

FLASH POINT

DIRECTOR'S LOG

Life Skills Through The Lens of Media Literacy

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Welcome To FLASHPOINT

*This twelve-session media literacy/life skills program focuses on violence, substance abuse and prejudice. **FLASHPOINT** is being offered by the Office of Kevin M. Burke, District Attorney of the Massachusetts Eastern District.*

Director's Note:

Consider yourself a pioneer as we begin our journey together through the world of media. You are an important player in this program. Your facilitators will be working with you every step of the way.

*You will find information for each lesson (in **FLASHPOINT**, lessons are called "Takes") in this Director's Log. Also provided are many resources and research assignments.*

Director's Log Research Assignments are to be completed before beginning each of the following sessions. If you have any questions or ideas that would add to the program, please let your facilitator know.

Good luck as you join us on this skill-building journey.

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Introduction

How many people visit your house during the course of a week? How many friends do you invite over?

Most of us are picky about whom we hang out with. Most parents pay attention to what sort of friends their children bring home.

Most homes do not welcome just anyone, and strangers, in particular, are not freely admitted.

Yet almost every American plays host to hundreds of “friends” each week, virtual strangers who not only come into our home, but dominate our attention with their behavior and stories. They set examples by their behavior. They have agendas, particularly about our money. They claim that they, and the world they come from, are like us, though this resemblance is often highly fabricated.

This extra population is not lined up at our front door, but instead enters through an appliance that is usually installed near the heart of our homes.

This appliance, of course, is the television.

Almost every American born in the second half of this century has spent thousands of hours in the company of this extra population of friends. To us, these friends can be as influential as any we meet on the playground or in the school yard. However, most of us do not consider this a real influence because these friends, these television characters, are “not real.”

Countless studies have proven otherwise. Television and other media do have a deep influence on our behavior. In fact, the entire commercial media system — and the billions of dollars in profits it has made — exists by its power to influence audiences.

The fact is, we don’t often think about television and other media. Certainly not the way we think about whom we allow to come into our home.

This unthinking attitude about media can be likened to the awareness of fish who have spent their entire life deep within the sea and are not mindful of the water which sways and carries them upon its currents. Most of us are not able to “get outside” of media and consider the way it shapes the cultural environment in which we live, work and play.

To think critically about media, we need some guidance. Fortunately, there is a pathway to really knowing about television, films, radio, the Internet and other media. It is called *media literacy*, and it is from this center that the **FLASHPOINT** program builds.

FLASHPOINT does not teach that media is bad, or good. But it does demonstrate that there is a real advantage to thinking in new ways about media which are part of our daily lives. Part of this advantage comes from questioning the behaviors of the “friends” that stream into our homes through media, and particularly their behaviors that involve violence, substance abuse and prejudice.

FLASHPOINT uses media literacy to teach us several basic facts about media. When we apply these facts, our viewing becomes more thoughtful and insightful and less habitual.

Very briefly, these are the key concepts of media literacy.

All Media are Constructed.

Every form of media we hear and see is built from smaller pieces; the same as a watch or recipe.

All Media, from a Superbowl broadcast to a church bulletin, have agendas and goals.

These agendas may be motivated by monetary, social, artistic or other purposes.

Media convey values.

Characters and their stories set examples for behaviors, attitudes and philosophies of life.

Individuals filter what they see and hear through their own experiences.

We all have a slightly different outlook that influences the way we perceive and interpret what we watch.

Language is not the only way content is communicated. Each medium has a particular inner language that affects the meaning of what is communicated.

Form and content merge to create a meaningful whole.

Building on this knowledge, **FLASHPOINT** questions the violence, substance abuse and biases that are so often portrayed in media. Using samples from film, television and print media, it raises questions about these issues in a way that enables participants to examine their attitudes and “habits of mind” regarding such behaviors.

As media literacy changes our relationship with TV, movies, radio and other forms of media, we begin to see the world, and our place in it, from a different standpoint. This can be the starting point for many things, including a healthier and more farsighted approach to life and decision making.

You are like pioneers, who are about to get the “inside story” about media.

It’s a story about construction.

It’s a story about money.

It’s a story about values, and who gets to decide which ones are expressed.

It’s a story about creativity.

It’s a story about points of view, and different ways of knowing.

Finally,

it’s a story about something we all want, and that is power.

Because media are such a powerful force in our culture, knowing how they work can be a pathway to that power. We think that this program called **FLASHPOINT** will help to get us there.

Thank you for joining us on this skill-building journey.



Places,
Everyone



Places, Everyone

FACTS ABOUT MEDIA

- ◆ Young people are an important *influence market* for makers of all kinds of goods. The term *influence market* refers to the power of young people to get somebody else (usually a parent or guardian) to buy them a particular thing.
- ◆ Did you know that, in a single year, children between the ages of four and eleven account for:
 - more than \$1 billion in sales of athletic shoes
 - more than \$2.6 billion in sales of bread
 - more than \$11 billion in sales of clothing
 - more than \$4 billion in sales of dairy goods
 - more than \$1.32 billion in sales of over-the-counter drugs
 - more than \$22 billion in fast food purchases
 - and more than \$80 billion in purchases of other things, from cars to hair care products to videotape rentals to yogurt: that's a lot of influence! No wonder advertisers target young people!
- ◆ In 1995, McDonald's total revenues were nearly \$10 billion. The company spent nearly one-fifth of that money on advertising.



Places, Everyone

THE MEDIA AND US

Purpose

To help you become familiar with the term media and introduce you to the *FLASHPOINT* program.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- understand the concept of *FLASHPOINT* as it applies to decision making;
- define the term “media” and cite specific examples of different types;
- know basic information about the human brain and its evolution;
- think more clearly about how media connect with your emotions.

Agenda

Activity 1: ...And, Rolling! — Basic Facts About *FLASHPOINT* You will view the *FLASHPOINT* Program Introduction Video; features and goals of the program will be explained.

Activity 2: *Setting the Stage — Introduction* You will view a video segment on media literacy.

Activity 3: *Communication at Large — Defining Media* Media will be defined and discussed with you and your classmates.

Activity 4: *Making “Sense” of Media — A Natural History* You will learn about your five senses; their connection to media and how your brain processes information.

Activity 5: *Cutting to the Chase — Violence & Media* After watching the video there will be a discussion about how violence changes our physical and emotional well-being.

Activity 6: *Play it Again, Sam... — A Bit of Close Analysis* You will watch the violent video scene again and analyze clip more closely.

Research Assignment: *Counting Attention Grabbers* You will keep track of how much time you spend watching TV.



Vocabulary

Agenda: A purpose or intention to achieve a specific result.

Deconstruction: The process of disassembling or taking apart a media message, usually for purpose of analysis, to see how it was constructed.

Flashpoint: An instant when we feel a strong urge or need to act.

Hooks: The music or image that stays in your head from your favorite song or advertisement. A Hook in advertising is something that causes you to pay attention. Hooks very often have nothing to do with the product itself.

Media (Plural): Channels of communication, including print, video, film, the Internet and many others.

Medium: (singular): A particular type of media. Video is a medium.

Target Audience: A specific group of people you want to reach in order to sell a particular idea or product.

Values: Standards that are widely recognized and accepted.

FLASHPOINT



...And, Rolling - Basic Facts About FLASHPOINT

Purpose

You will view the FLASHPOINT Program Introduction Video; features and goals of the program will be explained. These will include groundrules for the program and a description of some of what is to come.



Setting the Stage- Introduction

Purpose

Introduction to Media Literacy video segment. Many of the things that you will hear during this segment will be applied repeatedly during the next 12 weeks. Pay special attention to the five core concepts of media literacy.



Communicating at Large- Defining Media

Purpose

What are media, anyway? Why—and how—do they play such an important role in our daily lives. Do you think you're influenced by media?



Making "Sense" of Media- A Natural History



You will learn about your five senses; their connection to media and how your brain processes information. Refer to the illustration below as the discussion unfolds.

Human Brain

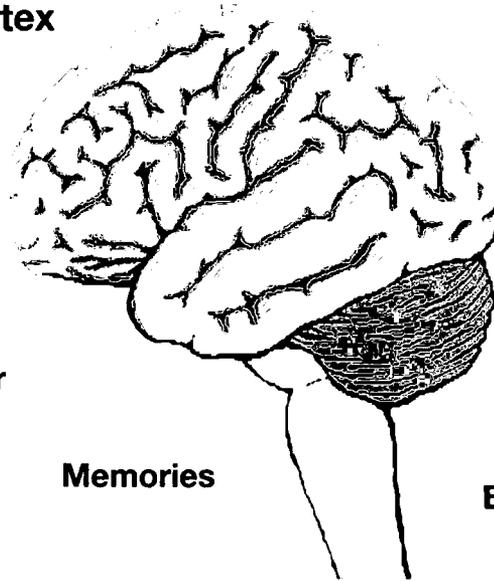
Neocortex

Judgment

Fear

Memories

Brain Stem



Facts About the Human Brain

- The basic unit of the brain is a nerve cell, the neuron.
- A human brain can have as many as 200 *billion* neurons. Each neuron can communicate with as many as 1000 other neurons.
- As a result, the human brain possesses a fantastic amount of capacity for the storage and processing of information. Put in computing terms, a single brain is estimated to have two to three *terabytes* of processing power (*tera* means trillion). That's thousands of times the power found in a typical desktop computer!

FLASH POINT

- Much of the processing power of the brain is developed during early childhood, especially between the ages of three and eight or nine. One of the best ways for children to develop brain power is by listening to stories.
- The human brain is six times larger than that of the average mammal. Dolphins are the only other species whose brains rival human brains in size.



Cutting to the Chase- Violence and Media

Purpose

You will see a video clip that demonstrates a typical example of how media productions play to the “older” part of our brain. Recall the discussion about our brain, its history, and why it is attracted to unusual activities.



Play It Again, Sam- A Bit of Close Analysis

Purpose

Close analysis is an important part of media literacy. It involves looking at a media production and breaking it down into the parts from which it is constructed. Notice especially the way the sound in this clip, which is highly processed, affects the power and potential of this scene to engage viewers.



Research Assignment

Counting Attention Grabbers

- ◆ You will be required to keep track of how much time you spend watching TV.
- ◆ Take note of how many incidents of violence, substance abuse and prejudice you see during your regular viewing time. Remember that the profits of commercial media depend upon attracting and holding the attention of an audience. Think about how television plays on our desire to look at unusual occurrences and look for examples of this.
- ◆ Use the Take One Research Assignment sheet on the next page to count instances of violence, prejudice and substance abuse and other unusual occurrences (freak accidents, people behaving in bizarre ways, and so forth).
- ◆ Write down your thoughts about television's purpose or agenda for doing this.

NAME: _____

Take One Research Assignment: Counting Attention Grabbers

Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.	Sun.
_____	_____	_____	_____	_____	_____	_____

Violent Incidents

_____	_____	_____	_____	_____	_____	_____
					Total Violence	_____

Substance Abuse

_____	_____	_____	_____	_____	_____	_____
					Total Substance Abuse	_____

Prejudice

_____	_____	_____	_____	_____	_____	_____
					Total Prejudice	_____

Freak Accidents

_____	_____	_____	_____	_____	_____	_____
					Total Freak Accidents	_____

Notes: _____



MEDIA LITERACY RESOURCES

ORGANIZATIONS

The Center For Media Literacy

4727 Wilshire Blvd., Suite 403
Los Angeles, CA 90010
Phone: (800) 226-9494
Internet: www.medialit.org

The National Telemedia Council

120 E. Wilson St.
Madison, WI 53703
Phone: (608) 257-7712
Email: ntelemedia@aol.com

Strategies For Media Literacy

PO Box 460910
San Francisco, CA 94146
Email: medialit@sirius.com

New Media Associates, Inc.

11 Dewey St.
No. Andover, MA 01845
(978) 682-2374

PRINT

Chen, Milton, *Smart Parents' Guide To Children's TV*.
San Francisco, CA: KQED Books/Tapes, 1994

Greenfield, Patricia, *Mind and Media: The Effects of Television, Videogames, and Computers*.
Cambridge, MA: Harvard Univ. Press, 1984

Healy, Jane, *Endangered Minds: Why Children Don't Think And What We Can Do About It*.
New York, NY: Touchstone Books, 1991

McLuhan, Marshall, *Understanding Media: The Extensions of Man*. Cambridge, MA: MIT Press, 1994

Rushkoff, Douglas, *Media Virus!: Hidden Agendas in Popular Culture*. New York, NY: Ballantine Books, 1996

Sylwester, Robert, *A Celebration of Neurons: An Educator's Guide to the Human Brain*.
Alexandria, VA: Assoc. for Supervision & Curriculum Development, 1995

VIDEO

Beyond Blame

Three-unit curriculum focusing upon violence in media.
The Center For Media Literacy, Los Angeles

Scanning Television

Examines media and its role in constructing realities, self-image and political climates.
John Pungente,
Jesuit Media Project
Toronto, Canada.

AdSmarts

Video-based media literacy curriculum examining the role of mass communications in promoting alcohol and tobacco usage.
Center For Media Literacy, Los Angeles

After the Violence

Film Ideas
Northbrook, IL

INTERNET

Access in a Digital Age

Kathleen Tyner
<http://interact.uoregon.edu/MediaLit/FA/MlArticleFolder/access.html>

or contact:

Strategies For Media Literacy
PO Box 460910
San Francisco, CA 94146
Email: medialit@sirius.com

CD-ROM

Understanding Media

New Mexico Media Literacy Project
6400 Wyoming Blvd.
Albuquerque NM 87109
(505) 828 3264



Witnessing
the Story



Witnessing the Story

FACTS ABOUT VIOLENCE

- ◆ Adolescents from the ages of 12 to 15 are at greatest risk for becoming victims of violent crime in the United States; and adolescent males have nearly 50 percent higher victimization rates than adolescent females.
- ◆ Nearly 43,000 people are killed each year due to murder and vehicular homicide.
- ◆ Murder and suicide alternate between the second and third leading causes of death among high school youth.
- ◆ Homicide rates for young males in the United States are the highest among 22 developed countries, four times higher than the country with the next highest rate—Scotland, and more than 40 times higher than the country with the lowest rate—Japan.
- ◆ Homicide in the United States is the leading cause of death among African American males.
- ◆ Eleven children a day are killed by guns due to accidents, suicides, and murders.
- ◆ By the age of 14, an average adolescent will have witnessed 18,000 deaths—mostly violent murders on television.
- ◆ Fifteen percent of children are involved in incidents of bullying, either as victims or aggressors.
- ◆ Research indicates that bullies have a one-in-four chance of ending up with a criminal record by age thirty.



Witnessing the Story

CONVENTIONS OF FILM VS. REAL-LIFE CONSEQUENCES

Purpose

To identify film conventions that glorify violence and to understand how the legal, emotional, and psychological consequences of such actions in real life are different, ignored, or misrepresented in some films.

Time

One hour and thirty minutes.

Objectives

By the end of this session, you will be able to:

- identify film conventions that glorify violence;
- understand the impact these conventions have on viewers;
- understand the differences between television violence and the physical, emotional, and legal consequences of violence in real-life.

Agenda

Activity 1: Retake — Review of Research Assignment You will discuss your media habits and the content of media you've viewed.

Activity 2: Witnessing the Action — Film Segment You will watch a scene from the film *Witness*, observe your reactions and then deconstruct the film's meanings and point of view.

Activity 3: Reality Check — A Look at the Legal Side You will understand the real-life legal consequences of the actions of the film's "hero."

Research Assignment: Get Real! You will be assigned to watch a show of your choosing and report how it differs from real-life and consider what constitutes a hero.



Retake-Review of Research Assignment

Purpose

How much television do you watch during an average week? There is no question that television has changed the patterns of human behavior in ways that have few parallels in human history. Today's average ten-year-old will spend approximately ten years watching television by the age of 70. As a rule, very young children and older adults are the heaviest viewers. Where do you fit in?



Witnessing the Action-Film Segment

Purpose

This clip, from the movie *Witness*, uses a very effective device: the single hero using violence to rescue innocent people. Pay careful attention to the "point of view" of the camera, as the "hero" walks toward his confrontation with the "bad guys." Whose side does this camera angle put the viewer on?



Reality Check-A Look at the Legal Side

Purpose

The legal realities of an event like the one depicted in *Witness* would definitely have an impact on the story. Consider the point of view of a district attorney, who is charged with prosecuting those who take the law into their own hands. Contrast the make-believe world of media to the realities of actual laws, as listed below.

Gun Law and Its Application Under G.L. 119 §58

Under Massachusetts General Law c. 269, §10A, a person found guilty of knowingly having a gun, on his or her person or in a locker, even for protection, will go to jail for a minimum of 6 months on a first offense and 12 months for a second offense. If a person is more than 17 years old he or she will serve a mandatory year in jail.

Assault and Battery

Under Massachusetts General Law c. 265, §13A, a person found guilty of fighting, (even mutual combatants is a crime) faces the possibility of incarceration for 2 1/2 years.

Assault and Battery with a Dangerous Weapon

Under Massachusetts General Law c. 265, §15A, if a person uses a weapon and strikes someone during that fight, he or she can go to jail for up to 10 years.

Assault with Dangerous Weapon

Under Massachusetts General Law c. 265, §15B, a person found guilty of raising a weapon to intimidate or scare can be jailed for 5 years.

Murder

Under Massachusetts General Law c. 265, §1, if a youth is accused of committing the crime of Murder in the 1st degree, and is over the age of 14, that youth will be tried as an adult and faces the possibility of life without parole if convicted.

Under Massachusetts General Law c. 265, §13, if a person does not intend to kill another, but death is brought about as a result of an intentional act such as assault & battery, or is the result of willful, wanton or reckless conduct, the crime is manslaughter, punishable by up to 20 years in prison.

If death occurs during the commission of a felony, it is murder. So if the action of a youth results in the death of another while engaging in felonious conduct, he or she faces a minimum penalty of 15 years, with a maximum penalty of incarceration for life.

Threats

Under Massachusetts General Law c. 275, §4, if a person is found guilty of making verbal or written threats to commit a crime, which a victim reasonably believes will be committed, he or she can be jailed for 6 months.

Assault & Battery for Purpose of Intimidation

Under Massachusetts General Law c. 265, §39, a person found guilty of committing an assault & battery upon another or destroying a person's property with an intent to intimidate that person because of his or her race, color, religious belief, national origin, sexual orientation or disability, may be punished by imprisonment for not more than 2 1/2 years, and if bodily injury results, incarceration can be for 5 years.

Scenario

Think about the following situation. Which result do you feel is most likely?

Luis is being picked on by Jake. John, the biggest school bully, looks on. John thinks Luis is such a wimp he doesn't bother with him. John does beat up Jake regularly.

Which is likely to happen next?

- A. Luis beats up Jake. End of story.
- B. Luis is beat up by Jake. End of story.
- C. Luis beats up Jake. Now John wants to fight Luis.

Research Assignment

Get Real!

- Watch at least one TV show or film during the course of this week and write in your Director's Log about a scene in which the "real world" consequences (i.e., emotional, legal, and/or financial) of the actions of the character(s) would be very different from what the television show or film depicts.
- Record in your Director's Log what you think makes someone a hero or heroine on television or film, and what you think makes someone a genuine hero or heroine in real life.

NAME: _____

FLASH POINT

Take Two Research Assignment: *Get Real!*

Show or Movie watched:

Actions of Hero/Heroine

Your View of How A Real Hero Acts:



VIOLENCE PREVENTION RESOURCES

ORGANIZATIONS

Center for the Study and Prevention of Violence

University of Colorado at Boulder
Campus Box 442
Boulder, CO 80309
(303) 492-8465

Center to Prevent Handgun Violence

1225 I Street NW, Ste 1100
Washington, DC 20005
(202) 289-7319

Children's Defense Fund

25 E Street NW
Washington, DC 20001
(202) 628-8787

Committee for Children

2203 Airport Way South
Seattle, WA 98134
(206) 343-1223

Education Development Center, Inc. (EDC)

Center for Violence and Injury Prevention
55 Chapel Street
Newton, MA 02156
(617) 969-7100

Educators for Social Responsibility

23 Garden Street
Cambridge, MA 02138
(617) 492-1764

National Center for Injury Prevention and Control

Division of Violence Prevention
Centers for Disease Control and Prevention
4770 Buford Highway NE, Mailstop K60
Atlanta, GA 30341
(404) 488-4362

National Council on Crime and Delinquency (NCCD)

685 Market Street, Ste. 620
San Francisco, CA 94105
(415) 896-6223

National Crime Prevention Council (NCPC)

1700 K Street NW, Second Floor
Washington, DC 20006
(202) 466-6272

National Institute for Dispute Resolution (NIDR)

1726 M Street NW, Ste. 500
Washington, DC 20036
(202) 466-4764

National Organization for Victims Assistance (NOVA)

1757 Park Road
Washington, DC 20010
(202) 232-6682

National Victim Center

555 Madison Avenue, Suite 2501
New York, NY 10022
(212) 753-6880

Office of Juvenile Justice and Delinquency Prevention (OJJDP)

P.O. Box 6000
Rockville, MD 20849
(800) 638-8736

Office for Victims of Crime

United States Department of Justice
810 7th Street NW, 8th Floor
Washington, DC 20531
(202) 307-5983

Program for Young Negotiators (PYN)

432 Columbia Street
Cambridge, MA 02141
(617) 225-7877

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Carnegie Council on Adolescent Development, *Turning Points: Preparing American Youth for the 21st Century*. New York, NY, Carnegie Corporation, 1994.

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CURRICULA

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Catalog of Curricula, Videos, and Training for Prevention of Youth Violence, Committee for Children, Seattle, WA, 1994.

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Conflict Resolution by William J. Kreidler, Good Year Books, Glenview Illinois, 1996.

The Crime Victim's Book (second edition) by Bard, M. and Sangrey, D. Basic Books, New York, 1988.

Developing Personal and Social Responsibility, The National School Safety Center, Westlake Village, CA.

Early Violence Prevention: Tools for Teachers of Young Children by Ronald G. Slaby, Wendy C. Roedell, Diana Arezzo, and Kate Hendrix, National Association for the Education of Young Children, Washington, DC, 1995.

Healing Hearts/Mending Minds: A Curriculum for Young Crime Victims by Kelly J. Brilliant, Marlene Young, PhD, Cheryl Tyiska and Carl Grimes. National Organization for Victim Assistance and Education Development Center, Inc. Funded by Office for Victims of Crime, Washington, DC, 1998.

Helping Teens Stop Violence: A Practical Guide for Counselors, Educators, and Parents by Allan Creighton of Battered Women's Alternatives and Paul Kivel, Oakland Men's Project, Hunter House, Alameda CA, 1990.

PeaceBuilders Violence Reduction Intervention by Michael I. Krupnick, Heartsprings, Inc., Tuscon, AZ 85732, 1994.

PEARLS (People Empowered to Address Real Life Situations: Violence Prevention and Victim Assistance for Adolescents), Victim Services, New York, NY, 10007

Resolving Conflict Creatively by Linda Lantieri, National Resolving Conflict Creatively Program, New York, NY, 1993.

Second Step: A Violence Prevention Curriculum, by K Beland, Committee for Children, Seattle, WA, 1988.

Straight Talk About Risks (STAR): A Pre K-12 Curriculum for Preventing Gun Violence, Center to Prevent Handgun Violence, Washington, DC, 1992

Teens, Crime, and the Community: Education and Action for Safer Schools and Neighborhoods—Second Edition, National Institute for Citizen Education in the Law and the National Crime Prevention Council, Washington, DC, 1992.

Victim Assistance: Frontier's and Fundamentals by Marlene Young, PhD, National Organization of Victim Assistance, Washington, DC, 1996.

Viewpoints: Solving Problems and Making effective Decisions for Young Adults by Nancy Guerra and Anne Pannizon, Center for Law-Related Education, Santa Barbara, CA, 1986.

Violence Prevention for Adolescents by Deborah Prothrow-Stith and Renee Wilson-Brewer, Education Development Center, Inc., Newton, MA, 1987.

Working Toward Peace: Managing Anger, Resolving Conflict, and Preventing Violence, Lions-Quest Skills for Adolescence, Granville, OH, 1993.

Youth as Resources (YAR), National Crime Prevention Council, Washington, DC, 1996

Young Negotiators: Communication, Problem Solving, Conflict Resolution and Life Skills by Jared R. Curhan, Program for Young Negotiators, Cambridge, MA, 1998

VIDEO

Ain't It a Shame
The Slick Boys
c/o Glenn Merrill
Chicago, IL
(312) 670-3710

Beginning with the Children: A National Teleconference on Violence Prevention
Educators for Social Responsibility
New York, NY
(212) 870-3318

Bullets Have No Names on Them
Coronet
Columbus, OH
(800) 621-2131

Fear, Invincibility, and Loss: Teens Respond to Violence
Film Ideas
Northbrook, IL
(800) 475-3456

Wasted Dreams: A Peer-to-Peer Video Dealing with Guns and Violence
Film Ideas
Northbrook, IL
(800) 475-3456

What's Wrong With This Picture: School Safety
National School Safety Center
Westlake Village, CA 91362
(800) 373-9977



Storm
Warning



Storm Warning

IDENTIFYING & RESPONDING TO OUR FLASHPOINTS

Purpose

To learn to identify our personal “flashpoints”—strong emotional reactions that occur right before we make a decision on how to act or what to do in a situation that has triggered these reactions;

To gain an understanding of the situations that trigger flashpoints;

To learn about a variety of methods for safely expressing our feelings without harming ourselves or others.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- identify the physical feelings and emotions that signal your personal flashpoints;
- understand some of the types of situations that trigger these flashpoints;
- learn skills that help you stop and think before acting out impulsively;
- learn how to express your emotions without bringing harm to yourself or others;
- understand “I” messages and practice how to use them;
- take appropriate action in tense situations.

Agenda

Activity 1: Retake — Review of Research Assignment

Activity 2: FLASHPOINT FEUD — Role-Play Practice You will practice all you've learned through a role-play and discussion.

Activity 3: Where's Your Flashpoint?— Identifying Personal Flashpoints Through reviewing the film segment from *Basketball Diaries*, you will learn how to identify your own flashpoints.

Activity 4: So What'cha Gonna Do About It?—Decision-Making Skills You will learn steps for "cooling down" and brainstorm a menu of actions for making better decisions.

Research Assignment: Taking It Home

You will put the skills of this Take into action in your own life by cooling yourself down and making a good decision during a "flashpoint trigger."



Retake: Review of Research Assignment

Purpose

You will discuss what happened when you attempted to "cool yourself down" during a flashpoint.



FLASHPOINT Feud- Role-Play Practice

Purpose

You will practice all you've learned through a role-play and discussion.

ROLE-PLAY SCENARIO: CHRIS, CHERISSE, AND TREVOR

CHRIS, CHERISSE, AND TREVOR HAVE BEEN FRIENDS FOR A LONG TIME. CHRIS AND CHERISSE HAVE JUST STARTED GOING OUT TOGETHER. CHERISSE HELPS CHRIS WITH HIS HOMEWORK. HE WALKS HER TO SCHOOL ALMOST EVERYDAY. LATELY, TREVOR HAS BEEN HANGING AROUND, TELLING HER HOW FINE SHE IS AND HOW HE'D LIKE TO WALK TO SCHOOL WITH HER.

ONE DAY, CHRIS OVERHEARS CHERISSE AND TREVOR TALKING. CHERISSE IS LAUGHING AT ONE OF TREVOR'S JOKES. CHRIS SEES RED! HOW DARE TREVOR TRY TO MOVE IN ON "HIS" GIRL. WHY IS CHERISSE GIVING THAT FOOL THE TIME OF DAY. CHRIS'S FIRST THOUGHT IS "I NEED TO STOP THIS NOW!" HE WALKS UP TO THE TWO OF THEM, FIST CLENCHED AND EYES BULGING. CHERISSE LOOKS EMBARRASSED, CHRIS LOOKS A LITTLE SCARED. TREVOR GRINS AT CHRIS SARCASTICALLY AND SAYS, "HEY, STUD WHAT'S UP?"

WHAT DO THEY DO NOW?

GUIDING QUESTIONS FOR CONSTRUCTING YOUR ROLE-PLAY

(Use these guiding questions to help you develop your "script." Be creative.)

Role-Play One: Answer these questions to create what your character would say:

For Chris: What might Chris say to Trevor if he followed his first reaction? (jealousy, fear, anger, embarrassment)

For Trevor: How would Trevor respond IF he still had failed to calm himself down or think about his actions?

For Cherisse: What would Cherisse do IF she let her embarrassment, fear, and possibly anger get the best of her in this situation?

Role-Play Two: Answer these questions to help you create what your character would do and/or say in this situation.

For Chris: You're prepared for Trevor and determined not to let him upset you or get jealous of him. What would you do or say to cool-down this situation?

For Trevor: You've thought over the situation and feel a little calmer, now. How do you express your true feelings without getting anyone angry?

For Cherisse: You like both of these guys, although you are more interested in Chris as a boyfriend. You have decided you will not be embarrassed or afraid of Trevor's or Chris's actions, but will remain calm. What do you do and say?



Where's Your FLASHPOINT?— Identifying Personal FLASHPOINTS

Purpose

Through reviewing the film segment from *Basketball Diaries*, you will learn how to identify your own flashpoints.



Activity

4

Purpose

So What'cha Gonna Do About it? -Decision-making Skills

You will learn steps for "cooling down" and brainstorm a menu of actions for making better decisions

PRINCIPLES FOR KEEPING YOUR COOL

- A. Keeping Your Cool vs. Becoming Violent or Frustrated
- B. Getting True Respect vs. Bullying or Threatening Others for False Respect
- C. Thinking Before You Act (using your front brain) vs. Acting Without Thinking (using your back brain)
- D. Being in Control of Your Life vs. Just Reacting to Situations or Being a Victim

STEPS FOR IDENTIFYING OUR FLASHPOINTS & TAKING ACTION

1. **Identify what you're feeling.**
You may be feeling sad, scared, angry, embarrassed, hurt, etc., or any combination of these emotions.
2. **Figure out why you're feeling this way.**
You may be hurt by a friend or other person's attitude or behavior. You may simply be tired and out of sorts, or there may be any other number of other reasons you may be feeling a certain way. You can usually figure it out IF you take a few minutes to relax and think about it.
3. **Decide what you want or need to do about it:**
Ask yourself: "What's my goal? What do I want the outcome to be? What could be the consequences of my actions?"
4. **Take Action.**
Sometimes the best choice is to confront a person who has upset you by telling the person calmly and directly what is bothering you. Sometimes the best choice may be to simply identify what you are feeling and to stay with those feelings for awhile and then get involved in another activity.



NAME: _____

Take Three Research Assignment: *Taking It Home*

1. Write a brief description of an incident that triggered a flashpoint during the week.

2. What exactly triggered your flashpoint?

3. What did you try to do differently?

4. Did you succeed in “cooling yourself” down? How?

5. How did you feel during and after the incident?



Pitching Your Pilot



Pitching Your Pilot

MORE MEDIA LITERACY

Purpose

To familiarize participants with how production personnel work together on a project, and for participants to identify and understand the five core concepts of Media Literacy.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- identify production staff roles;
- understand how production staff must work together on a set;
- create a “pilot” sitcom/drama idea that you can “pitch” to a fictitious Executive Producer;
- identify and understand the five core concepts of media literacy;
- discuss how your pilot ties into these five core concepts.

Agenda

Activity 1: Retake — Review of Research Assignment

You will describe experiences with flashpoints during week.

Activity 2: Quiet On The Set! — A Production Role Play

This is a large group activity using printed scripted roles.

Activity 3: Back to Basics — Five Core Concepts of Media Literacy

Fundamentals of media literacy are reinforced.

Activity 4: Here’s the Pitch — Creating and “Pitching” Your Pilot

You will compete to create your own outline of a TV show.

Research Assignment: Reality — What A Concept

You will apply Core Concepts of media literacy to favorite show or film.



Retake-Review of Research Assignment

Purpose

You will describe experiences with flashpoints during week.

Procedures

◆ Take part in a discussion of the following questions:

1. *Was your personal flashpoint triggered this past week?*
2. *What exactly triggered your flashpoint?*
3. *Did you act differently than you might have before beginning this program?*
4. *Did you succeed in "cooling yourself down?"*
5. *How did you feel during and after the incident?*
6. *If you did not succeed in cooling yourself down, what might you do differently next time?*



Quiet on the Set-Production Role Play

Purpose

This is a large group activity using printed scripted roles.

Procedures

- ◆ Take part in a large group activity using printed scripted roles.
 - **Read from** a script which gives specific production roles for a music video project.
 - **Be aware** that one of the points of this exercise is that “constructing” a production takes teamwork. Every role is key to the final product.



PRODUCTION ROLES: FLASHPOINT STUDIOS — MUSIC VIDEO

Note to Participants: *We are filming a music video. When it is your turn, stand up and read your highlighted role from the script.*

DIRECTOR:

OK everybody! Places...Places! We're going to run through Scene 2 where the band members come flying out through the giant boom box. All right, quiet everybody! Quiet on the set...ready, action!... CUT!!! This take just isn't working for me. I want more explosions and flash when they break through the boom box. We also need to be shooting up from the ground with the camera! Who can take care of these changes?

DIRECTOR OF PHOTOGRAPHY:

I can tell you how it will look because I'm the person responsible for all the video's camera work. If we set two cameras at a low angle shooting up towards the boom box, this will make the band look larger-than-life. We will also place a camera behind the band to make the viewers feel like they are one of the band members jumping out of the boom box. But first I need to check out if we can afford to do this.

PRODUCER:

I'm the producer and it's my job to figure out our production schedule, where we shoot, how much we can or can't afford, basically manage the whole production. So I guess I can work on these changes. Yeah, after checking the budget it looks like we'll be able to afford these new explosions...We'll have to change the lighting for the new scene, to make the explosions look right. Where's the gaffer?

GAFFER:

Hey, I'm right over here. Since I'm the chief electrician for the production, it's my job to set up all the lights for the scene. It won't take too long to add some more special effects with the lights. By being creative with the lighting we can add a lot to this new scene without spending a lot of money. But first we're going to move the cameras and some of these set walls.

FLASH POINT

KEY GRIP:

Did I hear you say move the cameras? No problem, that's why I'm here. I do most of the heavy work on the set! I think we can set everything up in 30 minutes.

PRODUCER:

I need to talk with the Art Director about how these new explosions will fit into the design of the boom box.

ART DIRECTOR:

I think we can make everything look spectacular in two hours! I will need more paint and more plants for the set. I'll need some more props for the front of the boom box.

PROPMASTER:

What do you need? I can get you anything for this scene.

PRODUCTION SOUND MIXER:

Don't forget that we need to place all the microphones in close before we shoot the new scene. I'll be recording all the audio. We can also add more sound effects or dialogue later in the post-production studio.

EDITOR:

Yeah, that's cool! I can take all the footage of film or video that you guys give me and select the material that works the best. The Director and Producer will work with me. The band may help out too. Then we put all the video and audio together and make the next hit music video.

DIRECTOR:

Sounds good to me... OK, let me know when we're ready to roll. Make sure the Talent knows of the changes...

TALENT:

Hey, we heard about the changes. You're working hard to make us look good so we can sell a lot of CDs and make lots of money! Give us a holler when you want us to jump out of the boom box. OK? We'll be in the make-up trailer.

DIRECTOR:

Thanks. That's a wrap until one hour from now.



PRODUCTION CREW ROLES

Director: The person responsible for getting the work completed on a film or video. The Director works closely with the producer, actors, and the heads of each department. With a vision for the finished product, the Director pulls all the different elements together to make the production happen.

Producer: The person who is responsible for all of the financial and coordination aspects of a media production. They make sure that the production stays on schedule and within the budget. The producer also may have artistic influence over the project.

Director of Photography: The person who is in charge of capturing the scenes on film or video.

Art Director: Responsible for the design and appearance of the set.

Editor: Responsible for gathering all the film or video raw footage and then cutting and arranging the film/video into its final form.

Score Composer: The person who writes the music (score) for the film or video.

Costume Designer: Takes care of designing the clothing to be worn in the production.

Casting Director: The person who selects the actors for the various roles in the production.

Propmaster: Responsible for all props for the film or video.

Gaffer: The head electrician responsible for light placement and operation of the power source.

Camera Operators: May include 1st unit, 2nd unit and camera operators and any steadicam operator. (The steadicam device, which is worn, helps keep camera steady for the camera operator.)

First and Second Assistant Directors: Assist the Director with a number of duties including the scheduling of shots; keeping order on the set and helping actors get to where they need to be for filming.

Key Grip: The main stagehand. Responsible for handling equipment, setting up camera dollies and tracks. Performs labor tasks as needed. (Also Grip: assists Key Grip and Gaffer.)

Dolly Grip: Helps set up and push the camera dolly (a special camera on wheels or dolly track).

Key Make-Up and Make-Up Assistant: Responsible for applying make-up to the actors in the film or videotape.

Production Sound Mixer: Responsible for recording the sound during the shooting of a film or video.

Police and Fire Officers: Responsible for public safety on the set. Duties may include traffic and crowd control, security, and fire safety especially if there are explosions on the set.

Post Production: After all the scenes are filmed, additional sounds and special effects are added and then edited. Listed below are a few of the main roles for Post Production before the release of the video or film.

On-Line Editor: Takes all the rough (raw) footage and assembles it into its final form. Special effects and transitions like wipes and dissolves are added here.

Associate Editor: Assists in the editing of the project.

Post Production Sound: All audio elements of the film are cleaned up and mixed into their final form.

Sound Director: Responsible for all aspects of the sound editing and mixing at the post production sound facility.

ADR/Foley Mixer: Foley is the term used for the sounds that are added to the soundtrack of the film or video to simulate sounds that may be too soft when recorded live. ADR means "additional dialogue recording." This is used when actors are called back to re-record lines in a film or video that may have been weak due to technical problems or outside interference noise.



Back to Basics- Five Core Concepts of Media Literacy

Purpose

Fundamentals of media literacy are reinforced.

Procedures

- ◆ **Discuss** the five concepts of media literacy that are listed below.
 1. All media are constructed;
What we see and hear is assembled from pieces.
 2. Media have agendas, including financial, social and political purposes;
For example, how are we going to make money from this show?
 3. People negotiate their own meanings;
Everyone sees and hears media differently.
 4. Media communicate values;
What values do you want to communicate? What do you want your audience to think? Or feel?
 5. Media have unique languages (codes) and structures for telling stories.
These cues and conventions, for example ominous music in a horror film, affect the content.



Here's the Pitch-Creating and "Pitching" Your Pilot

Purpose

You will compete to create your own outline of a TV show.

Procedures

- ◆ **Plan** this production considering who your target audience will be, and what sponsors and advertisers might want to reach this target audience.

PRODUCTION NOTE:

Asking yourself these questions will help create your project.

1. What kind of show will it be? Comedy, drama, action?
2. Who is your Target Audience?
(**Consider:** who do you want to watch your show?)
3. What will the plot (storyline) be? How will you get the anti-substance abuse/anti-violence/anti-prejudice message across? What's the message?
4. How will your show be put together (constructed)? Will it be live? Taped? Animated?
5. Where will the story take place? Location, etc....
6. Who are the characters in the show? Main & supporting cast?
7. What ethnic groups will they represent?
8. What gender?
9. Are there any physically handicapped characters in the story?
10. Will you use violence or glamorize violence to sell your story?
11. Will there be alcohol, tobacco or other drug use in the story? What kind?
12. What kind of music will you use? What kind of clothing?
13. Who's going to buy advertising time for your show?

Research
Assignment

Reality - What A Concept

Procedures

- ◆ **Watch a television show** or video movie and write on your research sheet how the show/movie ties in to the five core principles.
- ◆ **Review** the questions that are provided on the Research Assignment sheet.
- ◆ **Remember**, the research sheet will be due at the next session.



NAME: _____

Take Four Research Assignment: *Reality—What A Concept*

Please watch a TV show or movie and fill out this questionnaire for next week.

1. Show watched and Target Audience (Core Concept 2) (please circle: TV or Movie)

2. How was the media (show) constructed (put together)? (Core Concept 1)

3. How did the show make you feel? (Core Concepts 3 & 4)

4. What's the moral of the story? (Core Concept 4)

5. What kind of people were in your show? (Core Concept 5) _____

How were they dressed? _____

Was there any violence and/or substance abuse in the show? Explain _____

What kind of music did the Director use? _____

6. During the show, who were the ads aimed at? (Core Concept 2) _____

List one alcohol advertisement you saw on TV or heard on the radio this week.

a. Name of product: _____ b. What was the ad's promise? _____

c. Time of day: _____

d. What kind of show was the advertisement tied into? (Sports? News? Comedy? Drama?)



Smokescreens



Smokescreens

FACTS ABOUT ALCOHOL, TOBACCO AND OTHER DRUGS

The following facts have been excerpted from more comprehensive fact sheets found toward the back of this section. Refer to the fact sheets at the back of the Take, as well.

◆ Facts About ATODs

- **Alcohol** is a mood altering, depressant drug.
- **Amphetamine** is a drug that is a stimulant to the central nervous system.
- **Anabolic steroids** are a form of the synthetic male hormone, testosterone, which is often used to increase muscle size and strength.
- **Cocaine** is a stimulant and one of the most powerfully addictive drugs of abuse.
- **Crack** is chemically altered cocaine and found as small, hard, white chunks.
- **Inhalants** are breathable chemical vapors that produce mind-altering effects.
- **Hallucinogens** produce radical changes in the mental state, involving distortions of reality and acute hallucinations.
- **Marijuana** is a mind-altering drug. This means it changes how the brain works.
- **Nicotine**, a stimulant in tobacco, is addictive in the same way as cocaine or heroin.
- **Opiates** are habit-forming drugs that dull the senses, relieve pain, and induce sleep.
- **Tranquilizers** depress the effectiveness of the central nervous system, which in turn slows the body down.

◆ Making a media connection:

- The Joe Camel promotional campaign in 1988 brought an increase in revenues from the under-18 market from \$6 million to \$476 million annually.
- Alcohol and tobacco are two of the most heavily promoted products in our culture. The focus of this week's work is on the role that media plays in this promotion.





Smokescreens

SEEING THROUGH ALCOHOL AND TOBACCO ADVERTISING.

Purpose

To examine how commercial media contributes to alcohol, tobacco and other drug abuse. Fact sheets on substances and drug laws are included.

Time

One hour and thirty minutes

Production Notes

Many studies have indicated a causal relationship between media and substance abuse. There are two primary channels for this relationship. One channel is advertising and promotion. The second is depicted use within the dramatic content of television, film and other media.

Illicit drugs, while not directly promoted, are indirectly advocated through some youth-targeted media, particularly that of the music and movie industries. Regarding the prevention of alcohol and tobacco, promotional use of media are profoundly important. Alcohol and tobacco are among the most heavily advertised products in our culture.

Research demonstrates that young people whose self image is less than ideal are at risk of adopting behaviors that are idealized by media in order to "fit in," seem more mature/sophisticated and feel more comfortable. While alcohol and tobacco remain the substances of choice among adolescents of all ages, there has been a sharp increase in the use of marijuana, psychedelics, heroin, and methamphetamine.

Objectives

By the end of this session, you will be able to:

- identify reasons why people consume (or abstain from) substances;
- identify specific Target Audiences for alcohol and tobacco advertising;
- comprehend the persuasive powers of alcohol and tobacco advertising;
- understand that media is a business with financial interests;
- deconstruct alcohol and tobacco advertisements;
- understand current alcohol and other drug laws in Massachusetts.

Agenda

Activity 1: Retake — Review Of Research Assignment

Activity 2: Why Ask Why? — Reasons People Do or Don't Use Drugs
You will discuss why people use or don't use alcohol, tobacco and other drugs.

Activity 3: Head Games — Popular Advertising Hooks And Techniques
You will explore popular "hooks/gimmicks" advertisers may use.

Activity 4: Bob And His Talking TV
Bob talks with characters on his TV regarding alcohol marketing.

Activity 5: Behind The Curtain — Deconstructing Alcohol and Tobacco Advertising
You will learn how to see through alcohol & tobacco ads.

Activity 6: Reality Check — A Look at the Legal Side
You will watch a video clip and discuss legal realities of substance abuse.

Research Assignment: Investigative News Reporting

You will conduct interviews, collect alcohol and tobacco print ads.

VOCABULARY BOX

Deconstruct: As in "deconstructing" beer advertisements. To take apart or unlayer; to understand the sometimes unstated or hidden meaning.

Target Audience: A specific group of people you want to reach in order to sell a particular idea or product.

Alcohol: A central nervous system depressant drug.

Nicotine: A central nervous system stimulant found in tobacco products.

"Chew" or "Dip": Smokeless tobacco with nicotine.

Euphoria: A feeling of elation or well-being.

Hooks: The music, image or idea that stays in your head from your favorite song or advertisement. A Hook in advertising is something that causes you to pay attention. Hooks very often have nothing to do with the product itself.



Retake-Review of Research Assignment

Procedures

- ◆ Review what show you watched and explain how the show revealed several of the five core principles (listed below).

CORE CONCEPTS OF MEDIA LITERACY

1. All media are constructed.
2. Media have agendas, usually financial.
3. People negotiate their own meanings around media.
4. Media communicate values.
5. Media have unique languages (codes) and structures for telling stories.



Why Ask Why? - Reasons People Do or Don't Use Drugs

Purpose

A discussion about why people use or don't use alcohol, tobacco and other drugs.



Head Games- Popular Advertising Hooks and Techniques

Purpose

You will explore popular "hooks/gimmicks" advertisers may use.

Hooks are those jingles you can't get out of your head, or that logo that you see everywhere. What are some examples?



Bob and His Talking TV

Purpose

Bob talks with characters on his TV regarding alcohol marketing. If the alcohol advertisers told the truth, television might sound more like this.



Behind the Curtain- Deconstructing Alcohol and Tobacco Advertising

Purpose

You will learn how to see through alcohol & tobacco ads. Advertisements are powerful, highly compressed little stories. Learn to read between the lines!



Reality Check - A Look at the Legal Side

Purpose

You will watch a video clip and discuss legal realities of substance abuse. Refer to the laws listed below. Knowledge is power!

Minors: Operation of Motor Vehicle Containing Alcoholic Beverage
Under Massachusetts General Law c. 138, §34C, a person under the age of 21 who is found guilty of transporting alcohol can lose his or her license for 90 days.

Driving Under the Influence

Under Massachusetts General Law c. 90, §24, whoever drives a car on a street or in a place where the public has access, while their judgement or ability to operate that motor vehicle safely is impaired either by drinking or taking drugs has committed the crime of Driving Under the Influence and may be jailed for up to 2 1/2 years, fined up to \$5,000 and may lose their license for 1 year.

Controlled Substances Violation, Distribution In, On or Near School Property

Under Massachusetts General Law c. 94C, § 32J, a person found delinquent (guilty) of selling drugs to someone or passing them to a friend at school must serve a mandatory 2 year sentence, and pay a fine of not less than \$1,000 or more than \$10,000.

Research Assignment

Investigative News Reporting

Procedures

- ◆ Use the advertisement research survey in this book to interview three family members or friends regarding TV/radio beer and tobacco advertisements.
- ◆ Cut out one beer or cigarette advertisement and bring it in for the next class.



NAME: _____

TAKE FIVE: DIRECTOR'S RESEARCH SURVEY

Ask three family members or friends these questions. Do not report their names.

1. Is beer a drug?
2. Is the nicotine in tobacco a drug?
3. Do you think alcohol advertising should be taken off TV? Yes____ No_____

Why? _____

4. Does alcohol and tobacco advertising influence you?

5. How might it influence a teenager or younger person?

6. Do you think alcohol and tobacco companies target young people with their advertisements?

Yes____ No_____

Why: _____

Thank You!!!

Information on the next 12 pages has been adapted from materials provided by the National Clearinghouse on Alcohol and Drug Information.

How Can I Tell If a Friend or a Loved One Has a Problem With Alcohol, Marijuana, or Other Illicit Drugs?

Sometimes it is tough to tell. Most people won't walk up to someone they're close to and ask for help. In fact, they will probably do everything possible to deny or hide the problem. But, there are certain warning signs that may indicate that a family member or friend is using drugs and drinking too much alcohol.

- ◆ If your friend or loved one shows one or more of the following signs, he or she may have a problem with drugs or alcohol:
 - getting high on drugs or getting drunk on a regular basis;
 - lying about things, or the amount of drugs or alcohol they are using;
 - avoiding you and others in order to get high or drunk;
 - giving up activities they used to do such as sports, homework, or hanging out with friends who don't use drugs or drink;
 - having to use more marijuana or other illicit drugs to get the same effects;
 - constantly talking about using drugs or drinking;
 - believing that in order to have fun they need to drink or use marijuana or other drugs;
 - pressuring others to use drugs or drink;
 - getting into trouble with the law;
 - taking risks, including sexual risks and driving under the influence of alcohol and/or drugs;
 - feeling run-down, hopeless, depressed, or even suicidal;
 - suspension from school for an alcohol- or drug-related incident;
 - missing work or poor work performance because of drinking or drug use;

- ◆ The listings in this section provide information about specific resources for these issues.

Many of the signs, such as sudden changes in mood, difficulty in getting along with others, poor job or school performance, irritability, and depression, might be explained by other causes. Unless you observe drug use or excessive drinking, it can be hard to determine the cause of these problems. Your first step is to contact a qualified alcohol and drug professional in your area who can give you further advice. The resource listings in this section provide this kind of information.

How Can I Tell if I Have a Problem with Drugs or Alcohol?

Drug and alcohol problems can affect every one of us regardless of age, sex, race, marital status, place of residence, income level, or lifestyle.

- ◆ You may have a problem with drugs or alcohol, if:
 - You can't predict whether or not you will use drugs or get drunk.
 - You believe that in order to have fun you need to drink and/or use drugs.
 - You turn to alcohol and/or drugs after a confrontation or argument, or to relieve uncomfortable feelings.
 - You drink more or use more drugs to get the same effect that you got with smaller amounts.
 - You drink and/or use drugs alone.
 - You remember how last night began, but not how it ended, so you're worried you may have a problem.
 - You have trouble at work or in school because of your drinking or drug use.
 - You make promises to yourself or others that you'll stop getting drunk or using drugs.
 - You feel alone, scared, miserable, and depressed.

- ◆ If you have experienced any of the above problems, take heart, help is available. More than a million Americans like you have taken charge of their lives and are living healthy and drug-free.

- ◆ The listings in this section provide information about specific resources for these issues.

How Can I Get Help?

You can get help for yourself or for a friend or loved one from numerous national, State, and local organizations, treatment centers, referral centers, and hotlines throughout the country. There are various kinds of treatment services and centers. For example, some may involve outpatient counseling, while others may be 3- to 5-week-long inpatient programs.

While you or your friend or loved one may be hesitant to seek help, know that treatment programs offer organized and structured services with individual, group, and family therapy for people with alcohol and drug abuse problems. Research shows that when appropriate treatment is given, and when clients follow their prescribed program, treatment can work. By reducing alcohol and/or drug abuse, treatment reduces costs to society in terms of medical care, law enforcement, and crime. More importantly, treatment can help keep you and your loved ones together.

Remember, some people may go through treatment a number of times before they are in full recovery. Do not give up hope.

- ◆ Each community has its own resources. Some common referral sources that are often listed in the phone book are:
 - Community Drug Hotlines
 - Local Emergency Health Clinics, or Community Treatment Services
 - City/Local Health Departments
 - Alcoholics Anonymous, Narcotics Anonymous, or Al-Anon/Alateen
 - Hospitals

- ◆ The listings in this section provide information about specific resources for these issues.

Facts About Alcohol

- Alcohol is a colorless, pungent liquid found in fermented liquors such as beer, wine, coolers, champagne, and liquors.
- Alcohol is a depressant to the central nervous system.
- Alcohol appears in the bloodstream within 5 minutes after ingestion and reaches its highest blood-alcohol level in 30-60 minutes. Alcohol is transported through the bloodstream to all parts of the body.
- Alcohol is the primary cause of liver disease and nutritional deficiencies, and is related to half of all traffic fatalities and homicides in the United States.
- Individuals with drinking problems have higher rates of divorce and suicide than the general population.
- Alcohol abuse has many damaging effects on all areas of a person's life.
- Alcohol can also cause many problems in a person's family such as: arguments, violence, poverty, and divorce.

◆ PHYSICAL DEPENDENCE

- If a person abuses alcohol, he/she may become dependent upon alcohol.
- Physical dependence upon alcohol means that alcohol has become part of a person's normal physical functioning. Physical dependence is characterized by withdrawal symptoms when alcohol use is suddenly discontinued.
- When alcohol is mixed with other drugs, the effects may be intensified resulting in severe illness or death.

◆ SOCIAL IMPACTS OF ALCOHOL

- Use of alcohol during pregnancy may cause Fetal Alcohol Syndrome. FAS is one of three most prevalent birth defects and the only one which is completely preventable.
- In 1993, an estimated 17,500 people were killed in alcohol-related car crashes.
- In 1993, 44% of the traffic fatalities (nationally) involved alcohol.
- Someone is killed in an alcohol-related crash every 30 minutes.

If you suspect a problem with alcohol and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Amphetamines

- ◆ Amphetamine is a drug that is a stimulant to the central nervous system.
- ◆ Amphetamines are colorless and may be inhaled, injected, or swallowed.
- ◆ These drugs may be used medically to treat depression, obesity, and other conditions.
- ◆ Amphetamines are also used non-medically to:
 - avoid sleep,
 - improve athletic performance,
 - counter the effects of depressant drugs.
- ◆ Amphetamines may be referred to as speed or uppers.
- ◆ Because amphetamines suppress appetite and give the user feelings of energy, they are sometimes abused by people who are trying to lose weight.

Facts About Methamphetamines

- ◆ Methamphetamines are synthetic amphetamines or stimulants that are produced and sold illegally in pill form, capsules, powder, and chunks. Two such methamphetamines are crank and ice.
- ◆ Crank refers to any form of methamphetamine. Ice is a crystallized smokeable chunk form of methamphetamine that produces a more intense reaction than cocaine or speed. Ice has a clear, crystalline appearance resembling frozen ice water.
- ◆ Methamphetamines stimulate the central nervous system, and the effects may last anywhere from 8 to 24 hours.
- ◆ Crank and ice are extremely addictive and produce a severe craving for the drug.

If you suspect a problem with amphetamines and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Anabolic Steroids

- ◆ Anabolic steroids are a form of the synthetic male hormone, testosterone, which is often used to increase muscle size and strength.
- ◆ Steroids are found in liquid or pill form. The drug is either injected or swallowed.
- ◆ The use of steroids dates back to World War II. German soldiers were given steroids to increase their strength and aggression.
- ◆ The anabolic steroid is medically used to increase body tissue. This drug also prevents the breakdown of tissue which certain diseases may cause. Certain steroids may also be used in some types of allergy medications.
- ◆ More than 80% of anabolic steroids are sold illegally through the black market.
- ◆ The abuse of this drug may cause an increased, unnatural masculinity in the user.
- ◆ Anabolic steroids can cause many health problems as well as other side effects.

If you suspect a problem with steroids and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Cocaine

- ◆ Cocaine is a powerful central nervous system (CNS) stimulant that heightens alertness, inhibits appetite and the desire to sleep, and provides intense feelings of pleasure. It is prepared from the leaf of the Erythroxylon coca bush, which grows primarily in Peru and Bolivia.
- ◆ Cocaine is one of the most powerfully addictive drugs of abuse. Most clinicians estimate that approximately 10 percent of people who begin to use the drug “recreationally” will go on to serious, heavy use. Once having tried cocaine, an individual cannot predict or control the extent to which he or she will continue to use the drug.
- ◆ Cocaine is an addictive substance which comes from coca leaves or is made synthetically. This drug acts as a stimulant to the central nervous system.
- ◆ Cocaine appears as a white powder substance which is inhaled, injected, freebased (smoked), or applied directly to the nasal membrane or gums.
- ◆ Cocaine gives the user a tremendous “rush.” These chemicals trick the brain into feeling it has experienced pleasure.

Facts About Crack

- ◆ Crack is chemically altered cocaine and found as small, hard, white chunks.
- ◆ Crack is a stimulant to the central nervous system and is deadlier than other forms of cocaine.
- ◆ Crack is extremely addictive. Anyone using crack can become an addict in two to three weeks, and in some cases, people who try crack become instantly addicted the first time they use the drug.
- ◆ Crack reaches the brain in less than 8 seconds and produces a “high” which peaks in 10-15 seconds and lasts only 15 minutes. This “high” is produced because crack tricks the brain into releasing chemicals that produce a feeling of intense pleasure.
- ◆ This “high” is immediately followed by an intense “low.”

If you suspect a problem with cocaine and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Inhalant Abuse

- ◆ Inhalants are breathable chemical vapors that produce psychoactive (mind-altering) effects. Although people are exposed to volatile solvents and other inhalants in the home and in the workplace, many do not think of inhalable substances as drugs because most of them were never meant to be used in that way.
- ◆ Young people are likely to abuse inhalants, in part because inhalants are readily available and inexpensive.
- ◆ Sometimes children unintentionally misuse inhalant products that are found around the house in household products. Parents should see that these substances are monitored closely so that they are not inhaled by young children.
- ◆ Inhalants fall into the following categories:
 - Solvents
 - Gases
 - Nitrites
- ◆ Initial use of inhalants often starts early. Some young people may use inhalants as a cheap, accessible substitute for alcohol. Research suggests that chronic or long-term inhalant abusers are among the most difficult to treat and they may experience multiple psychological and social problems.

If you suspect a problem with inhalants and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Hallucinogens

- ◆ Hallucinogens are either man-made, or grown naturally. Many hallucinogens come in the form of a white powder.
- ◆ They have no taste and are found as tablets, capsules, tiny sheets of paper, or liquid. Certain types of mushrooms and datura plants are also hallucinogens.
- ◆ These drugs are injected, taken orally, or eaten.
- ◆ Hallucinogens produce radical changes in the mental state, involving distortions of reality and acute hallucinations.
- ◆ Hallucinogens affect the way a person experiences his/her sense of taste, smell, hearing and vision.
- ◆ With large doses, the hallucinations can be frightening and disturbing.
- ◆ Tolerance may occur rapidly from the use of hallucinogens.
- ◆ Hallucinogens cause cross-tolerance. This means that the use of one hallucinogen causes and increases tolerance to other hallucinogens.
- ◆ A dependence on hallucinogens is likely, but no withdrawal symptoms occur when use of the drug is discontinued.
- ◆ Hallucinogens radically affect the brain thus affecting the personality. Serious mental illness may occur.
- ◆ Unpleasant episodes (or “bad trips”) may cause psychological damage and lead to suicide. Hallucinogens may affect the same user in many different ways during the same “trip.”
- ◆ The effects of a “trip” may be experienced 15-30 minutes after use and the effects may last up to 24 hours.
- ◆ A person may re-experience effects of a “trip,” days, weeks, or years after use of the drug. This phenomenon is called a “flashback.”
- ◆ If a high dose of the drug is used, a “bad trip” may occur which is very unpleasant, frightening, and dangerous.
- ◆ Some people may remain permanently brain damaged or psychotic from the drugs and this condition cannot be reversed.

If you suspect a problem with hallucinogens and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Marijuana

- ◆ Marijuana is obtained from the hemp plant and is smoked in cigarettes or pipes or eaten.
- ◆ The texture of marijuana may range from fine to coarse. The color may vary between grayish-green to greenish-brown.
- ◆ Marijuana is the most extensively used illegal drug in the United States.
- ◆ All forms of marijuana are mind-altering. This means they change how the brain works. They all contain THC (delta-9-tetrahydrocannabinol), the main active chemical in marijuana. But there are also 400 other chemicals in the marijuana plant.
- ◆ Marijuana is usually smoked as a cigarette (called a joint or nail) or in a pipe or bong. It is also smoked after mixing with cigar tobacco, a practice known as “blunting.”
- ◆ THC in marijuana is strongly absorbed by fatty tissues in various organs. Generally, traces of THC can be detected by standard urine testing methods several days after use. In heavy users, traces can be detected weeks after they stopped using the drug.
- ◆ Some users may think it’s cool to use marijuana because they hear about it in music and see it used in TV and movies.
- ◆ No matter how many shirts and caps you see printed with the marijuana leaf, or how many groups sing about it, you should know this fact: You don’t have to use marijuana just because you think everybody else is doing it. Most teens (four out of five) do not use marijuana!
- ◆ Long-term studies of high school students and their patterns of drug use show that very few young people use other illegal drugs without first trying marijuana. Using marijuana puts children and teens in contact with people who are users and sellers of other drugs, thereby increasing risk. However, most marijuana users do not go on to use other illegal drugs.
- ◆ While not everyone who uses marijuana becomes addicted, when a user begins to feel that he or she needs to take the drug to feel well, that person is said to be dependent or addicted to the drug. About 100,000 people seek treatment for marijuana use each year, showing they need help to stop using.
- ◆ Some frequent, heavy users of marijuana develop a tolerance for it. “Tolerance” means that the user needs larger doses of the drug to get the same desired results that he or she used to get from smaller amounts.

If you suspect a problem with marijuana and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Opiates (Narcotics)

- ◆ Opiates are habit-forming drugs that dull the senses, relieve pain, and induce sleep.
- ◆ Some forms of opiates are morphine, heroin, and codeine.
- ◆ Opiates may come in the form of dark brown chunks, or white or brownish powder.
- ◆ A tolerance to the drugs may occur if a person uses them over a period of time. A cross tolerance may also occur. This means that if a person uses one type of opiate, he or she will develop a tolerance to all opiates.
- ◆ Addiction to opiates such as heroin causes many dangerous physical and psychological effects.

IMMEDIATE EFFECTS

- decreased awareness of the outside world
- vomiting
- drowsiness
- nodding off
- depression of respiration
- unconsciousness
- dilated pupils

These effects may last approximately 4 hours.

INJECTIONS CAN CAUSE:

- hepatitis
- abscesses
- blood poisoning
- HIV-AIDS

SIGNS OF OPIATE ADDICTION:

- persistent and regular use of the drug
 - attempts to stop which result in withdrawal
 - continued use despite damaging physical/psychological problems
 - compulsive drug-seeking behavior
 - need to increase the dosage
- ◆ Because opiates are extremely addictive, withdrawal symptoms occur when a person stops or decreases their use. Withdrawal symptoms begin within 24 hours after last use and may last up to 7-10 days. Although these symptoms cause discomfort, the benefits to a person who stops using opiates greatly outweigh an addiction to the drugs. Withdrawal can be dangerous depending upon the degree of dependence. Medical attention is **STRONGLY ADVISED!**

If you suspect a problem with opiates and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.



Facts About Nicotine

Cigarette smoking has been the most popular method of taking nicotine since the beginning of the 20th century. In 1989 the U.S. Surgeon General issued a report that concluded that cigarettes and other forms of tobacco are addictive and that nicotine is the drug in tobacco that causes addiction. In addition, the report determined that smoking was a major cause of stroke and the third leading cause of death in the United States. Despite this warning, the National Household Survey on Drug Abuse shows that about 60 million Americans are current cigarette smokers, making nicotine one of the most heavily used addictive drugs in the United States.

Nicotine is both a transient stimulant and a sedative to the central nervous system. Nicotine is physically and psychologically addictive. The ingestion of nicotine results in an almost immediate “kick” because it causes a discharge of epinephrine from the adrenal cortex. This stimulates the central nervous system, as well as other endocrine glands, which causes a sudden release of glucose. Stimulation is then followed by depression and fatigue, leading the abuser to seek more nicotine.

- ◆ Nicotine is a substance found in tobacco. It is found in all tobacco products such as: cigarettes, pipe tobacco, chewing tobacco, and cigars.
- ◆ When a person smokes a tobacco product, he or she inhales smoke which contains nicotine as well as over 500 chemicals.
- ◆ Nicotine is the drug in tobacco that causes addiction. A user who is addicted to nicotine, feels he or she needs nicotine in order to function normally.
- ◆ The smoke from tobacco also contains tar which is damaging to the mouth, throat, and lungs.
- ◆ Nicotine reaches the brain within 10 seconds after intake.
- ◆ Nicotine is a stimulant to the brain and the central nervous system.
- ◆ Current smokers are more likely to be heavy drinkers and illicit drug users.

If you suspect a problem with nicotine and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Tranquilizers

- ◆ Tranquilizers act as depressants to the central nervous system and are used to calm, induce sleep, or decrease anxiety.
- ◆ This drug is injected or swallowed in a pill form.
- ◆ Tranquilizers depress the effectiveness of the central nervous system which in turn slows the body down.
- ◆ There are two types of tranquilizers:

MAJOR TRANQUILIZERS

- These tranquilizers are known as “anti-psychotics”, which are used for the treatment of mental illness.

MINOR TRANQUILIZERS

- These tranquilizers decrease anxiety as well as induce sleep. They also act as a general anesthetic.
- Tranquilizers cause dependence and tolerance.
- Dependence may occur from prescribed dosages.
- Tolerance and dependence can occur within ten to fourteen weeks of use.
- If tranquilizers are used in combination with other drugs, overdose or death can occur.
- Tranquilizers disrupt the psycho-motor, intellectual, and perceptual functions.
- These drugs accumulate in the body tissue after prolonged use.
- Large doses of tranquilizers are required by the user to maintain the feeling of well-being.
- Dependence is visible if the user has a craving for the drug, if the user’s tolerance increases, or if the user experiences withdrawal symptoms.
- If tranquilizers are used for four to six weeks, then abruptly stopped, withdrawal symptoms are likely to occur.
- Tranquilizers are not a cure; they merely relieve the symptoms associated with certain problems.

If you suspect a problem with tranquilizers and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.



SUBSTANCE ABUSE PREVENTION RESOURCES

ORGANIZATIONS

National Institute on Alcohol Abuse and Alcoholism (NIAAA)

6000 Executive Boulevard
Suite 409
Bethesda, MD 20892-7003
(301) 443-3860
www.niaaa.nih.gov

National Council on Alcoholism and Drug Dependence (NCADD)

12 West 21 Street
New York, NY 10010
(212) 206-6770
HOPE LINE 800/NCA-CALL
<http://www.ncadd.org>

Mothers Against Drunk Driving (MADD)

511 E. John Carpenter Freeway
Suite 700
Irving, TX 75062-8187
(214) 744-6233
www.grannet.com/madd/madd.htm

Parents Resource Institute for Drug Education (PRIDE)

3610 DeKalb Technology Parkway
Suite 105
Atlanta, GA 30340
(770) 458-9900
www.prideusa.org

Alanon/Alateen Family Group Headquarters, Inc.

P.O. Box 862
Midtown Station
New York, NY 10018-0862
(800)-356-9996 (Literature)
(800)-344-2666 (Meeting Referral)

ALATEEN Headquarters

1600 Corporate Landing Parkway
Virginia Beach, VA 23454-5617
(757) 563-1600
www.al-anon.org

Stop Teenage Addiction to Tobacco (STAT)

511 E. Columbus Avenue
Springfield, MA 01105
(413) 732-7828

Community Anti-Drug Coalitions of America (CADCA)

901 North Pitt Street, Suite 300
Alexandria, VA 22314
(703) 706-0560
(800) 54-CADCA

Center for Substance Abuse Prevention

5600 Fishers Lane, Rockwall II
Rockville, MD 20857
(301) 443-0365
www.samhsa.gov/csap/index.htm

Alcoholics Anonymous World Services, Inc.

475 Riverside Drive
New York, NY 10115
(212) 870-3400 (Literature)
(212) 647-1680 (Meeting Referral)

Center for Substance Abuse Treatment National Drug and Alcohol Treatment Referral Service

1-800-662-HELP
Referrals To:
1-800-ALCOHOL
1-800-COCAINE
1-800-448-3000 BOYSTOWN

Print Materials and Curricula Authors' Abstracts

E.W. Austin and K.K. Johnson. 1997. "Effects of general and alcohol-specific media literacy training on children's decision making about alcohol." *Journal of Health Communication*, Vol. 2, pp. 17-42.

This article examines the immediate and delayed effects of media literacy training on third-grade children's perceptions of alcohol advertising, alcohol norms, expectancies for drinking, and behaviors toward alcohol. A Solomon four-group style experiment (N= 225) with two levels of the treatment factor assessed the effectiveness of in-school media literacy training for alcohol. The experiment compared a treatment that included the viewing of a videotape about television advertising, along with the viewing of video clips of alcohol ads and discussion pertaining to alcohol advertising specifically, versus one that included the viewing of the same general purpose media literacy videotape, along with video clips of non-alcohol advertising and then discussion of advertising in general. The treatment had both immediate and delayed effects. Immediate effects included the children's increased understanding of persuasive intent, viewing of characters as less similar to people they knew in real life and less desirable, decreased desire to be like the characters, decreased expectation of positive consequences of alcohol, and decreased likelihood to choose an alcohol-related product. Indirect effects also were found on their perceptions of television's realism and their views of social norms related to alcohol. Delayed effects were examined and confirmed on expectancies and behavior. The treatment was more effective when alcohol-specific, and it also was more effective among girls than boys.

M.D. Slater, D. Rouner, K. Murphy, F. Beauvais, J. Van Leuven, and M.M. Domenech-Rodriguez. 1996. "Adolescent counterarguing of TV beer advertisements: Evidence for effectiveness of alcohol education and critical viewing discussions." *Journal of Drug Education*, Vol. 26 (2), pp. 143-158.

The pervasiveness of American youth's exposure to alcohol advertising is well-documented, as is the correlational evidence linking such exposure to alcohol-related attitudes, use, and expectancies. While efforts to train young people to resist persuasive appeals are often made in alcohol education programs, little evidence exists concerning the effectiveness of such efforts. The present study (N= 83) found that recency of exposure to such classes predicts cognitive resistance (counterarguing) of such advertisements months or even years after class exposure. Age, gender, and ethnicity were statistically controlled. While females tended to counter-argue the alcohol advertisements more than did males, there was no statistically significant difference in the impact of education on males and females.

C. Mo Bahk. "The impact of presence versus absence of negative consequences in dramatic portrayals of alcohol drinking." *Journal of Alcohol and Drug Education*, Spring 1997, Vol. 42, No. 3, pp. 18-25.

An experiment was designed in which 224 college students (80 males and 144 females) were exposed to one of three versions of a dramatic film (A Star is Born): 1) the "Presence" version that contains portrayals of alcohol drinking with the presence of its negative consequences, 2) the "Absence" version that portrays alcohol drinking without any negative consequences, and 3) the "Neutral" version that shows neither alcohol drinking nor negative consequences. As hypothesized, the results indicate that the exposure to the portrayals of alcohol drinking with its negative consequences elicits the least favorable attitudes toward alcohol drinking, whereas the exposure to the same presentation that does not show negative consequences leads to the most favorable attitudes.

J.W. Grube and L. Wallack. 1994. "Television beer advertising and drinking knowledge, beliefs, and intentions among schoolchildren." *American Journal of Public Health*, Vol. 84 (2), pp. 254-259.

Objectives. The relationships between television beer advertising and drinking knowledge, beliefs, and intentions were investigated in a survey of schoolchildren. The research was guided by a theoretical model specifying that awareness of advertising, and not mere exposure, is necessary for it to have an effect on beliefs or behaviors.

Methods. Participants were a random sample of 468 fifth- and sixth-grade schoolchildren from a northern California community. Data were collected in the home with a combination of self-administered questionnaires and structured interviews.

Results. Non-recursive statistical modeling indicated that awareness of television beer advertising was related to more favorable beliefs about drinking, to greater knowledge of beer brands and slogans, and to increased intentions to drink as an adult. The effects of advertising awareness on knowledge, beliefs, and intentions were maintained when the reciprocal effects of beliefs, knowledge, and intentions on awareness were controlled.

Conclusions. The findings suggested that alcohol advertising may predispose young people to drinking. As a result, efforts to prevent drinking and drinking problems among young people should give attention to countering the potential effects of alcohol advertising.

D.A. Hamburg, et al. "Preparing adolescents for a new century." *Great Transitions*, (9) pp. 115-121.

Knowledge of media production, and especially of the ways commercial messages are shaped and used to manipulate audiences, may help protect young adolescents against strong advertising pressures to smoke, drink, have sex, or eat unhealthy foods. Such knowledge also may help counter the development of social or peer norms that reinforce and maintain unhealthy behavior.

Parents should watch television shows with their children and initiate family discussions about the messages that are being communicated. Schools would do well to introduce instruction and activities that contribute to media literacy. Training in media literacy skills can be included in community and youth development programs during the out-of-school hours. Settings for television viewing that both encourage social interactions and imbue teenagers with critical habits of mind can help them become effective users of technology, restoring personal control.

Media literacy is a required part of the language arts curriculum for grades seven through twelve in Great Britain, Canada, Australia, and Spain. In contrast, teacher education, curricula, and community centers aimed at fostering media literacy in the United States are in their infancy. In many American communities, individual teachers are implementing media literacy programs in their classrooms, but district-level or statewide programs are rare. The State of New Mexico has adopted media literacy as a basic skill and pioneered a comprehensive media literacy program from kindergarten through grade twelve. North Carolina has included media literacy in both its English and information skills curricula. Efforts such as these deserve widespread consideration in schools and community organizations as an essential part of becoming a well-educated citizen.



Primetime



Primetime

MEDIA, DRUGS AND YOU!

Purpose

To explore media and its correlation to drug abuse.

Time

One hour and thirty minutes

Teaching Point

Illicit drugs, while not directly promoted, are indirectly advocated through some youth-targeted media, particularly the music and movie industries. Regarding the prevention of alcohol and tobacco use or abuse, promotional use of media is profoundly important. Alcohol and tobacco are among the most heavily advertised products in our culture.

While alcohol and tobacco remain the substances of choice among adolescents of all ages, there has been a sharp increase in the use of marijuana, psychedelics, heroin, and methamphetamine.

Objectives

By the end of this session, you will be able to:

- identify reasons why people consume other drugs (besides alcohol & tobacco);
- deconstruct drug use in the music and movie industry;
- identify specific Target Audiences for drugs;
- comprehend how advertisers and marketers construct advertisements;
- understand that the music/movie industry is a business with *financial agendas*;
- understand the “real-life” consequences of drug use;
- understand the current drug laws in Massachusetts;
- identify resources for helping others.



Agenda

Activity 1: **Retake — Review Of Research Assignment**

There will be a large group discussion of the Research Assignment from last week. You'll be discussing the questionnaire handed out a last session. Brief group discussion regarding the ads you chose, too.

Activity 2: **Primetime — Drugs And You**

Your group leader will be sharing information about drugs and asking for your opinions.

The following activity is designed to get you and your group to think about the influence of images upon drug use, misuse and addiction.

Activity 3: **Hollywood "High" Lights — Drug Use In Movies**

You will be viewing movie clips and listening to soundtrack music which relates to drug use. A discussion will follow.

Activity 4: **In Your Face — Creating An Ad For A Potentially Lethal Product**

This activity demonstrates the creative power of advertising in order to sell potentially lethal products like cigarettes.

Research Assignment: **What's the Buzz?**

Exploration of advertisements for products that promise "drug-like" euphoria if you use their product. Please fill out the assignment form that is in your Director's Log for the next session.

VOCABULARY BOX

Opiates:

Natural or synthetic (artificial) narcotic drugs (painkillers) such as heroin, opium, morphine, codeine, percodan, percocette.

Psychedelics:

Hallucinogenic drugs such as LSD, peyote, mescaline. Usually taken orally.

Methamphetamine:

A central nervous system stimulant taken orally, injected or smoked. "Ice" is smokable crystallized methamphetamine.

THC:

The mood-altering substance found in marijuana.

Crack:

Also known as "rock," is a purified form of cocaine.



Retake-Review of Research Assignment

Purpose

Participate in a large group discussion of the Research Assignment from last week. Did any of the answers you gathered regarding alcohol and other drugs surprise you?



Primetime-Drugs and You

Purpose

Your group leader will be sharing information about drugs and asking for your opinions.



Hollywood "High" Lights-Drug Use in Movies

Purpose

You will be viewing movie clips and listening to soundtrack music which relates to drug use. A discussion will follow.

Procedures

- ◆ Fill out the following questionnaire:

Teaching Point

The following activity is designed to get you thinking about the influence of images and sounds upon drug use, misuse and addiction. As you watch, think about the upcoming discussion, which will be based on the questions listed below.

HOLLYWOOD “HIGH” LIGHTS QUESTIONNAIRE

- *How do you feel about what we just viewed?*

- *Even though use of certain drugs is considered illegal, why do movies or movie soundtracks (music), like the ones we just viewed, include and promote marijuana, heroin or other drug use?*

- *How can music or movies influence people to drink or take other drugs?*

- *What other kinds of drugs are in movies? Brainstorm...*

- *What are the consequences of drug use and abuse? (i.e., How can drug abuse impact a family, especially younger brothers and sisters?)*

- *Do movies always show the consequences of drug use? Why or why not?*



In Your Face—Creating an Ad for a Potentially Lethal Product

Purpose

This activity demonstrates the creative power of advertising in order to sell potentially lethal products like cigarettes.

Teaching Point

This activity demonstrates the creative power of advertising in order to sell potentially lethal products like cigarettes. Have fun with this activity. After you've thought of a product, think about who your target audience will be, what kind of media they watch, listen to or read, and what kind of ideas and hooks you can use to sell this to them.

Research Assignment

What's the Buzz?

Purpose

Exploration of advertisements for products that promise “drug-like” euphoria if you use their product.

Procedures

- ◆ **Explore** advertisements for products that promise “drug-like” euphoria if you use their product. You will watch a video clip illustrating this. During the week, please fill out the Research form that is in your Director's Log for the next session.

Teaching Point

Today all of us live under a cultural bombardment of messages — certainly the way our children are segmented and targeted by marketers has no parallel in human history. Look critically at commercials, for starters; you'll see that it's often not the product that is being described, but the effect of consuming the product. And what are these effects? Many ads imply that consuming the product will result in a rapidly altered state of mind: this cola delivers an amphetamine-intense kick; that automobile drives one to hallucinogenic bliss; this bottle of fragrance pours forth an opiate world of sensuality. None of this is stated in words, it is said through pictures, sounds and editing. This research assignment encourages you to think about a communications environment that whets appetites for drug-like outcomes.

Take Six Research Assignment

What's The Buzz?

Please fill out this questionnaire for next week. You are to watch for advertisements that may promise "drug-like" results if you use their product.

1. Name of products: _____

2. What hooks or gimmicks did you find?

3. What were their "drug-like" promises? _____

4. Why do you think they used these techniques? _____

5. What would you tell your younger brothers and/or sisters to be aware of in many of these advertisements?



Reading Body
Language



Reading Body Language

FACTS ABOUT PREJUDICE AND BIAS CRIME

- ◆ By the year 2000, the majority of the United States population will be people of color.
- ◆ Bias Crime has been defined by the Department of Justice in the Hate Crime Statistics Act of 1990 as “those [crimes] that manifest evidence of prejudice based on race, religion, sexual orientation, or ethnicity, including where appropriate the crimes of murder, non-negligent manslaughter, forcible rape, aggravated assault, simple assault, intimidation, arson and destruction, damage or vandalism of property.”
- ◆ One in four adolescents is a victim of a bias crime or incident.
- ◆ At least one-half of the people arrested for bias crimes are adolescents and young adults between the ages of 16 and 25. Adolescents are also more likely to be the victims of bias crimes.
- ◆ In 1990, more than one-half of high school students in a cross-representational survey claimed to have witnessed bias crimes either “very often” or “once in a while.” In the same survey, one in four students reported being the target of such an incident.
- ◆ Because they target an individual’s race, ethnicity, gender, religion, sexual orientation or other immutable quality shared by an entire group of people, bias crimes victimize not only a single victim, but that victim’s entire group.



Reading Body Language

A STUDY IN BLACK AND WHITE

Purpose

To reinforce Media Literacy/critical analysis skills and to stimulate a discussion of racial attitudes, stereotypes and misunderstandings.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- appreciate a practical example of the use of “codes” in media;
- consider issues about racial attitudes from a perspective that includes the constructed nature of the piece, the motivations of its maker, and the variety of responses it elicits from diverse audience members.

Agenda

Activity 1: Retake — Review of Research Assignment

Activity 2: Viewing The Lunch Date — A Story About Attitudes
Confronting stereotypes through the lens of film.

Activity 3: Initial Discussion — Scoping Out Media “Body Language”
You will see—in black and white—how form affects content.

Activity 4: One More Time — Second Viewing of The Lunch Date
You will engage in close critical analysis.

Activity 5: Going Deeper — Racism and Stereotyping in our Culture
You will discuss bias in the film and in real life.

Research Assignment: Counting Characters — Who’s on, Who Isn’t
You will conduct a census of television’s population.



Retake-Review of Research Assignment

Purpose

You will present results of your "What's the Buzz" questionnaires.

Procedures

- ◆ Take part in a group discussion of your last Director's Log Research Assignment by answering the following questions:

What advertisements had drug overtones or feel to them? Pass around and examine examples.

Why do you feel there is a tie-in to drugs in any of these advertisements?



Viewing The Lunch Date- A Story About Attitudes

Purpose

Confronting stereotypes through the lens of film.

Production Note

This film is a rich example of how films can communicate in powerful and non-verbal ways. Which of the core concepts of media literacy can you identify in this piece?



Initial Discussion—Scoping Out Media “Body Language.”

Purpose

You will see—in black and white—how form affects content.

Production Note

Media literacy stresses that form and content merge. By form, we mean the material and structure selected by the makers of the piece. By content, we mean the message or meaning. How do the materials tie into what this film has to say?



One More Time—Second Viewing of The Lunch Date

Purpose

You will engage in close critical analysis.

Production Note

Most of us are not in the habit of watching a film or show once and then immediately viewing again. But this is a good way to notice things which might have escaped our attention the first time around. Now that you know the story, study the details of the film’s visuals and sounds. You’ll find that even after many viewings there is much that can be discovered.



Going Deeper—Racism and Stereotyping in Our Culture

Purpose

You will discuss bias in the film and in real life.

Production Note

What does it mean to be stereotyped? Have you ever felt that other people “had an attitude” about you before they knew anything about you? Share your feelings on this, if you want to.

Research Assignment

Counting the Characters—Who’s On, Who Isn’t

Purpose

You will conduct a census of television’s population.

Procedures

- ◆ **“Channel surf”** through all the channels on your television. Pause only long enough to make note of whatever characters are on the screen at that instant.
- ◆ **Count these characters** in the following ways: How many white men? How many white women? How many male white youths, how many females? How many people of color? (breaking them down in the same way). Remember: Stay on each channel only long enough to count the characters who are on screen at first glance.
- ◆ **Add the characters up** in each category after you’re done tallying. Note the time of day you watched and the number of channels you surveyed.

FLASH POINT

- ◆ **Think about** whose stories are being told.
- ◆ **Write down** what lessons or conclusions you could draw from the exercise you just did.



NAME: _____

Take Seven Research Assignment:

DIRECTIONS: "Channel surf" through all the channels on your television. Pause only long enough to make note of whatever characters are on the screen at that instant. Count them as follows:

1. How many white men?
2. How many white women?
3. How many male white youths?
4. How many females?
5. How many men of color?
6. How many women of color?
7. How many male youths of color?
8. How many female youths of color?
9. How many elderly people of any kind?

PREJUDICE AND BIAS CRIME PREVENTION RESOURCES

ORGANIZATIONS

American-Arab Anti-Discrimination Committee

4201 Connecticut Avenue NW, Ste. 300
Washington, DC 20008
(202) 244-2990

American Civil Liberties Union

122 Maryland Avenue NE
Washington, DC 20002
(202) 544-1681

Anti-Defamation League of B'Nai Brith

823 United Nations Plaza
New York, NY 10017
(212) 490-2525

Center for Democratic Renewal

P.O. Box 50469
Atlanta, GA 30302
(404) 221-0025

Education Development Center, Inc.

Center for Violence and Injury Prevention
55 Chapel Street
Newton, MA 02158
(617) 969-7100

Facing History and Ourselves

16 Hurd Road
Brookline, MA
(617) 232-1595

The Hetrick Martin Institute

2 Aster Place
New York, NY 10003
(212) 674-2400

KLANWATCH

Southern Poverty Law Center
P.O. Box 548
Montgomery, AL 36101
(334) 264-0286

The National Conference

New York, NY
(212) 206-0606

The National Gay and Lesbian Taskforce

2320 17th Street, NW
Washington, DC 20009
(202) 332-6483

The New York City Gay and Lesbian Anti-Violence Project

647 Hudson Street
New York, NY 10014
(212) 807-6761

People for the American Way

2000 M Street NW, Ste. 400
Washington, DC 20036
(202) 467-4999

United States Holocaust Memorial Museum Council

100 Raoul Wallenberg Place, SW
Washington, DC 20024
(202) 488-0400

PRINT MATERIAL

Brilliant, K. and K. McLaughlin, *Hate Crime
Prevention: A Juvenile Justice Approach National
Assessment Report*, Newton, MA, Education
Development Center, Inc., 1994.

Berk, R., Boyd, E., and K. Hmaner, "Thinking more clearly about hate-motivated crimes," *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*, Herek, G. and Berrill, K. (Eds), Newbury Park, CA: SAGE Publications, 1992

Berrill, K. *Anti-Gay Violence: Causes, Consequences and Responses*. Surgeon General's Workshop on Violence and Public Health, 1992.

Berrill, K. *Making Injustice Visible: Documenting Bias-Motivated Episodes*. Washington, DC, National Gay and Lesbian Task Force Policy Institute, 1992.

Bullard, S. *The Ku Klux Klan: A History of Racism and Violence*. Fourth Edition, Montgomery, AL, KLANWATCH, Southern Poverty Law Center, 1992.

Center for Democratic Renewal, *When Hate Groups Come to Town: A Handbook of Effective Community Responses*, Atlanta, GA, Center for Democratic Renewal, 1992.

Gender-Based Violence: A Study of Approaches to Creating a Comprehensive Curriculum to Address Violence Against Females, Gays, and Lesbians, Center for Equity and Cultural Diversity, Education Development Center, Inc., 1994.

The Commission on Peace Officer Standards and Training, *Hate Crimes Student Workbook*, State of California, 1992.

Ehrlich, H. J. *Campus Ethnoviolence: A Research Review*, Baltimore, MD: National Institute Against Prejudice and Violence, 1992.

Finn, P. *Bias Crime: A Special Target for Prosecutors*. Prepared for the National Institute of Justice. Cambridge, MA, Abt Associates, 1988.

Finn, P. and B. Lee., *Serving Crime Victims and Witnesses*, Washington, DC, U.S. Department of Justice, 1987.

Finn P. and T. McNeil, *Bias Crime and Criminal Justice Response: A Summary Report Prepared for the National Criminal Justice Association*. Cambridge, MA, Abt Associates, 1988

Harry, J. "Conceptualizing anti-gay violence", *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*. Newbury Park, CA, SAGE Publications, 1992.

Herek, G. and Berrill, K. *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*. Newbury Park, CA, SAGE Publications, 1992

Herek G. and Berrill, K. (Eds), *Journal of Interpersonal Violence*, Newbury Park, CA, SAGE Periodicals Press.

National Gay and Lesbian Taskforce Policy Institute (NGLTF), *Anti-Gay/Lesbian Violence, Victimization and Defamation in 1991*, Washington, DC, 1992.

National Gay Taskforce Violence Project, *Suggested Guidelines for Helping Lesbian and Gay Crime Victims*. Tucson, AZ, National Organization for Victim Assistance Annual Conference, 1988.

CURRICULA

Conflict Resolution and Diversity by E. De Benedetti, National Association for Mediation in Education, Amherst, MA, 1993.

Conflict Resolution and Prejudice Reduction in the Classroom—Leadership Training for Students in the Public Schools, National Coalition Building Institute, Washington, DC, 1990.

Facing History and Ourselves, Facing History and Ourselves, Brookline, MA, 1990.

Fifty Years Ago: Revolt Amid the Darkness—Days of Remembrance—1993 Lesson Plans, United States Holocaust Memorial Museum Council, Washington, DC, 1993.

Healing the Hate: A National Bias Crime Prevention Curriculum for Middle Schools by Karen A. McLaughlin and Kelly J. Brilliant, Education Development Center, Inc., Newton, MA, 1997.

Helping Kids Learn Multi-Cultural Concepts: A Handbook of Strategies by Michael G. Pasternak, Champaign, IL, Research Press, 1979.

Peer Training Strategies for Welcoming Diversity: Train-the-Trainer Program for High Schools, National Coalition Building Institute (NCBI), Washington, DC, 1990.

Project TEAMWORK—Athletes Against Violence Initiative: Empowering Students to More Effectively Deal with Racism, Prejudice, Bias, and Conflicts, Northeastern University's Center for the Study of Sport in Society, Boston, MA, 1993.

Sticks, Stones, and Stereotypes, Equity Institute—Appreciating Diversity Program, WEEA, Education Development Center, Inc., Newton, Massachusetts, 1989.

Teaching Tolerance, KLANWATCH, Southern Poverty Law Center, Montgomery, AL, 1990.

Tolerance for A Diversity of Beliefs: A Secondary Curriculum Unit, Social Science Education Consortium, Boulder, CO, 1989

WE: Lessons on Equal Worth and Dignity: The United Nations and Human Rights Educating for Peace Project, United Nations Association for the United States of America, 1989

A World of Difference: A Prejudice Awareness Project of the Anti-Defamation League of B'Nai Brith, ADL, New York, 1993.

VIDEOS

Beyond Hate
Mystic Fire Video
National Association for Mediation in Education
Amherst, MA
(413) 545-2464

The Color of Fear
Produced and Directed by Lee Mun Wah
Stir Fry Productions
San Francisco, CA
(510) 419-3930

The Lunch Date
Producer: Adam Davidson
c/o Lantz Productions
New York, NY
(212) 586-0200

Not in Our Town
We Do the Work
Billings, MT
(800) 557-9463

Race, Hatred, Violence: Searching for Solutions
HRM Video
Pleasantville, NY
(800) 431-2050

Stand and Be Counted: Reaching to Racism for Youths and Service Providers
HRM Video
Pleasantville, NY
(800) 431-2050

What'Cha Gonna Do About Hate
Coronet, MTI Film and Video
Deerfield, IL
(800) 777-2400



Eric's
Story



Eric's Story

UNDERSTANDING THE CONCEPT OF PREJUDICE

Purpose

To provide a learning environment for you to discuss the issue of prejudice in an atmosphere of mutual respect and understanding;

To be able to identify prejudice and hate crime, and recognize their effects on you and others in your environment;

To use the knowledge gained to help you change behaviors, attitudes and practices of prejudice and discrimination.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- define and identify the concepts of race, ethnicity, social class and culture;
- know methods that promote comfortable interactions across racial and religious lines which reduce conflict and enhance personal and social change.

Agenda

Activity 1: Retake — Review of Research Assignment

Activity 2: The Power of Words — Understanding the Concepts
You will work with a small group to define words commonly associated with racism, discrimination and stereotyping.

Activity 3: Eric's Story — A Former Skinhead's Regrets You will watch taped interview of "Eric" and discuss video.

Activity 4: Reality Check — A Look at the Legal Side You will watch video segment of District Attorney Kevin Burke discussing the legal consequences of hate crimes.

Research Assignment: Getting Closer to Home You will respond to guided questions on issues of race, racism, prejudice and discrimination and come prepared to discuss them next week.



Retake-Review of Research Assignment

Purpose

You will review the results of last week's "channel surfing" Research Assignment.

Procedures

- ◆ **Tell** who and how many you saw "on" during your surf through the channels:
 1. How many white men?
 2. How many white women?
 3. How many white youths (male or female)?
 4. How many people of color?
 5. How many men of color?
 6. How many women of color?
 7. How many youth of color (male or female)?



The Power of Words- Understanding the Concepts

Purpose

You will work with a small group to define words commonly associated with racism, discrimination and stereotyping.

Procedures

◆ Work with other participants to define some of the following terms:

1. RACE
2. CULTURE
3. ETHNICITY

4. SOCIAL CLASS
5. RELIGION

6. PREJUDICE
7. STEREOTYPE
8. DISCRIMINATION
9. RACISM



Eric's Story-A Former Skinhead's Regrets

Purpose

You will view the video tape of an interview with Eric, who is serving time in a youth detention facility for crimes committed as a member of a neo-Nazi skinhead organization. As you listen to him, notice if there are certain words he tends to repeat. What might these words reveal about what he and others like him feel they need in life?



Reality Check—A Look at the Legal Side

Purpose

You will learn about the legal consequences of committing hate crimes.

Procedures

Take a moment to review these state laws that protect Massachusetts residents from Civil Rights violations. Remember these laws are in place to protect us all.

CIVIL RIGHTS LAWS

Violations of Constitutional Rights

Under Massachusetts General Law c. 265, §37, whenever a person threatens or attempts to interfere by threats, intimidation or coercion with the exercise of enjoyment by other persons of any right secured under our Constitution, he/she has violated the victim's civil rights. An offender may be incarcerated for as much as 1 year. If bodily injury results, incarceration may reach 10 years.

Assault & Battery or Property Damage For Purpose of Intimidation

Under Massachusetts General Law c. 265, §39, a person found guilty of committing an assault and battery upon another, or destroying property with the intent to intimidate a person because of his or her race, color, religion, national origin, sexual orientation or disability, may be incarcerated for as much as 2 1/2 years. If bodily injury results, incarceration may reach 5 years.

Defacement of Personal Property/Vandalism/Tagging

Under Massachusetts General Law c. 266, §126A and B, a person found guilty of "tagging" (placing graffiti on buildings or walls) may be incarcerated for as much as 2 years. In addition, the offender's license may be suspended for 1 year. If the offender is under the age of 16, 1 year shall be added to the minimum age eligible for driving.

Research Assignment

Getting Closer to Home

Purpose

You will respond to guided questions on issues of race, racism, prejudice and discrimination and come prepared to discuss them next week.

Procedures

- ◆ Answer the following questions on prejudice. This is a very important research assignment because next week's Take 9 revolves around a discussion of your responses to these questions.

- ◆ Questions to be answered are:

What is your racial, ethnic, cultural or religious background?

How often do you have contact with people of other races, cultures, religions or ethnic groups? What is that like?

How have you learned about other people who may be different from you?

What do you think Eric would write if he had to answer these questions?

Do you think there is any hope that Eric may change his ways? Why or why not?

Discuss experiences that you have had or have witnessed with any form of prejudice. How did these experiences make you feel?

In addition to discrimination based upon race, religion or ethnicity, are there other forms of discrimination based on an individual's membership in a group (for example, age, gender and sexual orientation)?

How has prejudice affected you or the people you know?

Take Eight Research Assignment: *Getting Closer to Home*

Directions: Think about the following questions and answer in the space provided.

- What is your racial, ethnic, cultural or religious background?

- How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?

- How have you learned about other people who may be different from you?

- What do you think Eric would write if he had to answer these questions?

- Do you think there is any hope that Eric may change his ways? Why or why not?

- Discuss experiences that you have had or have witnessed with prejudice.

- In addition to discrimination based upon race, religion or ethnicity, are there other forms of discrimination based on an individual's membership in a group, (for example, age, gender and sexual orientation?)

- How has prejudice affected you or the people you know?

PERTINENT MASSACHUSETTS CIVIL RIGHTS LAWS

General Laws c. 12, § 11H (Restraining Order)

Restraining Order and Injunctions:

Permits Attorney General to obtain restraining orders and injunctions for violation of civil rights. Violations of constitutional rights, civil actions by attorney general; venue

Whenever any person or persons, whether or not acting under color of law, interferes by threats, intimidation or coercion, or attempt to interfere by threats, intimidation or coercion, with the exercise or enjoyment by any other person or persons of rights secured by the constitution or laws of the Commonwealth, the attorney general may bring a civil action for injunctive or other appropriate equitable relief in order to protect the peaceable exercise or enjoyment of the right or rights secured. Said civil action shall be brought in the name of the Commonwealth and shall be instituted either in the superior court for the county in which the conduct occurred or in the superior court for the county in which the person whose conduct complained of resides or has his principal place of business.

General Laws c. 12, § 11J (Violation of Restraining Order)

Law:

Violation of civil rights restraining order or injunction is a criminal offense

In actions brought pursuant to section 11H or 11I, whenever the court issues a temporary restraining order or a preliminary or permanent injunction, ordering a defendant to refrain from certain conduct or activities, the order issued shall contain the following statement: VIOLATION OF THIS ORDER IS A CRIMINAL OFFENSE.

Punishment:

After any such order has been served upon the defendant, any violation of such order shall be punishable by a fine of not more than five thousand dollars (\$5,000) or by imprisonment for not more than two and one-half (2 1/2) years in the house of correction, or both such fine and imprisonment; provided, however, that if bodily injury results from such violation, the violation shall be punishable by a fine and of not more than ten thousand dollars (\$10,000) or by imprisonment for not more than ten (10) years, or both.

General Laws c. 265, § 37 (Violations of Constitutional Rights)

Law: No person whether or not acting under color of law, shall by force or threat of force willfully injure, intimidate or interfere with, or attempt to injure, intimidate, or interfere with, or oppress or threaten any other person in the free exercise or enjoyment of any right or privilege secured to him by the constitution or laws of the Commonwealth or by the constitution or laws of the United States.

Punishment: Any person convicted of violating this provision shall be fined not more than one thousand (\$1,000) dollars or imprisoned for not more than one (1) year or both.

If bodily injury results, the offender shall be punished by a fine of not more than ten thousand dollars (\$10,000) or by imprisonment for not more than ten (10) years, or both.

General Laws c. 265, § 39 (Assault & Battery or Property Damage for Purpose of Intimidation)

Law: Prohibits the assault and battery upon a person or damage to the real or personal property of another for the purpose of intimidation intended because of the victim's race, color, religion, national origin, sexual orientation, or disability.

Punishment Whoever commits an assault or a battery upon a person or damages the real or personal property of another with the intent of intimidating such person because of said person's race, color, religion, national origin, sexual orientation, or disability shall be punished by a fine of not more than five thousand dollars, (\$5,000) or by imprisonment in a house of correction for not more than two and one-half ($2\frac{1}{2}$) years, or both. The court may also order restitution to the victim in an amount up to three times the value of the property damage sustained.

If the battery results in bodily injury (substantial impairment of the physical condition, including, but not limited to, any burn, fracture of any bone, subdural hematoma, injury to any internal organs, or any injury which occurs as the result of repeated harm to any bodily function or organ, including human skin) shall be punished by a fine of not more than ten thousand dollars (\$10,000) or by imprisonment in the state prison for not more than five (5) years, or by both such fine and imprisonment.

There shall be a surcharge of one hundred dollars (\$100) on a fine assessed against a defendant convicted of a violation of this section which shall be delivered to the Diversity Awareness Education Trust Fund.

The defendant shall also complete a diversity awareness program.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant committed an assault or a battery upon a person OR damaged the real or personal property of another,
2. For the purpose of intimidation,
3. And that intimidation was intended because of said victim's race, color, religion, national origin, sexual orientation, or disability.

General Laws c. 266, § 98 (Defacing School House or Church)

Law:

Prohibits the willful, intentional, or wanton destruction of a school, church, or other building erected for education or religious instruction, or any outbuilding, structure or furniture or apparatus belonging or connected thereto.

Punishment:

The offender shall be punished by a fine of not more than one thousand dollars (\$1,000), or by imprisonment for not more than two (2) years, or both fine and imprisonment.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant willfully, intentionally and without right, or wantonly and without cause,
2. Destroyed, defaced, marred, or injured,
3. A schoolhouse, church, or other building erected for the purpose of education or religious instruction, or any outbuilding, fence or other building, furniture or apparatus belonging thereto or connected therewith.

General Laws c. 266, § 126A (Willful Tagging)

Law:

Prohibits intentional, willful and malicious or wanton painting, marking, scratching, etching, or otherwise marring, defacing or destroying the real or personal property of another.

Punishment: Imprisonment in the state prison for not more than three (3) years, imprisonment in a house of correction for not more than two (2) years or by a fine of not more than fifteen hundred dollars (\$1,500) or not more than three (3) times the value of the property so injured, whichever is greater, or both imprisonment and fine.

The offender must pay for the removal of the marking.

The offender's driver's license shall be suspended for one (1) year. If the offender is under the age of sixteen (16), one (1) year shall be added to the minimum age eligibility for driving.

Elements of the Offense: The Commonwealth must establish:

1. That the defendant intentionally, willfully and maliciously or wantonly,
2. Marked or defaced,
3. The real or personal property of another, including but not limited to a wall, fence, building, sign, rock, monument, gravestone or tablet.

General Laws c. 266, § 126B (Tagging)

Law: Prohibits painting or spray painting or affixing stickers on walls and other objects on a public way or adjoined to it, or in public view, or on private property, either as an individual or in a group with an intent to deface, mark or destroy the property.

Punishment: The offender shall be punished by imprisonment in a house of correction for not more than two (2) years or by a fine of not less than fifteen hundred dollars (\$1,500), or not more than three (3) times the value of the damage to the property, whichever is greater, or by both fine and imprisonment.

The offender must pay for the removal of the markings.

The offender's driver's license shall be suspended for one (1) year. If the offender is under the age of sixteen (16), one (1) year shall be added to the minimum age eligibility for driving.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant painted or spray painted or affixed a sticker,
2. To a building, wall, fence, sign, tablet, gravestone, monument or other object on or adjacent to a public way, in public view, or on private property,
3. With the intent to deface, mar, damage, mark or destroy such property.

General Laws c. 266, § 127A (Destruction of Place of Worship)

Law:

Prohibits any person from willfully, intentionally, and without cause or wantonly and without cause destroying, defacing, marring or injuring a church, synagogue or other building, structure or place used for the purpose of burial or memorializing the dead. Also applies to a school, education facility, community center or the grounds adjacent to and owned or leased by a church or synagogue or the personal property contained in any of the foregoing structures.

Punishment:

Any person who willfully, intentionally and without right, or wantonly and without cause, destroys, defaces, mars, or injures a church, synagogue or other buildings, structure or place used for the purpose of burial or memorializing the dead, or a school, educational facility or community center for the grounds adjacent to or owned or leased by any of the foregoing or any personal property contained in any of the foregoing shall be punished by a fine of not more than two thousand dollars (\$2,000) or not more than three (3) times the value of the property so destroyed, defaced, marred or injured, whichever is greater, or by imprisonment in a house of correction for not more than two and one-half (2 1/2) years, or both; provided, however, that if the damage to or loss of such property exceeds five thousand dollars (\$5,000), such person shall be punished by a fine of not more than three (3) times the value of the property so destroyed, defaced, marred or injured or by imprisonment in a state prison for not more than five (5) years, or both.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant willfully, intentionally and without cause OR wantonly and without cause,
2. Destroyed, defaced, marred or injured,
3. A church, synagogue or other building, structure or place used for the purpose of burial or memorializing the dead, or a school, educational facility, community center or the grounds adjacent to and owned or leased by a church or synagogue or any personal property contained in any of the foregoing.
4. For a felony, that the actual damage to or loss of property exceeds five thousand dollars (\$5,000).

General Laws c. 272, § 92A (Discrimination in Place of Public Accommodation by Manager, etc.)

Law:

Prohibits Discrimination in Places of Accommodation or Resort due to Religious Sect, Creed, Class, Race, Color, Denomination, Sex, Sexual Orientation, Nationality, Deafness, or Blindness.

No owner, lessee, proprietor, manager, superintendent, agent or employee of any place of public accommodation, resort or amusement shall, directly or indirectly, by himself or another, publish, issue, circulate, distribute or display, or cause to be published, issued, circulated, distributed or displayed, in any way, any advertisement, circular, folder, book, pamphlet, written or painted or printed notice or sign, of any kind or description, intended to discriminate against or actually discriminating against persons of any religious sect, creed, class, race, color, denomination, sex, sexual orientation, which shall not include persons whose sexual orientation involves minor children as the sex object, nationality, or because of deafness or blindness, or any physical or mental disability, in the full enjoyment of the accommodations, advantages, facilities or privileges offered to the general public by such places of public accommodation, resort or amusement.

A place of public accommodation, resort or amusement within the meaning hereof shall be defined as and shall be deemed to include any place, whether licensed or unlicensed, which is open to and accepts or solicits the patronage of the general public and, without limiting the generality of this definition, whether or not it be (1) an inn, tavern, hotel, shelter, roadhouse, motel, trailer camp or resort for transient or permanent guests or patrons seeking housing or lodging, food, drink, entertainment, health, recreation or rest; (2) a carrier,

conveyance or elevator for the transportation of persons, whether operated on land, water or in the air, and the stations, terminals and facilities appurtenant thereto; (3) a gas station, garage, retail store or establishment, including those dispensing personal services; (4) a restaurant, bar or eating place, where food, beverages, confections or their derivatives are sold for consumption on or off the premises; (5) a rest room, barber shop, beauty parlor, bathhouse, seashore facilities or swimming pool, except such rest room, bathhouse or seashore facility as may be segregated on the basis of sex; (6) a boardwalk or other public highway; (7) an auditorium, theater, music hall, meeting place or hall, including the common halls of buildings; (8) a place of public amusement, recreation, sport, exercise or entertainment; (9) a public library, museum or planetarium; or (10) a hospital, dispensary or clinic operating for profit; provided, however, that with regard to the prohibition on sex discrimination, this section shall not apply to any corporation or entity authorized, created or chartered by federal law for the express purpose of promoting the health, social, educational, vocational and character development of a single sex; provided, further, that with regard to the prohibition of sex discrimination, those establishments which rent rooms on a temporary or permanent basis for the exclusive use of persons of the same sex shall be considered places of public accommodation and shall not apply to any other part of such an establishment.

Punishment:

Any person who shall violate any provision of this section, or who shall aid in or incite, cause or bring about, in whole or in part, such a violation shall be punished by a fine of not more than one hundred dollars (\$100), or by imprisonment for not more than thirty (30) days, or both.

General Laws c. 272, § 98 (Discrimination in Place of Public Accommodation)

Law:

Discrimination as to Race, Color, Religious Creed, National Origin, Sex, Sexual Orientation, Deafness, Blindness, Physical or Mental Disability or Ancestry.

Punishment:

Whoever makes any distinction, discrimination or restriction on account of race, color, religious creed, national origin, sex, sexual orientation, which shall not include persons whose sexual orientation involves minor children as to sex object, deafness, blindness or any physical or mental disability or ancestry relative to the admission of any person to, or his treatment in any place of public accommodation, resort or amusement, as defined in section ninety-two A, or whoever aids or incites such distinction, discrimination or



restriction, shall be punished by a fine of not more than twenty-five hundred dollars (\$2,500) or by imprisonment for not more than one (1) year, or both, and shall be liable to any person aggrieved thereby for such damages as are enumerated in section five of chapter one hundred and fifty-one B; provided, however, that such civil forfeiture shall be of an amount not less than three hundred (\$300) dollars; but such person so aggrieved shall not recover against more than one person by reason of any one act of distinction, discrimination or restriction. All persons shall have the right to the full and equal accommodations, advantages, facilities and privileges of any place of public accommodation, resort or amusement subject only to the conditions and limitations established by law and applicable to all persons. This right is recognized and declared to be a civil right.



Zooming In On Prejudice



Zooming In On Prejudice

A DISCUSSION OF THE CONCEPT

Purpose

To foster an uninhibited discussion of prejudice. By providing a structured forum on these sensitive issues, this session will produce a deep and honest discussion of topics that, though generally not spoken of, are never far from the surface of daily life for young people and adults alike, in our society.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- discuss issues of race, religion and culture with greater comfort and ease;
- understand and use methods to promote meaningful and comfortable interactions with different groups which will reduce conflict and enhance personal and social change within your family, community and society.

Agenda

Activity 1: Retake — Review of Research Assignment You will take part in a small-group discussion of your research findings.

Activity 2: Getting it Out in the Open You will bring conclusions from your small group into full-group discussion of last week's research assignment.

Activity 3: Counting the Cost — The Impact of Prejudice You will view video documenting the social impact of prejudice.

Activity 4: What Do We All Think About These Issues? You will take part in a discussion of prejudice as it impacts all of our lives.

Activity 5: Cultural Sharing — Sharing Our Ethnicity and Culture You will share aspects of your own cultures with one another.

Research Assignment: Moving From Talk to Action

You will plan ways to reduce prejudice, discrimination in our homes, among our peers and within our communities.



Retake-Review of Research Assignment

Purpose

You will take part in a small-group discussion of your research findings.

Note To Participants:

The following definitions are for terms introduced during last week's Take Eight activities.

FLASH POINT

Race: A contest based on speed, as in running a horse race or a track meet; a label placed on people according to where their ancestors came from; a classification of a population of people who have similar physical characteristics such as skin color, hair texture, color of eyes, size and so forth.

Culture: The way people live their lives. It includes the language they speak, the religion they believe in, the type of family life they have, the values, customs, beliefs they share in common. Also, people show their culture in their music, art, dress and things we can see about them.

Ethnicity: Relating to a population of people who share a common heritage, history, culture and national homeland or historical experiences that are passed down from one generation to the next.

Social class: Grouping of people according to their standing position within a society according to their income, occupation, level of education, place of residence, etc.

Religion: A system of beliefs explaining the creation of the world and the functioning of the higher powers within the belief system.

Prejudice: Pre-judgment based upon opinions and beliefs without the benefit of the facts.

Stereotype: Placing a group of people in a category or class based upon information or experience with a person who may share membership within that category or class.

Discrimination: An action with the intent to exclude or limit the opportunities of a person or a group of people who share a commonality.

Racism: A system of discrimination used against a population of people because of their race (or shared physical characteristics.)

Anti-Semitism: A system of discrimination used against a population of people because of their practice of the Jewish religion.

◆ Consider the following questions:

1. *What is your racial, ethnic, cultural or religious background?*
2. *How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?*
3. *How have you learned about other people who may be different from you?*
4. *What do you think Eric would write if he had to answer these questions?*
5. *Do you think there is any hope that Eric may change his ways? Why or why not?*
6. *Discuss experiences that you have had or have witnessed with any form of prejudice. How did these experiences make you feel?*
7. *In addition to discrimination based on your race, religion, or ethnicity, are there other forms of discrimination based in an individual's membership in a group (for example, age, gender or sexual orientation)?*
8. *How has prejudice affected you or the people you know?*



Getting It Out In the Open

Purpose

You will bring conclusions from your small group into full-group discussion of last week's research assignment

Procedures

◆ Consider the following questions:

1. *What is your racial, ethnic, cultural or religious background?*
2. *How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?*
3. *How have you learned about other people who may be different from you?*

4. What do you think Eric would write if he had to answer these questions?
5. Do you think there is any hope that Eric may change his ways? Why or why not?
6. Discuss experiences that you have had or have witnessed with any form of prejudice. How did these experiences make you feel?
7. In addition to discrimination based on your race, religion, or ethnicity, are there other forms of discrimination based in an individual's membership in a group (for example, age, gender or sexual orientation)?
8. How has prejudice affected you or the people you know?



Counting the Cost- The Impact of Prejudice

Purpose

You will view video documenting the social impact of prejudice.

Procedures

- ◆ Watch a video-segment on the impact of hatred.



What Do We All Think About These Issues?

Purpose

You will take part in a discussion of prejudice as it impacts all of our lives.

Procedures

- ◆ Consider the following questions:
 1. What are your reactions to this video segment?
 2. Is it hard to make friends with people of other racial, religious or ethnic backgrounds? Yes or no. Explain.
 3. In what ways are your attitudes toward persons who differ from you the same as that of your parents? How are they different?
 4. Do you have personal friends of other racial, religious or ethnic backgrounds? If so, how did you get to know them? Have they visited your house or have you visited their house?
 5. How would your life be different if you did or didn't have to deal with prejudice?



Cultural Sharing—Sharing Our Ethnicity and Culture

Purpose

You will share aspects of your own cultures with one another.

Procedures

- ◆ Consider the following questions:

What is the nationality of your last name?

Do you know your mother's maiden name?

Do you celebrate any holidays that reflect this heritage? (From either side of your family.)

*Do you celebrate holidays that reflect other traditions?
(Examples: St. Patrick's Day, Christmas, etc.)*

Are there any special foods, music, clothing or anything else that are part of this heritage?

Research Assignment

Moving from Talk to Action

Purpose

You will plan ways to reduce prejudice, discrimination in our homes, among our peers and within our communities.

Procedures

◆ You are to **write** answers to the questions that are listed on your research assignment sheet, found on the next page, and which also appear below:

1. *What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?*
2. *As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be something as simple as trying to get to know someone from a different racial or ethnic background).*
3. *What specific actions can be taken to address prejudice within yourself, your family, and your community?*

(Be prepared to take one action next week and report it back to the group.)



NAME: _____

Take Nine Research Assignment:

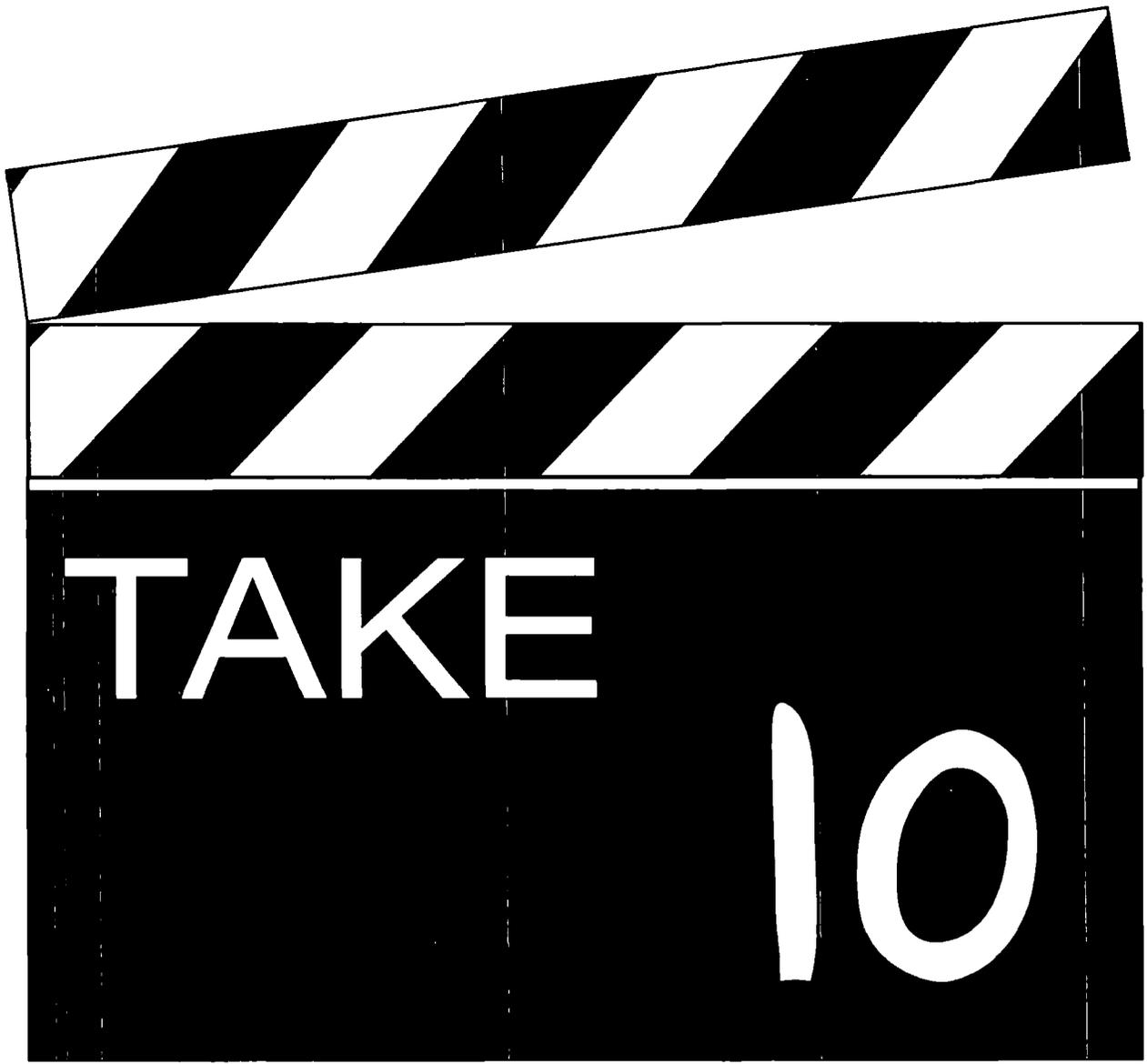
Moving From Talk To Action

Write answers to the questions that are listed below:

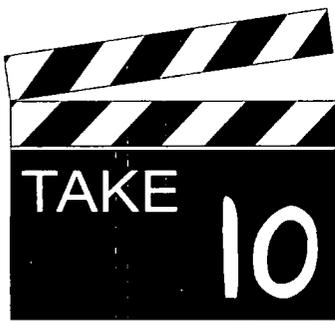
1. What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?

2. As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be some thing as simple as trying to get to know someone from a different racial or ethnic background).

3. What specific actions can be taken to address prejudice within yourself, your family, and your community?



Cooling It
Down



Cooling It Down

RESOLVING SERIOUS CONFLICTS

Purpose

To enable you to identify, break down and understand critical steps in de-escalating or “cooling down” a potentially violent conflict. To help you distinguish true respect from false respect.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- identify, break down and understand critical steps in de-escalating or “cooling down” a potentially violent conflict;
- distinguish real respect from false respect;
- put conflict resolution steps in action in your own life to cool down a conflict;
- identify a role model or personal hero who has taught you conflict resolution skills in your life.

Agenda

Activity 1: Retake — Review of Research Assignment

Take part in a group discussion of your research findings.

Activity 2: Master Class — Learning from a Skilled Conflict

Negotiator. Observe and discuss Danny Glover’s actions in clip from *Grand Canyon*.

Activity 3: Break It Down — Resolving a Potentially Violent Conflict

Watch the film segment again, this time breaking down the words and behaviors Danny Glover used to cool down the conflict.

Research Assignment: Tackling the Tough Ones

Cool down a conflict in your own life using strategies you have learned from this take and/or your own strategies.



Retake-Review of Research Assignment

Purpose

Take part in a group discussion of your research findings.

Procedures

- ◆ Review previous Research Assignment (Take Nine) through a group discussion of the following questions:
 1. *What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?*
 2. *As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be some thing as simple as trying to get to know someone from a different racial or ethnic background).*
 3. *What specific actions can be taken to address prejudice within yourself, your family and your community?*



Master Class-Learning From A Skilled Conflict Negotiator

Purpose

Observe and discuss Danny Glover's actions in clip from *Grand Canyon* .

Procedures

- Consider the following questions concerning this clip from *Grand Canyon*.
 - *What is the angle of the camera? Whose point of view does it represent (whose "story" is being told) in the first part of this segment? How is sound being used?*
 - *How do Kevin Kline's actions "heat up the conflict"?*

- Could he have reacted differently? What makes this difficult for him? If he had acted differently, would it change the outcome of this scene?
- What “bystander” (someone who is not directly involved in the action) tried to stop or cool-down the conflict? Were they successful, why or why not?
- Why is Danny Glover much more successful than either Kevin Kline or the elderly woman in cooling down the conflict?
- Do you believe Danny Glover’s race plays a part in his success? Could someone who wasn’t the same race as the young men have been as successful? Why or why not?
- The young men talk about being “dissed” and issues of respect, how do you feel about what they are saying? Do guns provide “respect”? Why or why not? How does real respect differ from the kind of respect a person might be able to get if he or she is carrying a weapon?
- Danny Glover tells the leader of the group that “things shouldn’t be this way...” referring to crime and violence in our society. Do you agree? How do you think it should be? How can we get there?



Break It Down—Resolving a Potentially Violent Conflict

Purpose

Watch the film segment again, this time breaking down the words and behaviors Danny Glover used to cool down the conflict.

Procedures

- ◆ **Watch** selected clips from the video a second time. During the pauses in the tape, consider the following questions:

First clip:

What steps in this scene (both Danny Glover’s actions and how the film has been made) help to cool down the conflict?

Second clip:

What steps does Danny Glover take in this scene? Why does he act the way he does?

Third clip:

Why does the young man want to know the answer to this question? What is he concerned about? Can you understand or relate to his concern?

Fourth clip:

Why does Danny Glover answer the way he does? (Why does he “risk” this honest answer?) Do you think this helps to cool down the conflict or heat it up? Why?

How do you feel about the young man’s response to Danny Glover? What point is he trying to make? What things could be different in our society so that this young man or any other person would not need to feel they must carry a weapon to get respect?

Fifth clip:

What’s going on in this scene? Why do you think Danny Glover tells Kevin Kline, “We both got lucky”?

Research Assignment

Tackling the Tough Ones

Purpose

Cool down a conflict in your own life using strategies you have learned from this take and/or your own strategies.

Procedures

◆ Complete the following tasks:

1. Identify a conflict you or someone close to you is having during this week and attempt to cool it down, using the steps discussed in this Take or other steps you think might be effective.
2. Record (1) a brief description of the incident, (2) the steps you took to cool it down, (3) how successful you were in cooling down the conflict, and (4) what you might do differently the next time you are involved either directly or indirectly in a conflict.
3. Danny Glover represents a role model of someone who knows precisely how to cool down a potentially dangerous situation. Think if you know anyone in your life who you look up to like Danny Glover, who can cool down heated conflicts while maintaining this self-respect?
4. Write about that person in your Director’s Log and write what you have learned from that person in terms of resolving conflict. You may want to share what you have written with the person.

Take Ten Research Assignment:

Tackling the Tough Ones

Identify a conflict you or someone close to you is having during this week and attempt to cool it down, using the steps discussed in this take or other steps you think might be effective.

Record

(1) A brief description of the incident;

(2) The steps you took to cool it down;

(3) How successful you were in cooling down the conflict;

(4) What you might do differently next time you are involved either directly or indirectly in a conflict.

Danny Glover represents a role model of someone who knows precisely how to cool down a potentially dangerous situation. Think if you know anyone in your life who you look up to like Danny Glover, who can cool down heated conflicts while maintaining this self-respect. Describe that person in your Director's Log and write what you have learned from that person in terms of resolving conflict. You may want to share what you have written with the person.



It's A Wrap



It's A Wrap

LEAVING THE GROUP

Purpose

To recognize and celebrate changes you have made in your life since becoming involved in **FLASHPOINT**;

To find ways of ending relationships with peers who will keep you from maintaining your new positive behaviors and to help you form relations with people who will be a positive influence in your life;

To plan for a crime- and violence-free future that will allow you to accomplish your goals in life.

Time

One hour and thirty minutes

Objectives

By the end of this session, you will be able to:

- see the value of belonging to a pro-social, as opposed to anti-social, group;
- develop your decision-making skills at a higher level and enhance your critical thinking skills;
- understand and feel your personal sense of power and self-worth;
- understand the value of education and legal employment.

Agenda

Activity 1: Retake: Review of Research Assignment

Activity 2: Voice of Reality — Viewing the Story of James Earl You will watch and talk about a taped interview of a former gang member

Activity 3: Present Accomplishments, Future Goals You write in your Director's Log and discuss with the group your accomplishments over the course of this program and your goals for the future

Research Assignment: Final Scene — Preparing For FLASHFORWARD

You will create 11 questions and answers for use in a TV-style game show



Retake-Review of Research Assignment

Purpose

Take part in a group discussion of your research findings.

Procedures

- ◆ Describe conflict you or someone close to you had to deal with recently.

What were the ways that were employed in cooling the situation down.

Do you know anyone in your life like the character played by Danny Glover in last week's film clip? How does that person cool down heated conflict?



Voice of Reality-Viewing the Story of James Earl

Purpose

You will watch and talk about a taped interview of a former gang member.

Procedures

- ◆ After watching the videotape, consider the following points:
 - *What is your first response to what James Earl said in the video?*
 - *Can you relate to the story seen on the videotape?*
 - *Does this story come close to what you've written in your log book? In what ways?*
 - *Do you think James Earl will be successful in changing his life? Why do you feel that way?*



Present Accomplishments, Future Goals

Purpose

You write in your Director's Log and discuss with the group your accomplishments over the course of this program and your goals for the future.

Procedures

- ◆ **Write** five things you feel you have accomplished during this program. These can be anything—from having gotten to know different people to thinking about familiar things in new ways.
- ◆ When you've listed five accomplishments, **set some goals** for the future, both in the next few months and in the coming years.

Research Assignment

Final Scene—Preparing for FLASHFORWARD

Purpose

You will create 11 questions and answers for use in a TV-style game show. Try to write down at least one question that relates to each "Take."

Procedures

- ◆ Develop and write down at least 11 questions and answers based on all you have learned during the course of this program. Make sure you create questions on:
 1. media literacy
 2. violence
 3. substance abuse
 4. prejudice

These questions should include facts or concepts that have been covered in the **FLASHPOINT** Program. These questions will be used for the last session of this program (Take 12) which will feature an exciting "game show" that will test your skill and knowledge of everything we have covered during this previous 11 sessions.



NAME: _____

TAKE ELEVEN RESEARCH ASSIGNMENT:

Preparing for *FLASHFORWARD*

Develop and write down at least 11 questions and answers based on all you have learned during the course of this program. Make sure you create questions on: 1. media literacy; 2. violence; 3. substance abuse; and 4. prejudice

1. **Question:** _____
Answer: _____
2. **Question:** _____
Answer: _____
3. **Question:** _____
Answer: _____
4. **Question:** _____
Answer: _____
5. **Question:** _____
Answer: _____
6. **Question:** _____
Answer: _____
7. **Question:** _____
Answer: _____
8. **Question:** _____
Answer: _____
9. **Question:** _____
Answer: _____
10. **Question:** _____
Answer: _____
11. **Question:** _____
Answer: _____



Coming
Attractions



Coming Attractions

LIFE AFTER FLASHPOINT

Purpose

To celebrate and reinforce knowledge and skills gained through the *FLASHPOINT* Program.

Time

One hour and thirty minutes.

Objectives

By the end of this session, you will be able to:

- recall key concepts of the previous 11 sessions;
- participate in a group experience that will be a fun cooperative learning experience;
- benefit from having taken part in a “game show” that reflects popular television formats and conventions.

Agenda

- Activity 1: Retake — Collection of Your Questions and Answers for Game Show** You will turn in questions and answers you developed for game show.
- Activity 2: FLASHFORWARD — Playing the Flashpoint Game Show** You will join a team and compete in a knowledge-based game show.
- Activity 3: Graduation — Conclusion of the Program**



Retake-Collection of Your Q&As for FLASHFORWARD



You will turn in questions and answers you developed for game show.



FLASHFORWARD-Playing the FLASHPOINT Game Show



You will join a team and compete in a knowledge-based game show.



Graduation-Conclusion of the Program



You will receive a certificate for completing the program.
Congratulations!



Places, Everyone



Witnessing the Story



Storm Warning



Pitching Your Pilot



Smokescreens



Primetime



Reading Body Language



Erie's Story



Zooming In on Prejudice



Cooling It Down



It's a Wrap!



Coming Attractions

FLASH POINT

**Life Skills Through the
Lens of Media Literacy**

Written by

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William J. Plante
William L. Paterson
Pharnal Longus***

With contributions from

***S. Jane Haggerty, Assistant District Attorney
Ted Cranney, Assistant District Attorney***

A project of

***Kevin M. Burke,
Eastern District Attorney***

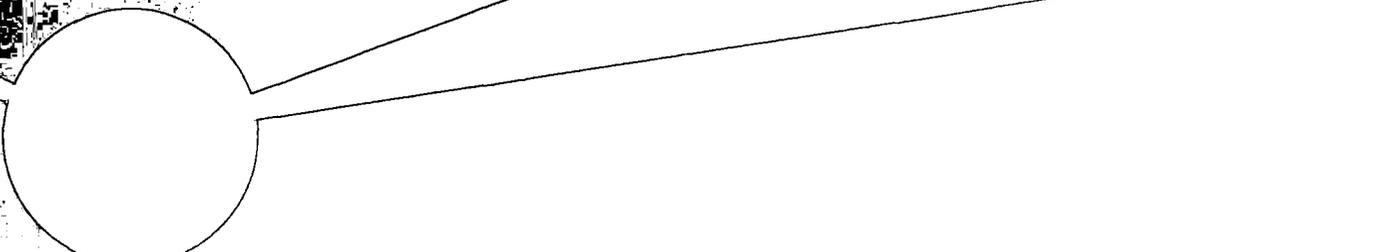
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Chief, District Court Operations
Charles F. Grimes, Assistant District Attorney,
Chief, Administration and Finance
Anne Shue, Juvenile Justice Coordinator***

**Made possible with funding from the
U.S. Department of Justice, Office of Justice
Programs, Bureau of Justice Assistance**

FLASH POINT

FACILITATOR'S GUIDE

Life Skills Through the
Lens of Media Literacy



Kevin M. Burke
Eastern District Attorney

Made possible with funding from the U.S. Department of Justice,
Office of Justice Programs, Bureau of Justice Assistance

FLASH

POINT

FACILITATOR'S GUIDE

Life Skills Through The Lens of Media Literacy

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Anne Shue, *Juvenile Justice Program*

Kathleen Trask, *Administrative Assistant*

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Marc Berube

Jennifer Buchanan

Rhonda D'Avolio

Maricruz Lora

Kate Reusch

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The authors of **FLASHPOINT** would like to thank the many people who contributed to the development of this program. In creating this program, it is truly accurate to say that we have “stood on the shoulders of giants.” Without the assistance of experts in the fields of media literacy, violence, substance abuse and prejudice prevention, this program would not have been possible. Their recommendations and resources have proven invaluable to us in providing a springboard for our own thinking on the critical issues impacting the lives of young people and the lessons designed to address them. We strongly suggest that implementors of the **FLASHPOINT** Program review some of the excellent resources listed in the curriculum in preparation for delivering the **FLASHPOINT** Program and for general education.

Specifically, we would like to acknowledge the contributions of the individuals who were instrumental in the development of the **FLASHPOINT** Program. National leader in violence prevention **Dr. Deborah Prothrow-Stith** of the Harvard School of Public Health provided a comprehensive review of the entire program. Through her experience, Dr. Prothrow-Stith offered the wisdom of how to achieve that difficult balance of pragmatism and hope in addressing complex issues with adolescents who are at-risk for a variety of social problems. **Elizabeth Thoman** of the Center for Media Literacy is a beacon in this field. Her *Beyond Blame* curriculum provided the impetus for our decision to select both a segment from the film *Witness*, and the “*Bob and his TV*” video piece originally funded by the **Scott Newman Foundation**. **Dr. Ronald Slaby**, Senior Scientist at Education Development Center, has been extremely generous with his time and input. Dr. Slaby’s research on the media’s effects on violence in young people is ground-breaking, and his generosity of time and resources have been a gift to this program. Dr. Slaby’s ideas and input also contributed substantially to the deconstruction of the segment from the film *Grand Canyon in Take Ten* of **FLASHPOINT**. We included two segments from **Ann Pannizon’s** remarkable documentary film *That Old Gang of Mine* which recounts the lives of former gang members through their own voices. **FLASHPOINT** also benefited from the support of the **Anti-Defamation League**, which granted permission to use their quality video material for *Take Nine*. **Adam Davidson**, producer of the award-winning film *The Lunch Date*, which examines in deep and meaningful ways issues of race, stereotyping and discrimination, was more than gracious in permitting us to include his powerful and provocative film in our program. In the spirit of public/private partnership, we greatly appreciate the support of **Jordan’s Furniture’s “Aducation” Media Literacy Program**, particularly for allowing us to utilize their “Aducation Express” media literacy bus.

Finally, we owe tremendous gratitude to the juvenile justice coordinators who facilitated the pilot tests, and to the three juvenile justice populations in which we pilot-tested the program. Observing the curriculum being implemented with these young people by the excellent team of volunteer facilitators prompted us to go back to “the drawing board” several times to improve upon it. The dedication of the facilitators and enthusiasm and intelligence demonstrated by the young people during these sessions gave us the motivation and inspiration to carry on.

Without these individuals and many others who generously offered their time, suggestions and materials, the creation of **FLASHPOINT** would not have been possible.

Foreword

The increase in violent juvenile crime across the country is indisputable. As District Attorney for the Eastern District of Massachusetts, I have witnessed this disturbing trend first-hand. While the reasons for youth violence are complex, it is undeniable that the negative cultural images, high-risk behavior and streams of violence communicated to young people by the media are significant contributing factors.

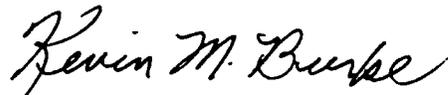
Research indicates that the majority of youth identify the media as the most powerful influence in their lives. At times, portrayal of the world by various media leads to unrealistic perceptions by youth. High-risk youth in particular need to know that the violence presented by the media is often intended to entertain and manipulate. Many of these high-risk youth have already demonstrated a lack of effective life skills by getting involved with the court system. Their moral and ethical foundation is often built not by family assistance but by that powerful shaper of attitudes, the media. As a result, we in law enforcement encounter youth who believe that violence is the tool used to earn respect and resolve conflict.

The lack of ability to analyze and filter negative images portrayed by the media is not limited to high-risk youth. Young people in general are losing control of the moral rudder traditionally provided to them through their families because of countervailing media messages. Influenced by the pervasive presence of the media, recent generations have become uncertain or unwilling to speak up for what is right. Consequently, a very powerful force of positive peer pressure has been seriously diminished.

Eliminating the negative cultural effect of the media in our society lies not in censorship, but in providing young people with essential life and survival skills. In short, the answer is media literacy. Media literacy, the ability to critically analyze what we hear, see and read, provides young people with the critical thinking skills to become discerning consumers of media.

FLASHPOINT provides just these skills and targets just this group of young people who are often forgotten or underestimated in terms of the quality of educational programming available to them. Through accessible, yet sophisticated, interactive exercises and use of actual commercial film segments, **FLASHPOINT** provides a much needed antidote to the media's portrayal of violence, substance abuse, and prejudice as part of the "good" life. Most importantly, it gets adolescents to rethink their own decision-making regarding these critical issues and provides them with the skills necessary to make more informed choices in their own lives.

Although the main goal of a District Attorney's Office must be prosecution, I have always believed that an investment in prevention and education programs targeting young people is ultimately more cost-effective and beneficial to society. It is our vision that the implementation of **FLASHPOINT: Life Skills through the Lens of Media Literacy**, an exciting new approach to educate and empower youth, will benefit the justice system and society now and for decades to come.

A handwritten signature in black ink that reads "Kevin M. Burke". The signature is written in a cursive, flowing style.

Kevin M. Burke
Eastern District Attorney

Preface

One night, while I was working as an M.D. at the Boston City Hospital emergency room, a young man came in with a gunshot wound. He expressed surprise and anguish at the amount of pain his wound was causing him. I thought, “How could it be possible that he doesn’t know that getting shot involves a lot of pain?” But then it dawned on me that this young man probably watches television and sees a super hero get shot in the arm and then use that same arm to hold onto a truck going 85 miles an hour around a corner, before grabbing a gun to kill a dozen more people. This super hero does not seem bothered by the gunshot wound at all, and seems, instead, absurdly stronger because of it.

Not only does our nation experience more violent crime than any other industrialized nation; our media exposes us to more violence, real and fictional, than do the media of other countries. American children spend between twenty and thirty hours a week in front of the television. For most children, television is as great an influence on them as school, church, or their peer group. Many adolescents report that television is the greatest influence in their lives. There is now a huge body of research that establishes a causal connection between media violence and increased aggression in children and adolescents. With repeated exposure to violence in the media, adolescents can become desensitized to the impact of violence, or conversely, more fearful, causing them to overestimate the amount of violence in the real world. At the very least, media promotes the use of violence as a first choice to solve interpersonal conflicts.

All of our children are influenced by media’s common portrayal of violence as a glamorous, successful, and entertaining method of resolving disputes, devoid of its real life physical and emotional consequences. But some children are more vulnerable than others—poor, urban adolescents who have witnessed or been victimized by violence are more at risk for being unduly influenced by media violence. Many of these adolescents have no other role models than the violent super heroes and action figures they see in the movies or on TV. This is the same group of young people that has been allowed to fall through the cracks when it comes to rigorous education and critical thinking skills. In our technology and media-driven age, media literacy is essential to providing youth the critical thinking skills necessary to see through media manipulations of reality and understand the world.

*The **FLASHPOINT** Program uses the media itself as well as innovative activities to teach high risk youth how to rethink media messages and apply these critical thinking skills to their own lives. During the course of this 12-session curriculum, adolescents learn to deconstruct segments in movies and television that glorify violence, substance abuse and prejudice, and then reconstruct these scenes, as well as experiences in their own life, through in-depth and focused discussions.*

***FLASHPOINT** is unique both in terms of the educational strategies it uses and the sophisticated approach it takes to enable youth at risk to make connections between what they see and hear in the media and the impact this may have on their own lives and on the lives of those close to them.*

*Clearly, one educational program can not be the whole answer to the host of risk factors facing youth today, but **FLASHPOINT** is certainly a strong piece of the puzzle in the comprehensive approach needed to reclaim our young people.*

Deborah Prothrow-Stith, M.D.

*Associate Dean and Professor of Public Health Practice
Harvard School of Public Health*

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Introduction

How many people visit your house during the course of a week? How many friends do you invite over? If you are a parent, do you pay attention to the people your children bring into your home?

Most of us are picky about whom we hang out with. Most parents pay attention to what sort of friends their children bring home. Most homes do not welcome just anyone, and strangers, in particular, are not freely admitted. Yet, almost every American plays host to hundreds of “friends” each week, virtual strangers who not only come into our home, but dominate our attention with their behavior and stories. They set examples by their behavior. They have agendas, particularly about our money. They claim that they, and the world they come from, are like us, though this resemblance is often highly fabricated.

This extra population is not lined up at our front door, but instead enters through an appliance that is usually installed near the heart of our homes.

This appliance, of course, is the television.

Almost every American born in the second half of this century has spent thousands of hours in the company of this extra population of friends. To children, in particular, these friends can be as influential as any they meet on the playground or in the school yard. However, most of us do not consider them a strong influence, because these friends, these television characters, are “not real.”

Countless studies have proven otherwise. Television and other media do have a deep influence on behavior. In fact, the entire commercial media system—and the billions of dollars in profits it has made—exists by its power to influence audiences.

The fact is, we don’t often think about television and other media. Certainly not the way we think about whom we allow to come into our home.

This unthinking attitude about media can be likened to the awareness of fish who have spent their entire life deep within the sea and are not mindful of the water which sways and carries them upon its currents. Most of us are not able to “get outside” of media and consider the way it shapes the cultural environment in which we live, work and play.

To think critically about media, we need some guidance. Fortunately, there is a pathway to really knowing television, films, radio, the Internet and other media. It is called media literacy, and it is from this center that the **FLASHPOINT** program builds.

FLASHPOINT does not teach that media are bad, or good. But it does demonstrate that there is a real advantage to thinking in new ways about media which are part of our daily lives. Part of this advantage comes from questioning the behaviors of the “friends” that stream into our homes through media, and particularly their behaviors that involve violence, substance abuse and prejudice.

FLASHPOINT uses media literacy to teach us several basic facts about media. When we apply these facts, our viewing becomes more thoughtful and insightful and less habitual.

Very briefly, these are the key concepts of media literacy.

All media are constructed.

Every form of media we hear and see is built from smaller pieces, the same as a watch or recipe.

All media, from a Superbowl broadcast to a church bulletin, have agendas and goals.

These agendas may be motivated by monetary, social, artistic or other purposes.

Media convey values.

Characters and their stories set examples for behaviors, attitudes and philosophies of life.

Individuals filter what they see and hear through their own experiences.

We all have a slightly different outlook that influences the way we perceive and interpret what we watch.

Language is not the only way content is communicated. Each medium has a particular inner language that affects the meaning of what is communicated.

Form and content merge to create a meaningful whole.

Building on this knowledge, **FLASHPOINT** questions the violence, substance abuse and biases that are so often portrayed in media. Using samples from film, television and print media, it raises questions about these issues in a way that enables participants to examine their attitudes and “habits of mind” regarding such behaviors.

As media literacy changes our relationship with TV, movies, radio and other forms of media, we begin to see the world, and our place in it, from a different standpoint. This can be the starting point for many things, including a healthier and more farsighted approach to life and decision making.

Participants in **FLASHPOINT** are like pioneers, who are about to get the “inside story” about media.

It’s a story about construction.

It’s a story about money.

It’s a story about values, and who gets to decide which ones are expressed.

It’s a story about creativity.

It’s a story about points of view, and different ways of knowing.

Finally,

It’s a story about something we all want, and that is power.

Because media are such powerful forces in our culture, knowing how they work can be a pathway to that power. We think that this program called **FLASHPOINT** will help to get us there.

Thank you for joining us on this skill-building journey.

Curriculum Overview

The *FLASHPOINT* curriculum is:

- **multi-disciplinary** in its approach—able to be utilized with a variety of juvenile justice, education, and community-based programs serving high risk youth.
- **based on reviews and field-testing** in a variety of juvenile justice settings representing demographically and geographically diverse communities.

Curriculum Design

This curriculum has been developed for adolescents ages 14 through 18, who are at risk for or involved in delinquent behavior and who are currently in juvenile diversion programs, probation programs, and juvenile custodial facilities. In addition, the curriculum can be used in middle schools and high schools.

The curriculum is composed of four main topic areas: (1) **media literacy**; (2) **violence**; (3) **substance abuse**; and (4) **prejudice**; and includes activities, exercises and video segments that demonstrate where these issues overlap and are integrated with one another.

Each of the four topic areas contains:

- A fact sheet
- Vocabulary listing
- Listing of additional resources.

The curriculum contains twelve 90-minute sessions or “Takes”:

Take One: *Places, Everyone* — The Media and Us

Take Two: *Witnessing the Story* — Conventions of Film Versus Real Life Consequences

Take Three: *Storm-Warning* — Identifying and Responding To Our Flashpoints

Take Four: *Pitching Your Pilot* — More Media Literacy

- Take Five:** *Smokescreens* — Seeing Through Alcohol and Tobacco Advertising
- Take Six:** *Primetime* — Media, Drugs and You
- Take Seven:** *Reading Body Language* — A Study in Black and White
- Take Eight:** *Eric's Story* — Understanding the Concepts of Prejudice
- Take Nine:** *Zooming in on Prejudice* — A Discussion of the Concept
- Take Ten:** *Cooling It Down* — Resolving Serious Conflicts
- Take Eleven:** *It's a Wrap* — Leaving the Group
- Take Twelve:** *Coming Attractions* — Life After **FLASHPOINT**

Each Take contains:

- Purpose of the Take
- Time
- Learning Objectives
- Agenda (which lists and briefly describes each activity in the Take)
- Preparation Instructions
- Activities
- Research Assignment (Homework)

Each Activity contains:

- Time
- Procedures for Implementing the Activity

Key Concepts

This curriculum is based on a wide variety of effective theoretical approaches and educational practices stimulated by in-depth research in juvenile justice, media literacy, violence prevention, prejudice reduction, and substance abuse prevention.

The curriculum reflects the following general principles:

Media Literacy

FLASHPOINT *participants become media-literate and acquire critical-viewing skills from examining examples of violence, prejudice, discrimination, and stereotyping in the media.*

Critical Thinking and Cognitive Skills-Building

The fundamental principles of critical thinking and cognitive skills-building will assist participants in working together creatively to solve meaningful problems. Within the lessons of this curriculum, participants will ask critical questions and present solutions to the problems of violence, prejudice, and substance abuse. The curriculum presents critical thinking skills to assist participants in making more effective pro-social decisions in their own lives.

Violence, Substance Abuse, and Prejudice are Preventable

Violence, substances abuse, and prejudice are learned attitudes and behaviors. They are neither uncontrollable nor inevitable. It is possible to create and maintain the kinds of conditions in which violence, substance abuse, and prejudice are not learned in the first place.

Early Intervention

Violence, substance abuse and prejudice prevention must begin with early education and intervention.

Awareness and Appreciation of Differences

Respecting differences and creating inclusive environments are central to reducing these anti-social behaviors. This curriculum is designed to assist young people in understanding the underlying dynamics of achieving respect for a range of differences. The challenge of the curriculum is to help the student affirm his/her own individual and group identity while respecting and appreciating others.

Cooperative Learning

The curriculum incorporates and builds upon cooperative learning approaches. Cooperative learning techniques benefit participants by helping them acquire a powerful set of skills, including learning to work together and learning that everyone has capabilities in some area and can make contributions. It assists participants in developing an appreciation of diversity in various dimensions. Cooperative learning has shown particular promise in reducing prejudices.

Perspective Taking and Empathy-Building

The awareness and ability to understand and feel others' perspectives and needs are fundamental to reducing violence, substance abuse, and prejudice. This curriculum employs techniques that foster the development of this skill.

Interactivity

Lessons are expressly designed for interactivity. Real interactive discussion and exercises allow participants to talk and work with one another to address concepts and to provoke debate about issues and ideas.

TOPIC SELECTION

Topics included in **FLASHPOINT** focus on both criminal and noncriminal acts that affect young people. The topics selected for this program: violence, substance abuse, and prejudice have been selected based on the latest research and discussions with young people themselves that point to the frequency and prevalence of violence, substance abuse, and prejudice, and the legal and psychological significance they have in young people's lives.

RECOMMENDATIONS FOR ADMINISTRATORS

To successfully implement the curriculum in your juvenile diversion program, probation program, juvenile facility, or school, it is important that you support the professionals who will be implementing the program—whether they be probation officers, parole officers, or teachers. Whenever possible, allow time for facilitators to prepare adequately for the program. Facilitators will probably need at least a half day to orient themselves to the program—read the introduction, watch the video, and walk through the curriculum. In addition, facilitators should be encouraged to spend approximately 30 minutes before implementing each “Take” to read through the printed material, watch the video segment for that take, prepare notes, and cue up the video.

Provide recognition and appreciation for the time and effort facilitators put into this program. The success of a program of this type depends heavily on the quality of facilitation. Let facilitators know how important this work is and how they may very well change the course of an adolescent's life through their work.

Guidelines for Facilitators

CREATING A POSITIVE EDUCATIONAL ENVIRONMENT

The general climate and atmosphere in which the sessions are delivered are critical. Facilitators should make every effort to do the following:

- Create a physical environment conducive to greater discussion; e.g., arrange chairs in a circle during the lessons.
- Keep in mind that your role for this program is to be an educator, which is quite different from the more authoritarian stance you must normally take in your role as a juvenile justice officer. Set and maintain disciplinary standards for the sessions, but allow for freedom of expression and the airing of different opinions among participants. Most of the discussion questions are designed to provoke thought and do not have right or wrong answers.
- Be enthusiastic, energetic, and positive in your presentation. Adolescents are quick to pick up on and respond to the energy level of the facilitator. In the initial stages of the program, you may need to put forth much more energy than the participants demonstrate themselves in order to hold their attention, model positive behavior, and make it safe for participants who may be hesitant to show their own enthusiasm.
- During discussions, maintain eye contact with participants and avoid cutting speakers off abruptly. If participants feel that you are really listening, they may be more likely to share their comments.
- Encourage participation from quiet participants by saying things such as, "Let's hear from those of you who have not yet said anything."
- Paraphrase what a participant has said and repeat it back to him or her. Sometimes restating what a participant says lets him/her know you are listening and can help you clarify the point for other participants.
- Model your own thinking. As you try to think through problems for participants, think aloud. Make it clear to participants that these issues are difficult and that the problem-solving process is rarely simple and linear. Tell participants that even adults have problems addressing and responding appropriately to these issues.

LEADING ENGAGING AND EFFECTIVE DISCUSSIONS

Much of the success of this program depends upon the level of both the small and large group discussions. As a facilitator there is much you can do to ensure that the level of conversation remains high, targeted to the issue at hand, and engaging for the participants. Due to the sensitive nature of these topics, there may be times when participants are tempted to stray from the topic at hand and go off on irrelevant tangents. Whenever possible, use the video segments and prompting questions, which have been carefully selected, to maintain the focus of the discussion.

Sharing examples from your own experiences with these issues can build trust and have a powerfully positive effect on participants. Female adolescents may be particularly hesitant to speak out in mixed group settings. You may need to encourage these young women more. Make sure to ask for their opinions and prompt them to respond to questions. Avoid allowing the conversation to be dominated by one or two outspoken participants.

PRODUCTION NOTES/TEACHING POINTS

The Production Notes/Teaching Points are designed to help you better understand and deliver the session. At times you may want to read some of these points out loud to participants or put them in your own words. At other times, you may just want to read and understand these notes yourself. Use your judgment as to when teaching points should be shared with the class.

RESEARCH ASSIGNMENTS

The Research Assignments (research projects) are developed to be fun, brief, and instructive for participants. Most have been developed to reinforce concepts and skills the participants have learned during the session and to enable participants to take the skills they have practiced in the session into their real lives. Set up a system in the beginning of the program to ensure participants complete their Research Assignments, whether it be through reward, punitive measures or some combination of both.

To avoid having to replace lost Director's Logs, instruct participants to leave their Director's Logs with you at the end of each session, tear out their Research Assignment, and bring the completed assignment to the next session.

FACT SHEETS, VOCABULARY AND ADDITIONAL RESOURCES

Each of the four main topic areas (media literacy, violence, substance abuse, and prejudice) contains a fact sheet, vocabulary listing, and a listing of additional resources. These are not intended to be read word-for-word to participants. Instead, point out relevant aspects as they come up in the sessions and refer participants to vocabulary words they are having difficulty with.

Where time permits, explore some of the additional resources that are listed for each topic area, so that you will be well-versed in the subject matter. Refer your participants to these resources.

MAKING THE CURRICULUM YOUR OWN

All facilitators have their own styles—unique and interesting ways of interpreting and translating knowledge so that participants are actively engaged in the learning process. Realizing that teaching styles and participant groups differ, we strongly encourage you to make this curriculum your own. The curriculum should be considered a teaching guide for structuring lessons while using your own enhancements. There are a number of ways to personalize it.

- First, you may present examples from your own personal experience, local newspapers, or examples you think are more relevant to your participants than the ones we have provided.
- Second, you may embellish the existing curriculum by adding related activities that have worked for you, by altering the existing activities, or by assigning out-of-class projects related to the topics presented.
- Third, you may refer to and incorporate readings, films, music, or videos you think are relevant to the lesson topics. There is a resource listing of relevant videos and where to obtain them at the end of each of the three sections.
- Most importantly, we suggest that you not read selections verbatim, but instead use your own words to explain the concepts to your participants.

TEACHING STRATEGIES

The curriculum offers a variety of techniques to engage participants with various types of learning styles and provides “hands-on” learning, as well as opportunities for reflection. Instructional approaches include the following:

Deconstructing Media

*One of the goals of the **FLASHPOINT** Program is to enable young people to deconstruct media. This means to look at television, film, videos, and print articles and advertisements with a critical eye and an ability to break down what is being said, or left unsaid. It answers the basic question: Whose story is being told and for what purpose? As participants learn to “see through” various media constructs, they begin to practice important critical thinking and decision-making skills that will hopefully enable them to become better critical thinkers in their daily lives.*

Group Discussion

The second key activity in this program is group discussion. A successful group discussion provides opportunities for participants to learn from one another and to help one another solve problems. Group discussion allows for this type of exchange. Often discussions consist of the facilitators simply asking participants to respond to specific questions. However, the facilitator should always strive for a free-flowing exchange, avoiding one-word answers, and staying with questions that generate richer discussions from a variety of participants. A true discussion occurs when a group of people share experiences, define personal meanings, debate ideas and theories, discuss personal memories, and work together on common problems. The conversations should engage participants so that they will add to one another's comments, contribute a variety of viewpoints, and act as resources and catalysts for one another's thinking.

Mini-Lecture

Mini-lectures provide participants with concise background information, research findings, and/or examples that may pique their interest and give them a framework for the discussion or activity to follow. The strength of the mini-lecture approach lies in its brevity, focus, and the opportunity for the facilitator to emphasize key points.

You may present the mini-lecture in several different ways, depending on your preference. For example, you may personalize the mini-lecture—enliven and enrich it by using your own insights, updated information, or vignettes that have special meaning for your participants. You may choose to read or tape the mini-lecture as written. Or you may duplicate it to give to participants as a reading. However you share the content with participants, you should bear in mind the “mini” concept: brief, targeted messages that set up an activity or discussion.

Brainstorming

Brainstorming is a technique for generating and recording ideas quickly. When conducted properly, it enables participants to respond creatively without fear of being judged. Brainstorming stimulates fresh ideas for consideration and helps participants break loose from fixed ways of responding to situations or problems. It also helps to vary the pace of a group. This activity involves everyone (especially those who have trouble sharing their own ideas) and is particularly effective as a way of getting discussion started. Brainstorming is frequently appropriate in considering the reasons behind a particular problem or situation, or in prompting a variety of ways to carry out ideas or solutions.

Basically, the technique is simple: State the issue or question and ask for ideas; record ideas where everyone can see them, and then afterward go back and consider the listing.

It's a good idea to review the do's and don'ts of brainstorming with a group prior to conducting it—at least until the process is second nature to group members. These guidelines include the following:

- **Do** get as many ideas out as possible.
- **Do** say anything that comes to mind. (Any idea can help generate others.)
- **Don't** evaluate ideas as either good or bad.
- **Don't** discuss suggestions. (The goal is to collect as many ideas as possible.)
- **Do** allow repetition.
- **Do** build on other ideas.
- **Do** allow periods of silence. (Often this means that people are thinking and will have new ideas to offer momentarily.)

After all the ideas, explanations, issues and solutions have been listed, you may work with the group to review, analyze, categorize, and/or evaluate them.

Role-Play

Role-playing is a method of acting out an imaginary situation. You describe the situation to the role-players, and participants enact the role according to how they think it would feel to be in that situation. Experience with similar situations is not required. Role-playing is an excellent strategy to use when participants need to do any or all of the following:

- Put themselves in another person's place so that they can try to understand the thoughts and feelings the situation evokes in that person.
- Try out new skills and ways of behaving to see if they bring the results they intend and to see how the behaviors actually feel.
- Learn how others respond to various attitudes and behaviors in a practice situation without fear of failure or real negative consequences.

The method works as follows:

1. Provide participants with a written description of the situation that they can refer to throughout.
2. Describe the situation carefully but briefly.
3. Select the role-players or ask for volunteers.

4. Give the role-players and observers their instructions. Be sure they understand concretely the basics of the scene: who, what where, and when.
5. Start the action.
6. End the role-play when the situation becomes stalemated or repetitive, which often happens before the situation is resolved.
7. Discuss the following:

What happened?

Why did it turn out the way it turned out?

Who would have to do what to make it turn out differently?

Participants who have not role-played before may feel reluctant to try, particularly in the beginning. There are several ways of getting them started:

1. Model the first role-play with a volunteer, asking the rest of the group to observe and comment.
2. Give the players a little quiet time to prepare their roles. Offer support from other participants or yourself.
3. Ask the volunteer to pick a friend or two with whom to prepare, thus making the role-play the group's rather than an individual's responsibility.
4. Have the whole group pair off (or form smaller groups) and all role-play the situation at the same time—just among themselves, with no observers.
5. Provide time to gather or make simple props. A paper hat or bow tie can do wonders. A simple sign pinned on a person can free the person to get out of herself or himself and “be” the role.
6. Stress the importance of staying in role until the role-play is over.
7. Praise all efforts. Emphasize how important it is to be able to experience, as a group, an almost real-life situation from which everyone can learn new skills, confront difficult situations safely, and grow.

Case Study Analysis

Stories, whether real-life or fiction, that describe in detail what happened to a community, family, school, or individuals, are always powerful motivators for thought and discussion. It is important to help participants recognize that a case study is not necessarily the way things ought to happen; rather, it is the way things did happen either in real life or fictitiously in a given instance. Case studies provide the opportunity to consider the forces that converged to make an individual or group act in one way rather than another, and to consider the consequences in an analytical and evaluative way. This thinking process can be helpful to participants as they consider decisions in their own lives.

Games

Games are fun activities developed with an educational agenda in mind. They provide good ways to review materials, break up the monotony of lectures, and get young people who may normally hang back to participate.

Art Projects

Art often provides a way of speaking for those participants who have difficulty expressing themselves in more conventional ways, particularly when addressing sensitive topics. In addition, art activities can be fun, can provide movement about the room, and can allow young people to creatively apply what they have learned. Be sure that your directions for artwork are clear. You might need to supply participants with most of the materials or ask that they gather materials from home. In either case, you may want to select inexpensive media. Like writing, art is a particularly personal medium. Help participants interpret their work—decide what it means, what its purpose is and what it suggests, but let the participant lead this discussion of meaning, or conversely, respect their choice not to discuss their work. Most importantly, avoid stating or dictating what his or her “art” represents.

Journal Writing

Participants are instructed and encouraged to write their thoughts and feelings, and at times, responses to specific questions in their personal Director’s Log. Journal entries are strictly for participants’ own private use. Participants are not required to share their journal entries with the facilitator, their peers, or anyone but themselves. Through using their journals, participants can monitor their progress over the course of the program and express attitudes and feelings that they may feel uncomfortable sharing with the group.



Places,
Everyone



Places, Everyone

FACTS ABOUT MEDIA

The following are facts about media. Refer participants to these as needed during the Take.

- ◆ Young people are an important *influence market* for makers of all kinds of goods. The term *influence market* refers to the power of young people to get somebody else (usually a parent or guardian) to buy them a particular thing.
- ◆ Did you know that, in a single year, children between the ages of four and eleven account for:
 - more than \$1 billion in sales of athletic shoes
 - more than \$2.6 billion in sales of bread
 - more than \$11 billion in sales of clothing
 - more than \$4 billion in sales of dairy goods
 - more than \$1.32 billion in sales of over-the-counter drugs
 - more than \$22 billion in fast food purchases
 - and more than \$80 billion in purchases of other things, from cars to hair care products to videotape rentals to yogurt: that's a lot of influence! No wonder advertisers target young people!
- ◆ In 1995, McDonald's total revenues were nearly \$10 billion. The company spent nearly one-fifth of that money on advertising.



Places, Everyone

THE MEDIA AND US

Purpose

To establish a “baseline” premise and introductory information for the *FLASHPOINT* program.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- understand the concept of *FLASHPOINT* as it applies to decision making;
- define the term “media” and cite specific examples of different types;
- know basic information about the human brain and its evolution;
- think more clearly about how media connect with our emotions.

Agenda

- Activity 1: ...and, Rolling!—Basic Facts About *FLASHPOINT*** (15 minutes)
Participants watch *FLASHPOINT* Program Introduction Video. Basic features goals of program are described.
- Activity 2: *Setting the Stage—Introduction*** (10 minutes) Participants view introduction to media literacy video segment.
- Activity 3: *Communication at Large—Defining Media*** (10 minutes)
Different forms of media are discussed with participants.
- Activity 4: *Making “Sense” of Media—A Natural History*** (20 minutes)
Participants discuss five senses, their connection to media and how our brains process information.
- Activity 5: *Cutting to the Chase—Violence & Media*** (15 minutes) A video illustrates how violence changes our physical and emotional states.



Activity 6: *Play it Again, Sam...—A Bit of Close Analysis* (10 minutes)
Video is again viewed, participants analyze clip more closely.

Research Assignment: *Counting Attention Grabbers* (10 minutes)
Participants record how much time they spend watching TV.

Preparation

To do this lesson, you will need to:

- **secure** a VCR, monitor and flip chart
- **review** lesson plans and video segments (all activities)
- **remember**, it is not necessary to read the script provided word for word, but you may if you wish

Teaching Points

For most of us, the world of media seems so big and complex that it is difficult to “get out of the box”. Media — everything from TV to T-shirts, from billboards to cereal boxes — comes at us from so many angles that we are at a disadvantage. Media literacy, a lifeskill that is at the heart of the **FLASHPOINT** program, is a way that allows us to see the “forest” as well as the “trees” of media, and to more powerfully consume and use various forms of communication. Most people find the results surprising: the wider perspective that media literacy provides can be applied not only to media, but to many other aspects of living as well, including decision-making. The path to seeing the “big picture” involves a series of smaller steps, which will be taken during the successive units of the **FLASHPOINT** program. Some of these steps will provide information about how media send messages to us. Other steps will inform us as to how we receive information. Still others will use media as a lens through which to examine our attitudes toward violence, substance abuse and prejudice. This unit will lay a foundation of knowledge that will be the basis of what is to come.

FLASHPOINT



...and, Rolling! - Basic Facts about FLASHPOINT

Purpose

Participants watch *FLASHPOINT* Program Instruction Video. Basic features and goals of the program are described.



Procedures

- ◆ Refer participants to Vocabulary Box as needed.

Agenda: A purpose or intention to achieve a specific result.

Deconstruction: The process of disassembling or taking apart a message, usually for purpose of analysis, to see how it is constructed.

Flashpoint: An instant when we feel a strong urge or need to act.

Hooks: The music or image that stays in your head from your favorite song or advertisement. A Hook in advertising is something that causes you to pay attention. Hooks very often have nothing to do with the product itself.

Media (Plural): Channels of communication, including print, video, film, the Internet and many others.

Medium (singular): A particular type of media. Video is a medium.

Target Audience: A specific group of people you want to reach in order to sell a particular idea or product.

Values: Standards that are widely recognized and accepted.



- ◆ **Play** video introduction. **Stop** tape at chime.
- ◆ **Welcome** participants to the opening session of the **FLASHPOINT** program.
- ◆ **Describe** materials in participants' "Director's Log Book."
- ◆ **Discuss** *why* this program is called **FLASHPOINT**: "When we use the term 'flashpoint,' we're talking about the decision-making process, especially about that instant when we turn thoughts and feelings into action. For example, this could be a situation when we might either choose, or not choose, to use violence, do drugs or take some other actions that may be in our own best or worst personal interests.
- ◆ **Explain** that everybody deals with flashpoints every day of their lives. We all feel things physically or emotionally (violence, anger, hatred) that we may want to just go with, but sometimes, by thinking about it, we can make another decision. That instant of choice that moves us to a decision is what we call a flashpoint. The quality of our lives is often determined in these instants of decision-making.
- ◆ **Point out** that media are very good at setting up flashpoints to get our attention, to hold our attention, and to try to persuade us to behave in certain ways. Be sure to mention that media are neither bad, nor good. Tell participants that media may be very different than what they may have believed.
- ◆ **Tell participants** that knowing this difference is important, and the knowledge may be helpful to them in their own lives.
- ◆ Finally, **explain** that in order for the program to run smoothly, there needs to be a set of ground rules for the group.
- ◆ **Write** the following guidelines on the flip chart sheet.
 1. Attendance is required. (Explain that two unexcused absences will result in dismissal from the group.) Twenty-four hours notice is required for excused absences.
 2. Respect each other's opinions. You can disagree, but you can't be disagreeable.

FLASH POINT

3. One person speaks at a time.
 4. Emphasize that research assignments (don't call it "homework") are not an option. (Explain that this research often involves television and other media consumption, but it must be taken seriously, even though it can and should be fun.)
- ◆ **Direct** the participants to turn to someone they *don't* know and *a.*) tell each other their favorite movie and why and, *b.*) name one thing they'd like to do before they leave this earth. Then, quickly, have each participant introduce the other person they talked to. Keep things moving during this "icebreaker." It shouldn't take more than five to eight minutes.
 - ◆ **Examine** the make-up of the group. If it is gender-mixed, and particularly if males outnumber females, be sensitive to the fact that the girls might "hang back" and not participate as readily as the boys. Without being heavy-handed, make a habit of encouraging the young women in the group to take part, individually and collectively.



Setting the Stage - Introduction

Purpose

Participants view introduction to media literacy video segment to gain a sense of what the program is about.



Procedures

- ◆ **Play** Introduction to media literacy video segment.



Communication at Large - Defining Media

Purpose

Participants discuss different forms of media.



Procedures

- ◆ **Ask** participants to name their favorite forms of media.
 - Possible responses are: television, movies (film), the Internet, radio, newspapers (print) etc.—
- ◆ **Ask for a volunteer** to write participants' responses on flip chart. (Do this at every opportunity.)
- ◆ **Stimulate** responses if participants are holding back by using prompting questions such as: How does news about what's going on come into your house?
- ◆ **Be proactive** about engaging participants. Go around the room and ask for individual responses. Read participants' name tags. Address them personally.
- ◆ **Ask** participants what is meant by the term "media".
 - Possible response could be "media are channels of communication."—
- ◆ **Ask** participants what they like or dislike about media. Ask for a volunteer to write two columns — one headed "Love" and the other "Hate." List responses under them. Go around the room and solicit responses.



Making "Sense" of Media - A Natural History

Purpose

Participants discuss the five senses, their connection to media, and how our brains process information.



Teaching Points

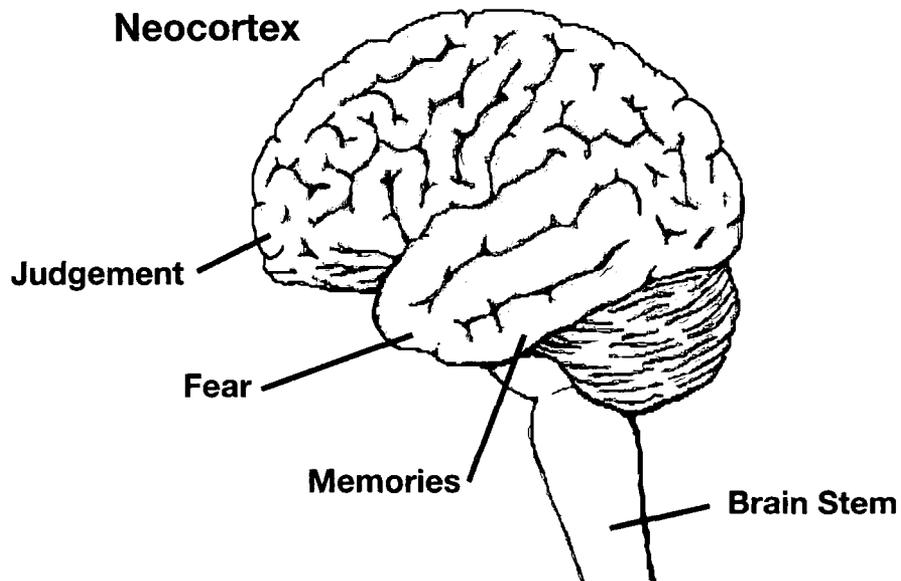
During the last 50 years, we've developed more ways of communicating than during the past 50,000. However, we still process all these new sources of information in the same way as people did back in the days of saber-toothed tigers and woolly mammoths. For example, we still use the same five senses to connect with all these new communication forms.

Procedures

- ◆ **Ask** participants to name the five senses.
- ◆ **Point** to eyes, ears, etc., as participants name sight, hearing and so forth.
- ◆ **Tell** participants that we have all this new technology and ways of communicating, but our brain is exactly the same as it was 100,000 years ago. That was about the last time that the human brain expanded. Evolution produced a new part called the neocortex back then, but it hasn't changed since.
- ◆ **Ask** participants to put their hands on their foreheads. Tell them that behind their forehead is the newest part of our brain. It's called the neocortex. That's the part of our brain that makes us human. It allows us to think about things, including our emotions.
- ◆ **Ask** the participants if any of them have pets.
- ◆ **Explain** that pets don't have this part of the brain that makes us human.
- ◆ **Ask** participants to put their hands on the back of their heads.

- ◆ **Tell** them that this is the part of our brain that we share with our pets and with most animals.
- ◆ **Inform** participants that this is the oldest part of the brain, called the brain stem, and it goes back millions of years. A lot of the time it runs in the background and does things like keep our hearts beating, but it also connects to something we may feel very powerfully at any given moment, and that is our basic emotions.
- ◆ **Ask** them to name the most basic emotions.

— Possible responses should include sad, glad, mad and scared—
- ◆ **Tell** the participants that some psychologists believe that every other feeling we have stems from these four emotions.
- ◆ **Direct** participants to look at diagram of brain in their Director's Log.



Facts About The Human Brain

- The basic unit of the brain is a nerve cell, the neuron.
- A human brain can have as many as 200 billion neurons. Each neuron can communicate with as many as 1000 other neurons.

FLASH POINT

- As a result, the human brain possesses a fantastic amount of capacity for the storage and processing of information. Put in computing terms, a single brain is estimated to have two to three *terabytes* of processing power (*tera* means trillion). That's thousands of times the power found in a typical desktop computer!
- Much of the processing power of the brain is developed during early childhood, especially between the ages of three and eight or nine. One of the best ways for children to develop brain power is by listening to stories.
- The human brain is six times larger than that of the average mammal. Dolphins are the only other species with brains that rival those of human brains in size.

Teaching Points

Scientists are just finding out that our senses and basic emotions evolved together within the brain stem, during millions of years. These old linkages are still "alive and kicking." The following examples show ways this plays out in day-to-day living.

- ◆ **Tell** the participants that this old part of our brain, that goes back millions of years, is still a very powerful force in our lives today. Tell them that for millions of years, the only way we knew about the world around us was what we gathered through our eyes, our ears, our nose, etc.
- ◆ Again, **point** to your eyes, etc., as you name these senses.
- ◆ **Ask** participants if any of them have ever been in a car on a highway, when suddenly the traffic slows down. After creeping along, for maybe 10 or 20 minutes, the cause of all this traffic is seen. It's an accident. But the accident is on the *northbound* side of the highway, and "you're" in the southbound.

Teaching Points

An alternate scenario would be a fight in the hallway at school, which everyone rushes to see. Some groups might relate better to this than to traffic caused by curiosity about an accident.

- ◆ **Ask** them why, if you're on the southbound side of the highway and the accident's on the northbound, traffic is backed up on *your* side of the highway?

— Response: "Because everyone's slowing down to look." —



- ◆ **Tell them** that the *reason* people want to look (include yourself in this) is because we've been programmed by millions of years of evolution to be interested in unusual things like accidents. Remind them that for millions of years, if we saw or heard something unusual, we had better be ready to take action.
- ◆ **Point out** that some people may *choose* not to look at the accident, but that's a decision that is made with the newer part of the brain. The older part, the brain stem, wants to look.
- ◆ **Tell** the participants that media constantly play on this part of human nature—our need to look at unusual things. Remind them that for thousands of centuries, most of what we could know about the world came to us directly through our five senses. Point out that in our century, for the first time, our senses have been “stretched” or extended by media that allow us to hear and see things and events that are happening thousands of miles away.
- ◆ **Suddenly clap hands** loudly or yell. Watch for participants' reactions.
- ◆ **Point out** that some participants jumped at the noise. Did they think about jumping? No. Instead their muscles got a big signal from the old part of their brain, the brain stem, which only took about one hundredth of a second.
- ◆ **Observe** that maybe a second later, participants used the new part of their brain, the neocortex, to figure out that there was no danger, and so it was okay to stay in their seat.

Teaching Points

In other words, we use this part of the brain, the neocortex, (put hand on forehead) to think about information that we get from this part of the brain, the brainstem (hand on back of head.) Human beings have the ability to think about their feelings and to control what they do about them if they make use of the part of the brain that makes them human.

What about other feelings?

Fear and anger, which are some of our most powerful, primitive emotions, are of course not the only human feelings. A whole rainbow of emotions like joy, love, empathy enrich our lives, once we feel safe enough to let them play. If we give these feelings space, if they are not crowded out by fear and anger, we can reflect on and learn from them. This mingling of our emotions with our high thinking abilities is one of the great experiences of life.



Cutting to the Chase - Violence and Media

Purpose

Participants view a video that illustrates how violence changes our physical and emotional states.



Procedures

- ◆ **Tell group:** "Now what has all this got to do with media?" We'll watch a film clip, and see how this relates.
- ◆ **Ask** participants to close their eyes for a few seconds. Ask them to think about the way they're feeling physically and emotionally at that moment. Tell them to just breathe in and out and relax and to try to hear their heartbeat.
- ◆ **Ask** participants to open their eyes. Tell them you will now play a brief scene from a movie.
- ◆ **Play** tape until chime. Watch participants for reactions, etc.
- ◆ **Ask** participants to analyze their physical state. Tell them *not* to consider what they are thinking, or how they are feeling emotionally. We're just looking for physical responses. Ask them to compare how they felt physically before with how they feel after watching the tape; for example, noting changes in heart beat, sweating, etc.
- ◆ **Initiate** discussion on what students are feeling, and how what they saw changed or didn't change their feelings from before. (Participants may be perhaps too macho to admit they were affected. Accordingly, facilitator should refer to any observed reactions to tape during its playing.)
- ◆ **Point out** to participants that everyone has flashpoints. Some people reach them quickly, some take a longer time. The main point is how we handle the information and emotion that we're feeling so intensely. It's the thinking part of the brain that's up here above our eyes that enables this.



Play It Again, Sam... - A Bit of Close Analysis

Purpose

Video is again viewed, participants analyze clip more closely.



Procedures

- ◆ Tell participants that you will now play two video segments, first without sound, then without visuals.
- ◆ Play tape until chime.
- ◆ Ask participants to comment on the different effects of video with no sound, and with sound alone. Ask them if the sound made the scene more powerful. How realistic was the sound of the kicks and punches? Are the sounds realistic?
- ◆ Ask whether anyone can describe what was happening musically during the audio clip.
- ◆ Ask the participants which they thought more powerful, the video without the audio, or the audio without the video.

Research Assignment



Counting Attention Grabbers

- ◆ Tell the participants to keep track of how much time they spend watching TV every day for the week.
- ◆ Ask them to take note of how many incidents of violence, substance abuse and prejudice they see during their regular viewing time. Tell them to think about how television plays on our desire to look at unusual occurrences and look for examples of this.

FLASH POINT

- ◆ **Tell them** to use their Director's Log Research Assignment sheet to count instances of violence, prejudice and substance abuse and other unusual occurrences (freak accidents, people behaving in bizarre ways, and so forth).
- ◆ **Ask** them to write about television's purpose or agenda for doing this.



NAME: _____

Take One Research Assignment: Counting Attention Grabbers

Mon. Tues. Wed. Thurs. Fri. Sat. Sun.

Violent Incidents

Total Violence _____

Substance Abuse

Total Substance Abuse _____

Prejudice

Total Prejudice _____

Freak Accidents

Total Freak Accidents _____

Notes: _____

MEDIA LITERACY RESOURCES **FLASH POINT**

ORGANIZATIONS

The Center For Media Literacy

4727 Wilshire Blvd., Suite 403
Los Angeles, CA 90010
Phone: (800) 226-9494
Internet: www.medialit.org

The National Telemedia Council

120 E. Wilson St.
Madison, WI 53703
Phone: (608) 257-7712
Email: ntelemedia@aol.com

Strategies For Media Literacy

PO Box 460910
San Francisco, CA 94146
Email: medialit@sirius.com

New Media Associates, Inc.

11 Dewey St.
No. Andover, MA 01845
(978) 682-2374

PRINT

Chen, Milton, *Smart Parents' Guide To Children's TV*.
San Francisco, CA: KQED Books/Tapes, 1994

Greenfield, Patricia, *Mind and Media: The Effects of Television, Videogames, and Computers*.
Cambridge, MA: Harvard Univ. Press, 1984

Healy, Jane, *Endangered Minds: Why Children Don't Think And What We Can Do About It*.
New York, NY: Touchstone Books, 1991

McLuhan, Marshall, *Understanding Media: The Extensions of Man*. Cambridge, MA: MIT Press, 1994

Rushkoff, Douglas, *Media Virus!: Hidden Agendas in Popular Culture*. New York, NY: Ballantine Books, 1996

Sylwester, Robert, *A Celebration of Neurons: An Educator's Guide to the Human Brain*.
Alexandria, VA: Assoc. for Supervision & Curriculum Development, 1995

VIDEO

Beyond Blame
Three-unit curriculum focusing upon violence in media.
The Center For Media Literacy, Los Angeles

Scanning Television
Examines media and its role in constructing realities, self-image and political climates.
John Pungente,
Jesuit Media Project
Toronto, Canada.

AdSmarts
Video-based media literacy curriculum examining the role of mass communications in promoting alcohol and tobacco usage.
Center For Media Literacy, Los Angeles

After the Violence
Film Ideas
Northbrook, IL

INTERNET

Access in a Digital Age
Kathleen Tyner
<http://interact.uoregon.edu/MediaLit/FA/MLArticleFolder/access.html>

or contact:

Strategies For Media Literacy
PO Box 460910
San Francisco, CA 94146
Email: medialit@sirius.com

CD-ROM

Understanding Media
New Mexico Media Literacy Project
6400 Wyoming Blvd.
Albuquerque NM 87109
(505) 828 3264



Witnessing
The Story



Witnessing the Story

FACTS ABOUT VIOLENCE

The following are facts about violence. Refer participants to these as needed during the Take.

- ◆ Adolescents from the ages of 12 to 15 are at greatest risk for becoming victims of violent crime in the United States; and adolescent males have nearly 50 percent higher victimization rates than adolescent females.
- ◆ Nearly 43,000 people are killed each year due to murder and vehicular homicide.
- ◆ Murder and suicide alternate between the second and third leading causes of death among high school youth.
- ◆ Homicide rates for young males in the United States are the highest among 22 developed countries, four times higher than the country with the next highest rate—Scotland, and more than 40 times higher than the country with the lowest rate—Japan.
- ◆ Homicide in the United States is the leading cause of death among African American males.
- ◆ Eleven children a day are killed by guns due to accidents, suicides, and murders.
- ◆ By the age of 14, an average adolescent will have witnessed 18,000 deaths—mostly violent murders on television.
- ◆ Fifteen percent of children are involved in incidents of bullying, either as victims or aggressors.
- ◆ Research indicates that bullies have a one-in-four chance of ending up with a criminal record by age thirty.



Witnessing the Story

CONVENTIONS OF FILM VS. REAL-LIFE CONSEQUENCES

Purpose

To identify film conventions that glorify violence and to understand how the legal, emotional, and psychological consequences of such actions in real life are different, ignored, or misrepresented in some films.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify film conventions that glorify violence;
- understand the impact these conventions have on viewers;
- understand the differences between television violence and the physical, emotional, and legal consequences of violence in real-life.

Agenda

- Activity 1: Retake—Review of Research Assignment (15 minutes)**
Participants describe observations about their media habits and the content of media they've viewed.
- Activity 2: Witnessing the Action—Film Segment (45 minutes)**
Participants view scene from the film *Witness*, gauge their reactions and then deconstruct the film's meanings and point-of-view.
- Activity 3: Reality Check—A Look at the Legal Side (20 minutes)**
Participants understand the legal consequences of the actions of the film's "hero."
- Research Assignment: Get Real! (10 minutes)** Participants watch a show and report how it differs from real-life and what constitutes a hero.



Preparation

To do this lesson, you will need to:

- cue up video segments for this Take (Activities 2 and 3)



Retake-Review of Research Assignment

Purpose

Participants describe observations about their media habits and the content of media they've viewed.



Procedures

- ◆ **Pose** the following question to the group:

Approximately how much time did you spend watching TV per night? (Did you spend more or less time than you thought you would?)

- ◆ **Ask** for a participant volunteer to write down these numbers in a column on the flip chart.
- ◆ **Ask** for another volunteer to add the numbers and compute the average hours of television that this class watches during a typical week.
- ◆ **Continue the discussion** with the following questions:

How many incidents of violence did you observe?

What part of the brain were the people committing violent acts using?

Was it the brain stem or neocortex? Review these terms with the group, if necessary.

How many times did you see people drinking or smoking?

Whose stories were being told more often? (Who was shown more often: men, women, African Americans, Whites, Asians, Latinos, etc?)

How many unusual occurrences did you see? (Accidents, strange acts of violence, dangerous or bizarre situations, etc.)

What kinds of general observations can you make about television based on your "tracking" and answers to these questions?



Witnessing the Action- Film Segment

Purpose

Participants view scene from the film *Witness*, gauge their reactions and then deconstruct the film's meanings and point-of-view.



Procedures

- ◆ **Begin this activity by posing** the following question to the group:
Do any of you practice martial arts? If so, what are you supposed to do when an opponent is attacking you? Meet force with force? Or disarm the opponent in a different way?
- ◆ **Play** the Take 2 video, showing the first part of the film segment from *Witness* (right before the character Harrison Ford plays hits the other man).
REMEMBER TO CUE TAPE TO THE PROPER SEGMENT.
- ◆ **Stop** the tape at chime.
- ◆ **Tell** participants we are asking them to act like “scientists” in regard to their own body. Go around the room and ask them what are they feeling physically, what’s going on in their bodies (not what they are thinking or feeling emotionally). It is important to get their responses quickly before they have time to think about them. Try to get a range of different responses.
Possible Responses could include: rapid heart beat, breathing faster or heavier, tingling sensation in any parts of their body, tightness in stomach or chest, feeling flushed or chilled.
- ◆ **Ask** participants what they would like to see happen next in the film.
- ◆ **Start** the tape and show the rest of the segment.
- ◆ **Explain** to the group that Harrison Ford is an “undercover” agent among the Amish. He loses his temper and beats up some men.

FLASH POINT

◆ **Ask participants:**

What might really happen to him as a result?

Possible responses could include the following:

—Nothing;

—The Amish might kick him out;

—He might have blown his own cover and exposed himself to danger

◆ **Generate a longer, deeper discussion using the following questions.**

Try to avoid one word answers to these questions from participants. Probe them for their thinking and reasons why they feel a certain way.

◆ **Ask participants:**

How did the director set up this shot? What was the camera angle? Why do you think the director filmed it like that?

What was the flashpoint of the character played by Harrison Ford?

What part of the brain is Harrison Ford using?

—Response should include: brainstem (old part at the back of the head.)

Did the Amish man have a flashpoint? How could you tell?

What part of the brain do you think he was using?

—Response should include—neocortex (new part)—

What other people in history would have reacted the way the Amish man did?

—Possible responses: Martin Luther King, Gandhi, other nonviolent resisters.

Does not reacting violently to a situation like this indicate weakness or lack of courage on another person's part? Why or why not? When might this indicate strength of conviction and strength of character?

What could account for the differences in responses both these men displayed?

—Responses should include: using different parts of the brain; cultural and religious differences regarding the proper amount of emotion to show and the proper way to handle a situation like this; and different values/characters.

What do you think the director was trying to do or achieve in this scene? What part of the viewer's brain is the director trying to get to?

What could have happened in real life to Harrison Ford's character? (Legally, emotionally? Impact on family and friends? Future relationship with the Amish people in the film?)

- ◆ **Ask** participants if after discussing this segment they feel differently about it than they did while viewing the first segment of the film. If they did, what made them change their mind about it?
- ◆ **Conclude** the discussion by asking participants if they have ever been in a situation similar to Harrison Ford's.

What did they do? What could they have done before the event occurred that might have changed the way it turned out? What are the benefits of thinking about your actions before a potentially violent event occurs?

In your own life, what are some ways you could get power and/or respect without resorting to violence?

Does violence get you "real" respect?

What is the difference between someone respecting you and someone who just fears you? Which is better, why?



Reality Check—A Look at the Legal Side

Purpose

Participants understand the legal consequences of the actions of the film's "hero."



Procedures

- ◆ **Show the video segment** of Massachusetts Eastern County District Attorney Kevin Burke explaining some of the real-life legal consequences of Harrison Ford's actions in the film segment.
- ◆ **Conclude this activity** by going around the room and asking each participant to answer briefly the following question:

After hearing about the legal consequences of Harrison Ford's actions, if you were in a similar situation, would you act as he did? Why or why not?

Teaching Points

Participants may want to “vent” their frustration about the law, police, or other authorities. They may first discuss how violence is the only way. This is normal and natural. Allow participants to discuss these issues, but try to bring the conversation around to more positive aspects of resolving conflict nonviolently—the benefits of the law and structures in our society and their usefulness. Point out that it is possible to be as aggressive in the use of the law in defending our rights and sense of respect as through the use of violence. The law can work for us, as well as, against us!

- ◆ **Have participants briefly review** the relevant laws on assault and violence in their Director’s Log. Tell them they may refer to them whenever they need to. These laws are listed below.

1. **Gun Law and Its Application Under G.L. 119 §58**

Under Massachusetts General Law c. 269, §10A, a person found guilty of knowingly having a gun, on his or her person or in a locker, even for protection, will go to jail for a minimum of 6 months on a first offense and 12 months for a second offense. If a person is more than 17 years old he or she will serve a mandatory year in jail.

2. **Assault and Battery**

Under Massachusetts General Law c. 265, §13A, a person found guilty of fighting, (even mutual combatants is a crime) faces the possibility of incarceration for 2 ½ years.

3. **Assault and Battery with a Dangerous Weapon**

Under Massachusetts General Law c. 265, §15A, if a person uses a weapon and strikes someone during a fight, he or she can go to jail for up to 10 years.

4. **Assault with Dangerous Weapon**

Under Massachusetts General Law c. 265, §15B, a person found guilty of raising a weapon to intimidate or scare can be jailed for 5 years.

5. **Murder**

Under Massachusetts General Law c. 265, §1, if a youth is accused of committing the crime of Murder in the 1st degree, and is over the age of 14, that youth will be tried as an adult and faces the possibility of life without parole if convicted.

Under Massachusetts General Law c. 265, §13, if a person does not intend to kill another, but death is brought about as a result of an intentional act such as assault & battery, or is the result of willful, wanton or reckless conduct, the crime is manslaughter, punishable by up to 20 years in prison.

If death occurs during the commission of a felony, it is murder. So if the action of a youth results in the death of another while engaging in felonious conduct, he or she faces a minimum penalty of 15 years, with a maximum penalty of incarceration for life.

6. Threats

Under Massachusetts General Law c. 275, §4, if a person is found guilty of making verbal or written threats to commit a crime which a victim reasonably believes will be committed, he or she can be jailed for 6 months.

7. Assault & Battery for Purpose of Intimidation

Under Massachusetts General Law c. 265, §39, a person found guilty of committing an assault & battery upon another or destroying a person's property with an intent to intimidate that person because of his or her race, color, religious belief, national origin, sexual orientation or disability, may be punished by imprisonment for not more than 2 1/2 years, and if bodily injury results, incarceration can be for 5 years.

- ◆ **Describe** this scenario to participants and ask for their responses:

Luis is being picked on by Jake. John, the biggest school bully, looks on. John thinks Luis is such a wimp he doesn't bother with him. John does beat up Jake regularly.

- ◆ **Ask** participants which is likely to happen next:

- A. *Luis beats up Jake. End of story.*
- B. *Luis is beat up by Jake. End of story.*
- C. *Luis beats up Jake. Now John wants to fight Luis.*

- ◆ **Remind** participants that violence usually begets violence and once a chain of violence is established there is no real end in sight.

- ◆ **Tell them** that committing an act of violence can feel good initially, but there are many consequences that can affect their future. Ask them what they think these consequences might be.

—Possible responses could include: a criminal record, which would affect opportunities for future employment and even schooling; emotional harm to their families; harm to themselves through people seeking revenge.

- ◆ Finally, **ask** participants what they think society would be like without laws, and whether or not that is that the kind of world they would want their little brothers or sisters to grow up in.

Research Assignment

Get Real!



Procedures

- ◆ **Instruct** participants to watch at least one TV show or film during the course of this week and write in their Director's Logs about a scene in which the "real world" consequences (i.e., emotional, legal, and/or financial) of the actions of the character (s) would be very different from what the television show or film depicts.
- ◆ **Ask them** to record in their Director's Logs what they think makes someone a hero or heroine on television or film, and what they think makes someone a genuine hero in real life.



NAME: _____

Take Two Research Assignment: *Get Real!*

Show or Movie watched:

Actions of Hero/Heroine

Your View of How A Real Hero Acts:

VIOLENCE PREVENTION RESOURCES

ORGANIZATIONS

Center for the Study and Prevention of Violence

University of Colorado at Boulder
Campus Box 442
Boulder, CO 80309
(303) 492-8465

Center to Prevent Handgun Violence

1225 I Street NW, Ste. 1100
Washington, DC 20005
(202) 289-7319

Children's Defense Fund

25 E Street NW
Washington, DC 20001
(202) 628-8787

Committee for Children

2203 Airport Way South
Seattle, WA 98134
(206) 343-1223

Education Development Center, Inc. (EDC)

Center for Violence and Injury Prevention
55 Chapel Street
Newton, MA 02156
(617) 969-7100

Educators for Social Responsibility

23 Garden Street
Cambridge, MA 02138
(617) 492-1764

National Center for Injury Prevention and Control

Division of Violence Prevention
Centers for Disease Control and Prevention
4770 Buford Highway NE, Mailstop K60
Atlanta, GA 30341
(404) 488-4362

National Council on Crime and Delinquency (NCCD)

685 Market Street, Ste. 620
San Francisco, CA 94105
(415) 896-6223

National Crime Prevention Council (NCPC)

1700 K Street NW, Second Floor
Washington, DC 20006
(202) 466-6272

National Institute for Dispute Resolution (NIDR)

1726 M Street NW, Ste. 500
Washington, DC 20036
(202) 466-4764

National Organization for Victims Assistance (NOVA)

1757 Park Road
Washington, DC 20010
(202) 232-6682

National Victim Center

555 Madison Avenue, Suite 2501
New York, NY
(212) 753-6880

Office of Juvenile Justice and Delinquency Prevention (OJJDP)

P.O. Box 6000
Rockville, MD 20849
(800) 638-8736

Office for Victims of Crime

United States Department of Justice
633 Indiana Avenue, NW, 13th Floor
Washington, DC 20531



Program for Young Negotiators (PYN)

432 Columbia Street
Cambridge, MA 02141
(617) 225-7877

PRINT

Carnegie Council on Adolescent Development, *A Matter of Time: Risk and Opportunity in the Non-school Hours*. New York, NY, Carnegie Corporation, 1994

Carnegie Council on Adolescent Development, *Turning Points: Preparing American Youth for the 21st Century*. New York, NY, Carnegie Corporation, 1994.

Coordinating Council on Juvenile Justice and Delinquency Prevention, *Combatting Violence and Delinquency: The National Juvenile Justice Action Plan*, U. S. Department of Justice, 1996.

Dryfoos, J.G. *Adolescents at Risk: Prevalence and Prevention*. London, England, Oxford University Press, 1990.

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Finkelhor, D. and Dzuba-Leatherman, *Victimization of Children*. American Psychologist, March, 1994.

Garbarino, J., K. Kostlly, and N. Dubrow. *No Place to Be a Child: Growing Up in a War Zone*. Lexington, MA, Lexington Books, 1991.

Hawkins, J.D. and R.F. Catalano, Jr. *Communities That Care: Risk-Focused Approach Using the Social Development Strategy: An Approach to Reducing Adolescent Problem Behaviors*. Seattle, WA, Developmental Research and Programs, Inc., 1993.

Hechinger, F. (Ed). *Fateful Choices: Healthy Youth for the 21st Century*. Carnegie Council on Adolescent Development, Carnegie Corporation of New York., 1992.

Jaffe, P.G.S. Wilson.; and D. Wolfe.; "Promoting changes in attitudes and understandings of conflict resolution among child witnesses of family violence." *Canadian Journal of Behavioral Science Review*, Vol. 18.

National Committee for Injury Prevention and Control. *Injury Prevention: Meeting the Challenge* New York, Oxford University Press, 1989.

Office of Juvenile Justice and Delinquency Prevention (OJJDP). *Delinquency Prevention Works*. Washington, DC, 1995.

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Prothrow-Stith, Deborah, M.D; and Michaele Weisman. *Deadly Consequences: How Violence is Destroying Our Teenage Population and A Plan to Begin Solving the Problem*. New York, NY, HarperPerennial, 1993.

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Widom, C.S. *The Cycle of Violence, Research in Brief*. Washington, DC, National Institute of Justice, U.S. Department of Justice, 1992.

Working Together to Stop the Violence: A Blueprint for Safer Communities. Washington, DC, National Crime Prevention Council, 1994.

Young, M. and J. Stein, *2001: The Next Generation in Victim Assistance*. Washington, DC: National Organization of Victim Assistance, 1994.

CURRICULA

Aggressors, Victims, and Bystanders: Thinking and Acting to Prevent Violence for Middle School Students by Ronald G. Slaby, Renee Wilson Brewer, and Kim Dash, Education Development Center, Inc., Newton, MA, 1994.

Catalog of Curricula, Videos, and Training for Prevention of Youth Violence, Committee for Children, Seattle, WA, 1994.

Creative Conflict Resolution: More Than 200 Activities for Keeping Peace in the Classroom K-6 by William J. Kreidler, Good Year Books, Glenview Illinois, 1984.

Conflict Resolution by William J. Kreidler, Good Year Books, Glenview Illinois, 1996.

The Crime Victim's Book (second edition) by Bard, M. and Sangrey, D. Basic Books, New York, 1988.

Developing Personal and Social Responsibility, The National School Safety Center, Westlake Village, CA.

Early Violence Prevention: Tools for Teachers of Young Children by Ronald G. Slaby, Wendy C. Roedell, Diana Arezzo, and Kate Hendrix, National Association for the Education of Young Children, Washington, DC, 1995.

Healing Hearts/Mending Minds: A Curriculum for Young Crime Victims by Kelly J. Brilliant, Marlene Young, PhD, Cheryl Tyiska and Carl Grimes. National Organization for Victim Assistance and Education Development Center, Inc. Funded by Office for Victims of Crime, Washington, DC, 1998.

Helping Teens Stop Violence: A Practical Guide for Counselors, Educators, and Parents by Allan Creighton of Battered Women's Alternatives and Paul Kivel, Oakland Men's Project, Hunter House, Alameda CA, 1990.

PeaceBuilders Violence Reduction Intervention by Michael I. Krupnick, Heartsprings, Inc., Tuscon, AZ 85732, 1994.

PEARLS (People Empowered to Address Real Life Situations: Violence Prevention and Victim Assistance for Adolescents), Victim Services, New York, NY, 10007

Resolving Conflict Creatively by Linda Lantieri, National Resolving Conflict Creatively Program, New York, NY, 1993.



Second Step: A Violence Prevention Curriculum, by K Beland, Committee for Children, Seattle, WA, 1988.

Straight Talk About Risks (STAR): A Pre K-12 Curriculum for Preventing Gun Violence, Center to Prevent Handgun Violence, Washington, DC, 1992

Teens, Crime, and the Community: Education and Action for Safer Schools and Neighborhoods—Second Edition, National Institute for Citizen Education in the Law and the National Crime Prevention Council, Washington, DC, 1992.

Victim Assistance: Frontier's and Fundamentals by Marlene Young, PhD, National Organization of Victim Assistance, Washington, DC, 1996.

Viewpoints: Solving Problems and Making effective Decisions for Young Adults by Nancy Guerra and Anne Pannizon, Center for Law-Related Education, Santa Barbara, CA, 1986.

Violence Prevention for Adolescents by Deborah Prothrow-Stith and Renee Wilson-Brewer, Education Development Center, Inc., Newton, MA, 1987.

Working Toward Peace: Managing Anger, Resolving Conflict, and Preventing Violence, Lions-Quest Skills for Adolescence, Granville, OH, 1993.

Youth as Resources (YAR), National Crime Prevention Council, Washington, DC, 1996

Young Negotiators: Communication, Problem Solving, Conflict Resolution and Life Skills by Jared R. Curhan, Program for Young Negotiators, Cambridge, MA, 1998

VIDEO

Ain't It a Shame
The Slick Boys
c/o Glenn Merrill
Chicago, IL
(312) 670-3710

Beginning with the Children: A National Teleconference on Violence Prevention
Educators for Social Responsibility
New York, NY
(212) 870-3318

Bullets Have No Names on Them
Coronet
Columbus, OH
(800) 621-2131

Fear, Invincibility, and Loss: Teens Respond to Violence
Film Ideas
Northbrook, IL
(800) 475-3456

Wasted Dreams: A Peer-to-Peer Video Dealing with Guns and Violence
Film Ideas
Northbrook, IL
(800) 475-3456

What's Wrong With This Picture: School Safety
National School Safety Center
Westlake Village, CA 91362
(800) 373-9977



Storm
Warning



Storm Warning

IDENTIFYING AND RESPONDING TO OUR FLASHPOINTS

Purpose

To learn to identify our personal “flashpoints”—strong emotional reactions that occur right before we make a decision on how to act or what to do in a situation that has triggered these reactions;

To gain an understanding of the situations that trigger flashpoints;

To learn about a variety of methods for safely expressing our feelings without harming ourselves or others.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify the physical feelings and emotions that signal their personal flashpoints;
- understand some of the types of situations that trigger these flashpoints;
- learn skills that help them stop and think before acting out impulsively;
- learn how to express their emotions without bringing harm to themselves or others;
- understand “I” messages and practice how to use them;
- take appropriate action in tense situations.

Agenda

Activity 1: Retake: Review of Research Assignment (10 minutes)

Activity 2: FLASHPOINT Feud — Role-Play Practice (30 minutes)

Participants practice all they have learned through a role-play and discussion.

Activity 3: Where's Your Flashpoint?— Identifying Personal Flashpoints

(25 minutes) Through reviewing the film segment from *Basketball Diaries*, participants learn how to identify their own personal flashpoints.

Activity 4: So What'cha Gonna Do About It? — Decision-Making Skills

(20 minutes) Participants learn steps for “cooling down” and brainstorm a menu of actions for making better decisions.

Research Assignment: Taking It Home (5 minutes) Participants put the skills of this take into action in their own lives by cooling themselves down and making a good decision during one of their personal “flashpoint triggers.”

Preparation

In order to do this lesson you will need to:

- cue up video segments for this Take (Activity 3—*Basketball Diaries*)
- have flip chart and markers handy (Activities 1,2, and 4)



Retake: Review of Research Assignment

Purpose

Participants review Research Assignment.



Procedures

- ◆ **Facilitate** a review of the previous Research Assignment (Take Two) by posing the following questions to the group for discussion:

Describe the scene from the television show or film you watched in terms of how it showed or failed to show real-life consequences of the actions of the character(s).

If the scene you watched failed to show real-life consequences, why do you think the television program's or film's producers decided not to show these?

What types of consequences were left out more often: emotional, legal, or financial ones? Why do you think this was so?

Generally speaking, how do television and film heroes and heroines differ from people you consider heroes or heroines in real life?

After analyzing television and film during the first two takes of this program, have you changed your mind about who you consider to be a hero or heroine? Why or why not?



FLASHPOINT Feud- Role-Play Practice

Purpose

Participants practice all they have learned through a role-play and discussion.



Procedures

- ◆ **Ask for three volunteers** (two boys and one girl) to participate in a role-play.
- ◆ **Ask for another volunteer** to read the role-play aloud.
- ◆ **Ask for another volunteer** to read the Guiding Questions for helping the “actors” create their scripts for each of the role-plays.
- ◆ **Explain to the actors** that they will be doing this role-play twice for the audience: the first time they will act out the scene and its potential consequences **WITHOUT** trying to cool anyone down. The second time they will act out the scene and its consequences **TRYING** to cool down angry characters any way they can think of.
- ◆ **Inform participants** that each role-play should last approximately 5 minutes **AND THAT THEY CANNOT USE VIOLENCE OR HITTING IN THEIR ROLE-PLAYS.**
- ◆ **Tell participants** that they should each take 5 minutes alone to think about how their character would react in both cases (not cooling down and using cooling down strategies).
- ◆ After 5 minutes have passed, indicate to each group that they should start their role plays.

ROLE-PLAY SCENARIO: CHRIS, CHERISSE, AND TREVOR

CHRIS, CHERISSE, AND TREVOR HAVE BEEN FRIENDS FOR A LONG TIME. CHRIS AND CHERISSE HAVE JUST STARTED GOING OUT TOGETHER. CHERISSE HELPS CHRIS WITH HIS HOMEWORK. HE WALKS HER TO SCHOOL ALMOST EVERYDAY. LATELY, TREVOR HAS BEEN HANGING AROUND, TELLING HER HOW FINE SHE IS AND HOW HE'D LIKE TO WALK TO SCHOOL WITH HER.

ONE DAY, CHRIS OVERHEARS CHERISSE AND TREVOR TALKING. CHERISSE IS LAUGHING AT ONE OF TREVOR'S JOKES. CHRIS SEES RED! HOW DARE TREVOR TRY TO MOVE IN ON "HIS" GIRL. WHY IS CHERISSE GIVING THAT FOOL THE TIME OF DAY. CHRIS'S FIRST THOUGHT IS "I NEED TO STOP THIS NOW!" HE WALKS UP TO THE TWO OF THEM, FIST CLENCHED AND EYES BULGING. CHERISSE LOOKS EMBARRASSED, CHRIS LOOKS A LITTLE SCARED. TREVOR GRINS AT CHRIS SARCASTICALLY AND SAYS, "HEY, STUD WHAT'S UP?"

WHAT DO THEY DO NOW?

GUIDING QUESTIONS FOR CONSTRUCTING YOUR ROLE-PLAY

(Use these guiding questions to help you develop your "script." Be creative.)

Role-Play One: Answer these questions to create what your character would say:

For Chris: *What might Chris say to Trevor if he followed his first reaction? (jealousy, fear, anger, embarrassment)*

For Trevor: *How would Trevor respond IF he still had failed to calm himself down or think about his actions?*

For Cherisse: *What would Cherisse do IF she let her embarrassment, fear, and possibly anger get the best of her in this situation?*

Role-Play Two: Answer these questions to help you create what your character would do and/or say in this situation.

For Chris: *You're prepared for Trevor and determined not to let him upset you or get jealous of him. What would you do or say to cool-down this situation?*

For Trevor: *You've thought over the situation and feel a little calmer, now. How do you express your true feelings without getting anyone angry?*

For Cherisse: *You like both of these guys, although you are more interested in Chris as a boyfriend. You have decided you will not be embarrassed or afraid of Trevor's or Chris's actions, but will remain calm. What do you do and say?*

- ◆ **Ask the volunteer actors** to present their first role-play (without cooling down) for the whole group.
- ◆ **Ask the same actors to present** the second role-play (with cooling down) to the whole group.
- ◆ **Thank volunteers** for their participation.
- ◆ **Facilitate a large group discussion** on the role-plays with the following questions:

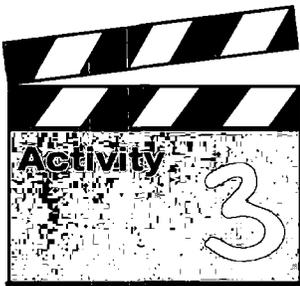
What was the main difference between the first and second role-play?

How did each of the three characters respond differently?

*Was their role-play realistic? Could it have happened this way in real life?
In the first role-play? In the second role-play?*

*In the second role-play, what were the strategies used to cool-down the
conflict? Did your group come up with any other kinds of strategies?*

- ◆ **List all strategies** on a flip chart.



Where's Your FLASHPOINT?— Identifying Personal FLASHPOINTS

Purpose

Through reviewing the film segment from *Basketball Diaries*, participants learn how to identify their own personal flashpoints.



Procedures

- ◆ **Ask participants** to fold their arms across their chests. Then ask them to do the same thing again, this time reversing their arms.
- ◆ **Explain** to participants that just as it felt strange to reverse their arms at first, changing the ways we usually act in tense situations can be difficult and feel strange, but with practice reacting more calmly and making good decisions becomes easier and more automatic.
- ◆ **Cue up and show** the segment from the film *Basketball Diaries*.
- ◆ **Go around the room and ask participants** at what point in the segment did they experience their personal flashpoint? And how did they know? (what were they feeling physically?)
- ◆ **Pose** the following questions:

What angle was the camera at during the first shot of this clip? Why might the director have decided to film it that way? How does the angle make the viewer feel?

What else did you first notice about the film segment?

What kind of music was used? Why do you think this particular music was used in the film?

- ◆ **Tell participants** that in the next activity, they will learn skills for making effective, non-violent decisions when their flashpoints are triggered.



So What'cha Gonna Do About it? -Decision-making Skills

Purpose

Participants learn steps for “cooling down” and brainstorm a menu of actions for making better decisions.



Procedures

- ◆ **Tell participants** to turn to the “Principles for Keeping Their Cool” in their Director’s Log.
- ◆ **Ask for a participant volunteer** to read the principles aloud to the group.
- ◆ **Ask participants** how they would explain in their own words each of these principles, what they mean to them, why they are important, and ask them to give an example of the principle. *(For instance, asking your teacher to explain why you received a poor grade on a paper in a firm but polite way is an example of assertiveness; demanding that the grade be changed or threatening some violent behavior would be aggression and much less likely to be successful in achieving your goal).*

PRINCIPLES FOR KEEPING YOUR COOL

- A. Keeping Your Cool vs. Becoming Violent or Frustrated
- B. Getting True Respect vs. Bullying or Threatening Others for False Respect
- C. Thinking Before You Act (using your front brain) vs. Acting Without Thinking (using your back brain)
- D. Being in Control of Your Life vs. Just Reacting to Situations or Being a Victim

FLASH POINT

- ◆ **Ask for a participant volunteer** to read the “Steps for Identifying our Flashpoints and Taking Action” aloud.

STEPS FOR IDENTIFYING OUR FLASHPOINTS & TAKING ACTION

- 1. Identify what you're feeling.**
You may be feeling sad, scared, angry, embarrassed, hurt, etc., or any combination of these emotions.
- 2. Figure out why you're feeling this way.**
You may be hurt by a friend or other person's attitude or behavior. You may simply be tired and out of sorts, or there may be any other number of other reasons you may be feeling a certain way. You can usually figure it out IF you take a few minutes to relax and think about it.
- 3. Decide what you want or need to do about it:**
Ask yourself: “What's my goal? What do I want the outcome to be? What could be the consequences of my actions?”
- 4. Take Action.**
Sometimes the best choice is to confront a person who has upset you by telling the person calmly and directly what is bothering you. Sometimes the best choice may be to simply identify what you are feeling and to stay with those feelings for awhile and then get involved in another activity.

- ◆ **Explain to participants** how to use “I” messages—meaning to state what they are feeling without blaming or accusing someone else. For example, rather than accusing someone of “making you feel” a certain way, it is more effective and much less likely to make the other person defensive if you take responsibility for your own feelings BEFORE you ask them to change their behavior or attitude.

EXAMPLES OF “I” MESSAGES:

“When you said that, I got mad. Next time, could you ask me with more respect?”

“I was hurt when you picked Jamal to be on the team instead of me.”

“I'm not really mad at you; I'm just having a bad day.”

EXAMPLE OF ACCUSING/THREATENING MESSAGES:

"You pissed me off when you were a jerk to me. You need to stop it, or I'll make you stop it!"

"If you think Jamal's so great, you can quit hanging out with me!"

"You better stay away from me! You're getting on my nerves today."

- ◇ **Ask participants** to come up with a few of their own examples—in their own wording—before moving on.

Teaching Points

Explain to participants that sometimes they may want to wait until they are clearer and cooler before taking any action. Stress that many times simply waiting until the "flashpoint" has passed enables you to make better choices or decide you do not have to do anything. Point out that even when we decide NOT to act on our feelings, all our feelings are OKAY and they are an important part of who we are. Even the strongest feelings pass, given enough time. However, sometimes we can become "stuck" in negative feelings of anger, sadness, or hopelessness for long periods of time. If you think this is happening, get help: talk to a friend, trusted adult, counselor, or someone else who is specially trained to help people feel better. Explain that there are resources for people and places to call.

- ◇ **Brainstorm with the group** examples of actions they can take when at their "flashpoint."

- ◇ **Write their responses** on a flip chart.

—Possible Responses can include:

- expressing yourself to a friend or to yourself (journal, talking to yourself);
- taking a walk or doing some sort of physical exercise;
- listening to music;

FLASH POINT

- *confronting the person who has upset you in a nonviolent, assertive way, using “I” messages (e.g., “When you doI feel.....”, rather than “You make me feel.....”);*
- *waiting a while longer or repeating steps 1-3 until you are very clear and “cooler”;*
- *drawing, painting, writing a story, or doing some other creative activity;*
- *making something, or doing physical labor—*

Research Assignment



TAKING IT HOME

- ◆ **Instruct** participants during this week to identify a time when someone triggers their personal flashpoint. Explain to them that this can be a small incident, such as a rude remark or a much larger incident, such as someone attempting to physically hurt them.
- ◆ **Ask** participants to attempt to act differently/less impulsively than they would do usually by applying some of the strategies suggested in this lesson.
- ◆ **Tell them** to write about the incident in their Director’s Log and to include:
 1. *a brief description of the episode;*
 2. *what exactly triggered their flashpoint;*
 3. *what they tried to do differently;*
 4. *if they succeeded in “cooling themselves down” and making a good decision about how to handle the incident, and*
 5. *how they felt during and after the incident.*



NAME: _____

Take Three Research Assignment: *Taking It Home*

1. Write a brief description of an incident that triggered a flashpoint during the week.

2. What exactly triggered your flashpoint?

3. What did you try to do differently?

4. Did you succeed in "cooling yourself" down? How?

5. How did you feel during and after the incident?



Pitching Your Pilot



Pitching Your Pilot

MORE MEDIA LITERACY

Purpose

To familiarize participants with how production personnel work together on a project, and for participants to identify and understand the five core concepts of media literacy.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify production staff roles;
- understand how production staff must work together on a set;
- create a “pilot” sitcom/drama idea that they can “pitch” to a fictitious Executive Producer;
- identify and understand the five core concepts of media literacy;
- discuss how their pilot ties into these five core concepts.

Agenda

Activity 1: Retake—Review of Research Assignment (10 minutes)
Participants describe experiences with flashpoints during week.

Activity 2: Quiet On The Set!—A Production Role Play (25 minutes)
Large group activity using printed scripted roles.

Activity 3: Back to Basics—five Core Concepts of Media Literacy (15 minutes)
Fundamentals of media literacy are reinforced.

Activity 4: Here’s the Pitch—Creating and “Pitching” Your Pilot (30 minutes)
Participants compete to create their own outline of a TV show.

Research Assignment: Reality — What a Concept (10 minutes)
Participants apply core concepts of media literacy to favorite show or film.

Preparation

To do this lesson you will need:

- a **TV/VCR** (Activity 2)
- a **flip-chart** (Activities 1, 3, 4, 5)
- to **review** the five media literacy core concepts (All Activities)
- to **cue up** video segment for this Take (Activity 2)



Retake-Review of Research Assignment

Purpose

Participants describe experiences with flashpoints during week



Procedures

- ◆ **Facilitate** a large group discussion of Take Three Research Assignment. (Review questions even if the participants didn't bring in their assignments)
- ◆ **Ask** the following questions:
 1. Was your personal flashpoint triggered this past week?
 2. What exactly triggered your flashpoint?
 3. Did you act differently than you might have before beginning this program?
 4. Did you succeed in "cooling yourself down?"
 5. How did you feel during and after the incident?
 6. If you did not succeed in cooling yourself down, what might you do differently next time?



Quiet on the Set-Production Role Play

Purpose

Participants engage in a group activity using printed scripted roles.



Teaching Points

"When you watch the end of a TV show or movie, you'll see credits rolling on the screen. These are the names and titles of all the people who have a specific job to do to make the show happen. Today, we're going to spend some time learning what many of these jobs are." **While facilitators have the option of reading the roles themselves, it is preferable to assign them to the participants.** The production role script is included in your Facilitator's Guide and Participant's Director's Log.

Procedures

- ◆ **Show** video of clips of different style credits.
- ◆ **Conduct** a large group activity using printed scripted roles.
- ◆ **Provide** a script to read which gives specific production roles to participants for a music video project.
- ◆ **Assign** the roles at random. Note: the roles are not gender specific.
- ◆ **Ask** each assigned participant to read from their production role script. The Production role script is included in your Facilitator's Guide and the participant's Director's Log.
- ◆ **After** everyone is finished reading through their script emphasize: "As you can see, 'constructing' a production takes teamwork. Every role is important to the final product."



Teaching Points

Each participant should stand up and read from their script when called upon. The crew is ready to shoot a music video. We join in the action...

PRODUCTION ROLES: FLASHPOINT STUDIOS – MUSIC VIDEO

DIRECTOR:

OK everybody! Places...Places! We're going to run through Scene 2 where the band members come flying out through the giant boom box. All right, quiet everybody! Quiet on the set...ready, action!... CUT!!! This take just isn't working for me. I want more explosions and flash when they break through the boom box. We also need to be shooting up from the ground with the camera! Who can take care of these changes?

DIRECTOR OF PHOTOGRAPHY:

I can tell you how it will look because I'm the person responsible for all the video's camera work. If we set two cameras at a low angle shooting up towards the boombox, this will make the band look larger-than-life. We will also place a camera behind the band to make the viewers feel like they are one of the band members jumping out of the boom box. But first I need to check out if we can afford to do this.

PRODUCER:

I'm the producer and it's my job to figure out our production schedule, where we shoot, how much we can or can't afford, basically manage the whole production. So I guess I can work on these changes. Yeah, after checking the budget it looks like we'll be able to afford these new explosions...We'll have to change the lighting for the new scene. You know, to make the explosions look right. Where's the gaffer?

GAFFER:

Hey, I'm right over here. Since I'm the chief electrician for the production, it's my job to set up all the lights for the scene. It won't take too long to add some more special effects with the lights. By being creative with the lighting we can add a lot to this new scene without spending a lot of money. But first we're going to move the cameras and some of these set walls.

KEY GRIP:

Did I hear you say move the cameras? No problem, that's why I'm here. I do most of the heavy work on the set! I think we can set everything up in about thirty minutes.

FLASH POINT

PRODUCER:

I need to talk with the Art Director about how these new explosions will fit into the design of the boom box.

ART DIRECTOR:

I think we can make everything look spectacular in two hours! I will need more paint and more plants for the set. I'll need some more props for the front of the boom box.

PROPMASTER:

What do you need? I can get you anything for this scene.

PRODUCTION SOUND MIXER:

Don't forget that we need to place all the microphones in close before we shoot the new scene. I'll be recording all the audio. We can also add more sound effects or dialogue later in the post-production studio.

EDITOR:

Yeah, that's cool! I can take all the footage of film or video that you guys give me and select the material that works the best. The Director and Producer will work with me. The band may help out too. Then we put all the video and audio together and make the next hit music video.

DIRECTOR:

Sounds good to me... OK, let me know when we're ready to roll. Make sure the Talent knows of the changes...

TALENT:

Hey, we heard about the changes. You're working hard to make us look good so we can sell a lot of CDs and make lots of money! Give us a holler when you want us to jump out of the Boom box. OK? We'll be in the make-up trailer.

DIRECTOR:

Thanks. That's a wrap until one hour from now.

PRODUCTION CREW ROLES

Director: The person responsible for getting the work completed on a film or video. The Director works closely with the producer, actors, and the heads of each department. With a vision for the finished product, the Director pulls all the different elements together to make the production happen.

Producer: The person who is responsible for all of the financial and coordination aspects of a media production. They make sure that the production stays on schedule and within the budget. The producer also may have artistic influence over the project.

Director of Photography: The person who is in charge of capturing the scenes on film or video.

Art Director: Responsible for the design and appearance of the set.

Editor: Responsible for gathering all the film or video raw footage and then cutting and arranging the film/video into its final form.

Score Composer: The person who writes the music (score) for the film or video.

Costume Designer: Takes care of designing the clothing to be worn in the production.

Casting Director: The person who selects the actors for the various roles in the production.

Propmaster: Responsible for all props for the film or video.

Gaffer: The head electrician responsible for light placement and operation of the power source.

Camera Operators: May include 1st unit, 2nd unit and camera operators and any steadicam operator. (The steadicam device, which is worn, helps keep camera steady for the camera operator.)

First and Second Assistant Directors: Assist the Director with a number of duties including the scheduling of shots; keeping order on the set and helping actors get to where they need to be for filming.

Key Grip: The main stagehand. Responsible for handling equipment, setting up camera dollies and tracks. Performs labor tasks as needed. (Also Grip: assists Key Grip and Gaffer.)

Dolly Grip: Helps set up and push the camera dolly (a special camera on wheels or dolly track).

Key Make-Up and Make-Up Assistant: Responsible for applying make-up to the actors in the film or videotape.

Production Sound Mixer: Responsible for recording the sound during the shooting of a film or video.

Police and Fire Officers: Responsible for public safety on the set. Duties may include traffic and crowd control, security, and fire safety especially if there are explosions on the set.

Post Production: After all the scenes are filmed, additional sounds and special effects are added and then edited. Listed below are a few of the main roles for Post Production before the release of the video or film.

On-Line Editor: Takes all the rough (raw) footage and assembles it into its final form. Special effects and transitions like wipes and dissolves are added here.

Associate Editor: Assists in the editing of the project.

Post Production Sound: All audio elements of the film are cleaned up and mixed into their final form.

Sound Director: Responsible for all aspects of the sound editing and mixing at the post production sound facility.

ADR/Foley Mixer: Foley is the term used for the sounds that are added to the soundtrack of the film or video to simulate sounds that may be too soft when recorded live. ADR means "additional dialogue recording." This is used when actors are called back to re-record lines in a film or video that may have been weak due to technical problems or outside interference noise.



Back to Basics-Five Core Concepts of Media Literacy

Purpose

Participants review the fundamentals of media literacy.



Teaching Points

This activity may also be integrated into the ending of Activity 4, "Pitching Your Pilot" by asking participants how their pilots incorporated the five core concepts of media literacy. The five core concepts are in participant's Director's Logs.

Procedures

- ◆ **Discuss** the five concepts of media literacy that are listed in their Director's Log.
- ◆ **Refer** participants to the five core concepts in their books.
 1. All media are constructed;
What we see and hear is assembled from pieces.
 2. Media have agendas, including financial, social and political purposes;
How are we going to make money from this show?
 3. People negotiate their own meanings;
Everyone sees and hears media differently.
 4. Media communicate values;
What values do you want to communicate? What do you want your audience to think? Or feel?
 5. Media have unique languages (codes) and structures for telling stories.
These cues and conventions, for example ominous music in a horror film, affect the content.



Here's the Pitch-Creating and "Pitching" Your Pilot

Purpose

Participants compete to create their own outline of a TV show.



Teaching Points

This activity provides a collaborative learning experience for participants. Small groups demonstrate how their pilot program was created and constructed for a specific target audience. As Executive Producer, you (the Facilitator) must be convinced that it is worthy of "airtime" on a major television network. You may decide to create the pilot using a flip chart with the large group instead of breaking into small groups. An appropriate reward for the winning team must be decided upon in advance.

Procedures

- ◆ **Divide** the large group into three small teams by counting down by threes. This activity will tie into the five Media Literacy core concepts.
- ◆ **Instruct** the teams that they will be developing their own television show (a "pilot program") incorporating each of the roles they have just learned.
- ◆ **Explain** that teams must come up with the type of audience (age, type of person, male/female or both, race, etc...) they want to reach. This is known as the "Target Audience."
- ◆ **Ask** participants to write an outline on flip chart paper for a pilot that will be attractive to the target audience.
- ◆ **Teams must address** one of the following three topic areas in their pilot:
 1. Anti-substance abuse
 2. Anti-violence
 3. Anti-prejudice

FLASH POINT

- ◆ **Ask** participants to turn to the **Production Questions** in their Director's Log.
- ◆ **Instruct** team members to use these questions to guide the creation of their shows.

* If there are only enough participants for a large group do not divide into teams.

- ◆ **List each response** to the questions on flip chart paper.

1. What kind of show will it be? Comedy, drama, action?
2. Who is your Target Audience? (**Ask participants**, "Who do you want to watch your show?")
3. What will the plot (storyline) be? How will you get the anti-substance abuse/anti-violence/ anti-prejudice message across? What's the message?
4. How will your show be put together (constructed)? Will it be live? Taped? Animated?
5. Where will the story take place? Location, etc...
6. Who are the characters in the show? Main & supporting cast?
7. What ethnic groups will they represent?
8. What gender?
9. Are there any physically disabled characters in the story? (**Ask participants**: "Do you know what physically disabled means?")
10. Will you use violence or glamorize violence to sell your story? (**Ask participants**: "What does glamorize mean?")
11. Will there be alcohol, tobacco or other drug use in the story? What kind?
12. What kind of music will you use? What kind of clothing?
13. Who's going to buy advertising time for your show?

- ◆ **Have each team select** a spokesperson to "pitch" their pilot to the other teams.
- ◆ **Give teams five minutes each** to "pitch" their pilot to the class.

- ◆ After each team has had a chance, **instruct** the groups to vote on the two pilots they felt were the best. Give them 5 minutes.
- ◆ **Emphasize** that they must come to these decisions as a team.
- ◆ **After** creating and presenting (pitching) the pilot, facilitators will vote for the group they feel created the best pilot.
- ◆ **Award** the “winning” team members with an appropriate award (candy bars, key chains, etc.).
- ◆ **Apply** the five core concepts to one of the pilot productions.

Research Assignment



Reality-What a Concept

Procedures

- ◆ **Summarize** today’s Take Four and ask participants to watch a television show or movie or video and write in their Director’s Log how the show/movie ties in to the five core principles.
- ◆ **Review** the questions that are provided on the Director’s Log sheet.
- ◆ **Remind** participants that the research sheet will be due at next session.

NAME: _____

Take Four Research Assignment: *Reality—What A Concept*

Please watch a TV show or movie and fill out this questionnaire for next week.

1. Show watched and Target Audience (Core Concept 2) (please circle: TV or Movie)

2. How was the media (show) constructed (put together)? (Core Concept 1)

3. How did the show make you feel? (Core Concepts 3 & 4)

4. What's the moral of the story? (Core Concept 4)

5. What kind of people were in your show? (Core Concept 5) _____

How were they dressed? _____

Was there any violence and/or substance abuse in the show? Explain _____

What kind of music did the Director use? _____

6. During the show, who were the ads aimed at? (Core Concept 2) _____

List one alcohol advertisement you saw on TV or heard on the radio this week.

a. Name of product: _____ b. What was the ad's promise? _____

c. Time of day: _____

d. What kind of show was the advertisement tied into? (Sports? News? Comedy? Drama?)



Smokescreens



Smokescreens

FACTS ABOUT ALCOHOL, TOBACCO AND OTHER DRUGS

The following facts have been excerpted from more comprehensive fact sheets found toward the back of this section. Refer participants to these as needed during the Take. Refer participants to the fact sheets at the back of the Take, as well.

◆ Facts About ATODs

- **Alcohol** is a mood altering, depressant drug.
- **Amphetamine** is a drug that is a stimulant to the central nervous system.
- **Anabolic steroids** are a form of the synthetic male hormone, testosterone, which is often used to increase muscle size and strength.
- **Cocaine** is a stimulant and one of the most powerfully addictive drugs of abuse.
- **Crack** is chemically altered cocaine and found as small, hard, white chunks.
- **Inhalants** are breathable chemical vapors that produce mind-altering effects.
- **Hallucinogens** produce radical changes in the mental state, involving distortions of reality and acute hallucinations.
- **Marijuana** is a mind-altering drug. This means it changes how the brain works.
- **Nicotine**, a stimulant in tobacco, is addictive in the same way as cocaine or heroin.
- **Opiates** are habit-forming drugs that dull the senses, relieve pain, and induce sleep.
- **Tranquilizers** depress the effectiveness of the central nervous system, which in turn slows the body down.

◆ Making a media connection:

- The Joe Camel promotional campaign in 1988 brought an increase in revenues from the under-18 market from \$6 million to \$476 million annually.
- Alcohol and tobacco are two of the most heavily promoted products in our culture. The focus of this week's work is on the role that media plays in this promotion.



Smokescreens

SEEING THROUGH ALCOHOL AND TOBACCO ADVERTISING

Purpose

To examine how commercial media contribute to alcohol, tobacco and other drug abuse.

Teaching Points

Many studies have indicated a causal relationship between media and substance abuse. There are two primary channels for this relationship. One channel is advertising and promotion. The second is depicted use within the dramatic content of television, film and other media.

Illicit drugs, while not directly promoted, are indirectly advocated through some youth-targeted media, particularly that of the music and movie industries. Regarding the prevention of alcohol and tobacco, promotional use of media are profoundly important. Alcohol and tobacco are among the most heavily advertised products in our culture.

Research demonstrates that young people whose self image is less than ideal are at risk of adopting behaviors that are idealized by media in order to "fit in," seem more mature/sophisticated and feel more comfortable. While alcohol and tobacco remain the substances of choice among adolescents of all ages, there has been a sharp increase in the use of marijuana, psychedelics, heroin, and methamphetamine.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify reasons why people consume (or abstain from) substances;
- identify specific Target Audiences for alcohol and tobacco advertising;
- comprehend the persuasive powers of alcohol and tobacco advertising;

- understand that media is a business with financial interests;
- deconstruct alcohol and tobacco advertisements;
- understand current alcohol and other drug laws in Massachusetts.

Agenda

Activity 1: Retake — Review of Research Assignment (5 minutes)

Activity 2: Why Ask Why? — Reasons People Do or Don't Use Drugs (20 minutes) Participants discuss why people use or don't use alcohol, tobacco and other drugs.

Activity 3: Head Games — Popular Advertising Hooks And Techniques (15 minutes) Participants explore popular "hooks/gimmicks" advertisers may use.

Activity 4: Bob And His Talking TV (15 minutes) Bob talks with characters on his TV regarding alcohol marketing.

Activity 5: Behind The Curtain — Deconstructing Alcohol and Tobacco Advertising (20 minutes) Participants explore and understand alcohol & tobacco ads.

Activity 6: Reality Check — A Look at the Legal Side (10 minutes) Participants watch video clip and discuss legal issues.

Research Assignment: Investigative News Reporting (5 minutes) Participants conduct interviews, collect alcohol and tobacco print ads.

Preparation

To do this lesson you will need:

- a **VCR** and monitor (Activities: 3, 4, 5, 6)
- a **flip chart** to write on (Activities: 1, 2, 3, 5)
- **to bring in** ten alcohol & tobacco print ads for analysis by group (Activity 5)



Retake-Review of Research Assignment

Purpose

Participants review research assignment.



Procedures

- ◆ Refer to terms listed in Vocabulary Box as needed:

VOCABULARY BOX

Deconstruct:	As in “deconstructing” beer advertisements. To take apart or unlayer; to understand the sometimes unstated or hidden meaning.
Target Audience:	A specific group of people you want to reach in order to sell a particular idea or product.
Alcohol:	A central nervous system depressant drug.
Nicotine:	A central nervous system stimulant found in tobacco products.
“Chew” or “Dip”:	Smokeless tobacco with nicotine.
Euphoria:	A feeling of elation or well-being.
Hooks:	The music, image or idea that stays in your head from your favorite song or advertisement. A hook in advertising is something that causes you to pay attention. Hooks very often have nothing to do with the product itself.



- ◆ **Conduct a large group discussion** of Take 4 Research Assignment. **Ask participants** to review what show they watched and explain how the show illustrated several of the five core principles (listed below).
 1. All media are constructed.
 2. Media have agendas, usually financial.
 3. People negotiate their own meanings around media.
 4. Media communicate values.
 5. Media have unique languages (codes) and structures for telling stories.

- ◆ **Ask participants:** “Do you find that you are noticing more about the media?”



Why Ask Why?—Reasons People Do or Don't Use Drugs

Purpose

Participants discuss why people use or don't use alcohol, tobacco and other drugs.



Procedures

- ◆ **Prepare** three flip chart sheets and title each one.
 1. *Reasons people drink alcoholic beverages*
 2. *Reasons people smoke or chew tobacco products*
 3. *Reasons people take other drugs*
- ◆ **Ask for a volunteer** to write down the answers on the flip chart paper while you elicit responses.
- ◆ **Explain to participants** that you will be introducing them to an area that we will be exploring during the next two sessions: alcohol, tobacco and other drugs.
- ◆ **Tell them that** in these sessions we'll take a look at alcohol and tobacco advertising and how they target you and your younger brothers and sisters.
- ◆ **Inform them** that this will start with a discussion of why people *do* or *don't* drink alcoholic beverages, smoke cigarettes or take other drugs.

Teaching Points

The following brainstorming activity is designed to get your group to think about the many reasons people consume substances as well as abstain from them.

Explain that alcohol is a mood-altering, addictive, depressant drug. Nicotine, an extremely addictive drug found in cigarettes and smokeless tobacco, stimulates the central nervous system.

Refer participants to their Fact Sheets.

If participants don't bring up media messages (e.g., music, magazines, movies, advertisements, etc....) as an answer during the brainstorm, list and discuss them.

- ◆ **Break** large group into three small groups (count off by threes) and have each group brainstorm one of the following categories for reasons and list on their flip chart sheet:

Examples:

Small Group 1: Reasons why people drink alcoholic beverages...

—Responses could include: *To fit in; to get drunk; to have fun; to be more friendly; they are addicted; to be cool; media messages...*

Small Group 2: Reasons why people smoke or chew tobacco products...

—Responses could include: *To act tough; like the taste; addicted; media messages...*

Small Group 3: Reasons why people take other drugs...

—Responses could include: *to get a buzz; escape stress; doctor-prescribed; addicted; media messages, to be part of gang...*

- ◆ **Reconvene** large group.
- ◆ **Have each small group present** their findings to the large group. (Participants can continue adding to each group's list.)
- ◆ **Discuss and List** the following:
 1. Reasons people don't drink or take other drugs.
 2. Why would somebody stop using a drug?
—Responses could include: *family or personal problems; they are in recovery from an addiction; don't like taste, against their religion, etc...*
- ◆ **Compare and contrast reasons** for do's/don'ts on flip chart paper.



Head Games—Popular Advertising Hooks and Techniques

Purpose

Participants explore popular “hooks/gimmicks” advertisers often use.



Procedures

- ◆ **Show video.**
- ◆ **Ask participants to list** advertising hooks and techniques used on the flip chart.
- ◆ **Tell participants** that hooks can be content, technique or both (e.g., jingles, catchy music, lyrics or visuals/colors.)

—Responses could include: Sex appeal; joy; rebellion against authority, maturity; celebrities, humor; to be different yet fit in with group; etc.
- ◆ **Ask participants** for other answers.
- ◆ **Facilitate a large group discussion** using the following questions:
 1. *What are the HOOKS (the music or image that stays in your head from your favorite song or advertisement) in your favorite alcohol or tobacco ads?*
 2. *How do they make you feel?*
 3. *How do these “hooks” relate to the product they are selling?*
- ◆ **Discuss beer and sports** — **inquire** why are there so many beer commercials during sporting events? Why do some beer commercials use “cute little animals” to sell an adult product?

- ◆ Ask what are the advertisers trying to get you to do?
- ◆ Ask participants if they think they are successful?



Bob and His Talking TV

Purpose

Participants learn about advertising gimmicks through watching Bob talk with characters on his TV regarding alcohol marketing.



Teaching Points

In this video, Bob, a young man using a remote control on his TV, cannot “click off” a beer commercial featuring a couple on his TV. They start to talk to him about the many gimmicks and hooks that they use to get people to buy beer. In addition, Bob’s uncle’s alcoholism is easily and cruelly dismissed by the couple. Remember the “20-80” Rule: 20% of the drinking population consumes 80% of the alcoholic beverages.

Procedures

- ◆ Show the video segment with Bob.
- ◆ After playing the videotape ask the following questions:
 1. What do you think the producer’s point was in this segment?
 2. How is this different from the ads you see?
 3. What kind of techniques/ “hooks” did the couple use on Bob?
 4. Do you think Bob will be influenced to drink? Why or why not?
 5. How did the couple talk about Bob’s “problem drinking” uncle?

Teaching Points

Let participants know that if they are from a family where there is or has been substance abuse & addiction, they could be at a greater risk for developing these problems too. Be sensitive when discussing this.



Behind the Curtain- Deconstructing Alcohol and Tobacco Advertising

Purpose

Participants explore and understand alcohol & tobacco ads.



Procedures

- ◆ **Divide the large group** into 3-4 small groups.
- ◆ **Give alcohol/tobacco** print advertisements to each small group.
- ◆ **Ask groups to review** and “de-construct” the print ads. Each group then picks out their favorite alcohol and tobacco ads (one of each) and writes down their answers to the following questions. (Refer to questions sheet in Director’s Log.)
- ◆ **Write the following questions** on flip chart paper while they are reviewing and deconstructing ads:
 1. *What kind of people are in the ad?*
 2. *Who is the ad targeting (Target audience)?*
 3. *What kind of colors/visuals are used?*
 4. *What hooks are they using?*
 5. *What is the promise of the ad?...Is it true?*
 6. *What feelings are they trying to elicit in viewers?*

- ◆ **Reassemble** the small groups.
- ◆ **Ask each small group to present** their top ads and findings to the large group. Have them tape their flip chart paper to the wall.
- ◆ **Facilitate a large group discussion** of the findings. Review the flip chart paper for each group. Compare the lists in the following ways:
 1. *Did all the groups have similar answers?*
 2. *Did one group discover something in an ad that the others didn't?*
 3. *Which advertisements appealed the most to the groups, and why?*



Reality Check—A Look at the Legal Side

Purpose

Participants watch video clip and discuss legal issues.



Procedures

- ◆ **Show videotape** for legal segment with District Attorney Kevin M. Burke.
- ◆ **Ask** the following questions:
 1. *Do we need to have drug laws like these?*
 2. *Do you think these drug laws work?*
 3. *Do they protect us?*
- ◆ **Remind participants** that the laws are in their Director's Log as follows:

Minors: Operation of Motor Vehicle Containing Alcoholic Beverage. Under Massachusetts General Law c.138, §34C, a person under the age of 21 who is found guilty of transporting alcohol can lose his or her license for 90 days.

Driving Under the Influence

Under Massachusetts General Law c. 90, §24, whoever drives a car on a street or in a place where the public has access, while their judgement or ability to operate that motor vehicle safely is impaired either by drinking or taking drugs has committed the crime of Driving Under the Influence and may be jailed for up to 2 1/2 years, fined up to \$5,000 and may lose their license for 1 year.

Controlled Substances Violation, Distribution In, On or Near School Property

Under Massachusetts General Law c. 94C, § 32J, a person found delinquent (guilty) of selling drugs to someone or passing them to a friend at school must serve a mandatory 2 year sentence, and pay a fine of not less than \$1,000 or more than \$10,000.

Research
Assignment

Investigative News Reporting



Procedures

- ◆ **Ask participants** to take out the three advertisement research surveys in their packets and interview three family members or friends regarding TV/ radio beer and tobacco advertisements.
- ◆ **Have participants** cut out one beer or cigarette advertisement and bring it in for the next class.



NAME: _____

TAKE FIVE: DIRECTOR'S RESEARCH SURVEY

Ask three family members or friends these questions. Do not report their names.

1. Is beer a drug?
2. Is the nicotine in tobacco a drug?
3. Do you think alcohol advertising should be taken off TV? Yes____ No____

Why? _____

4. Does alcohol and tobacco advertising influence you?

5. How might it influence a teenager or younger person?

6. Do you think alcohol and tobacco companies target young people with their advertisements?

Yes____ No____

Why: _____

Thank You!!!

Information on the next 12 pages has been adapted from materials provided by the National Clearinghouse on Alcohol and Drug Information.

How Can I Tell If a Friend or a Loved One Has a Problem With Alcohol, Marijuana, or Other Illicit Drugs?

Sometimes it is tough to tell. Most people won't walk up to someone they're close to and ask for help. In fact, they will probably do everything possible to deny or hide the problem. But, there are certain warning signs that may indicate that a family member or friend is using drugs and drinking too much alcohol.

- ◆ If your friend or loved one shows one or more of the following signs, he or she may have a problem with drugs or alcohol:
 - getting high on drugs or getting drunk on a regular basis;
 - lying about things, or the amount of drugs or alcohol they are using;
 - avoiding you and others in order to get high or drunk;
 - giving up activities they used to do such as sports, homework, or hanging out with friends who don't use drugs or drink;
 - having to use more marijuana or other illicit drugs to get the same effects;
 - constantly talking about using drugs or drinking;
 - believing that in order to have fun they need to drink or use marijuana or other drugs;
 - pressuring others to use drugs or drink;
 - getting into trouble with the law;
 - taking risks, including sexual risks and driving under the influence of alcohol and/or drugs;
 - feeling run-down, hopeless, depressed, or even suicidal;
 - suspension from school for an alcohol- or drug-related incident;
 - missing work or poor work performance because of drinking or drug use;
- ◆ The listings in this section provide information about specific resources for these issues.

Many of the signs, such as sudden changes in mood, difficulty in getting along with others, poor job or school performance, irritability, and depression, might be explained by other causes. Unless you observe drug use or excessive drinking, it can be hard to determine the cause of these problems. Your first step is to contact a qualified alcohol and drug professional in your area who can give you further advice. The resource listings in this section provide this kind of information.

How Can I Tell if I Have a Problem with Drugs or Alcohol?

Drug and alcohol problems can affect every one of us regardless of age, sex, race, marital status, place of residence, income level, or lifestyle.

- ◆ You may have a problem with drugs or alcohol, if:
 - You can't predict whether or not you will use drugs or get drunk.
 - You believe that in order to have fun you need to drink and/or use drugs.
 - You turn to alcohol and/or drugs after a confrontation or argument, or to relieve uncomfortable feelings.
 - You drink more or use more drugs to get the same effect that you got with smaller amounts.
 - You drink and/or use drugs alone.
 - You remember how last night began, but not how it ended, so you're worried you may have a problem.
 - You have trouble at work or in school because of your drinking or drug use.
 - You make promises to yourself or others that you'll stop getting drunk or using drugs.
 - You feel alone, scared, miserable, and depressed.

- ◆ If you have experienced any of the above problems, take heart, help is available. More than a million Americans like you have taken charge of their lives and are living healthy and drug-free.

- ◆ The listings in this section provide information about specific resources for these issues.

How Can I Get Help?

You can get help for yourself or for a friend or loved one from numerous national, State, and local organizations, treatment centers, referral centers, and hotlines throughout the country. There are various kinds of treatment services and centers. For example, some may involve outpatient counseling, while others may be 3- to 5-week-long inpatient programs.

While you or your friend or loved one may be hesitant to seek help, know that treatment programs offer organized and structured services with individual, group, and family therapy for people with alcohol and drug abuse problems. Research shows that when appropriate treatment is given, and when clients follow their prescribed program, treatment can work. By reducing alcohol and/or drug abuse, treatment reduces costs to society in terms of medical care, law enforcement, and crime. More importantly, treatment can help keep you and your loved ones together.

Remember, some people may go through treatment a number of times before they are in full recovery. Do not give up hope.

- ◆ Each community has its own resources. Some common referral sources that are often listed in the phone book are:
 - Community Drug Hotlines
 - Local Emergency Health Clinics, or Community Treatment Services
 - City/Local Health Departments
 - Alcoholics Anonymous, Narcotics Anonymous, or Al-Anon/Alateen
 - Hospitals
- ◆ The listings in this section provide information about specific resources for these issues.

Facts About Alcohol

- Alcohol is a colorless, pungent liquid found in fermented liquors such as beer, wine, coolers, champagne, and liquors.
- Alcohol is a depressant to the central nervous system.
- Alcohol appears in the bloodstream within 5 minutes after ingestion and reaches its highest blood-alcohol level in 30-60 minutes. Alcohol is transported through the bloodstream to all parts of the body.
- Alcohol is the primary cause of liver disease and nutritional deficiencies, and is related to half of all traffic fatalities and homicides in the United States.
- Individuals with drinking problems have higher rates of divorce and suicide than the general population.
- Alcohol abuse has many damaging effects on all areas of a person's life.
- Alcohol can also cause many problems in a person's family such as: arguments, violence, poverty, and divorce.

◆ PHYSICAL DEPENDENCE

- If a person abuses alcohol, he/she may become dependent upon alcohol.
- Physical dependence upon alcohol means that alcohol has become part of a person's normal physical functioning. Physical dependence is characterized by withdrawal symptoms when alcohol use is suddenly discontinued.
- When alcohol is mixed with other drugs, the effects may be intensified resulting in severe illness or death.

◆ SOCIAL IMPACTS OF ALCOHOL

- Use of alcohol during pregnancy may cause Fetal Alcohol Syndrome. FAS is one of three most prevalent birth defects and the only one which is completely preventable.
- In 1993, an estimated 17,500 people were killed in alcohol-related car crashes.
- In 1993, 44% of the traffic fatalities (nationally) involved alcohol.
- Someone is killed in an alcohol-related crash every 30 minutes.

If you suspect a problem with alcohol and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Amphetamines

- ◆ Amphetamine is a drug that is a stimulant to the central nervous system.
- ◆ Amphetamines are colorless and may be inhaled, injected, or swallowed.
- ◆ These drugs may be used medically to treat depression, obesity, and other conditions.
- ◆ Amphetamines are also used non-medically to:
 - avoid sleep,
 - improve athletic performance,
 - counter the effects of depressant drugs.
- ◆ Amphetamines may be referred to as speed or uppers.
- ◆ Because amphetamines suppress appetite and give the user feelings of energy, they are sometimes abused by people who are trying to lose weight.

Facts About Methamphetamines

- ◆ Methamphetamines are synthetic amphetamines or stimulants that are produced and sold illegally in pill form, capsules, powder, and chunks. Two such methamphetamines are crank and ice.
- ◆ Crank refers to any form of methamphetamine. Ice is a crystallized smokeable chunk form of methamphetamine that produces a more intense reaction than cocaine or speed. Ice has a clear, crystalline appearance resembling frozen ice water.
- ◆ Methamphetamines stimulate the central nervous system, and the effects may last anywhere from 8 to 24 hours.
- ◆ Crank and ice are extremely addictive and produce a severe craving for the drug.

If you suspect a problem with amphetamines and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.



Facts About Anabolic Steroids

- ◆ Anabolic steroids are a form of the synthetic male hormone, testosterone, which is often used to increase muscle size and strength.
- ◆ Steroids are found in liquid or pill form. The drug is either injected or swallowed.
- ◆ The use of steroids dates back to World War II. German soldiers were given steroids to increase their strength and aggression.
- ◆ The anabolic steroid is medically used to increase body tissue. This drug also prevents the breakdown of tissue which certain diseases may cause. Certain steroids may also be used in some types of allergy medications.
- ◆ More than 80% of anabolic steroids are sold illegally through the black market.
- ◆ The abuse of this drug may cause an increased, unnatural masculinity in the user.
- ◆ Anabolic steroids can cause many health problems as well as other side effects.

If you suspect a problem with steroids and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Cocaine

- ◆ Cocaine is a powerful central nervous system (CNS) stimulant that heightens alertness, inhibits appetite and the desire to sleep, and provides intense feelings of pleasure. It is prepared from the leaf of the Erythroxylon coca bush, which grows primarily in Peru and Bolivia.
- ◆ Cocaine is one of the most powerfully addictive drugs of abuse. Most clinicians estimate that approximately 10 percent of people who begin to use the drug “recreationally” will go on to serious, heavy use. Once having tried cocaine, an individual cannot predict or control the extent to which he or she will continue to use the drug.
- ◆ Cocaine is an addictive substance which comes from coca leaves or is made synthetically. This drug acts as a stimulant to the central nervous system.
- ◆ Cocaine appears as a white powder substance which is inhaled, injected, freebased (smoked), or applied directly to the nasal membrane or gums.
- ◆ Cocaine gives the user a tremendous “rush.” These chemicals trick the brain into feeling it has experienced pleasure.

Facts About Crack

- ◆ Crack is chemically altered cocaine and found as small, hard, white chunks.
- ◆ Crack is a stimulant to the central nervous system and is deadlier than other forms of cocaine.
- ◆ Crack is extremely addictive. Anyone using crack can become an addict in two to three weeks, and in some cases, people who try crack become instantly addicted the first time they use the drug.
- ◆ Crack reaches the brain in less than 8 seconds and produces a “high” which peaks in 10-15 seconds and lasts only 15 minutes. This “high” is produced because crack tricks the brain into releasing chemicals that produce a feeling of intense pleasure.
- ◆ This “high” is immediately followed by an intense “low.”

If you suspect a problem with cocaine and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Inhalant Abuse

- ◆ Inhalants are breathable chemical vapors that produce psychoactive (mind-altering) effects. Although people are exposed to volatile solvents and other inhalants in the home and in the workplace, many do not think of inhalable substances as drugs because most of them were never meant to be used in that way.
- ◆ Young people are likely to abuse inhalants, in part because inhalants are readily available and inexpensive.
- ◆ Sometimes children unintentionally misuse inhalant products that are found around the house in household products. Parents should see that these substances are monitored closely so that they are not inhaled by young children.
- ◆ Inhalants fall into the following categories:
 - Solvents
 - Gases
 - Nitrites
- ◆ Initial use of inhalants often starts early. Some young people may use inhalants as a cheap, accessible substitute for alcohol. Research suggests that chronic or long-term inhalant abusers are among the most difficult to treat and they may experience multiple psychological and social problems.

If you suspect a problem with inhalants and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Hallucinogens

- ◆ Hallucinogens are either man-made, or grown naturally. Many hallucinogens come in the form of a white powder.
- ◆ They have no taste and are found as tablets, capsules, tiny sheets of paper, or liquid. Certain types of mushrooms and datura plants are also hallucinogens.
- ◆ These drugs are injected, taken orally, or eaten.
- ◆ Hallucinogens produce radical changes in the mental state, involving distortions of reality and acute hallucinations.
- ◆ Hallucinogens affect the way a person experiences his/her sense of taste, smell, hearing and vision.
- ◆ With large doses, the hallucinations can be frightening and disturbing.
- ◆ Tolerance may occur rapidly from the use of hallucinogens.
- ◆ Hallucinogens cause cross-tolerance. This means that the use of one hallucinogen causes and increases tolerance to other hallucinogens.
- ◆ A dependence on hallucinogens is likely, but no withdrawal symptoms occur when use of the drug is discontinued.
- ◆ Hallucinogens radically affect the brain thus affecting the personality. Serious mental illness may occur.
- ◆ Unpleasant episodes (or "bad trips") may cause psychological damage and lead to suicide. Hallucinogens may affect the same user in many different ways during the same "trip."
- ◆ The effects of a "trip" may be experienced 15-30 minutes after use and the effects may last up to 24 hours.
- ◆ A person may re-experience effects of a "trip," days, weeks, or years after use of the drug. This phenomenon is called a "flashback."
- ◆ If a high dose of the drug is used, a "bad trip" may occur which is very unpleasant, frightening, and dangerous.
- ◆ Some people may remain permanently brain damaged or psychotic from the drugs and this condition cannot be reversed.

If you suspect a problem with hallucinogens and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Marijuana

- ◆ Marijuana is obtained from the hemp plant and is smoked in cigarettes or pipes or eaten.
- ◆ The texture of marijuana may range from fine to coarse. The color may vary between grayish-green to greenish-brown.
- ◆ Marijuana is the most extensively used illegal drug in the United States.
- ◆ All forms of marijuana are mind-altering. This means they change how the brain works. They all contain THC (delta-9-tetrahydrocannabinol), the main active chemical in marijuana. But there are also 400 other chemicals in the marijuana plant.
- ◆ Marijuana is usually smoked as a cigarette (called a joint or nail) or in a pipe or bong. It is also smoked after mixing with cigar tobacco, a practice known as “blunting.”
- ◆ THC in marijuana is strongly absorbed by fatty tissues in various organs. Generally, traces of THC can be detected by standard urine testing methods several days after use. In heavy users, traces can be detected weeks after they stopped using the drug.
- ◆ Some users may think it’s cool to use marijuana because they hear about it in music and see it used in TV and movies.
- ◆ No matter how many shirts and caps you see printed with the marijuana leaf, or how many groups sing about it, you should know this fact: You don’t have to use marijuana just because you think everybody else is doing it. Most teens (four out of five) do not use marijuana!
- ◆ Long-term studies of high school students and their patterns of drug use show that very few young people use other illegal drugs without first trying marijuana. Using marijuana puts children and teens in contact with people who are users and sellers of other drugs, thereby increasing risk. However, most marijuana users do not go on to use other illegal drugs.
- ◆ While not everyone who uses marijuana becomes addicted, when a user begins to feel that he or she needs to take the drug to feel well, that person is said to be dependent or addicted to the drug. About 100,000 people seek treatment for marijuana use each year, showing they need help to stop using.
- ◆ Some frequent, heavy users of marijuana develop a tolerance for it. “Tolerance” means that the user needs larger doses of the drug to get the same desired results that he or she used to get from smaller amounts.

If you suspect a problem with marijuana and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Opiates (Narcotics)

- ◆ Opiates are habit-forming drugs that dull the senses, relieve pain, and induce sleep.
- ◆ Some forms of opiates are morphine, heroin, and codeine.
- ◆ Opiates may come in the form of dark brown chunks, or white or brownish powder.
- ◆ A tolerance to the drugs may occur if a person uses them over a period of time. A cross tolerance may also occur. This means that if a person uses one type of opiate, he or she will develop a tolerance to all opiates.
- ◆ Addiction to opiates such as heroin causes many dangerous physical and psychological effects.

IMMEDIATE EFFECTS

- decreased awareness of the outside world
- vomiting
- drowsiness
- nodding off
- depression of respiration
- unconsciousness
- dilated pupils

These effects may last approximately 4 hours.

INJECTIONS CAN CAUSE:

- hepatitis
- abscesses
- blood poisoning
- HIV-AIDS

SIGNS OF OPIATE ADDICTION:

- persistent and regular use of the drug
 - attempts to stop which result in withdrawal
 - continued use despite damaging physical/psychological problems
 - compulsive drug-seeking behavior
 - need to increase the dosage
- ◆ Because opiates are extremely addictive, withdrawal symptoms occur when a person stops or decreases their use. Withdrawal symptoms begin within 24 hours after last use and may last up to 7-10 days. Although these symptoms cause discomfort, the benefits to a person who stops using opiates greatly outweigh an addiction to the drugs. Withdrawal can be dangerous depending upon the degree of dependence. Medical attention is **STRONGLY ADVISED!**

If you suspect a problem with opiates and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP (4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Nicotine

Cigarette smoking has been the most popular method of taking nicotine since the beginning of the 20th century. In 1989 the U.S. Surgeon General issued a report that concluded that cigarettes and other forms of tobacco are addictive and that nicotine is the drug in tobacco that causes addiction. In addition, the report determined that smoking was a major cause of stroke and the third leading cause of death in the United States. Despite this warning, the National Household Survey on Drug Abuse shows that about 60 million Americans are current cigarette smokers, making nicotine one of the most heavily used addictive drugs in the United States.

Nicotine is both a transient stimulant and a sedative to the central nervous system. Nicotine is physically and psychologically addictive. The ingestion of nicotine results in an almost immediate "kick" because it causes a discharge of epinephrine from the adrenal cortex. This stimulates the central nervous system, as well as other endocrine glands, which causes a sudden release of glucose. Stimulation is then followed by depression and fatigue, leading the abuser to seek more nicotine.

- ◆ Nicotine is a substance found in tobacco. It is found in all tobacco products such as: cigarettes, pipe tobacco, chewing tobacco, and cigars.
- ◆ When a person smokes a tobacco product, he or she inhales smoke which contains nicotine as well as over 500 chemicals.
- ◆ Nicotine is the drug in tobacco that causes addiction. A user who is addicted to nicotine, feels he or she needs nicotine in order to function normally.
- ◆ The smoke from tobacco also contains tar which is damaging to the mouth, throat, and lungs.
- ◆ Nicotine reaches the brain within 10 seconds after intake.
- ◆ Nicotine is a stimulant to the brain and the central nervous system.
- ◆ Current smokers are more likely to be heavy drinkers and illicit drug users.

If you suspect a problem with nicotine and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.

Facts About Tranquilizers

- ◆ Tranquilizers act as depressants to the central nervous system and are used to calm, induce sleep, or decrease anxiety.
- ◆ This drug is injected or swallowed in a pill form.
- ◆ Tranquilizers depress the effectiveness of the central nervous system which in turn slows the body down.
- ◆ There are two types of tranquilizers:

MAJOR TRANQUILIZERS

- These tranquilizers are known as “anti-psychotics”, which are used for the treatment of mental illness.

MINOR TRANQUILIZERS

- These tranquilizers decrease anxiety as well as induce sleep. They also act as a general anesthetic.
- Tranquilizers cause dependence and tolerance.
- Dependence may occur from prescribed dosages.
- Tolerance and dependence can occur within ten to fourteen weeks of use.
- If tranquilizers are used in combination with other drugs, overdose or death can occur.
- Tranquilizers disrupt the psycho-motor, intellectual, and perceptual functions.
- These drugs accumulate in the body tissue after prolonged use.
- Large doses of tranquilizers are required by the user to maintain the feeling of well-being.
- Dependence is visible if the user has a craving for the drug, if the user’s tolerance increases, or if the user experiences withdrawal symptoms.
- If tranquilizers are used for four to six weeks, then abruptly stopped, withdrawal symptoms are likely to occur.
- Tranquilizers are not a cure; they merely relieve the symptoms associated with certain problems.

If you suspect a problem with tranquilizers and/or other drug use, please contact the National Drug Information Treatment and Referral Hotline at (800) 662-HELP(4357). They can supply you with printed materials, regional treatment services, referrals for treatment, alcohol treatment services and adolescent and family services in your state.



SUBSTANCE ABUSE PREVENTION RESOURCES

ORGANIZATIONS

National Institute on Alcohol Abuse and Alcoholism (NIAAA)

6000 Executive Boulevard
Suite 409
Bethesda, MD 20892-7003
(301) 443-3860
www.niaaa.nih.gov

National Council on Alcoholism and Drug Dependence (NCADD)

12 West 21 Street
New York, NY 10010
(212) 206-6770
HOPE LINE 800/NCA-CALL
<http://www.ncadd.org>

Mothers Against Drunk Driving (MADD)

511 E. John Carpenter Freeway
Suite 700
Irving, TX 75062-8187
(214) 744-6233
www.grannet.com/madd/madd.htm

Parents Resource Institute for Drug Education (PRIDE)

3610 DeKalb Technology Parkway
Suite 105
Atlanta, GA 30340
(770) 458-9900
www.prideusa.org

Alanon/Alateen Family Group Headquarters, Inc.

P.O. Box 862
Midtown Station
New York, NY 10018-0862
(800)-356-9996 (Literature)
(800)-344-2666 (Meeting Referral)

ALATEEN Headquarters

1600 Corporate Landing Parkway
Virginia Beach, VA 23454-5617
(757) 563-1600
www.al-anon.org

Stop Teenage Addiction to Tobacco (STAT)

511 E. Columbus Avenue
Springfield, MA 01105
(413) 732-7828

Community Anti-Drug Coalitions of America (CADCA)

901 North Pitt Street, Suite 300
Alexandria, VA 22314
(703) 706-0560
(800) 54-CADCA

Center for Substance Abuse Prevention

5600 Fishers Lane, Rockwall II
Rockville, MD 20857
(301) 443-0365
www.samhsa.gov/csap/index.htm

Alcoholics Anonymous World Services, Inc.

475 Riverside Drive
New York, NY 10115
(212) 870-3400 (Literature)
(212) 647-1680 (Meeting Referral)

Center for Substance Abuse Treatment National Drug and Alcohol Treatment Referral Service

1-800-662-HELP
Referrals To:
1-800-ALCOHOL
1-800-COCAINE
1-800-448-3000 BOYSTOWN

Print Materials and Curricula Authors' Abstracts

E.W. Austin and K.K. Johnson. 1997. "Effects of general and alcohol-specific media literacy training on children's decision making about alcohol." *Journal of Health Communication*, Vol. 2, pp. 17-42.

This article examines the immediate and delayed effects of media literacy training on third-grade children's perceptions of alcohol advertising, alcohol norms, expectancies for drinking, and behaviors toward alcohol. A Solomon four-group style experiment (N=225) with two levels of the treatment factor assessed the effectiveness of in-school media literacy training for alcohol. The experiment compared a treatment that included the viewing of a videotape about television advertising, along with the viewing of video clips of alcohol ads and discussion pertaining to alcohol advertising specifically, versus one that included the viewing of the same general purpose media literacy videotape, along with video clips of non-alcohol advertising and then discussion of advertising in general. The treatment had both immediate and delayed effects. Immediate effects included the children's increased understanding of persuasive intent, viewing of characters as less similar to people they knew in real life and less desirable, decreased desire to be like the characters, decreased expectation of positive consequences of alcohol, and decreased likelihood to choose an alcohol-related product. Indirect effects also were found on their perceptions of television's realism and their views of social norms related to alcohol. Delayed effects were examined and confirmed on expectancies and behavior. The treatment was more effective when alcohol-specific, and it also was more effective among girls than boys.

M.D. Slater, D. Rouner, K. Murphy, F. Beauvais, J. Van Leuven, and M.M. Domenech-Rodriguez. 1996. "Adolescent counterarguing of TV beer advertisements: Evidence for effectiveness of alcohol education and critical viewing discussions." *Journal of Drug Education*, Vol. 26 (2), pp. 143-158.

The pervasiveness of American youth's exposure to alcohol advertising is well-documented, as is the correlational evidence linking such exposure to alcohol-related attitudes, use, and expectancies. While efforts to train young people to resist persuasive appeals are often made in alcohol education programs, little evidence exists concerning the effectiveness of such efforts. The present study (N=83) found that recency of exposure to such classes predicts cognitive resistance (counterarguing) of such advertisements months or even years after class exposure. Age, gender, and ethnicity were statistically controlled. While females tended to counter-argue the alcohol advertisements more than did males, there was no statistically significant difference in the impact of education on males and females.

C. Mo Bahk. "The impact of presence versus absence of negative consequences in dramatic portrayals of alcohol drinking." *Journal of Alcohol and Drug Education*, Spring 1997, Vol. 42, No. 3, pp. 18-25.

An experiment was designed in which 224 college students (80 males and 144 females) were exposed to one of three versions of a dramatic film (A Star is Born): 1) the "Presence" version that contains portrayals of alcohol drinking with the presence of its negative consequences, 2) the "Absence" version that portrays alcohol drinking without any negative consequences, and 3) the "Neutral" version that shows neither alcohol drinking nor negative consequences. As hypothesized, the results indicate that the exposure to the portrayals of alcohol drinking with its negative consequences elicits the least favorable attitudes toward alcohol drinking, whereas the exposure to the same presentation that does not show negative consequences leads to the most favorable attitudes.

J.W. Grube and L. Wallack. 1994. "Television beer advertising and drinking knowledge, beliefs, and intentions among schoolchildren." *American Journal of Public Health*, Vol. 84 (2), pp. 254-259.

Objectives. The relationships between television beer advertising and drinking knowledge, beliefs, and intentions were investigated in a survey of schoolchildren. The research was guided by a theoretical model specifying that awareness of advertising, and not mere exposure, is necessary for it to have an effect on beliefs or behaviors.

Methods. Participants were a random sample of 468 fifth- and sixth-grade schoolchildren from a northern California community. Data were collected in the home with a combination of self-administered questionnaires and structured interviews.

Results. Non-recursive statistical modeling indicated that awareness of television beer advertising was related to more favorable beliefs about drinking, to greater knowledge of beer brands and slogans, and to increased intentions to drink as an adult. The effects of advertising awareness on knowledge, beliefs, and intentions were maintained when the reciprocal effects of beliefs, knowledge, and intentions on awareness were controlled.

Conclusions. The findings suggested that alcohol advertising may predispose young people to drinking. As a result, efforts to prevent drinking and drinking problems among young people should give attention to countering the potential effects of alcohol advertising.

D.A. Hamburg, et al. "Preparing adolescents for a new century." *Great Transitions*, (9) pp. 115-121.

Knowledge of media production, and especially of the ways commercial messages are shaped and used to manipulate audiences, may help protect young adolescents against strong advertising pressures to smoke, drink, have sex, or eat unhealthy foods. Such knowledge also may help counter the development of social or peer norms that reinforce and maintain unhealthy behavior.

FLASH POINT

Parents should watch television shows with their children and initiate family discussions about the messages that are being communicated. Schools would do well to introduce instruction and activities that contribute to media literacy. Training in media literacy skills can be included in community and youth development programs during the out-of-school hours. Settings for television viewing that both encourage social interactions and imbue teenagers with critical habits of mind can help them become effective users of technology, restoring personal control.

Media literacy is a required part of the language arts curriculum for grades seven through twelve in Great Britain, Canada, Australia, and Spain. In contrast, teacher education, curricula, and community centers aimed at fostering media literacy in the United States are in their infancy. In many American communities, individual teachers are implementing media literacy programs in their classrooms, but district-level or statewide programs are rare. The State of New Mexico has adopted media literacy as a basic skill and pioneered a comprehensive media literacy program from kindergarten through grade twelve. North Carolina has included media literacy in both its English and information skills curricula. Efforts such as these deserve widespread consideration in schools and community organizations as an essential part of becoming a well-educated citizen.



Primetime



Primetime

MEDIA, DRUGS AND YOU!

Purpose

To explore media and its correlation to drug abuse.

Teaching Points

Illicit drugs, while not directly promoted, are indirectly advocated through some youth-targeted media, particularly the music and movie industries. Regarding the prevention of alcohol and tobacco use or abuse, promotional use of media is profoundly important. Alcohol and tobacco are among the most heavily advertised products in our culture.

While alcohol and tobacco remain the substances of choice among adolescents of all ages, there has been a sharp increase in the use of marijuana, psychedelics, heroin, and methamphetamine.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify reasons why people consume other drugs (besides alcohol & tobacco);
- deconstruct drug use in the music and movie industry;
- identify specific Target Audiences for drugs;
- comprehend how advertisers and marketers construct advertisements;
- understand that the music/movie industry is a business with *financial agendas*;
- understand the “real-life” consequences of drug use;
- understand the current drug laws in Massachusetts;
- identify resources for helping themselves and others.

Agenda

Activity 1: Retake — Review of Research Assignment (10 minutes)

Participants present results family-member surveys.

Activity 2: Primetime — Drugs And You (15 minutes) Participants discuss media portrayals of substance abuse.

Activity 3: Hollywood “High” Lights — Drug Use In Movies (20 minutes) Participants view film clips depicting drug use.

Activity 4: In Your Face — Creating an Ad For a Potentially Lethal Product (35 minutes) Participants experience the creative power of advertising as it is used to sell potentially lethal products like cigarettes.

Research Assignment: What’s the Buzz? (10 minutes) Participants become aware of drug-like promises made in advertisements.

Preparation

To do this lesson, you will need:

- **a VCR and monitor** (Activity 3; & Research Assignment)
- **a flip chart** (Activities 2, 3, & 4)
- **to supply** (Activity 4):
 1. a white posterboard for each team.
 2. colored construction paper.
 3. colored markers or crayons.
 4. Scotch tape and scissors.
 5. a simple reward for the winning team.
- **to cue** up video segments (Activity 3 & Research Assignment)



Retake-Review of Research Assignment

Purpose

Participants present results of family-member surveys.



Procedures

- ◆ Refer to the following terms as needed during this Take.

VOCABULARY BOX

Opiates:	Natural or synthetic (artificial) narcotic drugs (painkillers) such as heroin, opium, morphine, codeine, percodan, percocette.
Psychedelics:	Hallucinogenic drugs such as LSD, peyote, mescaline. Usually taken orally.
Methamphetamine:	A central nervous system stimulant taken orally, injected or smoked. "Ice" is smokable crystallized methamphetamine.
THC:	The mood-altering substance found in marijuana.
Crack:	Also known as "rock," a purified form of cocaine.

- ◆ **Initiate** a large group discussion of Research Assignment. **Refer** to survey form, which can be found in Take 5, just before the drug fact sheet section.
- ◆ **Ask** participants to discuss questionnaire handed out at last session.

- **Ask** for volunteers to show and deconstruct their ads from assignment. Prompt questions about use of color, target audience and other elements.
- **Facilitate** a brief group discussion regarding the ads chosen.
- **Make sure all assignments completed** are acknowledged and thank participants for completing the research assignment.



Primetime-Drugs and You

Purpose

Participants discuss media portrayals of substance abuse.



Teaching Points

The following activity is designed to get your group to think about the many influences which can affect their flashpoints.

Stay as neutral as possible when discussing legal & illicit drugs.

There are drug fact sheets and a drug slang glossary included for facilitators in Take Five.

Procedures

- ◆ **Facilitate** a large group discussion of drug use.
- ◆ **Ask participants** the following questions. Have a volunteer list answers on the flip chart:

When I say the word "drugs," what do you think of?

Are drugs always bad? Can legal drugs be helpful?

FLASH POINT

◆ **Ask participants** the following questions:

If a medical doctor prescribes a drug, is it possible to get addicted to it? How?

Are there drugs besides alcohol & tobacco being used by youth in your community?

What kinds of drugs are being consumed? (Spend some time on these. Refer to drug information in Take 5 for additional information.)

Why do people take so many drugs?

Where do we learn about experimenting with drugs? What makes us try a drug?

Are you influenced to use drugs or do other things by:

1. Your friends or group you hang with?
2. The music you listen to?
3. The movies or shows you see?

- (If “yes” continue with flow; if “no” answers come up, focus on clothing influences, etc...try to get participants to realize they are influenced at some level by peers, family and/or marketers.)

How can a drug change your flashpoint?

- **Help participants** understand how mood-altering drugs can affect their decision-making capacity and emotions. Refer to your drug fact sheets if needed.

How would you help a family member or friend who is having a problem with alcohol or other drugs? (Facilitators: Help participants become familiar with local, state and national resources.)



Hollywood "High"lights-Drug Use in Movies

Purpose

Participants discuss media portrayals of substance abuse.



Teaching Points

The following activity is designed to encourage participants to think about the influence of images and sounds upon drug use, misuse and addiction.

Procedures

- ◆ **Ask participants** to name movies or music which glorify drug use.
- ◆ **Show video.** Explore movie clips where there is drug use.
- ◆ **Facilitate a large group** discussion of video movie clips.
- ◆ **Ask:** "How do you feel about what we just viewed?"
- ◆ **Point out that,** even though use of certain drugs is considered illegal, movies or movie soundtracks (music), like the ones we just viewed, include and seem to promote marijuana, heroin or other drug use.
- ◆ **Ask participants whether** they think music or movies influence people to drink or take other drugs? How?
- ◆ **Ask participants** what other kinds of drugs are depicted in movies?
- ◆ **Discuss** the consequences of drug use and abuse. Help participants think beyond themselves. (i.e., How can drug abuse impact a family, especially younger brothers and sisters?)



In Your Face—Creating an Ad for a Potentially Lethal Product

Purpose

Participants experience the creative power of advertising as it is used to sell potentially lethal products like cigarettes



Teaching Points

Encourage individuals to collaborate with team to win.

Small groups (teams) represent an advertising agency. The task is to work as a team to win a "Director's" award for most creative product advertisement.

This activity demonstrates the creative power of advertising in order to sell potentially lethal products like cigarettes. Get participants to appreciate how difficult a task it is to create a positive message about a lethal product.

Have fun with this activity.

Preparation

You will need to supply:

1. a white posterboard or flip chart paper for each team
2. colored construction paper
3. colored markers or crayons
4. Scotch tape and scissors

Procedures

(Note: This activity can be run as a large group or three small groups).

- **Explain to each team** that they must create an advertisement for a potentially lethal product. This correlates to tobacco advertising.
 - **Examples of such products could be:** “Exploding Hacky-Sacks” or “Radioactive earrings.” The more outrageous the better.
 - **Give participants** only 20 minutes to create the ad before their presentation to large group.
 - **Focus each team** by prompting them to consider:
 - *What is the product they want to sell?*
 - *Who is the Target Audience they want to reach?*
 - *What kind of techniques and hooks will be used?*
 - *What kinds of music, visuals, colors, and print will be used?*
 - *What is the best medium in which to present this ad? (TV, Radio, Internet, newspapers/magazines, billboards, etc...?)*
 - **Allow** each team five minutes to present their advertisements to the large group.
 - **Encourage applause** at the end of each presentation.
- Select the best of the advertisements.**
- **Award prize**, if any.

Research Assignment

What's the Buzz?



Teaching Points

Today all of us live under a cultural bombardment of messages—certainly the way our children are segmented and targeted by marketers has no parallel in human history. Look critically at commercials, for starters; you'll see that it's often not the product that is being described, but the effect of consuming the product. And what are these effects? Many imply that consuming the advertised product will result in a rapidly altered state of mind: this cola delivers an amphetamine-intense kick; that automobile drives one to hallucinogenic bliss; this bottle of fragrance pours forth an opiate world of sensuality. None of this is stated in words, it is said through pictures, sounds and editing.

This research assignment encourages participants to think about a communications environment that whets appetites for drug-like outcomes.

Procedures

- ◆ **Show video segment** of "Surge" advertisement.
- ◆ **Ask participants** about the significance of the "Surge" ad. What elements suggest that the product has a drug-like effect?
- ◆ **Ask participants** if they recall cereal or soda commercials where the characters "get vertical" — are often literally blasted into the sky — after consuming the product.
- ◆ **Refer participants** to the assignment sheet in their Director's Log.
- ◆ **Instruct participants** to watch TV, listen to the radio, read newspapers or magazines during the week and fill out the Director's Log questionnaire regarding "drug-like" promises made in ads.



NAME: _____

Take Six Research Assignment

What's The Buzz?

Please fill out this questionnaire for next week. You are to watch for advertisements that may promise "drug-like" results if you use their product.

1. Name of products: _____

2. What hooks or gimmicks did you find?

3. What were their "drug-like" promises? _____

4. Why do you think they used these techniques? _____

5. What would you tell your younger brothers and/or sisters to be aware of in many of these advertisements?



Reading Body
Language



Reading Body Language

FACTS ABOUT PREJUDICE AND BIAS CRIME

The following are facts on prejudice and bias crimes. Refer participants to these as needed during the Take.

- ◆ By the year 2000, the majority of the United States population will be people of color.

- u Bias Crime has been defined by the Department of Justice in the Hate Crime Statistics Act of 1990 as “those [crimes] that manifest evidence of prejudice based on race, religion, sexual orientation, or ethnicity, including where appropriate the crimes of murder, non-negligent manslaughter, forcible rape, aggravated assault, simple assault, intimidation, arson and destruction, damage or vandalism of property.”

- ◆ One in four adolescents is a victim of a bias crime or incident.

- u At least one-half of the people arrested for bias crimes are adolescents and young adults between the ages of 16 and 25. Adolescents are also more likely to be the victims of bias crimes.

- ◆ In 1990, more than one-half of high school students in a cross-representational survey claimed to have witnessed bias crimes either “very often” or “once in a while.” In the same survey, one in four students reported being the target of such an incident.

- u Because they target an individual’s race, ethnicity, gender, religion, sexual orientation or other immutable quality shared an entire group of people, bias crimes victimize not only a single victim, but that victim’s entire group.



Reading Body Language

A STUDY IN BLACK AND WHITE

Purpose

To reinforce media literacy/critical analysis skills and to stimulate a discussion of racial attitudes, stereotypes and misunderstandings.

Teaching Points

Although Takes Seven, Eight and Nine deal primarily with racism and anti-Semitism, you are encouraged to adapt materials to address discrimination against any group.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- appreciate a practical example of the use of “codes” in media;
- consider issues about racial attitudes from a perspective that includes the constructed nature of the piece, the motivations of its maker, and the variety of responses it elicits from diverse audience members.



Agenda

- Activity 1: Retake — Review of Research Assignment** (10 minutes)
- Activity 2: Viewing The Lunch Date — A Story About Attitudes** (15 minutes) Confronting stereotypes through the lens of film.
- Activity 3: Initial Discussion — Scoping Out Media “Body Language”** (10 minutes) Participants see—in black and white—how form affects content.
- Activity 4: One More Time — Second Viewing of The Lunch Date** (15 minutes) Participants engage in close critical analysis.
- Activity 5: Going Deeper — Racism and Stereotyping in our Culture** (35 minutes) Participants talk about bias in the film and in real life.
- Research Assignment: Counting Characters — Who’s On, Who Isn’t** (5 minutes) Participants conduct a census of television’s population.

Preparation

To do this lesson, you will need to:

- **obtain** a VCR, monitor (Activity 2 & 4) and flip chart;
- **carefully review** activity plans and video segments, so that you will understand their many meanings (all activities);
- **cue FLASHPOINT** videotape to “Take 7” (Activity 2).



Retake-Review of Research Assignment

Purpose

Participants present results of "What's the Buzz" questionnaires.



Procedures

- ◆ Facilitate a group discussion of their last Director's Log Research Assignment by posing the following questions:

*Who was able to find advertisements that had drug overtones or feel to them?
Did anyone bring in any examples? (Have participants pass around examples.)*

Why do you feel there is a tie-in to drugs in this particular advertisement?

Teaching Points

Although at first glance it may not seem to, the focus of last week's assignment—to find advertisements that seemed to have drug overtones—ties into this week's lesson. The point to stress is how the form of the piece—the way the elements are arranged and what elements are included (and by elements we mean the background, models or actors, use of sound, music, color, type-faces, etc.) affects the impression that the piece as a whole has on its audience. For example, ads for "Mountain Dew" (which has twice the caffeine of most sodas) always show young people "going vertical" — literally being blasted into the sky after drinking the product. *The Lunch Date* uses a variety of film "codes" to convey its message about stereotypes and prejudice.



Viewing The Lunch Date- A Story About Attitudes

Purpose

Participants confront stereotypes through the lens of film.



Procedures

- ◆ Watch entire clip of *The Lunch Date*.
- ◆ Stop tape at chime.



Initial Discussion-Scoping Out Media "Body Language"

Purpose

Participants see—in black and white—how form affects content



Teaching Points

The Lunch Date was made in 1989. In form, however, (use of black and white, '40s music, costumes of key characters) it "reads" very much like a movie from the 1940s. This treatment of material is a powerful example of the way "codes" impact the content and the way we react to it. Looking carefully at the film reveals that it is much more recent. (A modern Marlboro billboard is visible in background. The shopping bag, vending machines and the clothing of others in the terminal are all contemporary.)

Procedures

- ◆ **Remind** participants that all media are constructed.
- ◆ **Ask** them what materials were used to “build” this piece.
- ◆ **Mention** music, if no one mentions this element.
- ◆ **Tell them** that they will now watch the film again, keeping alert for these details.



One More Time—Second Viewing of *The Lunch Date*

Purpose

Participants engage in close critical analysis.



Procedures

- ◆ **Rewind tape** to beginning of *The Lunch Date*.
- ◆ **Play film** until end.
- ◆ **Stop tape** at chime.



Going Deeper—Racism and Stereotyping in our Culture

Purpose

Participants talk about bias in the film and in real life.



Procedures

- ◆ Stimulate discussion among participants about *The Lunch Date* and its underlying messages about racism and stereotyping.

Teaching Points

A firm hand will be needed to keep the discussion on track. The activity should spark a deep, rich and controversial discussion on issues of race, stereotyping and prejudice. As facilitator, you will need to make the participants feel “safe” in discussing uncomfortable subjects. Participants may want to talk about all sorts of personal experiences, homeless people they’ve known, etc. Gently but firmly maintain the focus by pressing the following questions:

- ◆ **Ask** participants how they felt about the film in general. What feelings did it bring up for them?
- ◆ **Ask** participants their opinions about what the people who made *The Lunch Date* had in mind. What was their agenda?
- ◆ **Ask:** what values or message they think the makers were trying to send.
- ◆ **Inquire** whether anyone saw it another way.
- ◆ **Ask:** Did anyone make a connection between the materials used to construct this piece (music, black and white film) and the attitude of the woman?
- ◆ **Ask:** why was this film entitled “*The Lunch Date*”?

FLASH POINT

- ◆ **Ask:** *which character participants like best in this film. Why?*
- ◆ **Ask:** *how does the woman treat other people, for example, the lunch counter man?*
- ◆ **Ask** if the woman's attitude toward others causes her to misjudge the situation.
- ◆ **Ask:** *whether the film stereotypes the woman. How about the man with the salad?*
- ◆ **Ask** participants when they feel her humanity is most obvious. When does she show her feelings most plainly.
- ◆ **How about** the man whose salad she thinks he has taken from her? Was anything he did surprising?
- ◆ **Ask** participants why they think the man has lunch with her and gets her coffee.
- ◆ **Ask:** *when does he show the most emotion?*
- ◆ **Ask** participants if they have ever felt stereotyped by others.
- ◆ **Ask** participants if the woman or man did anything that was courageous.
- ◆ **Ask** participants if anyone thinks the film actually reinforces stereotypes.

Research Assignment



Counting the Characters—Who's On, Who Isn't

- ◆ **Ask** the participants to "Channel surf" through all the channels on their television. Tell them to pause only long enough to make note of whatever characters are on the screen at that instant.
- ◆ **Tell** them to count these characters in the following ways: How many white men? How many white women? How many male white youths, how many females. How many people of color, (breaking them down in the same way)? Remind them to stay on each channel only long enough to count the characters who are on screen at first glance.
- ◆ **Instruct** them to add the characters up in each category after they're done tallying. Ask them to note the time of day they watched and the number of channels they surveyed.
- ◆ **Ask** them to write in their Director's Log what conclusions they could draw from the exercise they just did.
- ◆ **Prompt** them by asking: Whose stories are being told?



NAME: _____

Take Seven Research Assignment:

Counting the Characters

DIRECTIONS: "Channel surf" through all the channels on your television. Pause only long enough to make note of whatever characters are on the screen at that instant. Count them as follows:

1. How many white men?
2. How many white women?
3. How many male white youths?
4. How many females?
5. How many men of color?
6. How many women of color?
7. How many male youths of color?
8. How many female youths of color?
9. How many elderly people of any kind?

PREJUDICE AND BIAS CRIME PREVENTION RESOURCES

ORGANIZATIONS

American-Arab Anti-Discrimination Committee

4201 Connecticut Avenue NW, Ste. 300
Washington, DC 20008
(202) 244-2990

American Civil Liberties Union

122 Maryland Avenue NE
Washington, DC 20002
(202) 544-1681

Anti-Defamation League of B'Nai Brith

823 United Nations Plaza
New York, NY 10017
(212) 490-2525

Center for Democratic Renewal

P.O. Box 50469
Atlanta, GA 30302
(404) 221-0025

Education Development Center, Inc.

Center for Violence and Injury Prevention
55 Chapel Street
Newton, MA 02158
(617) 969-7100

Facing History and Ourselves

16 Hurd Road
Brookline, MA
(617) 232-1595

The Hetrick Martin Institute

2 Aster Place
New York, NY 10003
(212) 674-2400

KLANWATCH

Southern Poverty Law Center
P.O. Box 548
Montgomery, AL 36101
(334) 264-0286

The National Conference

New York, NY
(212) 206-0606

The National Gay and Lesbian Taskforce

2320 17th Street, NW
Washington, DC 20009
(202) 332-6483

The New York City Gay and Lesbian Anti-Violence Project

647 Hudson Street
New York, NY 10014
(212) 807-6761

People for the American Way

2000 M Street NW, Ste. 400
Washington, DC 20036
(202) 467-4999

United States Holocaust Memorial Museum Council

100 Raoul Wallenberg Place, SW
Washington, DC 20024
(202) 488-0400

PRINT MATERIAL

Brilliant, K. and K. McLaughlin, *Hate Crime
Prevention: A Juvenile Justice Approach National
Assessment Report*, Newton, MA, Education
Development Center, Inc., 1994.



Berk, R., Boyd, E., and K. Hmaner, "Thinking more clearly about hate-motivated crimes," *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*, Herek, G. and Berrill, K. (Eds), Newbury Park, CA: SAGE Publications, 1992

Berrill, K. *Anti-Gay Violence: Causes, Consequences and Responses*. Surgeon General's Workshop on Violence and Public Health, 1992.

Berrill, K. *Making Injustice Visible: Documenting Bias-Motivated Episodes*. Washington, DC, National Gay and Lesbian Task Force Policy Institute, 1992.

Bullard, S. *The Ku Klux Klan: A History of Racism and Violence*. Fourth Edition, Montgomery, AL, KLANWATCH, Southern Poverty Law Center, 1992.

Center for Democratic Renewal, *When Hate Groups Come to Town: A Handbook of Effective Community Responses*, Atlanta, GA, Center for Democratic Renewal, 1992.

Gender-Based Violence: A Study of Approaches to Creating a Comprehensive Curriculum to Address Violence Against Females, Gays, and Lesbians, Center for Equity and Cultural Diversity, Education Development Center, Inc., 1994.

The Commission on Peace Officer Standards and Training, *Hate Crimes Student Workbook*, State of California, 1992.

Ehrlich, H. J. *Campus Ethnoviolence: A Research Review*, Baltimore, MD: National Institute Against Prejudice and Violence, 1992.

Finn, P. *Bias Crime: A Special Target for Prosecutors*. Prepared for the National Institute of Justice. Cambridge, MA, Abt Associates, 1988.

Finn, P. and B. Lee., *Serving Crime Victims and Witnesses*, Washington, DC, U.S. Department of Justice, 1987.

Finn P. and T. McNeil, *Bias Crime and Criminal Justice Response: A Summary Report Prepared for the National Criminal Justice Association*. Cambridge, MA, Abt Associates, 1988

Harry, J. "Conceptualizing anti-gay violence", *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*. Newbury Park, CA, SAGE Publications, 1992.

Herek, G. and Berrill, K. *Hate Crimes: Confronting Violence Against Lesbians and Gay Men*. Newbury Park, CA, SAGE Publications, 1992

Herek G. and Berrill, K. (Eds), *Journal of Interpersonal Violence*, Newbury Park, CA, SAGE Periodicals Press.

National Gay and Lesbian Taskforce Policy Institute (NGLTF), *Anti-Gay/Lesbian Violence, Victimization and Defamation in 1991*, Washington, DC, 1992.

National Gay Taskforce Violence Project, *Suggested Guidelines for Helping Lesbian and Gay Crime Victims*. Tucson, AZ, National Organization for Victim Assistance Annual Conference, 1988.

CURRICULA

Conflict Resolution and Diversity by E. De Benedetti, National Association for Mediation in Education, Amherst, MA, 1993.

Conflict Resolution and Prejudice Reduction in the Classroom—Leadership Training for Students in the Public Schools, National Coalition Building Institute, Washington, DC, 1990.

Facing History and Ourselves, Facing History and Ourselves, Brookline, MA, 1990.

Fifty Years Ago: Revolt Amid the Darkness—Days of Remembrance—1993 Lesson Plans, United States Holocaust Memorial Museum Council, Washington, DC, 1993.

Healing the Hate: A National Bias Crime Prevention Curriculum for Middle Schools by Karen A. McLaughlin and Kelly J. Brilliant, Education Development Center, Inc., Newton, MA, 1997.

Helping Kids Learn Multi-Cultural Concepts: A Handbook of Strategies by Michael G. Pasternak, Champaign, IL, Research Press, 1979.

Peer Training Strategies for Welcoming Diversity: Train-the-Trainer Program for High Schools, National Coalition Building Institute (NCBI), Washington, DC, 1990.

Project TEAMWORK—Athletes Against Violence Initiative: Empowering Students to More Effectively Deal with Racism, Prejudice, Bias, and Conflicts, Northeastern University's Center for the Study of Sport in Society, Boston, MA, 1993.

Sticks, Stones, and Stereotypes, Equity Institute—Appreciating Diversity Program, WEEA, Education Development Center, Inc., Newton, Massachusetts, 1989.

Teaching Tolerance, KLANWATCH, Southern Poverty Law Center, Montgomery, AL, 1990.

Tolerance for A Diversity of Beliefs: A Secondary Curriculum Unit, Social Science Education Consortium, Boulder, CO, 1989

WE: Lessons on Equal Worth and Dignity: The United Nations and Human Rights Educating for Peace Project, United Nations Association for the United States of America, 1989

A World of Difference: A Prejudice Awareness Project of the Anti-Defamation League of B'Nai Brith, ADL, New York, 1993.

VIDEOS

Beyond Hate
Mystic Fire Video
National Association for Mediation in Education
Amherst, MA
(413) 545-2464

The Color of Fear
Produced and Directed by Lee Mun Wah
Stir Fry Productions
San Francisco, CA
(510) 419-3930

The Lunch Date
Producer: Adam Davidson
c/o Lantz Productions
New York, NY
(212) 586-0200

Not in Our Town
We Do the Work
Billings, MT
(800) 557-9463

Race, Hatred, Violence: Searching for Solutions
HRM Video
Pleasantville, NY
(800) 431-2050

Stand and Be Counted: Reaching to Racism for Youths and Service Providers
HRM Video
Pleasantville, NY
(800) 431-2050

What'Cha Gonna Do About Hate
Coronet, MTI Film and Video
Deerfield, IL
(800) 777-2400



Eric's
Story



Eric's Story

UNDERSTANDING THE CONCEPT OF PREJUDICE

Purpose

To provide a learning environment for youth to discuss the issue of prejudice in an atmosphere of mutual respect and understanding;

To be able to identify prejudice and hate crime and recognize their effects on participants and others in their environment;

To use the knowledge gained to help them change behaviors, attitudes and practices of prejudice and discrimination.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- define and identify the concepts of race, ethnicity, social class and culture;
- know methods to promote comfortable interactions across racial and religious lines which reduce conflict and enhance personal and social change.

Agenda

Activity 1: Retake — Review of Research Assignment (10 minutes)

Activity 2: The Power of Words — Understanding the Concepts (20 minutes) Participants work in groups to define words commonly associated with racism, discrimination and stereotyping.

Activity 3: Eric's Story — A Former Skinhead's Regrets (40 minutes) Participants watch taped interview of "Eric" and discuss video.

Activity 4: Reality Check — A Look at the Legal Side (15 minutes) Participants watch video segment of District Attorney Kevin Burke discussing the legal consequences of hate crimes.

Research Assignment: Getting Closer to Home (5 minutes) Participants respond to guided questions on issues of race, racism, prejudice and discrimination and come prepared to discuss them next week.

Preparation

In preparation for this session, you will need to:

- put large sheets of flip chart paper onto chalkboard or walls. Provide dark blue or black Magic Markers (Activity 2)
- be prepared to define the concepts used in this session. Have sheet of the concepts available to distribute to participants (Activity 2)
- set up a VCR to show the video of *Eric's Story*
- cue the videotape to Take 8 (Activities 3 and 4)

Teaching Points

Many times in society we hear people talk about religion, race and racism, but what do those who use these terms really mean by them? Where did these words come from? Why is there such a powerful response when someone talks about race or racism? Time spent looking into these issues will produce knowledge about the theory, history and current manifestations of racism in our society from a political, economic, social and psychological perspective.

In this session we will begin the process by asking group members to define some concepts relating to racial and social differences. Your task as facilitator will be to keep the discussion focused on either the video content or to society in general. Steer clear of a discussion of personal issues. (That will come in Take Nine.)

Explain that race is a "specious" or empty concept, used to describe superficial physical differences between human beings. Science demonstrates that there is only one race and that is the human race. Physical differences are related to a combination of factors. These include climate, geographic locations, diet and other environmental circumstances. Encourage the participants to examine these factors, so they can be clear in their understanding of why these physical differences exist.

Power must be discussed and understood because politics and economics are used to divide people along lines of their physical differences. This discussion should be framed within a historical perspective, emphasizing that the conditions created through this use of power are still very much with us. Participants need to see what part they play in this game of divide, separate and conquer, and to recognize the effect this has on them as human beings.



Retake-Review of Research Assignment

Purpose

Participants review the results of their "channel surfing" assignment



Procedures

- ◆ Stimulate a discussion of the population of characters on television, as recorded by the "snapshot census" that participants took during their channel surfing exercise.
- ◆ Ask participants to present their counts: How many white men? How many white women? How many male white youths, how many females? How many people of color, etc.?
- ◆ Ask participants what lessons they drew from this exercise?



The Power of Words- Understanding the Concepts

Purpose

Participants work in groups to define words commonly associated with racism, discrimination, and stereotyping





Teaching Points

Distribute the list of concepts to the participants. Give them 10 minutes to write definitions. If they say it's not enough time, tell them they will have more time later. Tell them that time is not important. It isn't important that they write "perfect" definitions, you just want to see what they know in the time that they have.

The concepts are defined below. Concept definitions are also located in participants' workbooks with "Take 9." **Don't tell participants this until after this activity.**

Procedures

Refer to the following definitions after this activity.

VOCABULARY BOX

Race: A contest based on speed, as in running a horse race or a track meet; a label placed on people according to where their ancestors came from; a classification of a population of people who have similar physical characteristics such as skin color, hair texture, color of eyes, size and so forth.

Culture: The way people live their lives. It includes the language they speak, the religion they believe in, the type of family life they have, the values, customs, beliefs they share in common. Also, people show their culture in their music, art, dress and things we can see about them.

Ethnicity: Relating to a population of people who share a common heritage, history, culture and national homeland or historical experiences that are passed down from one generation to the next.

Social class: Grouping of people according to their standing position within a society according to their income, occupation, level of education, place of residence, etc.

Religion: A system of beliefs explaining the creation of the world and the functioning of the higher powers within the belief system.

Prejudice: Pre-judgment based upon opinions and beliefs without the benefit of the facts.

Stereotype: Placing a group of people in a category or class based upon information or experience with a person who may share membership within that category or class.

Discrimination: An action with the intent to exclude or limit the opportunities of a person or a group of people who share a commonality.

Racism: A system of discrimination used against a population of people because of their race (or shared physical characteristics).

Anti-Semitism: A system of discrimination used against a population of people because of their practice of the Jewish religion.

Procedures

- ◆ **Divide** participants into 3 groups.
- ◆ **Have groups define** the following terms:
 - Group 1: race, culture, ethnicity*
 - Group 2: religion, social class*
 - Group 3: prejudice, stereotype, discrimination, racism*
- ◆ **Have them write** their definitions on the flip chart sheets, and when finished tape the sheets on the wall so that all can see.

Expect the participants to have trouble with the definitions, but encourage them to write whatever comes to mind, and answer in the best way they can.
- ◆ **Reassemble** the sub-groups.
- ◆ **Ask** each group to discuss their definitions.
- ◆ **Have participants discuss** the definitions they think are most accurate for each word and highlight these on the paper sheets hung on the walls.



Eric's Story—A Former Skinhead's Regrets

Purpose

Participants watch a taped interview of Eric and discuss the video.



Teaching Points

The group will view the video tape of an interview with Eric, who is serving time in a youth detention facility for crimes committed as a member of a neo-Nazi skinhead organization. The discussion of the videotape and applying it to the definitions they wrote is the key to making this session work. It will be important to get every participant involved in the discussion.

Procedures

- ◆ Play the **FLASHPOINT** video, which should be set to Take 8.
- ◆ Stop at cue.
- ◆ Conduct group discussion using the following questions:
 - What is your first response to Eric's comments and attitude?*
 - If Eric is prejudiced.*
 - Why he talks about power so much. What does power mean to him?*
 - What is real power?*
- ◆ Ask for comments.
- ◆ Ask if Eric's view about his future is realistic.
- ◆ Ask what would keep someone like Eric out of this type of gang?

FLASH POINT

- ◆ **Ask participants** when Eric talks about beating Jewish kids. Does he mention any of the concepts we defined? Does he mean the same thing we wrote on the flip chart?
- ◆ **Ask** what we've just learned about Eric. How has his past shaped his present and jeopardized his future? What doubts does he express?
- ◆ **Remind participants of** Eric's description of hurting a childhood friend. **Ask** if anyone has any comment on Eric's feelings about that.
- ◆ **Lead** a general discussion on the following points:

What girls have power in school or in your neighborhood?

Does Eric's view come close to your own?

Is Eric a good person? When, if at all, does he show his humanity?

How powerful and widespread is prejudice in the US?

How powerful and widespread is prejudice in your community?

What are the civil rights laws that Eric violated?



Reality Check—A Look at the Legal Side

Purpose

Participants watch video segment of District Attorney Kevin Burke discussing the legal consequences of hate crimes.



Procedures

- ◆ **View** the Take 8 video segment.
- ◆ **Ask** participants if they have any questions or comments regarding Civil Rights law. Refer them to the section entitled. **REALITY CHECK** in Take 8 of their Director's Log books.

CIVIL RIGHTS LAWS

Violations of Constitutional Rights

Under Massachusetts General Law c. 265, §37, whenever a person threatens or attempts to interfere by threats, intimidation or coercion with the exercise of enjoyment by other persons of any right secured under our Constitution, he/she has violated the victim's civil rights. An offender may be incarcerated for as much as 1 year. If bodily injury results, incarceration may reach 10 years.

Assault & Battery or Property Damage For Purpose of Intimidation

Under Massachusetts General Law c. 265, §39, a person found guilty of committing an assault and battery upon another, or destroying property with the intent to intimidate a person because of his or her race, color, religion, national origin, sexual orientation or disability, may be incarcerated for as much as 2 1/2 years. If bodily injury results, incarceration may reach 5 years.

Defacement of Personal Property/Vandalism/Tagging

Under Massachusetts General Law c. 266, §126A and B, a person found guilty of "tagging" (placing graffiti on buildings or walls) may be incarcerated for as much as 2 years. In addition, the offender's license may be suspended for 1 year. If the offender is under the age of 16, 1 year shall be added to the minimum age eligible for driving.

Research Assignment

Getting Closer to Home



Procedures

- ◆ Direct participants to answer questions on prejudice which are written in their Director's Log. Stress the importance of doing this homework. **A large part of next week's class work will depend on it.**

- ◆ Questions to be answered are:

What is your racial, ethnic, cultural or religious background?

How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?

How have you learned about other people who may be different from you?

What do you think Eric would write if he had to answer these questions?

Do you think there is any hope that Eric may change his ways? Why or why not?

Discuss experiences that you have had or have witnessed with any form of prejudice.

In addition to discrimination based upon race, religion or ethnicity, are there other forms of discrimination based on an individual's membership in a group, (for example, age, gender and sexual orientation?)

How has prejudice affected you or the people you know?

Take Eight Research Assignment: *Getting Closer to Home*

Directions: Think about the following questions and answer in the space provided.

- What is your racial, ethnic, cultural or religious background?

- How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?

- How have you learned about other people who may be different from you?

- What do you think Eric would write if he had to answer these questions?

- Do you think there is any hope that Eric may change his ways? Why or why not?

- Discuss experiences that you have had or have witnessed with prejudice.

- In addition to discrimination based upon race, religion or ethnicity, are there other forms of discrimination based on an individual's membership in a group, (for example, age, gender and sexual orientation?)

- How has prejudice affected you or the people you know?

PERTINENT MASSACHUSETTS CIVIL RIGHTS LAWS

General Laws c. 12, § 11H (Restraining Order)

Restraining Orders and Injunctions:

Permits Attorney General to obtain restraining orders and injunctions for violation of civil rights. Violations of constitutional rights, civil actions by attorney general; venue

Whenever any person or persons, whether or not acting under color of law, interferes by threats, intimidation or coercion, or attempt to interfere by threats, intimidation or coercion, with the exercise or enjoyment by any other person or persons of rights secured by the constitution or laws of the Commonwealth, the attorney general may bring a civil action for injunctive or other appropriate equitable relief in order to protect the peaceable exercise or enjoyment of the right or rights secured. Said civil action shall be brought in the name of the Commonwealth and shall be instituted either in the superior court for the county in which the conduct occurred or in the superior court for the county in which the person whose conduct complained of resides or has his principal place of business.

General Laws c. 12, § 11J (Violation of Restraining Order)

Law:

Violation of civil rights restraining order or injunction is a criminal offense

In actions brought pursuant to section 11H or 11I, whenever the court issues a temporary restraining order or a preliminary or permanent injunction, ordering a defendant to refrain from certain conduct or activities, the order issued shall contain the following statement: VIOLATION OF THIS ORDER IS A CRIMINAL OFFENSE.

Punishment:

After any such order has been served upon the defendant, any violation of such order shall be punishable by a fine of not more than five thousand dollars (\$5,000) or by imprisonment for not more than two and one-half (2 1/2) years in the house of correction, or both such fine and imprisonment; provided, however, that if bodily injury results from such violation, the violation shall be punishable by a fine and of not more than ten thousand dollars (\$10,000) or by imprisonment for not more than ten (10) years, or both.

General Laws c. 265, § 37 (Violations of Constitutional Rights)

Law: No person whether or not acting under color of law, shall by force or threat of force willfully injure, intimidate or interfere with, or attempt to injure, intimidate, or interfere with, or oppress or threaten any other person in the free exercise or enjoyment of any right or privilege secured to him by the constitution or laws of the Commonwealth or by the constitution or laws of the United States.

Punishment: Any person convicted of violating this provision shall be fined not more than one thousand (\$1,000) dollars or imprisoned for not more than one (1) year or both.

If bodily injury results, the offender shall be punished by a fine of not more than ten thousand dollars (\$10,000) or by imprisonment for not more than ten (10) years, or both.

General Laws c. 265, § 39 (Assault & Battery or Property Damage for Purpose of Intimidation)

Law: Prohibits the assault and battery upon a person or damage to the real or personal property of another for the purpose of intimidation intended because of the victim's race, color, religion, national origin, sexual orientation, or disability.

Punishment: Whoever commits an assault or a battery upon a person or damages the real or personal property of another with the intent of intimidating such person because of said person's race, color, religion, national origin, sexual orientation, or disability shall be punished by a fine of not more than five thousand dollars, (\$5,000) or by imprisonment in a house of correction for not more than two and one-half ($2\frac{1}{2}$) years, or both. The court may also order restitution to the victim in an amount up to three times the value of the property damage sustained.

If the battery results in bodily injury (substantial impairment of the physical condition, including, but not limited to, any burn, fracture of any bone, subdural hematoma, injury to any internal organs, or any injury which occurs as the result of repeated harm to any bodily function or organ, including human skin) shall be punished by a fine of not more than ten thousand dollars (\$10,000) or by imprisonment in the state prison for not more than five (5) years, or by both such fine and imprisonment.

There shall be a surcharge of one hundred dollars (\$100) on a fine assessed against a defendant convicted of a violation of this section which shall be delivered to the Diversity Awareness Education Trust Fund.

The defendant shall also complete a diversity awareness program.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant committed an assault or a battery upon a person OR damaged the real or personal property of another,
2. For the purpose of intimidation,
3. And that intimidation was intended because of said victim's race, color, religion, national origin, sexual orientation, or disability.

General Laws c. 266, § 98 (Defacing School House or Church)

Law:

Prohibits the willful, intentional, or wanton destruction of a school, church, or other building erected for education or religious instruction, or any outbuilding, structure or furniture or apparatus belonging or connected thereto.

Punishment:

The offender shall be punished by a fine of not more than one thousand dollars (\$1,000), or by imprisonment for not more than two (2) years, or both fine and imprisonment.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant willfully, intentionally and without right, or wantonly and without cause,
2. Destroyed, defaced, marred, or injured,
3. A schoolhouse, church, or other building erected for the purpose of education or religious instruction, or any outbuilding, fence or other building, furniture or apparatus belonging thereto or connected therewith.

General Laws c. 266, § 126A (Willful Tagging)

Law:

Prohibits intentional, willful and malicious or wanton painting, marking, scratching, etching, or otherwise marring, defacing or destroying the real or personal property of another.

Punishment:

Imprisonment in the state prison for not more than three (3) years, imprisonment in a house of correction for not more than two (2) years or by a fine of not more than fifteen hundred dollars (\$1,500) or not more than three (3) times the value of the property so injured, whichever is greater, or both imprisonment and fine.

The offender must pay for the removal of the marking.

The offender's driver's license shall be suspended for one (1) year. If the offender is under the age of sixteen (16), one (1) year shall be added to the minimum age eligibility for driving.

Elements of the Offense

The Commonwealth must establish:

1. That the defendant intentionally, willfully and maliciously or wantonly,
2. Marked or defaced,
3. The real or personal property of another, including but not limited to a wall, fence, building, sign, rock, monument, gravestone or tablet.

General Laws c. 266, § 126B (Tagging)

Law:

Prohibits painting or spray painting or affixing stickers on walls and other objects on a public way or adjoined to it, or in public view, or on private property, either as an individual or in a group with an intent to deface, mark or destroy the property.

Punishment:

The offender shall be punished by imprisonment in a house of correction for not more than two (2) years or by a fine of not less than fifteen hundred dollars (\$1,500), or not more than three (3) times the value of the damage to the property, whichever is greater, or by both fine and imprisonment.

The offender must pay for the removal of the markings.

The offender's driver's license shall be suspended for one (1) year. If the offender is under the age of sixteen (16), one (1) year shall be added to the minimum age eligibility for driving.

Elements of the Offense:

The Commonwealth must establish:

1. That the defendant painted or spray painted or affixed a sticker,
2. To a building, wall, fence, sign, tablet, gravestone, monument or other object on or adjacent to a public way, in public view, or on private property,
3. With the intent to deface, mar, damage, mark or destroy such property.

General Laws c. 266, § 127A (Destruction of Place of Worship)

Law:

Prohibits any person from willfully, intentionally, and without cause or wantonly and without cause destroying, defacing, marring or injuring a church, synagogue or other building, structure or place used for the purpose of burial or memorializing the dead. Also applies to a school, education facility, community center or the grounds adjacent to and owned or leased by a church or synagogue or the personal property contained in any of the foregoing structures.

Punishment:

Any person who willfully, intentionally and without right, or wantonly and without cause, destroys, defaces, mars, or injures a church, synagogue or other buildings, structure or place used for the purpose of burial or memorializing the dead, or a school, educational facility or community center for the grounds adjacent to or owned or leased by any of the foregoing or any personal property contained in any of the foregoing shall be punished by a fine of not more than two thousand dollars (\$2,000) or not more than three (3) times the value of the property so destroyed, defaced, marred or injured, whichever is greater, or by imprisonment in a house of correction for not more than two and one-half (2 1/2) years, or both; provided, however, that if the damage to or loss of such property exceeds five thousand dollars (\$5,000), such person shall be punished by a fine of not more than three (3) times the value of the property so destroyed, defaced, marred or injured or by imprisonment in a state prison for not more than five (5) years, or both.

**Elements of
the Offense:**

The Commonwealth must establish:

1. That the defendant willfully, intentionally and without cause OR wantonly and without cause,
2. Destroyed, defaced, marred or injured,
3. A church, synagogue or other building, structure or place used for the purpose of burial or memorializing the dead, or a school, educational facility, community center or the grounds adjacent to and owned or leased by a church or synagogue or any personal property contained in any of the foregoing.
4. For a felony, that the actual damage to or loss of property exceeds five thousand dollars (\$5,000).

General Laws c. 272, § 92A (Discrimination in Place of Public Accommodation by Manager, etc.)

Law:

Prohibits Discrimination in Places of Accommodation or Resort due to Religious Sect, Creed, Class, Race, Color, Denomination, Sex, Sexual Orientation, Nationality, Deafness, or Blindness.

No owner, lessee, proprietor, manager, superintendent, agent or employee of any place of public accommodation, resort or amusement shall, directly or indirectly, by himself or another, publish, issue, circulate, distribute or display, or cause to be published, issued, circulated, distributed or displayed, in any way, any advertisement, circular, folder, book, pamphlet, written or painted or printed notice or sign, of any kind or description, intended to discriminate against or actually discriminating against persons of any religious sect, creed, class, race, color, denomination, sex, sexual orientation, which shall not include persons whose sexual orientation involves minor children as the sex object, nationality, or because of deafness or blindness, or any physical or mental disability, in the full enjoyment of the accommodations, advantages, facilities or privileges offered to the general public by such places of public accommodation, resort or amusement.

A place of public accommodation, resort or amusement within the meaning hereof shall be defined as and shall be deemed to include any place, whether licensed or unlicensed, which is open to and accepts or solicits the patronage of the general public and, without limiting the generality of this definition, whether or not it be (1) an inn, tavern, hotel, shelter, roadhouse, motel, trailer camp or resort for transient or permanent guests or patrons seeking housing or lodging, food, drink, entertainment, health, recreation or

rest; (2) a carrier, conveyance or elevator for the transportation of persons, whether operated on land, water or in the air, and the stations, terminals and facilities appurtenant thereto; (3) a gas station, garage, retail store or establishment, including those dispensing personal services; (4) a restaurant, bar or eating place, where food, beverages, confections or their derivatives are sold for consumption on or off the premises; (5) a rest room, barber shop, beauty parlor, bathhouse, seashore facilities or swimming pool, except such rest room, bathhouse or seashore facility as may be segregated on the basis of sex; (6) a boardwalk or other public highway; (7) an auditorium, theater, music hall, meeting place or hall, including the common halls of buildings; (8) a place of public amusement, recreation, sport, exercise or entertainment; (9) a public library, museum or planetarium; or (10) a hospital, dispensary or clinic operating for profit; provided, however, that with regard to the prohibition on sex discrimination, this section shall not apply to any corporation or entity authorized, created or chartered by federal law for the express purpose of promoting the health, social, educational, vocational and character development of a single sex; provided, further, that with regard to the prohibition of sex discrimination, those establishments which rent rooms on a temporary or permanent basis for the exclusive use of persons of the same sex shall be considered places of public accommodation and shall not apply to any other part of such an establishment.

Punishment:

Any person who shall violate any provision of this section, or who shall aid in or incite, cause or bring about, in whole or in part, such a violation shall be punished by a fine of not more than one hundred dollars (\$100), or by imprisonment for not more than thirty (30) days, or both.

General Laws c. 272, § 98 (Discrimination in Place of Public Accommodation)

Law:

Discrimination as to Race, Color, Religious Creed, National Origin, Sex, Sexual Orientation, Deafness, Blindness, Physical or Mental Disability or Ancestry.

Punishment:

Whoever makes any distinction, discrimination or restriction on account of race, color, religious creed, national origin, sex, sexual orientation, which shall not include persons whose sexual orientation involves minor children as to sex object, deafness, blindness or any physical or mental disability or ancestry relative to the admission of any person to, or his treatment in any place of public accommodation, resort or amusement, as defined in section



ninety-two A, or whoever aids or incites such distinction, discrimination or restriction, shall be punished by a fine of not more than twenty-five hundred dollars (\$2,500) or by imprisonment for not more than one (1) year, or both, and shall be liable to any person aggrieved thereby for such damages as are enumerated in section five of chapter one hundred and fifty-one B; provided, however, that such civil forfeiture shall be of an amount not less than three hundred (\$300) dollars; but such person so aggrieved shall not recover against more than one person by reason of any one act of distinction, discrimination or restriction. All persons shall have the right to the full and equal accommodations, advantages, facilities and privileges of any place of public accommodation, resort or amusement subject only to the conditions and limitations established by law and applicable to all persons. This right is recognized and declared to be a civil right.



Zooming In On Prejudice



Zooming In on Prejudice

A DISCUSSION OF THE CONCEPT

Purpose

To foster an uninhibited discussion of prejudice. By providing a structured forum on these sensitive issues, this session will produce a deep and honest discussion of topics that, though generally not spoken of, are never far from the surface of daily life for young people and adults alike, in our society.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- discuss issues of race, religion and culture with greater comfort and ease;
- understand and use methods to promote meaningful and comfortable interactions with different groups which will reduce conflict and enhance personal and social change within their family, community and society.

Agenda

Activity 1: Retake — Review of Research Assignment (15 minutes)
Small groups compare their findings.

Activity 2: Getting it Out In the Open (20 minutes) A full-group discussion of last week's research assignment.

Activity 3: Counting the Cost — The Impact of Prejudice (5 minutes)
Viewing video documenting the social impact of prejudice.

Activity 4: What Do We All Think About These Issues? (25 minutes) Participants take part in a large group discussion of race and culture.

Activity 5: Cultural Sharing — Sharing Our Ethnicity and Culture
(20 minutes) Participants share aspects of their own culture with one another.

Research Assignment — Moving From Talk to Action (5 minutes)
Participants plans ways to reduce prejudice and discrimination in their homes, with their peers and within their communities.

Preparation

In preparation for this session, you will need to:

- cue the videotape to “Take Nine” (Activity 3)
- review the discussion questions BEFORE this session (All Activities)

Teaching Points

In this session the participants will be looking at themselves and their social environment. It is important for the facilitators to create an atmosphere of mutual respect and safety. The previous Research Assignment should have prepared them to talk about themselves in this session. Encourage the group not to be judgmental and to listen to what everyone has to say, respectfully. Discourage the groups from going off into unrelated topics. Keep them focused on the discussion questions at hand, even though they may initially feel some discomfort.



Retake-Review of Research Assignment

Purpose

Small groups compare their findings



Teaching Points

In this activity, walk around the room to observe, but let participants work on their own. However, it's important to tell participants that the upcoming discussion will focus on what they wrote in their log book. This helps participants keep focused and make the best use of their 15 minutes. You will notice that when participants discuss their ethnic background there will be a lot of surprises. Many participants may realize that they have more in common than they thought. They will also see that beliefs and myths they might have held in the past may not be supported by reality. You will also find that some participants may not have a clue about their ethnic background, and this will provide a good opportunity for them to explore aspects of themselves they have not considered previously.

Procedures

- ◇ **Divide** the large group into groups of four.
- ◇ **Tell** participants that throughout this Take, we will be discussing issues of culture, race, religion, and ethnicity. These can be hard topics, but it is important to learn about themselves and other people. Remind participants that discussing these issues can also be fun and interesting!
- ◇ **Ask** them to discuss the responses to the following questions they wrote in their Research Assignment.
- ◇ **Ask** participants if anyone has any confusion about the questions before they begin.

Teaching Points

DO NOT LET participants avoid talking about these sometimes difficult and sensitive issues by going off on tangents that do not have to do with a discussion of race, ethnicity, culture, etc. The following are the Research Assignment questions participants worked on during the week.

1. What is your racial, ethnic, cultural or religious background?
2. How often do you have contact with people of other races, cultures, religious or ethnic groups? What is that like?
3. How have you learned about other people who may be different from you?
4. What do you think Eric would write if he had to answer these questions?
5. Do you think there is any hope that Eric may change his ways? Why or why not?
6. Discuss experiences that you have had or have witnessed with any form of prejudice. How did these experiences make you feel?
7. In addition to discrimination based on your race, religion or ethnicity, are there other forms of discrimination based on an individual's membership in a group, (for example, age, gender or sexual orientation)?
8. How has prejudice affected you or the people you know?



Getting It Out in the Open

Purpose

Participants engage in a full-group discussion of last week's research assignment.



FLASH POINT

Procedures

- ◆ **Reassemble** the small groups.
- ◆ **Direct** a representative from each subgroup to give a brief report on what his or her group discussed. As necessary, use the research questions listed above to help guide reporting participants and stimulate discussion.



Counting the Cost—The Impact of Prejudice

Purpose

Participants view video documenting the social impact of prejudice



Procedures

- ◆ **Show** the video segment.



What Do We All Think About These Issues?

Purpose

Participants take part in a large group discussion of race and culture



Procedures

- ◆ **Facilitate** a large group discussion using the questions listed below.
- ◆ **Move** around the room and quickly solicit answers to one of these questions from each participant. Again, **DO NOT LET** the discussion go off track or allow participants to avoid the real issues.

QUESTIONS FOR LARGE GROUP DISCUSSION

What are your reactions to this video segment?

Is it hard to make friends with people of other racial, religious or ethnic backgrounds? Yes or no. Explain.

In what ways are your attitudes toward persons who differ from you the same as that of your parents? How are they different?

Do you have personal friends of other racial, religious or ethnic backgrounds? If so, how did you get to know them? Have they visited your house or have you visited their house?

How would your life be different if you did or didn't have to deal with prejudice?

- ◆ **Conclude** this activity by telling participants that we will be learning more about each other's cultural heritage during Activity 5.



Cultural Sharing-Sharing Our Ethnicity and Culture

Purpose

Participants share aspects of their own culture with one another.



Teaching Points

The Cultural Sharing activity is very important and in the beginning some participants may say that they don't know anything about their culture. However, they will begin to see that their culture is what they have learned about themselves, their family, and their ancestors. It has been passed down through the generations. Their culture is how they live their lives, so when they share what they know and have learned, they are sharing their culture. They may see similarities and differences with others in the group, and they may need to express what they can learn from each participant. Everyone has a culture and the group will see this when they begin sharing their knowledge with each other.

Some participants will not have any problem sharing reflections about their cultural heritage. For others, it will be difficult. Don't worry. Tell participants to share information only to the extent they feel comfortable. You may want to prompt the more quiet participants by asking questions such as, "What does that mean for you?" "Can you tell us a little bit more about what you just said?"

Procedures

- ◆ Ask for volunteers to talk about their cultural heritage or background. If no one comes forward, choose a more vocal participant to begin.

- ◆ **Pose the following questions** to the participants, but use these questions to stimulate a richer and deeper discussion whenever possible:

What is the nationality of your last name?

Do you know your mother's maiden name?

Do you celebrate any holidays that reflect this heritage? (From either side of your family.)

*Do you celebrate holidays that reflect other traditions?
(Examples: St. Patrick's Day, Christmas, etc.)*

Are there any special foods, music, clothing or anything else that are part of this heritage?

Research Assignment

Moving From Talk to Action

- ◆ **Tell** participants that for their Research Assignment they are to reflect on and write answers to the questions that are listed in their Director's Log and appear below:
- ◆ **Remind** participants that we will be discussing their responses and actions to these questions during the next session (Take Ten).
 1. What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?
 2. As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be something as simple as trying to get to know someone from a different racial or ethnic background).
 3. What specific actions can be taken to address prejudice within yourself, your family, and your community.

(Be prepared to take one action next week and report it back to the group during the next session.)

NAME: _____

Take Nine Research Assignment:

Moving From Talk To Action

Write answers to the questions that are listed below:

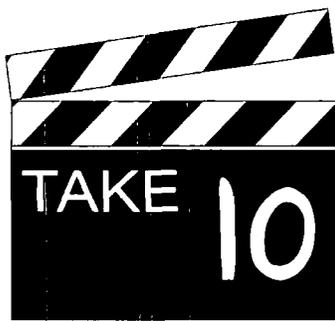
1. What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?

2. As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be some thing as simple as trying to get to know someone from a different racial or ethnic background).

3. What specific actions can be taken to address prejudice within your self, your family, and your community?



Cooling it
Down



Cooling it Down

Resolving Serious Conflicts

Purpose

To enable participants to identify, break down and understand critical steps in de-escalating or “cooling down” a potentially violent conflict. To help them distinguish true respect from false respect.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- identify, break down and understand critical steps in de-escalating or “cooling down” a potentially violent conflict;
- distinguish real respect from false respect;
- put conflict resolution steps in action in their own lives to cool down a conflict;
- identify a role model or personal hero who has taught them conflict resolution skills in their lives.

Agenda

Activity 1: Retake — Review of Research Assignment (10 minutes)
Participants share the results of their research assignment

Activity 2: Master Class — Learning from a Skilled Conflict Negotiator (25 minutes)
Participants observe and discuss Danny Glover’s actions in segment from the film *Grand Canyon*

Activity 3: Break It Down — Resolving a Potentially Violent Conflict (45 minutes)
Participants watch the film segment again, this time breaking down the words and behaviors Danny Glover used to cool-down the conflict

Research Assignment: Tackling the Tough Ones (10 minutes)
Participants are instructed to cool down a conflict in their own lives, using strategies they have learned from this take and/or their own strategies

Preparation

In order to do this lesson, you will have to:

- cue up Take Ten video segments (Activities 2 and 3)



Retake-Review of Research Assignment

Purpose

Participants share the results of their research assignment



Procedures

- ◆ **Review** previous Research Assignment (Take Nine) by facilitating a group discussion, asking for volunteers to answer the following questions:
 1. *What efforts are currently under way in your community to address prejudice? How can you personally build on these efforts?*
 2. *As an individual, what changes can you make right now to undo prejudice? How can you build on these efforts? (This could be some thing as simple as trying to get to know someone from a different racial or ethnic background).*
 3. *What specific actions can be taken to address prejudice within your self, your family and your community?*



Masterclass-Learning from a Skilled Conflict Negotiator

Purpose

Participants observe and discuss Danny Glover's actions in segment from the film *Grand Canyon*



Procedures

- ◆ **Show** the segment from the film *Grand Canyon* in its entirety for this take.
- ◆ **Facilitate** a group discussion using the following questions:
 - *What is the angle of the camera? Whose point of view does it represent (whose "story" is being told) in the first part of this segment? How is sound being used?*
 - *How do Kevin Kline's actions "heat up the conflict"?*
 - *Could he have reacted differently? What makes this difficult for him? If he had acted differently, would it change the outcome of this scene?*
 - *What "bystander" (someone who is not directly involved in the action) tried to stop or cool down the conflict? Were they successful, why or why not?*
 - *Why is Danny Glover much more successful than either Kevin Kline or the elderly woman in cooling down the conflict?*

Teaching Points

The following questions are critical to an understanding of the film and several of the themes touched on in this curriculum. They may provoke a tremendous response from the group, and admittedly could be lessons in and of themselves. Facilitators should allow for adequate discussion around these issues, but should also feel comfortable to limit the discussion in order to end the lesson on time. You may want to say something like, "This is a very rich discussion, but we will need to move on, so that we can end on time. We can come back to these issues during other sessions if we want to." You may also ask participants to write responses of their feelings about these questions in their Director's Log as part of their Research Assignment.

- ◆ Do you believe Danny Glover's race plays a part in his success? Could someone who wasn't the same race as the young men have been as successful? Why or why not?
- ◆ The young men talk about being "dissed" and issues of respect; how do you feel about what they are saying? Do guns provide "respect"? Why or why not? How does real respect differ from the kind of respect a person might be able to get if he or she is carrying a weapon?
- ◆ Danny Glover tells the leader of the group, "Things shouldn't be this way..." referring to crime and violence in our society. Do you agree? How do you think it should be? How can we get there?



Break it Down-Resolving a Potentially Violent Conflict

Purpose

Participants watch the film segment again, this time breaking down the words and behaviors Danny Glover used to cool-down the conflict



Procedures

- ◆ **Explain to the group** that we are now going to take another look at this same scene, but this time we will break it down, so that we can see exactly how Danny Glover's character cools down the conflict.
- ◆ **Show the first scene** (Danny Glover speaking only to Kevin Kline).
- ◆ **Stop tape** (right after one of the young men says "he's dissin' you).
- ◆ **Ask the group** the following question:

What steps in this scene (both Danny Glover's actions and how the film has been made) help to cool down the conflict?

FLASH POINT

- ◆ **Show second scene** (Danny Glover taking the young man aside at the point where Danny Glover asks, “Am I speaking to the right man?”).

- ◆ **Stop Tape** (right after Danny Glover gives his “speech”).

- ◆ **Ask the group** the following question:

What steps does Danny Glover take in this scene? Why does he act the way he does?

- ◆ **Show third scene** (Young man asking Danny Glover if he is talking to him out of respect or because he has the gun).

- ◆ **Stop tape** (right before Danny Glover gives his answer).

- ◆ **Ask the group** the following question:

Why does the young man want to know the answer to this question? What is he concerned about? Can you understand or relate to his concern?

- ◆ **Show fourth scene** (Danny Glover’s answer and young man’s response).

- ◆ **Stop tape** (right after young man says “That’s why I always got the gun”).

- ◆ **Ask the group** the following questions:

Why does Danny Glover answer the way he does? (Why does he “risk” this honest answer?) Do you think this helps to cool down the conflict or heat it up? Why?

How do you feel about the young man’s response to Danny Glover? What point is he trying to make? What things could be different in our society so that this young man or any other person would not need to feel he or she must carry a weapon to get respect?

- ◆ **Show fifth and final scene** (Danny Glover and Kevin Kline in truck).

- ◆ **Stop tape** (after Danny Glover says, “We both got lucky”).

- ◆ **Ask the group** the following question:

What's going on in this scene? Why do you think Danny Glover tells Kevin Kline, "We both got lucky?"

- ◆ To review and conclude this lesson, **ask participants to go over each of the steps** Danny Glover took to cool down this potentially dangerous situation. Write them on a flip chart and instruct participants to write them in their Director's Log.

Research Assignment



Tackling the Tough Ones

Procedures

- ◆ **Instruct participants** to identify a conflict they or someone close to them is having during this week and to attempt to cool it down, using the steps they discussed in this take or other steps they think might be effective.
- ◆ **Have them record:**
 1. *a brief description of the incident;*
 2. *the steps they took to cool it down;*
 3. *how successful they were in cooling down the conflict, and*
 4. *what they might do differently the next time they are involved either directly or indirectly in a conflict.*

FLASH POINT

- ◆ **Explain to participants** that in the film segment that you just viewed, Danny Glover represents a role model of someone who knows precisely how to cool down a potentially dangerous situation. Ask them to think about if they know anyone in their life who they look up to like Danny Glover, who can cool down heated conflicts while maintaining self-respect?
- ◆ **Instruct participants to write** about that person in their Director's Log and to write what they have learned from that person in terms of resolving conflict. Tell them they may want to share what they have written with the person.

Take Ten Research Assignment:

Tackling the Tough Ones

Identify a conflict you or someone close to you is having during this week and attempt to cool it down, using the steps discussed in this take or other steps you think might be effective.

Record

(1) a brief description of the incident;

(2) the steps you took to cool it down;

(3) how successful you were in cooling down the conflict;

(4) what you might do differently next time you are involved either directly or indirectly in a conflict.

Danny Glover represents a role model of someone who knows precisely how to cool down a potentially dangerous situation. Think if you know anyone in your life who you look up to like Danny Glover, who can cool down heated conflicts while maintaining this self-respect. Describe that person in your Director's Log and write what you have learned from that person in terms of resolving conflict. You may want to share what you have written with the person.



It's A Wrap



It's A Wrap

LEAVING THE GROUP

Purpose

To recognize and celebrate changes participants have made in their lives since they became involved in *FLASHPOINT*;

To help the participants terminate relationships with peers who will keep them from maintaining their new positive behaviors and help them form relations with people who will be a positive influence in their lives;

To plan for a crime- and violence-free future that will allow them to accomplish their goals in life.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- see the value of belonging to a pro-social, as opposed to anti-social, group;
- develop their decision-making skills at a higher level and enhance their criticalthinking skills;
- understand and feel their personal sense of power and self-worth;
- understand the value of education and legal employment.



Agenda

Activity 1: Retake — Review of Research Assignment (20 minutes)
Review of previous week's research assignment

Activity 2: Voice of Reality — Viewing the Story of James Earl
(30 minutes) Participants view interview of imprisoned gang member

Activity 3: Present Accomplishments, Future Goals (30 minutes)
Participants list their accomplishments as participants in the program, and their goals for the future

Research Assignment: Preparing for FLASHFORWARD (10 minutes)
Participants create questions for TV-style game show

Teaching Points

There is a particular dynamic at the end of one process and the beginning of a new phase in the participants' lives. At such times of closure, participants may act silly and tease each other. They will try to settle disputes they may have had in the past sessions. This is the proper time and place to resolve issues that may have come up. Separation anxiety occurs and it is important to acknowledge it.

The goal of *FLASHPOINT* has been for the participants to understand and control the impact of the media in their lives, and to employ this new sense of control to decisions in their own lives. Participants need to connect with their positive sense of self and be able to make decisions that will help them to accomplish their life's goals. Being connected, and belonging to, the pro-social aspects of their family, neighborhood, community and society is important to this process.

This session will help the participants define where they have been before, where they are now and where they plan to go in the future. Be prepared to ask participants if what they have learned through this program has been of value, if it affected their attitudes, and whether it has led to behavioral changes. All the activities in this session are designed to stimulate these discussions and to let participants evaluate themselves and the process.

Participants should see the log book as crucial to their future. As a written record of the process that has occurred in this program, it is a valuable resource that they can retain. They can use it as their personal reference book throughout their lives. Viewing of the story of James Earl will let them see a street-wise young man who has been reevaluating his life and taking a more critical view of groups which played a negative influence in that life.

Preparation

To do this lesson you will need to:

- cue up Take Eleven video segment



Retake-Review of Research Assignment

Purpose

Participants review previous week's research assignment.



Procedures

- ◆ Ask for volunteers to describe a conflict they or someone close to them had to deal with recently.
- ◆ Have them describe ways that were employed in cooling the situation down.
- ◆ Tie discussion back to scene from last week's Take, in which Danny Glover intervenes to prevent the robbery/attack of Kevin Kline character.
- ◆ Ask participants if they know anyone in their life like Danny Glover that they look up to. How does that person cool down a heated conflict?
- ◆ Seek the input of as many participants as possible.



Voice of Reality-Viewing the Story of James Earl

Purpose

Participants view interview of imprisoned gang member



Teaching Points

James Earl has a very powerful story. He refers to the times he's had to think about his life and the changes he has made. He also discusses the influences that led to his involvement in the juvenile justice system. These influences include family, friends and the need to belong to a group. This need to belong may have been driven by difficulties in the family, the attraction of neighborhood friends or the example of older siblings.

The group he joined may have at one time given James Earl a sense of power and offered protection, but he now sees that he could have gotten the same rewards in another way. When *FLASHPOINT* participants view the video, they may see aspects of their own life. This may help them feel that they are not alone and can make better choices in their lives.

Procedures

- ◆ **Play the video** for participants.
- ◆ **Facilitate a group discussion** using the following questions:

What is your first response to what James Earl said in the video?

Can anyone relate to the story seen on the videotape?

Does this story come close to what you've written in your log book and in what ways?

Do you think James Earl will be successful in changing his life? Why do you feel that way?



Present Accomplishments, Future Goals

Purpose

Participants list their accomplishments as participants in the program, and their goals for the future



Teaching Points

Participants will write in their Director's Log their views of why they have become involved with the juvenile justice system, what they feel they have accomplished in this program and their goals for the future. After they have completed this task, they will share **only** their accomplishments and goals for the future with the group.

Procedures

- ◆ **Tell the group to write in their book** five things they feel they have accomplished in the program. It can be anything they want to write. It could be that they feel better about themselves, or they know how to get to places that they didn't know before, or they can now cool down their flashpoint.
- ◆ When they have completed the list of their accomplishments, **have them write** the goals they want to achieve after they complete the program, both for the short term, within the next year, and for their long-range future.
- ◆ Go around the room and **ask each participant to identify one thing** they learned in the **FLASHPOINT** program.
- ◆ **Ask participants to name one goal** they have after **FLASHPOINT**.



Research Assignment



Procedures

Preparing for Flashforward

- ◆ **Tell participants** that in the last session of *FLASHPOINT*, they will be competing in TV-style game show called FLASHFORWARD.
- ◆ **Inform them** that their assignment for next week is to create some of the questions and answers that will be asked of contestants during the game.
- ◆ **Assign participants to review** each of the Takes and write down one question and answer for each of the 11 sections.

Teaching Points

Tell participants that among the 11 Q&As, they should develop and write down at least five questions and answers based on all they have learned during the course of this program. Tell them to make sure they create questions on:

1. media literacy; 2. violence; 3. substance abuse; and 4. prejudice.

These questions should include facts or concepts that have been covered in the *FLASHPOINT* Program. These questions will be used for the last session of this program (Take 12) which will feature an exciting “game show” that will test their knowledge of everything covered during the past 11 weeks..

NAME: _____

FLASH POINT

TAKE ELEVEN RESEARCH ASSIGNMENT: Preparing for FLASHFORWARD

Develop and write down at least 11 questions and answers based on all you have learned during the course of this program. Make sure you create questions on: 1. media literacy; 2. violence; 3. substance abuse; and 4. prejudice

1. Question: _____

Answer: _____

2. Question: _____

Answer: _____

3. Question: _____

Answer: _____

4. Question: _____

Answer: _____

5. Question: _____

Answer: _____

6. Question: _____

Answer: _____

7. Question: _____

Answer: _____

8. Question: _____

Answer: _____

9. Question: _____

Answer: _____

10. Question: _____

Answer: _____

11. Question: _____

Answer: _____



Coming
Attractions



Coming Attractions

LIFE AFTER FLASHPOINT

Purpose

To celebrate and reinforce knowledge gained during the *FLASHPOINT* program.

Time

One hour and 30 minutes

Objectives

By the end of this session, participants will be able to:

- recall key concepts of the previous 11 sessions;
- participate in a group experience that will be a fun cooperative learning experience;
- benefit from having taken part in a “game show” that reflects popular television formats and conventions.

Agenda

Activity 1: Retake — Collection of Participants’ Game Show Q&As (10 minutes) Participants turn in questions and answers they developed for game show.

Activity 2: FlashForward — Playing the FLASHPOINT Game Show (60 minutes) Participants split into teams and compete in a knowledge-based game show.

Activity 3: Graduation — Conclusion of the Program (20 minutes) Participants view video tape and are given a sense of closure

Preparation

To conduct this session you will need:

- **to read carefully** and understand the directions for the game show provided below; this must be done before the session begins
- **to clear enough space** in the room so that participants can stand in two lines running front to back
- **to set up** flip chart, easel and markers
- **to remove** and have ready “applause” and “quiet” cues for audience in Round Two
- **prizes** for winning team members (optional)
- **to cue up** Take Twelve video segment
- **to have diplomas** for graduation on hand. (Reproducible blank diploma is provided at the back of this Facilitator’s Guide)



Retake-Collection of Participants' Game Show Q&As

Purpose

Participants turn in questions and answers they developed for the game show



Teaching Points

Simply collect the homework. Do not encourage or allow discussion of the assignment at this time. This is what the game is for!

Procedures

- ◆ Ask participants to pass in their questions and answers from the Research Assignment.
- ◆ Place the questions and answers with your Facilitator's Guide, so that you can make use of them during the game.



FLASHFORWARD-Playing the FLASHPOINT Gameshow

Purpose

Participants split into teams and compete in a knowledge-based game show



Procedures

ROUND ONE

- ◆ Tell the group to count off by ones and twos.
- ◆ Direct the “ones” to form a line and the “twos” to do the same. These lines should extend from the front to the back of the room.
- ◆ Explain the following rules to the participants:
- ◆ Tell participants that the game will have four rounds.
- ◆ **Explain that the Facilitator (a.k.a. Game Show Host) will ask a question to the first person in line to his/her left. Participant has 15 seconds to respond. If the answer is correct, that team will get a point. Facilitators will keep a running tally of the score of each team on the flip chart. After responding, each participant moves to the back of the line and the next person moves up. If the answer is incorrect, ask the same question to the participant at the head of the line on your right. Otherwise, use the next question. If neither answers a particular question correctly, read the answer aloud and go on to the next question.**
- ◆ **Follow this process** until the all participants have been asked a question. This will end Round One.

FLASH POINT

- **Use the following questions for Round One.** Should you need additional questions, make use of those from the participants' homework assignment.

ROUND ONE QUESTIONS

1. *What is a flashpoint?*

Ans.: Trigger point or moment in which you need to make a decision (often accompanied by physical changes in your body).

2. *Point to the oldest part of your brain.*

Ans.: Lower back of head.

3. *Name one of the five core concepts of media literacy.*

Ans.: 1. All media are constructed
2. Media have agendas
3. Media communicate values
4. People negotiate meanings
5. Media have embedded codes

4. *What is a target audience?*

Ans.: Who the media was constructed for.

5. *Is violence always a physical action?*

Ans.: No. (Harsh words, etc., can be considered violence).

6. *Name three ways of cooling yourself down.*

Ans.: (Facilitators: Use your judgment on this).

7. *Define the word euphoria.*

Ans.: Powerful feeling of joy/well-being or "high."

8. *Is nicotine a stimulant or depressant?*

Ans.: Stimulant.

9. Which one of the following would be considered a civil rights violation?
(Multiple Choice.)

- a. Spray-painting swastikas on a synagogue
- b. Harassing younger kids
- c. Disrespecting a teacher

Ans.: a. Spray-painting swastikas on a synagogue.

10. Can a person from a minority group be prejudiced?

Ans.: Yes.

11. What's the newest part of your brain called?

Ans.: Neocortex.

12. What is our oldest sense?

Ans.: Smell.

13. What does the concept "All media have embedded codes mean"?
(Multiple Choice.)

- a. Sometimes media employ subliminal messages
- b. The forms of media shape the meaning of the content
- c. Actors have to respect certain rules when they get into bed

Ans.: b. The forms of media shape the meaning of the content.

14. What besides the image is used to increase the dramatic power of a movie?

Ans.: Music (audio), lighting, character, editing, dialogue, camera work, acting.

15. Why would a film director or producer leave out a real-life consequence?

Ans.: To capture and please the audience.

16. Name two benefits of acting less impulsively (quickly) during a flashpoint?

Ans.: (Facilitator: Use your judgment on answer).

17. Is alcohol a stimulant or depressant?

Ans.: Depressant.

Note: If you need more Questions and Answers, use some of the participants' from the homework.

FLASH POINT

- ◆ Announce the score at the end of Round One.

ROUND TWO

- ◆ Direct participants who are “ones” to gather in the group to one side of the room.
- ◆ Tell this group that they will play the role of a game show audience.
- ◆ Select a member of the group to be the “audience prompter.” Give this participant the “applause” and “quiet, please” prompts included at the back of this lesson plan. Direct this participant to face the audience and hold up these cards at the appropriate times. Inform audience members that they will have a chance to play again in Rounds Three and Four.
- ◆ Begin questioning again, using same process as in Round One. Continue until participant has had two turns.
- ◆ Questions for Round Two follow below.

ROUND TWO QUESTIONS

1. *Identify two physical feelings that may signal a flashpoint.*

Ans.: a. Intense anger.
b. Frustration.
c. Others...

2. *Multiple Choice: Whose stories are told most often in media?*

a. American Indians
b. Latinos
c. White adult males

Ans.: c. White adult males.

3. *Identify at least two steps for taking effective action when you are at a flashpoint?*

Ans.: a. Take a walk.
b. Listen to music.
c. (Many other responses will be correct).

4. *How can a drug affect your flashpoint?*

Ans.: It can either depress or excite your reactions.

5. *What were the materials used to construct the film The Lunch Date that created the impression that it was an older film?*

Ans.: Black and white film, old-style music, costumes, etc.

6. *If you were selling a product for kids under the age of ten, what time would you put your ad on?*

Ans.: Saturday morning, or before or after school, or other plausible times.

7. *What is THC?*

Ans.: The active ingredient in marijuana.

Note: If you need more Questions and Answers, use some of the participants' from the homework.

- ◆ Announce the score at the end of Round One. Be sure to ask for big round of applause from the audience.

ROUND THREE

- ◆ Instruct groups to reverse roles. Teams from Round 2 become audience. Audience from Round Two goes back to the former lines.
- ◆ **Ask Round Three questions**, using same process as Round Two.
- ◆ Questions for Round Three follow below.

ROUND THREE QUESTIONS

1. *In the videotape interview with Eric, what did Eric most regret?*

Ans.: Hurting his childhood friend who is Jewish. Getting his hand tattooed, etc.

2. *How much time will the average fifteen-year old have spent watching television by the age of seventy? (Multiple choice)*

- a. Five years
- b. 18 months
- c. Ten years

Ans.: Ten years.

3. *What do we call the sound or image that stays in your head in an advertisement? (Multiple choice.)*

- a. A key-grip
- b. A hook
- c. A gaffer

Ans.: b. hook.

4. *What is the leading cause of preventable death in the United States?*

Ans.: Alcohol and tobacco use.

5. *In the film Trainspotting why did the lead character become so sick?*

Ans.: Withdrawal from heroin addiction.

6. *What is the older woman laughing about at the end of Lunch Date?*

Ans.: Because she's discovered her error about the man taking her salad.

7. *What is the role of a director in a movie or TV program?*

Ans.: To combine the talents of the actors and technicians into a media creation.

8. *In the film Witness, who broke the law?*

Ans.: Local punks who abused the Amish, and Harrison Ford, who threw the first punch.

9. *In the video interviews with former gang members, name one big problem that the young people are all worried about?*

Ans.: What are they going to do when they get out (Other answers may be OK).

Note: If you need more Questions and Answers, use some of the participants' from the homework.

- ◆ Announce score at end of Round Three. Again, ask for applause from audience.

ROUND FOUR

- ◆ Direct the audience to rejoin their former teams. Tell participants that this is the last round, and we will be using the same procedure, except for the following differences.
- ◆ Tell the teams that they will be given 30 seconds to discuss the answer to the question given. During that time, they can choose a point value from one to five. The number of points they select for a particular question will be added to their score if the answer is correct. Stress that, if the answer is wrong however, the same amount will be deducted from that team's score.
- ◆ Begin Round Four, reading questions provided. Continue until everyone has had a turn.
- ◆ Questions for Round Four follow.

ROUND FOUR QUESTIONS

1. *You are the director of a film. You have a question about the production. Whom do you ask? (Multiple choice)*

- a. The gaffer
- b. The producer
- c. The actor who plays the part of an accountant

Ans.: The producer.

2. *What do you call the list of names you see at the end of a film?*

Ans.: Credits.

3. *In Grand Canyon, name two things that Danny Glover does to “cool down” the scene?*

- Ans.: a. Shows respect to youths who are threatening the other guy
b. Finds out who is holding the gun
c. Others

4. *Identify two laws violated by abusing alcohol.*

- Ans.: a. Minor in possession
b. Driving under the influence
(Note: there can be others, again, your judgment call).

5. *What is an ethnic or racial stereotype?*

Ans.: An assumption about a person based their racial or ethnic background.

6. *Multiple Choice: How are most conflicts solved on TV?*

- a. Characters all count to ten
- b. Violence
- c. Characters seek peaceful solution

Ans.: b. Violence.

7. *What is the number one killer of people between the ages of 15-24?*

Ans.: Alcohol-related car crashes.

8. *Of every three adults, what number do not drink at all?*

Ans.: One

9. *Define "racism."*

Ans.: A system of discrimination used against a population of people because of their race (or shared physical characteristic).

10. *Identify three things that influence young people's attitudes toward those different from themselves.*

Ans.: Media, family, peers, friends, parents.

11. *Why do people form stereotypes?*

Ans.: Fear; easy, quick way to categorize people.

12. *What's an effective way of communicating your frustration or anger to someone.*

Ans.: Use a phrase such as "When you treat me like that, I feel (explain feelings)."

13. *What was the significance of *The Lunch Date* being shot in black and white?*

Ans.: a. It reinforced the film's message about racial attitudes.
b. It illustrated the old-fashionedness of the woman's point of view.
c. Others.

14. *Which of the five core concepts of media literacy was this use of black and white an example?*

Ans.: Each medium has embedded codes.

FLASH POINT

15. What percentage of drinkers consume 80 percent of the alcohol sold in the U.S.?

Ans.: 20 percent.

Note: If you need more Questions and Answers, use some of the participants' from the homework.

ENDING THE FLASHFORWARD GAME

- ◆ Congratulate contestants.
- ◆ Announce winning team. Hand out prizes (if any) to winners.



Graduation-Conclusion of the Program

Purpose

Participants view video tape and are given a sense of closure.



Procedures

- ◆ Ask participants to replace chairs in room and take their seats.
- ◆ Play Take 12 video clip.
- ◆ Call participants up one at a time and award diplomas.
- ◆ Thank participants for their time and energy and wish them well.

APPLAUSE

**QUIET,
PLEASE**

This Document Certifies That the Undersigned

Has Completed the ***FLASHPOINT*** Program
And is Therefore Well Prepared
To Make Good Decisions
And to Fully Participate
In Our MultiMedia Culture

Attested By: _____

Date: _____

FLASH POINT

Life Skills Through the
Lens of Media Literacy

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Places, Everyone



Witnessing the Story



Storm Warning



Pitching Your Pilot



Smokescreens



Primetime



Reading Body Language



Eric's Story



Zooming In on Prejudice



Cooling It Down



It's a Wrap!



Coming Attractions