today, LIVESTRONG employs 74 people at its “green” Austin headquarters. Brooke McMillan, with the foundation for six years, became the full-time online community evangelist about a year ago – a title that perfectly suits her responsibilities and enthusiasm. She needs that dedication for what is a 7-day-a-week job.

“Social media never sleeps,” says McMillan, who tweets and posts via her Blackberry on the weekends.

The LIVESTRONG blog serves as the hub of all social media outreach, covering everything from cancer activism to events to questions about colonoscopies. McMillan and her fellow team members take turns posting on the blog.
But it’s LIVESTRONG’s fervent community of followers that truly build the momentum with their personal stories and support for others. Most have a personal connection to the cause: those fighting cancer, survivors or those who have family or friends who have been affected.

THE VOICES OF LIVESTRONG

More than 60% of LIVESTRONG’s website traffic comes from social networking sites, but Twitter tops them all as the #1 referral source. In fact, Twitter referrals are three times higher than those from Facebook.

Three distinct voices make up LIVESTRONG’s Twitter presence:

- @livestrong – Brooke McMillan, online community evangelist (63,000 followers)
- @livestrongceo – LIVESTRONG’s charismatic CEO and cancer survivor Doug Ulman (1,007,958 followers)
- @lancearmstrong – LIVESTRONG’s iconic founder and cancer survivor Lance Armstrong (2,449,311 followers)

While no-one can deny the influence of a famous figure like Lance Armstrong – who tweets and posts fun insights on his fascinating life – McMillan is in fact the social media voice of LIVESTRONG.

“That’s something I take very seriously,” she says. “I make sure that the @livestrong account is not just a place to put PR, that it actually has a voice.”

With a social work background – not marketing – she started at LIVESTRONG six years ago by answering calls on the LIVESTRONG SurvivorCare help line. That experience helped her truly understand the cancer community.

She continues her education and cheerleading by pointing Twitter, blog and Facebook contacts to LIVESTRONG resources and the support line. For that reason, @livestrong follows more people than follow its Twitter feed.

LIVESTRONG connects its social networking communities of hundreds of thousands with the information they need. McMillan often polls fans and followers about their questions for cancer specialists – and then provides those answers on the blog, with links from Twitter and Facebook.

LIVESTRONG also taps into its yellow bracelet icon with a Twitter avatar with the yellow band across the bottom – now created by more than 50,000 followers.

BROOKE McMILLAN’S LESSONS LEARNED

A year ago, McMillan didn’t have a Facebook account, but now she heads social media for a recognized foundation. Here’s what she’s learned:

- Have a voice. Don’t be boring. Put a personal, distinct voice behind your social media – not a stodgy, corporate voice.
- Don’t delegate to an intern. Choose someone with deep knowledge of the organization to be your voice, not just someone who knows social media. “Would you put an intern in front of a camera? If not, then reconsider.”
- Listen. Don’t be afraid of constructive comments. How else will you know what to do better?
Encourage storytelling. Let your community be there for each other. Facebook fans post their own stories on the site and step in to support each other.

EXCEEDING FUNDRAISING GOALS

When the economy suffers, nonprofit donations overall go down. In 2009, LIVESTRONG worried about a dip in funds from its annual signature fundraising push, the LIVESTRONG Challenge.

The events draw thousands in cities across the country to run and bike in support of cancer research. In 13 years, the Challenge has raised $60 million.

Considering the rough economy of the past couple of years, LIVESTRONG was unsure what the 2009 events would bring. They used social networks to spread the word and build excitement, and quickly filled events and fundraising goals.

They even posted on Twitter and Facebook while on the ground at events with twitpics and updates.

In total, this past year’s events brought in $10.8 million – a new milestone.

“We ended up not only exceeding our goal but reached a new record, which we can hopefully beat this year,” McMillan said.

SUPERCHARGING CHALLENGES

More than anything, Twitter helps get it done – and fast.

LIVESTRONG learned its power early on when their CEO Ulman accepted a wager from a donor. If Ulman could reach 25,000 followers in three days, the charity would receive $25,000.

Over three days of “hammering away in the Twittersphere,” tens of thousands stepped up to follow Ulman. In the end, the donor let LIVESTRONG poll the community to determine where to apply those funds.

When a guy affected by cancer, Drew Olanoff, decided to auction off his @drew Twitter ID for cancer, the response went way beyond anyone’s expectations. Comedian Drew Carey (now at @drewontv) learned about the auction, and instead of just buying the ID, he offered to give LIVESTRONG a dollar for every Twitter follower he got – up to $1 million.

RECORD HOLIDAY SALES

LIVESTRONG sells high-quality, branded gear in its online store, with proceeds supporting the charity. Again, the organization wondered whether holiday sales could top the previous year.

For the 2009 holiday season, McMillan made sure that the LIVESTRONG community knew about the mostly Nike gear and easy online shopping by featuring specific items on Facebook and Twitter.

Again, LIVESTRONG hit record numbers with store sales during a year when holiday retail numbers fell flat.
“I put a little ad out on Facebook and it just exploded,” she said. “I tweeted out different items that were featured. This year it just took off.”

**70,000 SIGNATURES**

LIVESTRONG actively solicits support for initiatives through its www.livestrongaction.org page. This past year, the organization is focused on healthcare reform to ensure that those with cancer have access to healthcare and medications.

Social networking sites drive people to the action site. There, they can create dedication pages with stories of their loved ones and sign the LIVESTRONG Healthcare Reform Petition in honor of that person.

“It makes it more powerful and brings it back to the whole reason why you would sign a petition anyway. It’s not just putting your name on there for another cause,” McMillan said.

Again, Twitter was the leading source of traffic for the healthcare petition. With 70,000 signatures in hand, CEO Doug Ulman arrived on Capitol Hill and met with representatives of Congress.

“When he went, every office had a giant stack of dedications and signatures. ‘These are the faces and people you’re representing and don’t forget it,’” McMillan said.

**THE POWER OF THE STORY**

The true impact of social media lies in what cannot be measured: LIVESTRONG’s support of the cancer community.

In that regard, Facebook provides a community of people (781,328 currently) who help each other, separate from LIVESTRONG’s official posts. Every day, about 30 people post on the wall.

“A lot of folks share that it’s the first time to ever write their story. They’re writing it on our wall,” McMillan said. “A guy said his mom was diagnosed and four people he doesn’t know talked about supporting him. This happens umpteen times a day. I’m very proud of the community.”

**THE SPIRIT OF THE YELLOW BRACELET LIVES ON.**

Are you a cancer survivor? Can social media help other causes? How do you create a community of passionate fans and followers? Share your thoughts in the comment box below.

(Adapted from www.socialmediaexaminer.com/how-livestrong-raised-millions-to-fight-cancer-using-social-media/)
### PMIT – Investigating Media Texts

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**New thoughts from One Stay / Rest Stray:**
LESSON 7: QUESTIONING THE TEXT - SUMMATIVE ACTIVITY

CURRICULUM EXPECTATIONS:

- Media 1.1 - Explain how simple and some teacher-selected complex media texts are created to suit particular purposes and audiences.
- Media 1.2 - Interpret media texts, identifying some of the overt and implied messages they convey.
- Media 1.4 - Identify how different audiences might respond to selected media texts.
- Media 1.5 - Identify the perspectives and/or biases evident in a few simple media texts and teacher-selected complex media texts and comment on any questions they may raise about beliefs, values, and identity.
- Media 2.1 - Identify general characteristics of a few different media forms and explain how they shape content and create meaning.
- Media 4.1 - Describe a few different strategies they used in interpreting media texts and explain how these and other strategies can help them improve as media interpreters (not evaluated).
- Media 4.2 - Identify a few different skills in listening, speaking, reading, and writing that help them interpret and produce media texts.
- Oral 1.2 - Identify and use a few different active listening strategies when participating in classroom interactions.
- Oral 2.1 - Communicate orally for a few different purposes and audiences.

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- It is in the interests of some video game producers to celebrate, glorify, and honour violence.
- It is important to be a critical consumer of media and to question the text and the producer.
- What messages are explicitly and implicitly stated in this media text?
- Whose story is being told? Why is it being told?
- What are the values, perspectives, and biases of the producer of this media text?
- Whose interests are being served? Whose voices are being left out?
- What is another way this text could be told? How might those other voices tell the story?

INTRODUCTION / OVERVIEW

Through the previous six lessons, students have learned about and have practised analysis of several advertising texts and the story behind them; concepts have included explicit and implicit messages, guerrilla marketing, online profiling of customers, blending of genres in advertising, storytelling to sell products, and using advertising techniques to sell a cause. This summative activity allows students to demonstrate the analytical skills that they have seen modelled, have practised together with explicit teaching, and have applied independently through the gradual release of responsibility. Students’ ability to question the perspective and bias of the author will be tested as they are confronted with a commercial which celebrates, both explicitly and implicitly, violence in video games.

There is also a reflection piece which allows students to analyse their own learning throughout the lessons, to reflect on the new skills that they have learned about, and to assess their own work using the success criteria that they have helped to build. This metacognitive aspect is crucial to students as they take responsibility for their own learning, and work to transfer skills to new contexts.
TEACHING/LEARNING STRATEGIES

Summative Task. Hand out Being an Active Audience Summative Task (7.1H). To show their understanding and analytical skills, students have a choice among three formats: answering questions, completing a graphic organizer called Graphic Organizer – Questioning the Text (7.2H), or writing a paragraph of analysis. No matter which format they choose, all students will be evaluated with the Rubric – Being an Active Audience (7.3H), because they are all meeting the same curriculum expectations. All three choices have similar headings or wording. Have students read the task and make their tentative choice of format.

Play the Gears of War ad on the data projector twice for all students to watch. Students complete the summative task independently. About 10 minutes into students’ work time, play the ad once more to allow students to collect specific evidence to support their analysis. (30 minutes)

Self-Assessment. Prompt students to turn to the student-friendly rubric on the summative task, called Rubric for Self-Assessment – Being an Active Audience (7.4H). No matter which task they have chosen, all students use the same rubric as they have demonstrated the same expectations. Students assess their work by using a highlighter to select the appropriate descriptors. Model writing a one-sentence explanation, such as “I highlighted level 3 in knowledge, because I identified the explicit message, which was that the game is called Gears of War, and an implicit message, which was that it is exciting and epic to play this game because of the music.” Students write a one-sentence explanation of their self-assessment beside each category. (10 minutes)

Oral Reflection. Students move into groups of three for a three-step interview. Students letter off (A, B, and C) and get one recording sheet for the interview, called Three – Step Interview Response Sheet (7.5H). For more information about using a three-step interview, consult Beyond Monet: Increasing Instructional Intelligence. Explain the three-step interview process: For three minutes, Student A asks questions of Student B, who responds while Student C records. Then students shift roles and repeat twice; each student will have a chance to ask, respond, and record. Either read aloud or use visual cues, found in Three – Step Interview Questions: Reflection on Media Analysis (7.6H) for questions to guide the interview; encourage the interviewing student to start with the guiding questions, but to ask other questions depending on the responses given. Give the signal for students to begin the interview and time three minutes for each cycle.

When all three students have completed each role, give groups three minutes to find commonalities in their discussion, to create notes at the bottom of the page. Then groups share orally with the class the commonalities they found. (20 minutes)

ACTIVISM

Bring the video game to class. Students could look at the cover and discuss the rating. Return to the overview of the ESRB video game rating system (1.5H). Discussion questions might involve the following: (15 minutes)

- Should the ad include the rating? Why or why not?
- Does the content and feeling of the ad ‘match’ the rating? Why or why not?
- Would you let your 6-year-old brother watch you play this game? Why or why not?
- Does this rating give enough information to judge who should play this game? Why or why not?
• Have your thoughts about this rating system changed throughout these lessons? Why or why not?

Any one of these questions could lead to an informal debate or academic controversy; for more information on Academic Controversy as a teaching strategy, see Beyond Monet: Increasing Instructional Intelligence.

ASSESSMENT OPPORTUNITIES

This is a summative activity; use the Rubric – Being an Active Audience (7.3H) to evaluate students’ ability to analyse media text. Students also assess their own performance in the task, using the Rubric for Self-Assessment – Being an Active Audience (7.4H), which is written in student-friendly language.

IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES

The focus in these seven lessons has been on analysis of media texts. A natural extension is to move to the creation of media texts. Using one of the media texts studied in these lessons, create an anchor chart, or list of success criteria, for the format of text (e.g. an online commercial using story to sell, a bus stop print ad) that students will create. Model (thinking aloud to show the messiness of the creative process, rather than just explaining what to do) the creation of this text; have students work in small groups to practise collaboratively, with guidance and guiding questions; and then students may create their own media text independently.

CROSS CURRICULAR CONNECTIONS

• TGJ20 - Students will create products or productions that demonstrate competence in the application of creative and technical skills. This expectation applies to the extension activity of creating a media product.

MATERIALS AND RESOURCES

• Being an Active Audience Summative Task (7.1H)
• Graphic Organizer – Questioning the Text (7.2H)
• Rubric – Being an Active Audience (7.3H)
• Rubric for Self-Assessment – Being an Active Audience (7.4H)
• Three-Step Interview Response Sheet (7.5H)
• Three-Step Interview Questions: Reflection on Media Analysis (7.6H)
• Highlighters
• Data projector and screen or Smartboard
• Link to Gears of War or Halo advertisement

IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER

• **RPG – role-playing game** – A specific type of videogame in which a player takes on a role in virtual (or online) reality and plays the game in that role.
• **FPRPG – first-person role-playing game** – Within the genre of role-playing games, this is a specific type in which the player sees through the eyes of his/her character.
• **Gears (short for Gears of War)** – a third-person role-playing game in which the player takes on the role of a Delta Squad ex-prisoner and soldier who is trying to rescue humans on a fictional planet from a non-human enemy army.

• **Halo** – a first-person role-playing science-fiction game set in the future, in which the player takes on the role of a soldier called Master Chief, who is helping humans to fight off several alien races and an enemy called The Flood.

• **ODST – Orbital Drop Shock Trooper** – a specific kind of fictional soldier within the video game Halo 3.

• **Summative task/assignment** – a task which is given after explicit teaching, multiple opportunities to practise, and feedback in order to assess a student’s knowledge, understanding, and skill. The evidence gleaned from a summative task is appropriate to use for reporting purposes.

**LINKS / RESOURCES**

• *Beyond Monet: Increasing Instructional Intelligence*

• *Start Where They Are*
BEING AN ACTIVE AUDIENCE – SUMMATIVE TASK

Watch the media text and then choose one format to analyse it. Be sure to use evidence from the media text to support your analysis.

Answer the questions about the text:
- Who is the producer of the text?
- What messages are explicitly and implicitly stated?
- What do these messages say about the author’s beliefs?
- How might different audiences respond to the text?
- Whose story is being told? Why - what is the purpose? Whose interests are being served?
- Whose voices are missing?
- How might those other voices tell the story? How would it change?

Write a paragraph analysing the text. Refer to the following:
- author
- intended audience and purpose
- explicit messages
- implicit messages
- perspective, bias of author
- values/beliefs of author
- alternate perspective / different audience response

Fill in the attached graphic organizer to analyse the text.
7.2H

**GRAPHIC ORGANIZER – QUESTIONING THE TEXT**

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<thead>
<tr>
<th>Intended Audience / Purpose</th>
<th>Perspective / Bias</th>
</tr>
</thead>
<tbody>
<tr>
<td>Author</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Explicit messages</th>
<th>Values and Beliefs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Text - Title, Description</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Implicit messages</th>
<th>Missing Voices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alternate Perspectives</td>
<td></td>
</tr>
</tbody>
</table>
## RUBRIC – BEING AN ACTIVE AUDIENCE

<table>
<thead>
<tr>
<th>Knowledge/Understanding of concepts of audience, purpose, bias, and perspective (Media 1.1, 1.5)</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Demonstrates limited understanding of audience, purpose, and bias/perspective - accurately identifies one of audience, purpose, and bias/perspective - vaguely identifies explicit message(s) but misses implicit message(s)</td>
<td></td>
<td>Demonstrates some understanding of audience, purpose, and bias/perspective - accurately identifies some of audience, purpose, and bias/perspective - identifies explicit message(s) and vaguely identifies implicit message(s)</td>
<td>Demonstrates considerable understanding of audience, purpose, and bias/perspective - accurately identifies most of audience, purpose, and bias/perspective - identifies explicit and implicit message(s)</td>
<td>Demonstrates thorough understanding of audience, purpose, and bias/perspective - clearly and insightfully identifies explicit and implicit message(s)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Thinking - Use of critical thinking processes to be critically literate (Media 1.5, 2.1)</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Uses critical thinking processes to connect bias/perspective to beliefs, purpose, and values of author with limited effectiveness - does not connect explicit/implicit messages to audience impact</td>
<td></td>
<td>Uses critical thinking processes to connect bias/perspective to beliefs, purpose, and values of author with some effectiveness - attempts to connect explicit/implicit messages to obvious audience impact</td>
<td>Uses critical thinking to connect bias/perspective to possible beliefs, purpose, and values of author with considerable effectiveness - connects explicit/implicit messages to audience impact</td>
<td>Uses critical thinking processes to connect bias/perspective to possible beliefs, purpose, and values of author with a high degree of effectiveness - connects explicit/implicit messages to subtle audience impact</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Application of understanding of media texts and of analytical skills in familiar context (Media 1.4, 2.1)</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applies understanding and skills to media text with limited effectiveness - very few relevant references are made to evidence from the media text - limited reference is made to missing voices and/or logical alternate perspective</td>
<td>Applies understanding and skills to media text with some effectiveness - some relevant references are made to evidence from the media text - missing voices and/or logical alternate perspective are identified</td>
<td>Applies knowledge and skills in familiar contexts with considerable effectiveness - relevant examples from the media text are used to support ideas - missing voices and logical alternate perspective are identified</td>
<td>Applies knowledge and skills to media text with a high degree of effectiveness - relevant and insightful examples from the media text are used to support ideas - missing voices and logical alternate perspective are identified and explained</td>
<td></td>
</tr>
</tbody>
</table>
## Rubric for Self-Assessment – Being an Active Audience

<table>
<thead>
<tr>
<th>My Knowledge explanation:</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I accurately identify one of audience, purpose, and bias/perspective.</td>
<td>I accurately identify some of audience, purpose, and bias/perspective.</td>
<td>I accurately identify most of audience, purpose, and bias/perspective.</td>
<td>I accurately identify all of audience, purpose, and bias/perspective.</td>
</tr>
<tr>
<td></td>
<td>I vaguely identify explicit message(s) but can’t find any implicit message(s).</td>
<td>I can identify explicit message(s) and try to identify implicit message(s).</td>
<td>I can identify both explicit and implicit message(s).</td>
<td>I clearly identify explicit and implicit message(s), even the hard-to-find ones.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>My Thinking explanation:</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I don’t really connect bias/perspective to beliefs, purpose, and values of the author.</td>
<td>I can connect bias/perspective to some of the possible beliefs, purpose, and values of the author.</td>
<td>I can connect bias/perspective to the possible beliefs, purpose, and values of the author.</td>
<td>I can clearly and effectively connect the bias/perspective to the possible beliefs, purpose, and values of the author.</td>
</tr>
<tr>
<td></td>
<td>I don’t really connect explicit/implicit messages to the audience’s response.</td>
<td>I try to connect explicit/implicit messages to the audience’s response.</td>
<td>I can connect explicit and implicit messages to audience impact.</td>
<td>I can connect both explicit and implicit messages to subtle audience impact.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>My Application explanation:</th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>I don’t use many examples from the ad to help prove my point.</td>
<td>I use some examples from the text to help prove my point.</td>
<td>I use several relevant examples from the text to support my ideas.</td>
<td>I use really strong examples from the media text that add to my ideas.</td>
</tr>
<tr>
<td></td>
<td>I don’t really refer to any missing voices or an alternate perspective that makes sense.</td>
<td>I can identify some missing voices, or I can identify a logical alternate perspective.</td>
<td>I can identify the missing voices and identify a logical alternate perspective.</td>
<td>I identify and explain the missing voices and explain a logical alternate perspective.</td>
</tr>
</tbody>
</table>
THREE-STEP INTERVIEW RESPONSE SHEET

Names of Group Members: ______________________, __________________, __________________

A. Name of responder: ____________________________

B. Name of responder: ____________________________

C. Name of responder: ____________________________

Common ideas / themes in our group's discussion:
THREE-STEP INTERVIEW QUESTIONS – REFLECTION ON MEDIA ANALYSIS

1. What strategies did you use today to identify the target audience for this media text?
2. What other strategies have you used today, or in the last few lessons, to consider possible bias or perspective?
3. What goal can you set for yourself to improve your media analysis skills?
4. In what other subject or unit can you use these skills? Where in your life outside school might these skills be important?
5. Which previous lesson or media ad helped you today in your analysis? (If necessary for the responder, name the other media texts and lessons)
   - Explicit vs. Implicit Messages (McDonalds airport ad)
   - Using Story to Sell (Pfizer graffiti ad)
   - Guerrilla Marketing (Bavaria orange shirts, Dante’s Inferno)
   - Selling a Cause (anti-bullying and media violence websites)
   - Getting to Know You (The Corporation)