

# *Educational Perspectives*

Journal of the College of Education / University of Hawai'i at Mānoa



Media Studies

Volume 38 ❖ Number 2 ❖ 2005

---

# Educational Perspectives

---

Journal of the College of Education/University of Hawai'i at Mānoa

## C O N T E N T S

---

Dean Randy Hitz

Editor Hunter McEwan  
Managing Editor Lori Ward

---

College Of Education Editorial Board  
Linda Johnsrud, Professor  
Kathryn Au, Professor  
Curtis Ho, Associate Professor  
Mary Jo Noonan, Professor  
Robert Potter, Professor Emeritus  
Jamie Simpson, Graduate Student Organization President

---

The Journal and the College of Education assume no responsibility for the opinion or facts in signed articles, except to the extent of expressing the view, by the fact of publication, that the subject matter is one which merits attention.

Published twice each year by the College of Education,  
University of Hawai'i at Mānoa

Individual copies \$25.00  
To purchase single copies of this issue  
Phone: 800-799-8111 (toll-free), 808-956-4969  
Fax: 808-956-6730  
Email: [crdg@hawaii.edu](mailto:crdg@hawaii.edu)

Address all communications regarding single copies, subscriptions, manuscripts, and correspondence about editorial material to Editor, Educational Perspectives, College of Education, University of Hawai'i at Mānoa, Wist Hall Room 113, 1776 University Avenue, Honolulu, HI 96822

Copyright 2005 by the College of Education,  
University of Hawai'i at Mānoa

This publication is available in microform from Bell & Howell, 300 N. Zeeb Road, Ann Arbor, Michigan 48106 and in pdf format at [www.hawaii.edu/edper/](http://www.hawaii.edu/edper/)

International Standard Serial Number (ISSN) 0013-1849

**3 Introduction: Media Literacy in Hawai'i's Schools**  
–Donna Grace, Guest Editor

**5 Media Literacy: What, Why, and How?**  
–Donna Grace

**9 Inspiring Students through Digital Media**  
–Irene Yamashita

**12 A.B.C. Prunes, U.F.O. News, and Politicks: Parody in Media Literacy Education**  
–Raph Ohta

**17 Critical Media Literacy in our Middle Schools**  
–Elizabeth Smith

**19 Media Production at Chiefess Kamakahelei Middle School**  
–Kevin Matsunaga

**22 Making Connections - The MeneMAC Online Learning Community**  
–Lynne Sueoka

**27 Shoot it Mos!**  
–Patricia Gillespie

**33 Student, Advanced Video Productions**  
–Kelsey Paolosky

**34 Don't Take it Personal, It's Just Our Bad Ass Ways**  
–Cynthia Kelley Chun

**38 'Olelo's Partnership Efforts with Teachers and Youth: More than Media Literacy**  
–Angela Angel

**44 The Hawaii Student Film Festival**  
–Robert Olague

**46 Media Literacy is the Message**  
–R.W. Burniske

---

Volume 38 ♦ Number 2 ♦ 2005

Cover layout by Mike Tamaru  
Cover photo by Jay Metzger



Kamehameha High School student Randel Jim

---

## Introduction: Media Literacy in Hawai'i's Schools

—Donna Grace, Guest Editor

The media have a profound influence on the daily lives of our children and youth. Technology is increasing at a rapid rate and electronic images have as much presence in our culture as printed text. In order to prepare youth for life now and in the future, we need to ensure that they acquire the skills that will allow them to analyze the impact of the media on themselves and on society. In addition to becoming thoughtful and critical consumers of media, students need to understand how to make media productions for their own purposes. The best way to address this growing need is to incorporate media literacy into the school curriculum.

Although the U.S. produces more media than any other country, we fall short in devoting time and resources to teaching media education in the schools. Fortunately, this is beginning to change. The past few years have witnessed a growing awareness of the importance of media education in our schools. Media literacy concepts are increasingly being incorporated into state and national curriculum standards. In Hawai'i, the Department of Education has recently developed "Media Comprehension and Interpretation" benchmarks for grades K–12. One of the National Health Education Standards states that "Students will analyze the influence of culture, media, technology, and other factors on health," and the National Standards for the English Language Arts (International Reading Association & the National Council of Teachers of English, 1996) call for students to "apply knowledge of language structure, language conventions, media techniques, figurative language, and genre to create, critique and discuss print and nonprint text."

What is media literacy? As commonly defined, it is *the ability to access, analyze, evaluate, and produce media*. Convinced of the importance of media education, many teachers in Hawai'i as elsewhere, are doing exemplary work with their students in this area. This issue of *Educational Perspectives* features the voices of some of these elementary, middle school, and secondary teachers. Of course, there are many more educators in Hawai'i, who are implementing media literacy projects in their schools, than could be included in this issue. Thus, we offer the following articles as a small sample of the excellent work that is being done across the state.

In the first article, I offer a brief introduction to the subject that discusses the "what, why, and how" of media educa-

tion. My article also addresses a number of concerns about children and the media related to the perceived negative effects of television viewing. In concluding, I propose that an *acquisition* model of media literacy—one that engages students in producing as well as critically assessing media—is an appropriate one for achieving the media literacy goals identified in the above definition. This is the approach I take in the graduate course I teach on this topic at the University of Hawai'i. In addition to developing skills and strategies to use with their students in critiquing media, the students also gain hands-on experience with video technology, digital editing, and the production process. With the help of the 'Olelo Public Broadcasting staff, the students script and produce their own public service announcement that 'Olelo airs on television.

In the second article, "Inspiring Students through Digital Media," Irene Yamashita, DOE Teleschool teacher, talks about her experience in building a successful video program for the students at Kapunahala Elementary School. Several of Irene's young students have won awards and received national recognition for their video work.

The third article, "A.B.C. Prunes, U.F.O. News, and Politicks: Parody in Media Literacy Education" by Ralph Ohta, a teacher at Waiiau Elementary School, discusses the value of introducing students to the genre of parody through student video production. The parodies of news shows, advertisements, and public service announcements produced by his fifth-grade students clearly demonstrate their capacity to understand and critically evaluate these media forms. Ohta also addresses issues involving the intended audience, censorship, and varying interpretations of student products.

Lizbeth Smith, the media teacher at Le Jardin Academy, describes how she introduces her students to critical viewing and how she helps them develop their analytical skills. Her article outlines the components of a curriculum that teaches children to critique and deconstruct television commercials. Smith concludes that her approach not only enables students to become more aware of their own viewing behaviors, it changes the way they view media. In the words of her students, they "never look at commercials the same way again."

In his article "Media Production at Chiefess Kamakahelei Middle School" Kevin Matsunaga describes his involve-

ment as a technology teacher in developing a successful live, closed circuit news show with fifth and sixth graders at Lehua Elementary and Chiefess Kamakahelei Middle Schools. Matsunaga's students write their own scripts, announce and direct their own shows, and perform all the behind-the-scenes technical work involving cameras, monitors, sound, and titles. The Kamakahelei students have also started their own TV show, aired on the local cable channel, where the students produce short news segments, feature stories, and public service announcements.

Patricia Gillespie gives a detailed account of her journey to become the video production teacher at Kamehameha High School. In her article "Shoot it Mos!" Patricia discusses the evolution of her program from its earliest days. She describes the process of teaching production techniques to her students, and some aspects of the award-winning cultural documentaries that her students have produced in different parts of Asia and the Pacific. One of her students, Kelsey Pavlosky, also reflects on her experience in the program.

In the next article, "Don't Take it Personal, It's Just Our Bad Ass Ways," Cynthia Kelley Chun describes her work with teens in an alternative learning center at Waianae High School. Chun found video production to be a motivating and rewarding way to engage struggling students in the curriculum and make connections between their in-school and out-of-school interests and experiences. Although the contents of some of the students' videos gave Cynthia some cause for concern, her perceptive analysis provides insight into the meanings made by the students and the value the videos may have had in their lives.

Angela Angel, Director of Creative Services at 'Olelo Community Television, discusses 'Olelo's extensive outreach efforts to students and teachers in Hawai'i's schools in her article "'Olelo's Partnership Efforts with Teachers and Youth: More than Media Literacy." Through these statewide efforts, numerous students and teachers have learned first-hand about the power of video production. Involvement in these programs has resulted in students becoming more involved in their communities, and many have won awards for their work in the process.

Robert Olague, President and Executive Producer of the Hawai'i Student Film Festival shares information about the nine different outreach programs offered by his organization. Olague has been intimately involved in making a wide range of film and video experiences available to students and teachers in Hawai'i. Many of these opportunities include mentoring from local and national television and film professionals, hands-on production experience, and actual broadcast exposure.

For the final article, R.W. Burniske, an associate professor in the UH Department of Educational Technology, outlines his perspective on the need for media education in our schools and offers his commentary on the articles presented in this issue.

Finally, as guest editor of this issue, I would like to acknowledge the influence of Joseph Tobin on the writing and work of some of the contributors to this issue. Tobin is a former UH faculty member and current Nadine Mathis Basha Professor at Arizona State University. He was my doctoral advisor, and also the graduate advisor for Irene Yamashita, Ralph Ohta, and Cynthia Chun in their Master's work at UH. His work and scholarship in media studies has been, and continues to be, an inspiration to us all.

The aim of this issue of *Educational Perspectives* is to raise awareness about the importance of media literacy and the need to address it in elementary, secondary, and post secondary education. In addition, we hope and expect that it will foster appreciation for the excellent work that many teachers and students in Hawai'i are doing in this area.

## References

- International Reading Association & National Council of Teachers of English. (1996). *Standards for the English Language Arts*. Newark, Delaware: International Reading Association.
- Joint Commission on National Health Education Standards. (1995). *National Health Education Standards: Achieving Health Literacy*. Atlanta, GA: American Cancer Society.
-

## Media Literacy: What, Why, and How?

—Donna J. Grace

Literacy has traditionally been associated with the printed word. But today, print literacy is not enough. Children and youth need to learn to ‘read’ and interpret visual images as well. Film, television, videos, DVDs, computer games, and the Internet all hold a prominent and pervasive place in our culture. We have all heard the oft-quoted statistic that by the time children are eighteen they will have spent more time watching television than attending school. The media is not going to go away. Its presence in our lives is only going to increase. For this reason, the acquisition of media literacy skills is a necessity for today’s children and youth. They need to know not only how to use new technology, but also how to critically assess its influence and impact. This is what media literacy is about—the ability to access, analyze, evaluate, and produce information for specific outcomes.

Media education in the U. S. lags far behind that of Canada, Australia, and Great Britain. This may be due to the fact that we have taken a largely protectionist stance regarding children and the media. The media is bad. Therefore we need to protect children from its influence. The political left and right are in rare agreement on the topic of the detrimental effects of media on children. They only differ on what is at fault: the right blames the media for undermining the morals and values of society, and the left blames the media for perpetuating them (i.e., capitalist consumerism, gender stereotyping, militarism).

Television is the medium that is the primary object of criticism. It is the “plug-in drug” that is accused of seducing youth away from reality, and contributing to delinquency, amorality, acts of aggression, declining literacy skills, obesity, and a desensitization to crime and violence. However, several decades of research and debate on the effects of television have proven inconclusive. Numerous studies have suggested a link between television and movie violence and increased aggression in viewers. But these have been correlation studies that are not designed to prove that viewing violence causes aggressive behavior. It may be that viewers who are already predisposed to aggression choose to view more media violence than others.

Research on media effects has produced inconsistent results. Many of the studies have focused on direct effects through controlled laboratory experiments. One of the most

common research designs in this mode involves subjects who are randomly selected to view either a violent or a non-violent movie clip. They are then placed in a situation where they have the opportunity to demonstrate aggression. In one kind of experiment, subjects are prompted to deliver electric shocks or loud noises, with a range of intensities, to someone else. Although these “victims” do not actually receive shocks or noises, the subjects do not know this. Similar research has been conducted with children. Subjects are first required to view a violent or non-violent film clip, then they are placed in a play setting and observed for aggressive behaviors. In these experiments, viewers who watched the violent movie clips have often exhibited higher levels of short-term aggression. Nevertheless, the findings are open to interpretation. Some media researchers (Buckingham, 1993) argue that these studies merely measure artificial responses to artificial stimuli in artificial situations. What an individual does in a contrived experimental situation like this may have very little to do with how that person lives and acts in the real world. Carmen Luke (1990) adds that these investigations represent an attempt to reduce complex social phenomena to simple explanations. Paik and Comstock (Bushman & Anderson, 1998, p. 40) found that violent media have had larger effects on aggression in laboratory studies than in field settings. Bushman and Anderson (1998) conclude that these discrepancies between real world and laboratory studies indicate a need for more conceptual work to be done.

Many earlier studies on media violence also neglected to consider the context of viewing and the extent to which children perceived the content as real. It was thought, for instance, that children perceived violence in cartoons in the same way as violence in news footage, war movies, or westerns. We now know that as young children mature, they can tell the difference between fact and fiction. The work of Hodge & Tripp (1986) demonstrates that most children can distinguish reality from fantasy by the age of six. They are clearly able to differentiate between cruelty to real people and cruelty to cartoon characters.

What has been well established, in the laboratory research as well as in field studies, is that media have different effects on different individuals, depending on a combination of interrelated factors including the family and community

to which they belong, their mental health and emotional stability, degree of self-esteem, personal values, peer relationships, and prior history of aggressive behavior. A 1972 surgeon general's report found that "there is a preliminary and tentative indication of a causal relation between viewing violence on television and aggressive behavior; an indication that any such causal relation operates only on some children (who are predisposed to be aggressive); and an indication that it operates only in some environmental contexts" (Cater & Strickland, 1975, p.76). In 2001, the U. S. Surgeon General's report on youth violence concluded that while there was evidence that exposure to media violence could increase aggression in some children in the short term, numerous questions remained regarding long-term effects. After an extensive analysis of media effects research, Freedman concluded (2002, p. 20) that media violence explains only about 10% of the variability in viewer aggression.

Alfie Kohn (2000) draws a similar conclusion from the research: "what emerges from a review of more than a hundred empirical studies [is that] there is very little about television viewing, per se, that is cause for alarm, according to the available evidence" (p. 168). Kohn points out that TV affects children in different ways, depending on age, gender, race, personality, patterns of family interaction, who else happens to be watching with them, what programs are being watched, and why they are being watched. An effect will always be the relationship between a certain child, a certain type of television show, and a certain type of situation (p. 170). Kathleen McDonnell (1994, p. 119) observes that the majority of children who watch violent programs do not act out what they see. This work points to the important responsibility of family members to monitor how much television and what kind of program is watched by children in their households. Research does confirm that when violence on television is discussed with children in a constructive way, the effect it has on them is reduced (Anderson, 1997).

It is increasingly acknowledged that factors such as family interaction patterns, personality, emotional stability, predisposition to aggression, and the context of viewing play an important mediating role in the relationship between television viewing and its effects. Audiences do not absorb culture like sponges. They construct their own texts from what they read and view. Meaning cannot be predicted or assumed by others. Research in the area of cultural studies demonstrates that viewers, including children and youth, are able to decode texts in a variety of ways including accep-

tance, negotiation, and resistance to intended meanings (Hall et al., 1980). David Buckingham (1990), in his research with eleven and twelve year olds, found that rather than being duped by television commercials, students enjoyed ads for their music, graphics, and cleverness. They were not easily taken in by the messages. We need to give up the search for linear effects emanating directly from the medium to the individual. Efforts need to be shifted towards investigating how meanings are constructed and negotiated, and how they are likely to be enacted in the real worlds of the children. Perhaps it is time to change the question from "what does the media do to kids?" to "what do kids do with the media?"

As adults, we use the media for a variety of purposes—relaxation, entertainment, information, and escape, among other things. Why should children not view media with the same variety of purposes, provided they do it in moderation? If use of the media is part of a well-balanced and active life that includes time spent on other interests and activities, perhaps it is not such a bad thing. In fact, some researchers have found that media may contribute to children's lives in positive ways. Susan Newman (1988) reported that a modest amount of television viewing appeared to be positively related to young children's reading scores. In another study, Newman (1997) found that the skills and information that children acquire from their experiences with media provide them with knowledge and strategies that may contribute to their literacy learning. For example, students learn a lot from the media about genre, plot, character development, setting, and narrative structure that transfers directly to print literacy. Like Newman, Sara Braggs (2002) found that her high school students learned about the conventions of various genres from the media. What they learned transferred to their writing and their video scripts. In another study Rakes (1999) found that there is also evidence to suggest that short term working memory can be increased by presenting the same information in different media forms. It is Greenfield's (1984) contention that playing video and computer games enhances cognitive development along with motor skills.

It is unrealistic to expect that we can shield children from the media. Like it or not, children are going to encounter it—if not in their own homes, then in other people's homes and in public places. What we need to do is provide young people with knowledge about, and experience with, media so that they can become both well-informed and selective consumers, and creative media producers. This is the dual role that media education can play.

---

Media education has often been structured around a deficit model of teaching whereby the media are viewed as bad, kids are perceived as passive and vulnerable, and media literacy is proposed as the remedy that will enable students to see the error of their ways. A more effective alternative to this approach is the acquisition model (Desmond, 1997) in which teachers build on students' experiences with the media in ways that are positive and educationally sound. This model adopts a more student-centered pedagogy that connects the world of school to the everyday lives and experiences of students. Unfortunately, the shared cultural knowledge that youth possess about television, movies, and popular music is typically left on the doorstep when they arrive at school each day. But, as noted above, children do glean a great deal about narrative style and structure from the media and this knowledge can be constructively used in their schoolwork. The acquisition model of media literacy recognizes, validates, and builds upon the knowledge that students have about the media by capitalizing on their interest in it. Although students are often more media-savvy than we give them credit for; there is, nevertheless, much that they can learn about media, especially with regard to the use of technology. In addition, students can learn about the key concepts of media literacy and the processes of media production. They can also develop some of the analytical skills needed to help them become more astute encoders and decoders of media.

The best way to develop critical and analytical media skills is to have students produce their own media, whether it be a school newspaper, class comic book, music video, closed-circuit TV news show, or video documentary. In this way students are encouraged to become creative thinkers and problem-solvers as they script, storyboard, produce, and evaluate media for a variety of purposes and audiences. As a result, critical viewing skills emerge naturally and authentically as a by-product of the production process. This approach is much more effective than teachers' lectures about the motives and manipulations of the media and lessons focusing on deconstructing students' viewing pleasures.

When students are encouraged to produce their own media, they quickly learn the key concepts of media literacy such as agency, category, technology, language, audience, and representation. In the process, students are also provided with the opportunity to mediate, rework, and in some cases resist the messages of the media (Grace & Tobin, 1997). When students produce, assess, and evaluate their own media

products, they gain new understandings and learn to explore issues related to the news, advertisements, movies, television shows, political commentary, public service announcements, and other media genres. Students also acquire interests and skills that transfer from the media they create to the media they view.

Participation in production processes also broadens opportunities for future careers. It breaks down gender boundaries, particularly for girls, as they learn new technologies and experiment with production roles typically held by males (Grace, 2003). In addition, in producing news reports and video documentaries students are empowered to research issues in their community and become advocates for change.

As students learn to become producers, rather than merely consumers of the media, they acquire new knowledge and skills that are needed for the technology-driven and electronically mediated culture in which we live. In the process, they are offered innovative opportunities for creative expression and gain experience in using new modes of communication in the classroom. Today's youth are the media makers of tomorrow. And as technology evolves and the demands of society continue to change, the need to integrate media literacy into the elementary, secondary and university curriculum becomes stronger and more important. In the following articles, we find some fine examples of teachers in Hawai'i doing just that.

## References

- Anderson, C. (1997). Effects of Violent Movies and Trait Hostility on Hostile Feelings and Aggressive Thoughts. *Aggressive Behavior* 23, 161–178.
- Bragg, S. (2002). Wrestling in Woolly Gloves: Not just being critically media literate. *Journal of Popular Film and Television*, 30 (1), 42–52.
- Buckingham, D. (1993). *Children Talking Television*. London: Falmer Press.
- Buckingham, D. (Ed.). (1990.) *Watching Media Learning: Making Sense of Media Education*. NY: Falmer Press.
- Bushman, G. & Anderson, C. (1998). Methodology in the Study of Aggression: Integrating experimental and non-experimental findings. In R. Green & E. Donnerstein (Eds.), *Human Aggression: Theories, Research, & Implications for Social Policy*. San Diego, CA: Academic Press.
- Cater, D. & Strickland, S. (1975). *TV Violence and the Child*. New York: Russell Sage Foundation.
- Desmond, R. (1997). TV Viewing, Reading and Media Literacy. In Flood, Heath, & Lapp, (Eds.), *Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts* (pp. 23–30). Mahwah, NJ: Lawrence Erlbaum Associates.
- Freedman, J. (2002). *Media Violence and its Effect on Aggression: Assessing the scientific evidence*. Toronto: University of Toronto Press.

- Grace, D. (2003). Gender, Power and Pleasure: Integrating Student Video Production in to the Elementary Curriculum. *Curriculum Perspectives*, 23 (1), 21–27.
- Grace, D. & Tobin, J. (1997). Carnival in the Classroom: Elementary students making videos. In J. Tobin (Ed.), *Making a Place for Pleasure in Early Childhood Education*, (pp. ). New Haven, CT: Yale University Press.
- Greenfield, Patricia. (1984). *Mind and Media: The effects of television, video games, and computers*. Cambridge: Harvard University Press.
- Hall, S. Hobson, D. Lowe, A. & Willis, P. (1980). *Culture, Media, Language*. London: Hutchinson Publishing Group.
- Hodge, B. & Tripp, D. (1986). *Children and Television*. Cambridge: Polity Press.
- Kohn, A. (2000). *What to Look for in a Classroom, and Other Essays*. San Francisco: Jossey-Bass.
- Luke, C. (1990). *Constructing the Child Viewer: A History of the American Discourse on Television and Children, 1950–1980*. New York: Praeger Press.
- McDonnell, K. (1994). Kids, TV Violence, and Moral Panic. In *Kid Culture: Children, Adults and Popular Culture*. Toronto: Second Story Press.
- Newman, S. (1988). The displacement effect: Assessing the relation between television viewing and reading performance. *Reading Research Quarterly*, 23, 414–440.
- Newman, S. (1997). Television as a Learning Environment: A theory of synergy. In Flood, Heath, & Lapp (Ed.), *Handbook of Research on Teaching Literacy Through the Communicative and Visual Arts*, (pp.15–22). Mahwah, NJ: Lawrence Erlbaum Associates.
- Rakes, G. (1999). Literacy in a Multimedia Age. *Tech Trends*, 43 (4), 14–18.
- Surgeon General (2001). *Youth Violence: A report of the Surgeon General*. Rockville, MD: U.S. Department of Health and Human Services.
-

## Inspiring Students through Digital Media Teleschool Teacher, Hawaii Schools Digital Media Program

—Irene Yamashita



Sixth grade students Daisylee Carinio and Trishia Carinio produce stories for school news program, “Inside Kapunahala.”

It’s 2:00 in the afternoon and sixth graders are starting to pile into a tiny classroom that was once used as a storage closet. Crowding around the table, student producers take out log sheets, scripts, and HI8 videotapes. VCRs, audio cassette and CD players, microphones, headphones, television monitors, graphic titlers, controllers, and bulky 3/4 “ UMATIC tape decks are stacked along the wall.

I am describing the setup of a well-equipped video-editing program at my elementary school back in 1990. The equipment performed like a workhorse. At the time, I wouldn’t have dared consider going back to editing with two VCR’s in Betamax format!

Now, let’s fast-forward ten years and look at the current editing system, which consists of Macintosh computers and digital equipment. Along the walls of the tiny classroom, various plaques and trophies pay tribute to award-winning student productions. Who would have thought back in 1990

that our elementary school video program would receive these local and national accolades?

How did we succeed in winning these awards? By implementing a program that is geared to success and providing opportunities for students to create quality projects—projects that foster success, possess built-in rewards, and create a sense of real accomplishment. Video is a powerful tool, and it can be used to motivate student achievement and learning. One of the greatest advantages in getting students to work with digital media is that they can retake and re-edit a project until they are satisfied with it. Students become very occupied in applying what they have learned by producing mini-documentaries, commercials, public service announcements, news stories, and informational presentations. Students learn to succeed by learning from other students’ successes. They view exemplary projects produced by their predecessors, and they learn from these projects

how to produce a quality product themselves. In addition, students follow a video assessment rubric designed to help them meet and exceed the Hawai'i performance and content standards in video production, language arts, social studies, and technology.

How does one build a successful video program? You have to be a risk taker and learn to think outside of the box. When I first started teaching video production, I didn't feel confident that I could do the job because I lacked experience in this area. I remember being nervous on the first day of school and taking my video-8 camcorder to interview kids as they arrived in the morning. Roaming the corridors with a camera in one hand and a microphone in the other, I introduced myself as the new video teacher. I asked them to tell me what they did over the summer and how they felt about starting a new school year. By the end of the day, I realized how much fun I had had interviewing students on camera. It was then I realized teaching video production was my calling. My principal, Ruby Hiraishi, hired me to be the half-time oral communication/video teacher. She was very supportive of my work, and she is the one who taught me to be a risk-taker.

The second key to success is to develop a support system. I started taking television production classes at Leeward Community College and video production training at 'Olelo, a public access T.V. station. As I began to meet other professionals in the field and other teachers who taught video production I began to build a network for technical support. I also met Esther Figurora, a veteran video producer and the person responsible for organizing the Hawai'i Video Curriculum Association. I became involved in this association and through this, I met other professionals, thereby expanding my support group.

In the mid-90's, my video program took another step forward when I met Bev Lum, a former media teacher who is now a friend. She opened my eyes to teaching media literacy. I began to understand the power of mass media in shaping the ways that we perceive ourselves and other people, and in creating images of our world. Bev helped me to see how media literacy could be integrated into a video curriculum in which the production component became the end product.

The key element to a successful video program—what makes it unique and innovative—is to promote thinking “outside the box.” It's important to allow space for fresh perspectives, especially in encouraging students to be creative in telling their stories. For example, “Inside Kapunahala,”

our school news program, showcases stories told from the student's point of view. Interviews, public service announcements, parodies, and skits are featured as a way of sharing school activities.

Working with the special education, regular education, and English as a second language students provides opportunities for all students to shine and share their talents. Quite often, students who were remedial readers became my star reporters. They blossomed with the opportunity to explore new media and demonstrated that they were able to speak on camera with confidence. Such experiences are rewarding for students, especially when their peers witness their performance on the school's closed circuit television.

One of the activities that I enjoy most as a teacher is working with students on mini-documentaries such as their History Day projects. History Day projects cover a wide range of topics. A study of the Hawaiian monarchy involved the students in doing biographical research on King Kamehameha, King Kalākaua, and Queen Lili'uokalani. Other mini-documentaries engaged the students in studies of the life and work of Father Damien, the history of cloning, the history of the Silk Road in China, the story of the Okinawan migration to Hawai'i, the life of Elison Onizuka, and the Holocaust. What I find rewarding is the depth of the research that student engage in when they set about creating a documentary. The elementary students in my media studies program experienced the process of researching primary and secondary resources by going to the State Archives and the Bishop Museum to videotape photographs, journals, and old newspaper articles. They learned to ask pertinent questions by interviewing experts in the field. From their research, they gained a greater awareness of how events in the past can affect life in the present. They discovered how to use catalogues to find relevant documents, they gained experience in analyzing data, and they learned to relate their new knowledge to the world they live in. The processes of research and discovery enabled students to become experts on their topics, and by developing documentaries on their topics they were able to share their discoveries with others.

One of my former students, Alexis Keene, reflected on her History Day experience when she was in the sixth grade.

*“For a 12 year old, making a video is not something you get the chance to do often. So I jumped at the chance to work with Mrs. Yamashita to produce a 10 minute documentary about the overthrow of the Hawaiian monarchy*

---

*for a History Day competition. Being behind the camera is not something a 6th grader thinks about. Instead, I wanted to be in front of the camera.*

*As I dove into the books and looked through all the old pictures of the Hawaiian Monarchy, not only was I excited to learn more about my subject, but I was fascinated with the world of media literacy and the most visual way to tell a story. We did everything that making a documentary demands from researching to script writing, revising, taping, interviewing, editing, and even presenting our documentary to an audience. From a shy little girl I grew into a mature adolescent. I learned how to make my own appointments, request artifacts from the archives, search for books in the library, and interview people I didn't know. For me, the whole process was life changing.*

*While telling someone else's story I was also telling my own story. A story of six months of my life condensed into 10 minutes. The greatest feeling I had was finding my passion, something that I enjoyed doing and something that other's enjoy watching. Producing a film was the most fulfilling experience of my life. I fell in love with telling a story through video production.*

*From that point on, my life goal is to be able to produce films that millions of people could enjoy and I'm only starting to live my dream. For the next 4 years, I'll be attending the Art Institute of Portland, majoring in digital media production. I have full confidence in myself because I know how much I want this. I'll never forget where it all began and the very moment we presented the final version of "The Overthrow of Hawai'i's Last Ruling Monarch, Queen Lili'uokalani."*

*— Alexis Keene 2004.*

During the time that Alexis was my student, I felt blessed to be her mentor. She blossomed, and this experience ignited her passion to become a documentary filmmaker. It is one of the wonderful, intrinsic rewards of teaching to learn of the impact that one can have on one's students.

Other students who have worked on History Day projects have shared similar experiences. Another student produced a mini-documentary on Hawai'i's last king, David Kalākaua. Her video made it through the state finals and was selected to compete at National History Day at the University of Maryland at College Park. The experience was enormously empowering for her. Her world suddenly expanded beyond Hawai'i, and she was able to embrace visions of leaving the islands to attend college elsewhere. The experience planted the seeds of change, and she matured into a confident, outgoing student during her high school years. She became the editor of the yearbook and school newspaper. She is now fulfilling her dream in studying journalism at Oregon State University.

Success stories such as these reinforce my love for teaching and the work that I do as a video teacher. Nothing satisfies me more than knowing that I contributed in some small way to my students' choices. Such memories make us resilient in life and contribute to our sense of commitment. I always remind myself that the small things I do may have a big impact on other people. As educators, we can make a difference in the lives we touch.

---

## A.B.C. Prunes, U.F.O. News, and Politicks: Parody in Media Literacy Education

—Ralph Ohta

### Who Makes Parodies?

In my eight years of teaching in the fourth, fifth, and sixth grades, I have come to learn that children really enjoy making fun of popular songs (“Jingle bells, Batman smells”). It comes easily to them. They also like to joke around with celebrities’ names (“Gherl Pauwhah!” “I’m Stupid Spice!”), and imitate teachers’ use of hand gestures and habitual use of such phrases as, “Like, you know...” Children seem to have a natural gift for making parodies out of the things that are a familiar part of their world.

I have also noticed that children are not alone in their interest in parody. When I conducted a video in-service session in my school district, the teachers appeared to drift quite naturally toward the use of humor in developing their projects. Initially, they seemed uncertain what to do when I invited them to create and tape a commercial that would sell a particular product to a specific market. However, their indecision soon turned into smiles when a member of their group suggested making fun of existing commercials and/or commercial styles as part of their project. In spite of this tendency, an underlying uneasiness about engaging in parody prevailed, as if creating something funny were unacceptable—as if having fun while working on an assignment was against the rules.

### Definitions of Parody

In order to understand why anyone should consider using parody as a tool to teach media literacy, it will be useful to understand what parody is. Webster’s College Dictionary defines parody as “a humorous or satirical imitation of a serious piece of literature or writing (1995).” Melvin Helitzer (1984) describes parody as a form of humor that privileges irony, sarcasm, exaggeration, and incongruity. Parody mimics something serious for comedic effect, and its use should not be limited simply to serious writing. Parody works just as well in making fun of other media, such as television commercials and music videos.

### Teaching Parody in Media Education

Over several years of teaching media education to elementary school students, I have discovered that critical viewing in media literacy requires children to learn how to “read”

images, sounds, dialogue, and the pacing of media “texts.” “Readers” of media use the conventions and structures of the various media genres, much as readers of books use their knowledge of the conventions and structures of written texts to extract and create meaning from a written passage. I want my students to develop the skills to become life-long critical readers of media. One of the best ways to develop these skills, I found, was to provide students with the opportunity to create their own media. As students become familiar with the conventions and structures of the media they are working with, they are able to identify them, analyze their effects, and use them to communicate their own messages.

How do students learn these genre-specific conventions? With print genres, they often learn through story analysis; for example, they complete charts that direct them to identifying time, setting, protagonist, antagonist, problem, solution, and events. Similarly, in media education, teachers engage students in activities that help them learn about media conventions and structures. In a lesson on situation comedies, for instance, students begin by viewing some examples and then proceed to an analysis of their common features and differences. They might answer questions such as “How do the main characters physically interact with each other?” “How do they interact with the camera and audience?” “What is the duration of each segment of the show?” “How frequent are the commercial breaks, and how long are they?” and “What are the characteristics of the plot?”

Students learn that traditional sitcoms made use of only two sets to represent the two central locations where actors gather and interact. In *Cheers*, for example, most of the action takes place at a bar. In *Happy Days*, most of the action takes place in Arnold’s Restaurant or in the Cunningham’s house (Fonzie’s loft is part of their house). In contemporary situation comedies, however, the action usually takes place in more than two locations. In *Frazier*, for example, the settings include Frazier’s home, the coffee shop, and the radio station. In addition, the actors almost always face the audience as they would in a theatrical performance.

Another characteristic of the genre is the laugh track, in which laughter is dubbed onto the tape so that it is heard after every joke, no matter how lacking in humor the jokes

may be. When a show is filmed before a live audience, the audience is cued to laugh, sigh, and say, “awwww...” at the appropriate times. A common feature of the sitcom is that any problems that arise are usually solved by the end of that episode and do not continue from one episode to the next as in soap operas. As a culminating activity, students could develop their ideas on what might make a good sitcom and their work could be evaluated on the basis of how well they have incorporated and utilized the conventions and structures of the genre into their own projects.

In my experience, when students are asked to create their own video, they can benefit from imitating a show’s style. In my fifth grade class, for example, the students created a video about the game POGs (POGs are milk bottle caps that were used in a popular children’s game in the early nineties). The students based their video on elements of the award winning show, *Bill Nye the Science Guy*. Their aim was to create an informative video that they planned to send to a class in Kentucky. After viewing an episode of Bill Nye, the students analyzed and discussed what they liked about the show and identified the production techniques that they thought were most effective. Next, they began storyboarding their own video—a process that involved making decisions about the type and duration of shots they would use and how they would contribute to the overall intent and flow of their project. Based on their analysis of Bill Nye, they decided to make use of quick cuts, different angles, and humorous dialog in order to inform and educate their viewers of the history, value, and rules of POGs. After they completed their storyboard, the students went to various locations around the school to film their video. During these shoots, the students needed to deal with wind, back lighting, and noise while continually checking their storyboards to ensure that they were keeping to their original plans. They carefully monitored their footage to help them decide if they needed to go back and re-shoot a particular segment. During the final editing stage, the students reviewed their work to determine whether specific segments helped or hindered the flow of the video. In the end, the students were satisfied that their video production had accomplished its aims. By imitating *Bill Nye the Science Guy’s* structures and format, the students were able to create an interesting and informative documentary on POG.s.

Parody is a form of imitation with the added elements of comedic twists, turns, and exaggerations. To create a parody of something, one has to understand it before beginning to

alter it for humorous effect. Parodies are used by teachers of writing, music, and art as a method of educating and evaluating students’ understanding of the styles of the masters. Parody is also a useful and valuable activity in media education. Parody can reinforce what the students have learned by allowing them to transform the original story into something new, while retaining the structures and conventions of the original work.

Elementary school teachers may wonder if parody is appropriate for their students. Linda Gibson Geller, in her article, *A Verbal Gold Mine: Parody Play in the Classroom* (1982), claims that humor can facilitate children’s language development. She also discusses how she uses parodies of television shows in her classroom of nine-, ten-, and eleven-year-old students to develop their critical thinking skills.

In Britain, critical viewing of cultural and social representations in the media is an important curriculum goal. The document *Primary Media Education: A Curriculum Statement* (Bazalgette, C. 1989) recommends that children engage in activities that examine how the media represent contemporary life in Great Britain, as well as in the rest of the world. Particular attention is paid to issues of ethnicity, social class, age, gender, values, and customs. Images are interpreted, compared, and considered from different points of view. If, as Helitzer (1984) maintains, the intent of parody is to point out things that are wrong in our world, then parody in media education may help children to see how the media portrays different segments of the population and this may lead them to challenge and change these views in their own productions. I have found this to be true. Parody in media or video education allows students to analyze and come to a better understanding, not only the structures and conventions of the various genres of the media, but also of the world around them. It provokes them to question what they see. I illustrate this point with three examples. The first shows students analyzing, questioning, and playing with the genre of television news. The final two examples are parodies of T.V. commercials.

### **U.F.O. News 541**

During a year spent as a video resource teacher, where I was responsible for supporting other teachers, I happened to work with a teacher who was teaching his students about making news broadcasts. The first stage of this process was for the students to analyze newspaper articles. They focused on what information was included and how that informa-

tion was presented. The students then composed their own newspaper articles based on events they imagined would take place in the future. The culminating product of stage one was a futuristic newspaper.

The second stage of the teacher's unit plan was to have the students analyze a news broadcast and then create one of their own. I worked with the students on analyzing different types of stories that were typically included in news broadcasts—their length, order, and the average number of shots in each story. We also looked at the composition of the shots, and the pacing and clarity of the anchors' speech, composure, and nonverbal expressions. The students then revised their futuristic stories for broadcast and arranged their ideas on a storyboard. Next, we taped the stories and edited them to make U.F.O News 541.

What I found to be interesting with this project was that most of the news stories seemed to naturally emerge in the form of parodies. In the news story, "Ice Martians," for example, a blue Plutonian lady laments that one of the aliens has frozen her hair. This story could be seen, on one level, as making fun of the expectations of women to be vain, superficial and feminine; yet, on another level, the blue Plutonian lady goes on to say that she punched the alien in the nose, showing that women should not be provoked because, in reality, women can also be aggressive. Immediately after the blue lady says that she punched the alien in the nose, she pretends that she has injured her hand in the process. The student's performance was deliberately ironic and aimed to make fun of and undermine certain social expectations of women's behavior.

#### Krystie's "U.F.O. Editorial"

In the next news story, a student named Krystie created an amusing caricature of a television news anchor. Her story was enhanced by her amusing performance. Although news anchors sometimes become emotional in presenting their stories, they typically exhibit a great deal of restraint. Krystie went to the other extreme. She gradually lost her composure and sanity as the show progressed. In this way, Krystie was able to use parody to question the journalistic style of the news anchor and to offer a critique of the genre.

#### Change

In "Change," a child swallows a dollar bill. After the incident, the public immediately demands that plastic cards replace paper money as they are more difficult for children to swallow. The government begins shredding dollar bills

in a frantic attempt to replace them with the "Money Card." This results in the currency of the United States being completely replaced by plastic cards almost over night. Thus, the students make fun of how decisions with long-lasting consequences are made in response to the over-sensationalized coverage of a single event. In addition, the students demonstrated their knowledge of the power of the media in influencing life-affecting decisions. In their parody, the news media simply picked up the story because they lack news for that evening's broadcast. The message is that the media not only report on what's happening in the world; they may irresponsibly affect change. The U.F.O. News 541 lesson gave the children a safe environment in which they could express themselves through parody. They demonstrated their creativity, used critical thinking skills to decide how to communicate their stories, practiced their oral and nonverbal communication skills, learned about the structures and conventions used in a news broadcast, and had fun in the process. As Bryant & Zillman (1988) have noted, using humor in the classroom has the potential to increase student attention, reduce stress, and build a positive classroom climate.

#### A.B.C. Prunes

In the 1994–95 school year I worked as a video resource teacher at Waiiau Elementary School teaching critical viewing skills to fifth graders. The students were asked to analyze and critique a number of television advertisements (Ohta & Tobin, 1995), and then invited to create their own video commercials. During one of these lessons I showed a Sun-sweet Prunes commercial which featured Barbara Mandrel making the claim that "Sunsweet Prunes are the sweetest prunes because Sunsweet Prunes use the sweetest plums." This claim provoked a discussion among the students. One of them asked, "But how do they know that they're the sweetest?" I asked, "How would you know if anything tastes sweet?" Another student yelled out, "You gotta taste 'em!" I suggested that the students play with this idea and create a parody of the Sunsweet Prunes commercial. The students came up with "A.B.C., or Already Been Chewed Prunes", whose slogan was "The Prunes that have Already Been Chewed to guarantee sweetness."

This commercial, in my opinion, was probably the most successful parody created by my students. They made a clear parody of Sunsweet Prunes' with their outrageous claim of chewing their own prunes to ensure their sweetness. The students showed what they knew about the structures and

---

conventions of commercials by keeping their commercial length to approximately 30 seconds, which included their product in the closing shot. They also began and ended their commercial with a slogan. They carefully imitated Mandrel's calm and soothing delivery of Sunsweet Prunes' claim. The completed commercial met Helitzer's requirements for a good parody by imitating the serious Sunsweet Prunes commercial while exaggerating its claim for a humorous effect. It was judged very funny by everyone who viewed the parody. Such is not the case with the next video commercial.

### Parameters

The following discussion of "Splash and Drown Darbie" is an example of the misunderstandings, misinterpretations, and/or clashes of values that can occur when children engage in parody. When I shared this video, created by a group of fifth graders (three boys and a girl), with teachers and graduate students during a university summer session course, half of the class laughed at the children's handiwork and half of the class were disturbed that this video was created by children and that their teacher allowed them to produce what they considered to be offensive material.

Splash and Drown Darbie began as a critical viewing exercise. I showed the students various video clips of commercials, and asked them to identify the main selling point of each commercial. I then encouraged them to point out all of the ways that the advertisers reinforced their selling point within the commercial by using music, lighting, staging, narration, and camera angles. The students also made some inferences about the intended audience. Following this, I asked the students if they felt that the commercials' claims were believable or if there was anything that they felt was unrealistic or deceptive about the representation of the product being sold. Finally, we brainstormed ways that we could change or exaggerate the commercial's claims or the product itself to turn it into a parody. The students came up with responses that were creative, insightful, and funny. At least, some people thought so.

That night, their homework was to watch television, find any "serious" commercial, identify its main selling point, see if there was any claim that was made that was unbelievable, and see if they could change any part of the commercial's claim or product to parody it. The following day, the students were asked to meet three criteria before they could start on their parody: they needed to describe the commercial, identify its main selling point, and tell how they would change

the commercial to make it funny. When they had done this, they were able to start on a storyboard that detailed how the commercial would look and sound on camera.

One group of students created a proposal for "Splash and Drown Darbie." They met all of the above criteria. They were able to describe the commercial—a Splash and Dive Barbie commercial that showed a Barbie doll swimming underwater. They identified its main selling point—a Barbie doll that swims. They explained why the commercial was unbelievable—Barbie dolls cannot swim. And, finally, they had an idea about how to make a parody of the commercial—a Splash and Drown Darbie doll that, like all dolls, cannot swim. They created a storyboard that showed how the Darbie doll commercial would be filmed (Darbie drowning among fishes in the ocean). At this point, it was clear that the children's project met the criteria for parody by inverting the intent of the advertisers to portray the Barbie doll as really swimming on its own. However, when I shared this video with the graduate school class, some members objected to the title and the fact that "Darbie" drowned.

What can be learned from this reaction? One lesson is that it is important to consider audience reactions and the different values that people may hold about parodies, or any form of media. Another is that audience members may read too much into the playful behavior and humor of children. I do not mean to argue, here, that anything goes. I do believe that teachers must set parameters when producing videos, just as they do with student's creative writing projects. These parameters will necessarily vary from teacher to teacher and classroom to classroom. Most teachers, it is generally agreed, should place limits on humor that is racist, sexist, involves stereotyping, or includes swearing, "toilet humor," or sexual references. And students should understand why such humor can be hurtful. The main goal and purpose of using parody in media literacy education is to help the students learn and question the world around them. It should not be used as a justification for mean-spirited attitudes and behaviors. Thus, parameters need to be made clear at the beginning of the parody lesson for the teacher's as well as the students' benefit. The parameters that one chooses will depend on the children's grade level, the political and social climate of the nation and state, the school community's overall attitude towards certain issues, and the intended audience. Students should be involved in parameter setting and consider such things as: How will this make different people feel? Is this really funny? And could we show it to the principal?

## Conclusion

Using children's natural gift for and love of parody is a valuable and important tool in media education. As students learn more about how various genres produce their effects, they are empowered to "talk back" to the media using their own productions. They can also have some fun in the process. Of course, there are questions that teachers should consider before they begin: How will I grade a parody? What If I don't see the humor in the student's parody, but the imitation is accurate? What parameters are reasonable to set in terms of content? Once consideration has been given to these questions, the process can become a rewarding and successful learning experience for all. I encourage teachers to use the power of parody with students.

## References

- Bazalgette, C. (1989). *Primary Media Education: A Curriculum Statement*. London: British Film Institute.
- Bryant, J., & Zillman, D. (1988). *Journal of Children in Contemporary Society*, 20, (1), 49–78.
- Geller, L. (1982). A Verbal Gold Mine: Parody Play in the Classroom. *Childhood Education*, September/October.
- Helitzer, M. (1984). *Comedy: Techniques for Writers and Performers*. Athens, OH: Lawhead Press.
- Ohta, R., & Tobin, J. (1995). Video Literacy at Waiiau Elementary School. *Kamehameha Journal of Education*, 6, 91–104.
- Webster's College Dictionary*. (1995). Random House Inc., New York, NY.

## Critical Media Literacy in our Middle Schools

–Elizabeth Smith

Do you laugh, grimace, or cry when you think of your middle school years? Mood swings, raging hormones, acne, and clumsy bodies are just a few of the horrors visited on our children as they enter puberty. Mother Nature has played a nasty trick on adolescents. Just when they begin harboring thoughts of being attractive and sexually alluring, they seem to catch some sort of strange plague. To add insult to injury, at the precise moment when youth are in the troughs of this body image crisis, they are bombarded with media images featuring males and females with perfect bodies, silky, shiny hair, clear skin, and straight, white teeth—not exactly what most teens see when they look in the mirror.

McCarthy (2000) reports that eating disorders and low self esteem often accompany adolescence when youth feel they do not measure up to the torrent of images presented to them on television, in films, and in fashion magazines. The media send powerful messages suggesting that girls should look like Barbie dolls and that boys should have “six-pack abs.”

A study by Thoman (1999) finds that teen drinking, smoking, and sexual promiscuity are some of the serious negative behaviors that have prompted teachers and families to examine more closely the role that media messages play in shaping the cultural environment in which our children grow up (p. 54). She goes on to say that the idea of turning off the television set is not enough to combat the influence of media. We should have the ability to make informed choices about our viewing. We should be able to challenge and question the media and be more conscious about what is going on around us. We need to raise the right questions about what we are watching, reading, and listening to (p.51). Bringing media literacy into the curriculum is one way to help students develop these abilities.

By the time children reach middle school, they already have a well-established relationship with the media. Ignoring the significance of media in the lives of adolescents creates a gap between their in-school and out-of-school worlds. According to Beane (2003), middle school curricula needs to be relevant to students. Therefore, educators should make time to address the forceful array of commercial interests that are aimed at early adolescents, including those that aim to influence their tastes in fashion, music, leisure activities, and entertainment (p.56).

Goodman (2003) agrees and recommends bringing media into the classroom rather than excluding it. He advocates the power of video production to connect school to the important issues in the lives of the inner-city students with whom he works. By creating video documentaries, Goodman’s students learn to produce, analyze, and evaluate media. Through learning these skills, his students develop a critical lens through which to view the world they live in. Alvermann, Moon, and Hagood (1999) take a similar approach. They advocate what they call a self-reflexive approach to teaching critical media literacy—one that acknowledges the pleasures of the media, yet enables critical analytical skills to be developed and practiced.

The media play an important part in all of our lives. Many of us would be very unhappy if we lost the use of our cell phones, computers, laptops, Internet access, television sets, or DVD players. As with many technologies, media is neither inherently good nor bad. In some uses, especially when we use it uncritically, it can be a detrimental influence; but if we use it consciously as a tool, it can be empowering. Our media rich society gives us plenty of opportunities to teach about the media in ways that are empowering. And that is what I do. For the past eight years, I have been teaching critical media literacy to middle school students at Le Jardin Academy on the Windward side of Oahu.

Allow me to share the primary components of my media literacy curriculum.

The first project I have my middle school student do consists of a student-produced music video. This process enables students to gain insight into the production process and all that goes on behind the scenes in music video production. Student interest runs high as they create storyboards, write scripts, and tape their video footage. Next comes the editing stage. This is an important step that engages the students in problem solving and decision making as they give expression to their artistic vision and consider how their audience will react to it. As the students work towards producing a coherent and smooth-flowing final product, they realize the importance of careful planning. Nothing can be left to chance. Once the students have gone through the production process themselves, they are better prepared to look critically at media produced for them. They understand what

is involved and know what to look for. They are clued into some of the strategies that professional visual media producers employ to achieve their effects with audiences.

After viewing and critiquing the music video, we move to the next topic—how the media influence our lives. One of the films I show the students is a video documentary of a young girl who is intensely involved in a children's beauty pageant. The video vividly portrays the ways in which the media shapes the child's preoccupation with her physical appearance and her idea of physical beauty. Because the documentary focuses on younger children, my students are able to distance themselves somewhat from issues related to their own experiences with the media, and this is a good way to begin. They are more open to analysis and critique when they see the victims as more vulnerable than themselves. As a follow-up to this video, the students begin to examine their own relationship with the media. How much TV do they watch? What types of shows do they tend to view? Do they play video games? What kind and how often? Students are invariably surprised when they realize how many hours of their day they devote to watching television, viewing DVDs, listening to music, and playing computer games, in comparison to other activities. A discussion about healthy choices and a balanced life style generally follows.

After discussing their level of involvement with the media, students begin to take a closer look at the medium that takes up a large portion of their leisure time—television. It is usually an eye-opener to students when they discover the amount of programming time taken up by commercials. They are also surprised to learn how the mass media are driven by the profit motive. The students become interested in learning about and being able to identify the tactics and strategies used by advertisers, such as appeals to youth, beauty, sexual attraction, social status, and being "cool." Students also learn that not everyone is influenced to the same extent by the same advertisements. Individuals construct meaning differently. What is "cool" to one student may be "dorky" to another. Advertisers adapt to differences in audience by dipping into a big bag of tricks filled with strategies designed to appeal to a range of viewers. The students begin to identify the "hooks" that advertisers use to attract different people to their products. In addition, students take a close look at other aspects of television commercials—music,

lighting, pacing, quick cuts, and special effects—and learn to identify ways in which interest and attention are created. The students delight in detecting subliminal messages in advertisements as well. Target audiences are also described, along with the types of products advertisers connect with different groups of people. The students then list the products that are advertised during the shows that they watch and consider this information in relation to their own consumer buying behaviors. Students often find that they do buy the products they have seen advertised, and admit that they may be more influenced by the commercials than they had realized.

In their culminating project students completely deconstruct a commercial on their own by using all the knowledge of advertisers tricks that they have learned and talked about. The most common feedback I receive from my students at the end of the class is that they will never look at commercials the same way again. I am delighted with this response. My goal is to help them "pull back the curtain" on the media and pay attention to what goes on behind the screen. As Thoman puts it, "We must turn the closed, one-way system of commercial mass media into a two-way process of discussion, reflection, and action" (p.54).

As a teacher, I feel passionate about the responsibility parents and educators have in helping students to be active rather than passive users of the media. Children are enormously influenced by the media, even before they start school, and it will always play a role in their lives. As educators, it is up to us to help empower our students with the skills of discrimination required to analyze and critically assess the media. Such knowledge is fundamental to their ability to make safe and healthy choices in their lives.

## References

- Alvermann, D. E., Moon, J. S., & Hagoood, M. C. (1999). *Popular culture in the classroom: Teaching researching critical media literacy*. Newark, DE: International Reading Association and the National Reading Conference.
- Beane, J.A. (2003). *A middle school curriculum: From rhetoric to reality*. 2<sup>nd</sup> ed. Westerville, OH: NMSA.
- Goodman, S. (2003). *Teaching youth media: A critical guide to literacy, video production and social change*. New York: Teachers College Press.
- McCarthy, A. R. (2000). *Healthy teens: Facing the challenges of young lives*. 3rd ed. Birmingham, MI: Bridge Communications.
- Thoman, E. (1999). Skills and strategies for media education. *Education Leadership*, 56(5), 50–54.
-

## Media Production at Chiefess Kamakahelei Middle School

—Kevin Matsunaga

I got my start in video production as a high school senior in 1987. My high school social studies teacher had us create some sort of project based on the culture of a nationality of our choice. The group that I was in procrastinated and so at the last minute, we decided to shoot a video spoofing the popular television show at the time, “Magnum P.I.” We called our movie, “Manong P.I.,” and based our project on the Filipino culture in Hawaii. At that time, the VHS format was fairly new and one of the guys in the group borrowed a camera from his dad. We all had bit parts in it and I edited the final footage with two VCRs doing linear editing in which one VCR played the original footage and the second VCR recorded selections. The video quality was poor and there were times that the video clips didn’t always blend in with each other but we made it humorous and ended up getting a B for our efforts.

Now, fast-forward 11 years to 1998, when I was the technology coordinator at Lehua Elementary School in Pearl City, Hawaii. At that time, the all-in-one G3 from Apple Computer had just come out preloaded with a program called Avid Cinema. With an AV in/out card and this program, you could now do nonlinear video editing on your computer. This marriage of Apple’s new G3 computer with Avid Cinema marked the rebirth of my interest in video production. The program was easy to use and already came with the computer so all I needed was a camera to begin the very first edition of the “Lehua Leopard News.”

The “Lehua Leopard News” was a show that we aired once a month, if we were lucky. To produce the show I recruited some fifth- and sixth-graders who were motivated and willing to come during their own free time to produce their videos. I worked with them before and after school and during recess to teach them basic camera and interviewing techniques. At the time all I knew about video production came from watching movies and the local news. There were no books and no workshops to attend, so we had to make things up as we went along. We filmed school events and together with the short videos the kids created, we produced our show. We aired it at specific times over our closed-circuit television system, and it became very popular. Students at every grade level enjoyed seeing themselves on the air; so it wasn’t difficult to keep their attention. I did that for two

years before I changed positions and became the technology coordinator at a brand new middle school on Kauai—Chiefess Kamakahelei Middle School (CKMS).

When I interviewed at CKMS, the principal, Maggie Cox, informed me that in addition to being the technology coordinator, she also wanted me to create a program that would run the daily morning announcements shown live via the school’s closed circuit television system. I told her about our school’s show and said that I could do what she wanted with no sweat. Well, I was confident of my abilities but I had never done a live show before so I had to do some research. I contacted Pat Lee, a rep from the Audio Visual Company in Aiea, and we met and mapped out the basics of a system that I would need for a live show. I also visited some schools on Oahu to see what I could learn from their programs.

The support that I received from Ms. Cox was phenomenal. When I approached her about what my budget would be to purchase all of the equipment we would need, she said that I had no limit. She wanted me to purchase whatever I needed, within reasonable cost. Being that we were a new school, we received quite a bit of startup money from the state and she felt that while we had the funds it made sense to purchase quality equipment that would last (we are still, five years later, using the cameras that we purchased then.) I realized that I was in my dream job!

We opened the school in August 2000 and the morning show has been making progress ever since. I’ve kept the enrollment in my class to about 16 students a year because I have such a small room to work in. We also changed the class from a regular elective to an honors course. To sign up for this class, students now have to be nominated, fill out an application, get a teacher’s recommendation, and meet with me for an interview. By making the students go through this process, we get students who are motivated, committed, and have a sincere interest in video production.

The students in my class have two basic responsibilities. The first is to produce the live daily morning announcement show. With 16 students, I’ve created two teams of 8, each of whom run the show every other day. Each team has a director, a technical director, a title maker, a person in charge of sound and music, a person to run the Elmo or visual presenter, a floor manager, and two camera people. The

students rotate amongst the different jobs every two weeks so that they become comfortable in each position. By the time they make a full rotation they can run the show themselves without any assistance from me.

The second task of the class is to produce videos. For this we meet every other day for 90 minutes. Throughout the year we create a variety of video projects such as public service announcements (PSAs), news shorts, feature stories, and mini documentaries that we combine to produce CKTV. CKTV is a quarterly show aired on our local cable access channel on Kauai. It ranges in length from 20 to 45 minutes depending on the stories we air for each show. Each show is hosted by two students who are also responsible for writing the script and editing the entire package. We make every effort to include a video from each student so it's also a way for the parents to see what we've been doing over the quarter.

Teaching a class like this is quite different from teaching a traditional class. For one thing, it's project based. The students work together to complete their projects and videos. They start with an idea and follow it through to the final product, and then they start all over again. I compare it to doing a science project. Each project involves many steps to reach the final outcome. Secondly, the students take charge of their own learning. I don't stand in front of the class and say, "This is what we're doing today." I stand off to the side, offer my advice, ask questions, provide feedback, conduct mini-lessons on editing or camera techniques, and even act in their videos if asked. In the beginning of the year, we do have some formal training in the basic operation of the camera and editing software (Apple's Final Cut Pro). However I also teach mini-lessons on specific things, like interviewing techniques, whenever they come up in a project. I also give returning students the opportunity to take on the role of teacher in training new students. The students catch on really quickly and usually end up teaching me a few things by the end of the year.

A new project in my class involves eight steps. I've created a project checklist to help the students (and myself!) keep track of their progress. We start the quarter off by brainstorming. We throw out as many topics or ideas as possible. I usually choose the type of video they will work on (PSA, news, feature, sports, documentary, etc.) but the students determine the topic. In the first half of the year, they work with a partner, and, if possible, I pair returning students with new students so that the returnees act as mentors. During the second half of the year, after they have learned

the ropes, they are free to work individually.

After each group has chosen a topic, the students move on to the second step, which is to conduct their background research. They are asked to find out the 5 W's and the H (who, what, where, when, why, & how). They need to become experts on their topic and to accomplish this level of expertise they look for information in the library or on the Internet, conduct phone or on-camera interviews, and gather information from other sources. Once they can answer the 5 W's and the H, they move on to the third step, writing the script.

After I have approved their script, they move on to the fourth step—creating the storyboards from the first title to the ending credits, the storyboards will plot out what their video will eventually look like. We use a four-panel storyboard, which requires the students to think about all of the different camera shots they are going to need. I don't require the storyboards to be extremely detailed but I do need to be able to visualize what they plan to do by looking at their scenes. This is a very important step in the process, and I require them to get final approval from me before moving on to filming (I have found that if they don't have their storyboards done, they make shots up as they go along and usually end up taking much longer to produce their video than they would if they had planned out the shots ahead of time.) Of course I do allow for changes to be made to the storyboards so that if they go out and film and experiment with a different idea or angle that really works, they have the chance to add it to their final product.

Planning and scheduling the filming of their scenes is the fifth step, which actually involves many smaller steps to accomplish. They need to meet with their partner and other actors to plan the shots, determine the location, gather their props, schedule their date(s) to film, and finally gather and prep the equipment that they need. Once that's done, they move on to the actual filming of the scenes.

Step seven involves postproduction. Once the students have filmed their scenes, it's time to import them onto the computer and begin the editing process. Postproduction also involves many smaller steps. They import their video to the computer, arrange the shots in the timeline to match their storyboard, add titles, voiceovers or background music, re-film scenes if necessary, and review video selections for any mistakes.

The final step involves submitting their project for grading by turning in all paperwork (e.g. the WWWWWH

---

research assignment, script, and storyboards) and letting me know which computer their project is on and what it is named.

Using a rubric created with the students input, I judge each video and give it an appropriate grade. I then meet with each group to watch their video again and ask them what they thought of their project. What did they like or not like about it? I add my thoughts and, if necessary, ask the group to go back and make improvements. We also discuss areas to work on for the next project which is probably already under way, and then we go through the process all over again.

In the four years since I began teaching this class, we've been fortunate to be recognized for some of our video projects. In each of the first two years, we were able to place first in the middle school category in the Hawai'i Student Film Festival. In 2003 one of our projects on what to do in a lockdown emergency procedure won first place in the "Teach Me Something" category of the middle school division of the Hawai'i Department of Education's First Annual Island-Movie contest. One of our public service announcements on reading was a finalist in the "Reel Teens" student film

festival in New York in 2003. In 2004, the same public service announcement on reading placed fourth in the high school division in the Student Television Network's Fall Nationals contest, and won first place in the public service announcement category in the middle school division for 'Olelo Community Television's *Youth Xchange* student video contest. We also placed first again in the "Teach Me Something" category in the second Annual HIDEOE's IslandMovie contest and first in the "Environmental/Social Concerns" category.

Media programs are gaining in popularity and have popped up in just about every state and at all grades levels. If you're just starting out, look for established programs for some assistance. I didn't know anything about creating a media program when I started and was very fortunate to hook up with Candy Suiso and John Allen III from Waianae High School's Searider Productions. They went out of their way to share what they had learned through the years and to help me help my students. I don't think we'd be nearly as successful as we've been without their assistance. Their students are setting the standard that we strive for everyday.

---

## Making Connections—The MeneMAC Online Learning Community

—Lynne Sueoka

*“This is Krystal and I’m just emailing you because I’m having a little trouble finding an article for civics... I don’t know why I guess I just don’t know how to search for stuff...”*

*“hey Alisa my friend! You have a good idea going here with the cooking but I agree that it could use a little push you know to get the snowball going?”*

*“The reason I am sending this reminder is that I have been checking some of the portfolios that are being uploaded and I am not seeing enough support and variety in the standards documentation. Mrs S.”*

*“heheh... i shared my context project with my mom tonight. She said she really enjoyed it...now I just have to keep her oblivious of my xanga (on-line journal)*

*I really enjoyed doing this particular project. g’nite  
—Mari”*

*“you shouldn’t just label them as stupid and say they should leave america cause they have a song like that there are alot of songs and people out there who say the same things so its like your saying screw everyone who agrees with blink 182 N green day... [signed] a very mad Beka”*

Frustration...encouragement...guidance...pride...anger...emotional connections, person to person, and all taking place online. Welcome to the MeneMAC Media Communications and Technology Learning Center online community, Media Central!

*Virtual communities are an important component of new pedagogical strategies based on information infrastructures, one that can dramatically improve learning outcomes. Learning is social as well as intellectual. Individual, isolated attempts to make sense of complex data can easily fail unless the learner is encouraged by some larger group that is constructing shared knowledge. (Chris Dede)*

Chris Dede, Professor of Education at George Mason University, articulated the above vision of virtual communities in 1995. In 2001, the MeneMAC Learning Center at Moanalua High School (MoHS), inaugurated its integrated media curriculum for its class of 27 entering freshmen. Since that time, teachers and students of the Media Communications and Technology Learning Center have been attempting to make the vision a reality. We are members of a profes-

sional development inquiry group who, for the past four years, have attempted to design, construct, and maintain an online learning space in which our students can be challenged to “make sense of complex data...constructing shared knowledge” as part of an online learning community.

### Background

MeneMAC (Media Arts Communications, dubbed “MeneMAC” in honor of the school mascot, the menehune) originated as a media learning center, offering students a chance to explore their interests and develop their skills in media production. As the years progressed, the learning center coordinator, Dan Hale, and MoHS principal, Darrel Galera, realized the potential of media studies to engage learners in the highest level of critical thinking and problem solving, and to offer an authentic context in which to meet and exceed the Hawai’i Content and Performance Standards and General Learner Outcomes.

Thus, in fall 2001, the first group of students began their integrated studies program, taking courses in language arts, social studies, and media communications within the learning center. We have since expanded our program to include science as part of our integrated core offerings. The learning center teaching staff collaborates in their planning and designs the integrated curriculum around a yearly theme and quarterly projects that incorporate the different disciplines within the center.

### Media Central 2001 to the Present

*Traditionally, communities have been identified with place and physical proximity. Sustaining a community required meetings and actual face-to-face encounters, neighbor to neighbor and worker to co-worker. The Internet, it appears, has changed all this, not by making traditional communities disappear but by vastly extending the reach of people and by making it much easier for them to stay connected, no matter where on Earth they live. (Ho and McEwan, 2003, p.2)*

One of the underlying principles of the learning center is that of the smaller learning community, one in which individual empowerment, authentic learning, and strong personal relationships are nurtured in a learner-centered environment (Cattagni and Westat, 2001; NASSP, 1996). Would

taking our community online help to deepen this sense of community and enrich the culture of learning or would it contribute to the sense of anonymity and fragmentation that has been a criticism of the online environment? Would our online community nurture “caring relationships” and “meaning making” that would form the foundations of a “community of commitment”? (Acess, 2003)

The MeneMAC learning community went online in fall, 2001, under the name “Media Central” and as part of the MoHS website. Throughout the four years of the program, Media Central has attempted to provide a supportive space for students, which would both reflect and extend the community building of our learning center.

The website is organized by subject area and includes highlights of learning center achievements and activities. Student online portfolios are linked here, as are resource materials for their various projects, Word documents for assignments, access to the listserv, email, and the online forums.

**MeneMAC** students quickly become web savvy and will actually request that I post documents or links that will help them in their project work. And they’ve caught my slips several times when I’ve forgotten to upload a document or link a website as promised!

Besides the website, the two most basic tools of this online community are student email accounts and listservs. Some students remain uncomfortable with navigating a text-based email program that is not as user friendly as web-based programs such as Hotmail and Yahoo. But eventually, most realize that such access means, “school on call.” Soon, I am getting requests like the one quoted earlier, from Krystal and this exchange with Vanessa:

*“Hi Mrs. S, I have a question on our social studies homework “Social Studies Culminating Activity: Making a Difference”....My team or group split the work and I ended up with question number 1. Our topic is on street racing and i am having the hardest time looking up statistics or the percentage of deaths in Hawaii involving street racing. I have been searching it on Google and other search engines, all results are current news articles on Deaths caused by street racing and i just want to know if i can just use these articles?...if not do you have any helpful hints for me? ;) okay thanks Vanessa.”*

Student emails include requests for help with technology, assignment directions, and feedback on works in progress. I once got a query about a lost cell phone! This email

correspondence provides students with an authentic context in which to develop their skills in written communication. They learn that the most effective queries include precise wording and information about their problem and their progress. Like Vanessa, they learn to show me the effort that they have put into their assignments so that I will be better able (and more willing!) to assist them in their work. And like Vanessa and Krystal and others, they preserve their identity and voice even in these remote exchanges.

*Hey Mrs. S, How is your weekend going so far? I was wondering what the poetry analysis was. Do we just write about how we felt about the poem? Or do we include the other 4 steps in our analysis? Um, if I don't reply right away, i might be at a party or cleaning my room. Just to give you a heads up...Thanks, MeL*

Students also use their email accounts to participate in the class listserv, a collection of email users who “subscribe” to this service, which allows them to send and receive email from all of the other subscribers, thus enlarging their community of “trusted friends” who will respond to their ideas and learning. Our MeneMAC listservs allow students to learn to teach each other, as in Lorraine’s posting in which she gives advice to Alisa about her upcoming video on cooking:

*..hey Alisa my friend! You have a good idea going here with the cooking but I agree that it could use a little push you know to get the snowball going?*

*It's good that you're looking at cooking from a different angle.*

*What you might want to add onto your idea of cooking providing independence and self-satisfaction is how cooking helps teenagers express them or help them deal with their feelings. For example, you go into how cooking helps them deal with stress from school because it's therapeutic and the aromas are soothing, etc. I know this for sure because I like to cook to sooth my stress.*

Also, you could talk about how cooking helps teenagers bond with their family and you could talk about how this is good because it is at this age where the teen drifts. This is where family recipes and the idea of soul food come in.

These exchanges allow everyone in the community to take part in thinking and problem solving. They allow the teacher to cite common successes and common problems, and also provide immediate models for the students to follow in order to exceed the standards on any particular assignment. Margaret Riel calls this “shared minds, made visible.” (Riel, 1999)

Lorraine's post, which went on for several more paragraphs and gave great advice on both content and video strategies, was one of many on the listserv which exemplifies a sense of camaraderie and supportive collaboration. Other posts offered advice to Pia, who was worried about using a turtle as a metaphor because it would be "too boring," and Maureen, who had chosen rain for her metaphor and needed to contend with cloudless skies and sunny weather when she needed to collect footage. (I think she eventually used a close up of drops from a garden hose to solve her problem.)

Our journey into the online world was not without problems—we did encounter parent concerns about student email contacts and incidents in which students used their email to harass each other. But these were isolated incidents. For the most part, the technology orientation and DOE Appropriate Use Policy insured that the accounts were used appropriately.

The online discussion forum or message board is another feature of our online learning community—one that allows input from the public. The forum enabled parents to participate in the student portfolio process, as, each quarter, students were required to schedule a sharing conference with their parents or guardians, to be followed up by a parent post to the portfolio commentary forum.

Some students deputized older siblings, away at college, to be their family spokespeople, as in the case of Edison, who comments on the portfolio of his little sister, Fiona:

*It was really interesting looking at her portfolio. I finally got to know what you all do in this class. It finally gives me proof that she really was asking to use my computer all those times last year for working on Menemac projects and not just for browsing asian avenue or things like that.*

*I think the whole portfolio in itself was the most helpful feature. I never knew that she was creative like that. I know it's only paint, but it's still pretty neat. And if we're still on the subject of improvements, the only thing I see in line is that the parents and families need to see the portfolios more. I think the idea of portfolios online where the student can't lose them is great enough in itself, but all we need is to be more exposed to it or at least during the process in which they're made.*

Like Edison, others in our MeneMAC "extended family" were unanimous in their support of the project and offered

suggestions about how the process could be made more meaningful. It was great to see this family involvement (albeit required) in our learning community, especially because they were willing to share their ideas about improving the community itself and thus contribute to the development of this culture of learning.

*I think that online portfolio helped Melissa have a better idea of learning. Most parents think that children waste their time surfing online chatting or just playing games in the computer....*

*The portfolio could be improved by adding a public's feedback about their work. It would be nice to expand their horizon by sharing it online and hear what people comment, especially other learning centers. In this way, they can see how different people could critique it and compare/contrast.*

In addition to parent commentary, students from our partner school in Molokai also contributed to the forum during a collaborative project, which resulted in some real world confrontation online over foreign affairs and military action. Beka's post, quoted at the start of the article, was part of an informal and spontaneous debate that arose about the US involvement in Iraq. She was passionately antiwar and responded vehemently to the arguments of some of our class "hawks" who felt those who opposed the war should leave the country. Again, unlike typical classroom debates or pro-con essays, this open forum allowed authentic interchange—real people, real feelings, online.

The most recent tool that we use for collaboration in the learning center is videoconferencing. We began to use videoconferencing via Internet 2 in May 2004, when students from MeneMAC joined with students from the MoHS advanced Japanese classes to participate in the first MegaConference Junior. In a presentation entitled, "The Sea Around Us, Connections of Culture and Concern," MoHS students shared their work on the theme of the ocean in a project that brought research in science on threats to the ocean environment together with a social studies history day exploration of the voyages of the Hokulea and a study of the language and culture of Japan and Hawai'i.

But that was just the beginning. To further our inquiry into the area of online collaboration and community, we sought to use videoconferencing more as a collaborative than a presentational tool. So in fall, 2004, we embarked on the

---

“Art and Memory” project with Molokai High School and Osaka Gakuin University. This time, although the project did culminate in an online presentation, we attempted to make use of videoconferencing in the planning and production stages. Teachers and students communicated using email, forums, and websites. Four videoconference sessions were also held so that the students could find points of connection among their research projects...to “construct shared knowledge” within their online learning community.

Despite the usual “tech” problems and the universal shyness of students during their first online encounters, everyone judged the experience a success. All the parties concerned are committed to continuing the collaboration into the second semester and coming school year. Our goal is to make the videoconference connection just another means of communication and community building, as familiar and comfortable as email and discussion forums.

### **A Shared History, Online**

One of the advantages of having learning take place online is that there is much more opportunity for nurturing a sense of community. Whether they are sharing their work in the lab space at neighboring computers, browsing each other’s websites, or emailing each other or the teachers from home or elsewhere, the work is, indeed, “shared minds made visible.”

This online history of the learning center remains available after the creators have moved on to another grade level, creating a culture composed of “generations” of MeneMAC participants and a learning history for our pioneering class. Two of our seniors were sitting at computers just the other day, revisiting work they did as freshmen and reminiscing on their learning journey that had started in fall of 2001.

Here is a reflection from Maureen, one of the MeneMAC pioneers:

*I remember when I was in the Philippines and I e-mailed Mrs. S thinking I probably wouldn't get a reply for awhile since I was in a different country. I shouldn't have been surprised when two minutes after I sent the message I got a reply from Hawaii.*

*My four years in MeneMAC depended so much on the wonders of e-mail. Because of this online tool, classmates sent reflections making it possible to finish work from home, partners shared contact or research information, and groups conducted interviews with professionals all online. I think we've all matured; it is evident in our*

*writing and the way our sites look. Our first portfolios were very similar to one another because we learned the codes together. But once we found ourselves technically, we tried to add our own ideas. Different personalities also became more apparent in recent portfolios. People found their own sense of humor or style, which they tried to incorporate into their work more. Examples could be Lorraine's love for Sephora or Beverly's love for hip hop or my simplistic and “need-to-use-Photoshop ditherbox-in-everything” phases.*

*No one had these things at the start of Freshman year, partly because we didn't know how to do it and maybe because some of us didn't know we had those tastes/opinions yet. (If that makes sense.) We learned more about each other personally because we started to add these elements. It wasn't only in our portfolios itself but the artifacts included too. Essays were more personal, artwork, more meaningful...*

*Because these are all online, it is easy to trace our growth. (And laugh at the really simple things we had so much difficulty with at the beginning.)*

In the end, community has become more than just an online learning space for our students. The concept of community itself—and the students’ role in creating, contributing to, and maintaining it—is an integral part of their education as community builders of the future.

*“Schooling is about more than just subject matter. It is about inculcating in our young a set of dispositions, attitudes, and behaviors that they take with them into their communities.” (Wood 1992, p. 75)*

*“...if it takes a whole village to raise a child, what are we collectively doing to prepare the next generation for their role in society? The electronic world offers a new terrain, a space for collaboration, but creating national and international community is the work of people, not wires, or interaction, not information.” (Riel, 1996)*

## References

- Ancess, J. (2003). *Beating the Odds High Schools as Communities of Commitment*. New York: Teachers College Press.
- Cattagni, A., & Westat, E. F. (2001). *Internet Access in U.S. Public Schools and Classrooms: 1994–2000*. U.S. Department of Education Office of Educational Research and Improvement.
- Dede, C. The Future of Networking Technologies for Learning.
- Ho, C. & McEwan, H. (2003). Editorial. *Educational Perspectives* 35 (2), 2.
- NASSP (1996). *Breaking Ranks: Changing an American Institution. A Report of the National Association of Secondary School Principals in partnership with the Carnegie Foundation for the Advancement of Teaching on the high school of the 21st century*. National Association of Secondary School Principals, Reston, VA.
- Riel, M. (1999). Technology is Shared Minds Made Visible. Keynote Address to the National Education Computer Conference 1999.
- Wood, G. H. (1992). Secondary Schools, Primary Lessons. In *Schools That Work: America's Most Innovative Public Education Programs*. New York: A Plume Book.

## Websites Cited

- MeneMAC Media Central  
<http://www.mohs.k12.hi.us/media-central/index2.html>
- Media Central Listserv  
[http://rainbow.kapaams.k12.hi.us:81/read/all\\_forums/](http://rainbow.kapaams.k12.hi.us:81/read/all_forums/)
- Media Central Forums  
<http://rainbow.kapaams.k12.hi.us/cgi-shell/discus/discus.pl>
- Art and Memory Project  
<http://www.mohs.k12.hi.us/media-central/language-arts2/art-memory-project.html>

## Shoot It Mos!<sup>1</sup>

—Patrica Gillespie



Sharisse Akagi, Drew Nakahara, and Justin Maghamil.

I rush to the Kamehameha Schools studio early in the morning to turn on all the equipment while my student crew trickles in. Some students come from the other side of the island, so getting in on time is occasionally a problem, especially if the busses are held up by an accident along the highway. My assistant, and technician *par excellence*, puts the script that has been emailed from the Dean of Students Office into the teleprompter. I make adjustments and insert the news stories that we will air that day. By this time, the student director is marking the script and the character generator operator is putting in the titles and special announcements. The anchors review the script; camera operators practice their shots; the audio engineer tests talent mics; and the floor manager checks with everyone to make sure that everything is set and ready to go. In the midst of the preparations, a teacher arrives at the studio with her homeroom students to watch the live broadcast.

On most days things run smoothly. We have five or ten minutes of broadcast, depending on the schedule, and we must stay within our time allotment so that homeroom teachers can cover whatever else needs to be done that morning. There are, however, those times when things don't go so smoothly—a mic battery dies in the middle of the broadcast;

the character generator is not working; a wrong button gets pushed; a monitor goes on the blink, or we have alien looking words on the top of the screen that won't disappear. It's a live broadcast! At 7:35 in the morning, the adrenaline is pumping. Students have to think and act quickly to correct any mistakes, but they always come through. Having a live morning broadcast each day has been a wonderful way to bring our school together and create a sense of unity among students and teachers. Students love to see themselves and their friends on television. And, I hope, we not only offer entertainment, but educate as well.

### Learning to Teach Media

I began my career in education as a drama teacher. Although I loved what I was doing, I felt I needed some new challenges. One summer I decided to enroll at the University of California at Berkeley to take a very intense course in filmmaking. On my return to Hawai'i, I discovered that if I took classes at the University of Hawai'i, I could work as an intern at the local Public Broadcasting Service (PBS) station and would be paid minimum wage. As a single mother, going to

<sup>1</sup> MOS is an old film term meaning "mit-out-sound." As the story goes, a German director used the German word 'mit' which means "with".



Morning broadcast of “Puka Mai Ka La” (The Dawning).

school and trying to live on this salary presented challenges. However, with some major adjustments in my living style, I was able to attend the University of Hawai‘i for nine months. This was a very energizing time in my life. I took every media course I could squeeze into my schedule. I made some short documentaries and also made lots and lots of mistakes. The engineers at the PBS station generously helped me with all my technical problems. And despite the mistakes, one of my short documentaries was good enough to play on the educational portion of PBS’s morning programming!

However, I couldn’t live like this forever. I had to get a job that paid more. I learned there was an opening for a videographer at Kamehameha Schools. This entry-level video job involved documenting the traveling pre-school program. I applied, and thankfully got the job. Over the years at Kamehameha my media job changed, and I found myself producing curriculum tapes for elementary teachers and supervising the audio/visual support department. In my spare time, I worked on drama and video projects with the elementary teachers. When a video teaching job became available at the high school, I decided to apply. Although Kamehameha has had a television program since 1977, teachers had come and gone and none had stayed long enough to really build up the program. I took on the challenge.

The first thing that had to be done was to purchase some small cameras for the students to use. All we had were two

huge studio cameras. Can you imagine students carrying these on the school bus! At that time Hi-8 camcorders were just coming on the market and they were a perfect choice. Unfortunately, in 1989, many school administrators regarded video production courses as a fringe subject, so trying to justify expensive equipment purchases was a very difficult task. Nevertheless, I persevered, and with each new project I attempted the program began to flourish. Nowadays, video technology is very popular with teachers and it finds uses at all levels and in a variety of subject areas. Of course, the technology is constantly evolving, and just when I thought I had learned everything I possibly could about analog video, computers came on the scene. That was when I decided it was time for a sabbatical. I would immerse myself in computers for four months—this time as an intern at the American Film Institute in Los Angeles. This was another exciting time for me, although it came with total technology overload! I learned as much as I could about computers and software programs and when I returned to Kamehameha, I felt much more competent to teach the new media. Trying to keep on top of new advances in technology is still a challenge, and always will be.

### **The Video Production Program at Kamehameha High School**

The aim of the Video Production program at Kamehameha High School is to teach students how to visu-

ally express themselves in an electronic medium. During the semester, the students experience the different steps in the production process:

1. Pre-production includes researching, planning, writing a treatment (narration of production ideas), writing the script, drawing the storyboard, casting the actors, reserving equipment, lining up crews and locations, scheduling interviews, and securing music rights;
2. Production involves the actual videotaping of the event and includes interviews and B-roll (coverage) footage; and
3. Post-production involves logging the numbers of each shot, digitizing footage into the computer by means of firewire, creating an edit decision list, and editing. This stage might also include writing music for production or creating special effects.

All this is achieved with the use of digital camcorders and computer editing.

Students begin with a series of assignments designed to teach them the different production elements such as storyboarding, scripting, and continuity. For example, they may look at footage from feature films where continuity errors occur. Next, they will storyboard their own MOS (without sound) adventure (8 shots only) in which they must take an object from one place to another, paying particular attention to the continuity of screen direction, costumes, props, etc. This work must be done using the camera, because students must practice thinking visually so that they are always aware of how one shot cuts to another. Their short piece is then digitized and set to music. This assignment not only teaches careful planning but also introduces students to the first elements of editing. The final project of the semester is either a mini-feature or a music video.

After one semester of learning the basic skills of filming and editing, students can take Advanced Video Production and use their newly acquired skills to work on news stories that air on the campus-wide daily broadcast. Many of my Advanced Video Production students repeat this advanced class. Sometimes, if it is impossible to fit Advanced Video Production into a student's schedule, the student has the option to do a directed study program. Because we do a daily morning broadcast, our Advanced Video Production students produce news stories on campus events, do feature stories on other students or events, and create Public Service

Announcements (PSAs). PSA'S are one of the easier projects to do because they must be short (30–60 seconds) and concise enough to get their message across. They are also not too difficult to storyboard.

Students create PSAs on Hawaiian values, on issues important to young people, and on forthcoming school events. For example, two girls created a PSA called "Courtesy Check" to heighten student awareness of the staff on campus who prepare food and keep the campus clean. Their message was aimed at getting students to pick up their litter and to show courtesy and thanks to the people who are there to help them. Two male students felt it was important to remind students that illegal car racing can kill. They wrote their copy, shot some footage, and then found some pictures out of magazines to finish the piece. Two other students created a PSA on a drama production being staged at the school.

After completing these relatively easy assignments, students can choose to do a full feature—an instructional video ("How to be a Rock Star!" for example), a mini-documentary, or even a short original music video. On one occasion, students wrote a script for a film in which they imagined that it was the year 2050. A strange disk was found, which was featured in a special news report. The anchor of the special news report interviewed a mad scientist (one of our willing and talented teachers!) who had found the disk, and he explained what it was. The student who played the news anchor had her first taste of sitting in front of the camera in that role. She discovered that she enjoyed the experience, and she is now a top news anchor at one of Hawai'i's local TV stations.

The "Senior Video" is another very popular and well-received Advanced Video Production project. This involves a compilation of senior year events, interviews, and photos from years past. The idea is to develop a theme that holds all this together in a creative and interesting way. Last year's theme was "At the Movies," and the introduction to each section (special events, senior activities, sports) was a parody of a well-known movie—for example, *Dirty Dancing* was used to introduce the Performing and Visual Arts section. The project is demanding and the seniors involved are required to handle every aspect of production—from planning, shooting, and editing to marketing the video. The students are also responsible for obtaining permission to use any copyrighted music.

We also have a video news magazine called *Nā Pōki'i* that we produce once a semester and air on public access

television. This is usually a compilation of the semester's best news stories hosted by two anchors. For the original show, one of my advanced students took the school fight song and had some of our performing arts students sing it traditionally and then jazz it up. She then had another student edit images along with the students singing. This resulted in a very catchy opening broadcast for our video magazine.

Some of our advanced students also include interviews with people who work in the entertainment/media business. Past interviews have been with local actors, national actors, cinematographers, comics, and news anchors. We were very lucky recently when one of our graduates, Doug Nam, brought his good friend, cinematographer Dean Semler to visit our classes. Dean, whose work includes such films as *Dances with Wolves*, *Mad Max*, and *Bruce Almighty*, was in town to receive the Kodak Award of Excellence at the Hawai'i International Film Festival (HIFF). He spent two hours with us talking about his work and telling us some of his secrets about how to get such amazing shots. One of our advanced students interviewed him for our news magazine. This type of opportunity offers students a chance to talk with experts in their particular field and to share with others what they have learned.

### **The Video Club**

In addition to the beginning and advanced video classes, we also have a video club that meets once a week. This club is composed of students in the video classes who want to do more work with video, as well as students who can't fit the video class into their schedules. We've tried many different projects with the video club, some of which have not proved workable. However, thanks to my assistant, Jay, we now have a new activity that seems to be working well. In a friendly competition, the club members create three-minute videos on a designated theme. They work in pairs and have two weeks to complete the assignment. The first assignment is a "How To..." video. A recent video club assignment brought in three entries, all a little rough, but not bad for the first try. A second assignment is to create a video involving some type of chase (other than a car chase). The entries turned out to be creative enough to be entered in an outside competition. Video Club members are now working on "15 Ways to Use Masking Tape." The students who take on the challenge of creating these videos can win something just for trying (like a DV tape or blank DVD). Club members vote on who gets the grand prize. This project has created a lot of excitement and students who have never picked up a camera before have produced some amazing videos.

### **Documentary Film Making**

Because Kamehameha Schools is a school for native Hawaiians, cultural documentation is an important area of emphasis in our video program. This can range from documenting family history to producing a video in a foreign country. It's a big jump for a secondary school student to go from creating a video with images and music to producing a documentary, including two or three rewrites, from start to finish. The process involves technical skills, organizational skills, people skills, and critical thinking skills. There can be no doubt that producing a documentary becomes a powerful learning experience for many students. Visually recording one's *kupuna* (elders) talking about her family genealogy and history is an empowering experience for students. They become the family historians, the documenters of important traditions. They assume the role of preservers and perpetuators of their culture for future generations.

In Hawai'i we live at the gateway to the Pacific and Asia, therefore it seems appropriate for students here to examine their cultural ties to this area of the world. I have been fortunate to be able to take students on different video projects to China, Indonesia, Tahiti, the Marquesas, Rapa Nui, the Cook Islands, and, most recently, Alaska. We have produced award-winning cultural documentaries on all these places and the Hawai'i International Film Festival has used several of our productions for their Cultural and Media Literacy Program. What better way for young people to learn about the cultures of others than through the eyes of their peers?

The process of creating a documentary is a complex one. It involves skills such as doing research; interviewing experts; and showing cultural sensitivity as well as patience and flexibility. It demands many hours of footage shot in another country where, perhaps, the interviews must be done in another language. On returning home, students must take those many hours of footage and form them into a documentary that other teens would want to see. None of this comes easy for high school students, who, in addition to the production demands, may be experiencing culture shock on their first venture outside of Hawai'i.

Most of the projects involving travel to other countries have been financed through grants from Kamehameha Schools and from the local public access station. On my first trip, I took three students to Indonesia to produce educational videos for the Indonesian film "My Sky, My Home" directed by Slamet Rahardjo. I had served as a Peace Corps teacher in the '60s in Malaysia, so I was familiar with the

---

area and knew the language somewhat. However, this was the first time I had taken students out of the country, and it was a weighty responsibility. We were all shocked when we arrived at our hotel in Jakarta and found it to be a run-down, colonial structure with a rather questionable clientele frequenting the premises!

New anxieties arose when we took a second-class train across Java and then made a side trip to Mount Bromo by bus. What had promised to be a beautiful trip up the mountain to watch the sunset, turned out to be a terrifying and treacherous ride—twisting and turning on a switchback road with no side barriers. When we finally arrived at the top of the mountain, several of us felt quite ill. But it was an adventure—one that we were able to appreciate more fully when we had made it safely back to Bali.

When shooting in a foreign country, one has to be prepared for every contingency. I hadn't realized that the Balinese Galungan Days holiday would fall quite when it did. It is their biggest holiday of the year and its timing depends on the Balinese calendar of 210 days. This means that this holiday falls in a different month each year. We arrived right in the middle of the ten-day holiday and everything had come to a complete halt, including all the schools that we had hoped to visit. However, we made the best of it by rewriting our script to include the festivities. Everyone was going to temple to make offerings to their ancestors. The markets were filled with brightly colored rice cakes, fruits, and food used for offerings. The villagers, dressed in their finest attire, would parade to the temples with these items on their heads. All the homes had tall, decorated bamboo poles in front that reminded our students of their tradition of Christmas lights. In the end, the adjustments we made added a lot of color and interest to the final production.

In 1993, a school project took us to China to produce videos for the Hawai'i International Film Festival's (HIFF) Cultural and Media Literacy program. We planned to do our documentary on the film "Heartstrings" directed by Sun Zhou. I accompanied two public school teachers and two public school students. They had received a grant from the public access television station to cover their expenses. In addition, I received a grant from Kamehameha Schools to take five of our students along. During the three weeks of the trip, we shot over 60 hours of footage and experienced things one only sees in movies. We had made connections with the Beijing Film Institute through HIFF, and so we were able to tour the school and interview some of the famed fifth genera-

tion filmmakers. We visited a Beijing Opera School and an acupuncture school, and traveled on boats and trains—one in which the air conditioning broke and the heat rose to over 100 degrees!

We were fortunate to have the Kamehameha Schools Chinese language teacher accompany us on this trip. Lily Lu's knowledge of Chinese protocol and her facility with the language opened doors to us that might otherwise have been closed. Projects like this allow students to look closely at their own culture as well as other cultures. Ties with host country filmmakers have provided an opportunity for our young filmmakers to experience a country in a unique way, while focusing on the goal of sharing this experience with others.

When we traveled to Rapa Nui (Easter Island) to meet the Hawaiian canoe, Hōkūlea, we took a contingent of video students, science students, and performing arts students. We were accompanied by Randy Fong of the Kamehameha Performing Arts program. I was fortunate in having as my assistant one of my former students, Leah Kihara, who had accompanied me on the Indonesian trip. She had since graduated from the University of Southern California (USC) School of Cinema. This made the long hours of documenting all the activities possible, and when we returned Leah worked with the two girls who documented the trip.

Obtaining footage for projects like those I have described is not an easy task for high school students. They must start off with some type of initial idea or outline even though they might have no idea what the country or culture that they are visiting is like or whom they will be interviewing. It's difficult to make young filmmakers understand how important pre-production planning is for the success of a project. Nevertheless, preliminary research is essential. Once you reach your destination, the teacher's job is to make sure that students are developing a coherent story line and that they are getting the interviews and footage they need. One of the most important things to do when going on a trip with students is to have them keep a journal of their daily activities. This makes writing the script so much easier for the students when they return. One time I forgot to make this a requirement and it made the script-writing process twice as long and tedious.

When the students are back home, they log all the hours of footage and then select the clips that pertain to their particular topic. After reading over the hard copy of their interviews and highlighting the important parts, they sit down

at the computer and list every shot and piece of information they think is important. The next step is to think of a lead that would grab a channel surfer's attention. Then they write the audio portion, keeping the selected footage in mind. In technical terms, video footage without the narration is called B-roll. Students need to learn the importance of writing and rewriting the script to produce a quality product. They also need to learn the lesson that it is better to show than to tell. The images that they use should fit logically with their words.

With an AVID Xpress DV digital editor, the final creative stages of composition tend to flow more easily. Students arrange their images in a bin that lets them experiment with placement. Then they drop the images into a timeline with their narration. The digital editor makes it easy to add special effects such as page turns, dissolves, and fly-in or break-up titles. Before they know it, they have a short documentary designed to keep the teenage channel surfer interested long enough to learn something!

## Challenges

One of the challenges we face in our program is that our class periods are only 40 to 45 minutes long, so we are constantly working against time. Documentary production and other long projects are very involved and require painstaking work that is difficult to fit into this schedule. So my students often come into the editing lab during their free periods, after school, or on weekends. Many of them are also involved in sports and other school activities, which makes time management of the greatest importance.

Another challenge, which is one that all media teachers face, is how to deal with copyrighted music. There are rules and exemptions for schools to use copyrighted music, but it is often difficult to determine what constitutes fair use. The solution is to use non-copyrighted music. Over time we have built up an extensive collection of non-copyrighted music. Apple recently produced a new program called "Sound Tracks" that enables students to write their own music. It is quite simple to do. This program has been a blessing for the video production teacher! I now require my students to use *only* non-copyrighted music or write their own. Thus, when students produce a video that shows promise and we want to put it on our web page, include it in our news magazine, or send it to a student video contest, we don't have to go back and replace all the copyrighted music. Students simply create their music in "Sound Tracks," convert the mix to an AIFF file, and import it in to the editing program.

The appropriate use of lyrics can create another set of challenges. What is appropriate use in a given case? And even when students are asked to bleep out questionable words, somehow one or two always seem to find their way into a video and obtain a hearing during campus-wide morning announcements!

## Words of Advice to Teachers New to Video Production

The digital age has certainly arrived at Kamehameha Schools. It's quite common for teachers in many classes to give students the option of producing video assignments in lieu of written ones. We recently opened another video lab upstairs in our library so that students in other classes can do video related projects. I recommend that teachers planning to do a video project with their students try out the assignment themselves beforehand. You have to try things out on your own to get an idea of how complex it is to produce a short video. Viewing a well-produced video is insufficient to gain an understanding of what goes into making one. Another recommendation is that shorter is always better! A tight three-minute piece is always preferable to a boring 10-minute piece.

As a filmmaker, I empathize with students who struggle with their projects. The level of sophistication that the technology offers and the number of options that it makes available creates even more complexity, and this means that even more can go wrong with a project. My advice to anyone who is going to embark on a video project is to be sure to give adequate time for shooting and editing. Projects take a lot longer than you imagine or expect. A general rule of editing is to allow one hour for every minute of program. Always remember to back up your project. No matter how good the editing system, computers crash from time to time—a nightmare when you are on a tight schedule.

I recently opened the 2003 Hawaii International Film Festival guide and quickly turned to the Hawai'i Filmmakers section. I had anticipated that I would see a listing for the documentary that my husband and I had produced. Of course it was there. But I noted with delight and surprise that several of the listings for short videos were produced by some of my former students who were directors, producers, assistant directors, cinematographers, and actors in their own right. Hawaii now has a growing, grass-roots, film community producing quality products. I am pleased to note that many of my former students are leading the way. After the

---

HIFF festival, we had our own Ohana film festival honoring these young filmmakers.

The journey from analog to digital has occurred in a matter of a few years. New technologies are probably on their way. The teacher of media faces a constant adjustment to change—meeting new challenges and turning these challenges into possibilities for students. It's been wonderful to see so many students blossom in our program and witness so many reaching their potential. I once had a very creative student who had been on academic probation most of his high school career. However, in video class, he was

brilliant—always editing and creating very interesting pieces. After being involved in our media program, he won an award in a local student video contest. His mother was so excited. She felt he had finally found a direction in life. She was right. He went into television work right out of high school and is now a producer at a local television station! With media taking a leading roll in education these days, hopefully we can reach more students like the one I described, and turn them on to learning. Media education teaches students new skills and abilities that will prepare them to thrive in the 21st century.

## Student, Advanced Video Productions

—Kelsey Pavlosky, Kamehameha High School



"Camera one. Can I get a two shoot, please?" I ask into the intercom.

"It's there," crackles the voice of the floor manager through the speaker.

I press a few buttons on the switcher and realize that the cables feeding the images from the cameras to the program are crossed! It is now 7:31 a.m. and just about time to go to black before we go on the air. Everyone scrambles to help the camera people, and we manage to untangle the wires just at the bell that signals the start of homeroom and the beginning of morning announcements. As I sit back in my chair to watch the opening credits, I smile to myself.

Last year, I stumbled upon video production by chance. I needed one more credit in my schedule for the second semester and video production was the only visual arts elective open at the time. So I jumped into the world of cameras, tapes, monitors, and cables feet first. I loved it. All

of the students in the class have opportunities to get involved in many of the aspects of visual media, including shooting and editing news stories, public service announcements, mini-documentaries, and features, as well as music videos and entertainment pieces. I look forward to video class most days, but I find directing the morning news broadcast the most enjoyable. I have a grand time mapping out the shots for the program, determining where "spots" will be inserted, and trying to problem-solve on the spot when something doesn't go according to plan. I am exhilarated by the fast pace of television and the twinge of nervousness I feel when we are on the air and anything can happen. The success of the broadcast depends on how well we, as a production team, communicate with each other, which really depends on how organized I am! I'd like to claim that our program goes on without a hitch each time, no matter what problems we face prior to airing. However, it is not so.

"Have a great day," says talent one, smiling into the camera. I cue camera one for a wide shot and cut to it as the credits roll, fading to black as the last name nears the top of the screen. The video tape recorder stops recording, and I thank everyone for a great broadcast. It was far from flawless, though. I managed to make some real bloopers—putting the wrong devices on the preview buss and airing them, forgetting to cue my teammates...But the rest of the crew and my teachers tell me that I did a good job, and that the next day will be better yet. With classmates and teachers like the ones I have, it is hard not to agree. I walk out of the TV studio to my first period class, already thinking about tomorrow's broadcast.

## Don't Take it Personal, It's Just Our Bad Ass Ways

—*Cynthia Kelley Chun*

My interest in project-based curriculum began when I was hired as an English teacher in Waianae High School's Comprehensive Student Alienation Program (CSAP) department. CSAP was composed of two programs—an off-campus program and an on-campus program called Phoenix House. I worked in Phoenix House—an alternative learning center (ALC) for at-risk students. Students placed in the program spend the entire day in the classroom and do not attend classes on the regular school campus. The administration of the school wanted the curriculum in the Phoenix House to be project-based, so I began to explore and experiment with this type of teaching.

During my first year in this position I was also beginning graduate work in curriculum studies at the University of Hawai'i's College of Education, which offered me a perfect opportunity to look into project-based curriculum. My attention was quickly captured by the idea of integrating technology projects into the curriculum for at-risk students. Reluctant learners have been found to be more motivated and engaged in the school curriculum when their work involves hands-on learning in contrast to the lecture format they typically experience at high school.

I also began to look more closely at the kinds of projects that students were doing in the ALC. I found them to be reinforcing the type of career tracking that these students had already experienced throughout their education—namely, skills that would lead them to labor and/or service related careers. I believed it was important that the students were also given opportunities to learn skills related to technology. Teaching these skills in the context of complex projects, as I was discovering in my university courses, would promote higher-order critical thinking skills, provide opportunities for independent and collaborative learning experiences, and involve students in the modes of communication that they would need after high school, whether they chose to pursue higher education or enter the workforce. Without these skills, I felt my students would be more limited in their choices for the future.

### The Video Project

As teachers, an important part of planning curriculum is considering the relevance of what we teach our students.

I believe that project-based learning that integrates technology, language arts, and critical media literacy can be a powerful tool for learning. Not only does this kind of work connect students to the curriculum, it also connects them to their community by involving them directly in learning about local issues. I decided, therefore, to focus my curriculum on student video production. I saw it as a way to create a space in the curriculum where the students' culture, experiences, and values could be utilized and validated. It would also be a medium through which student voices could be heard—particularly those whose voices might not otherwise be heard at school. With these objectives in mind, I planned and implemented our first video project. Twenty-three students were involved. They ranged in age from fourteen to seventeen years and their reading ability, based on the San Diego Quick Reading Assessment, spanned a range from fifth-grade to tenth-grade levels.

I began the project by teaching several mini-lessons to the students on such topics as camera shots, the mechanics of the camera and tripod, storyboarding, and the video genres of newscasts and documentaries. Students worked in groups of three to six. Their first assignment was to create a video on some aspect of the CSAP program. I intentionally left this assignment open to see what the students would come up with on their own.

The first few days of the video unit was taken up with brainstorming ideas. Students were required to write down these ideas and then create their storyboards. After this, I arranged to meet each group in conference to go over their storyboard before they could check out a camera and tripod. The learning objectives for this part of the unit included collaboration, problem solving, and language arts skills.

During the course of this project I recorded my thoughts and observations regarding the students and the work they were doing. In the group planning and storyboarding segment I noted that several students who were usually reluctant to attempt any sort of writing assignment were working diligently on their storyboards.

The next part of the video unit was the actual filming. The students were very engaged and motivated during this period. They eagerly awaited the return of the cameras and would reprimand groups who returned them late (there

---

were only two cameras available for five groups). Another thing I noted was that the students needed very little teacher assistance, and they worked very responsibly with the cameras. I didn't have to remind them to stay on task, finish their work, remember instructions, and adhere to due dates.

After shooting the video, the next week was spent in the high school's main computer lab, editing the videos using Avid Cinema. This was a very exciting time. I brought them up to the lab, one group at a time and gave the students a handout on Avid Cinema. I covered the basics of importing shots, editing and rearranging the shots, and adding transitions, titles, narration, and background music.

During the editing process, I observed that the groups needed very little assistance with the software program and that they learned much faster than I had! Additionally, I was amazed at the amount of time and effort the students were willing to put into finishing their videos. One student commented, as he worked on details of editing his group's video for the third day, "I better get an 'A' on this. I can't remember when I ever put this much work into something!" The group on the computer next to him chimed in, "Yeah miss, we worked on this all week. Hope we're getting 'A's' too." The teacher who ran the computer lab also took me aside one day to tell me how impressed she was with my students. She said that she appreciated how hard they worked on their projects and how well they worked together. In addition, she said that she was going to encourage the regular classroom teachers to include video projects in their curriculum, as she saw how motivating it was for my students.

The final part of this unit was the viewing of the videos in class. Students were given an evaluation handout to complete after each video was presented. I was impressed by the excitement and engagement shown by the students. They literally jumped up and moved the desks closer to the television set, trying to get a seat up front with the best view. I was somewhat surprised by this behavior. We often ask the students to move about the room for various learning activities, however they usually need to be asked several times, and even then many of them would grumble and complain about having to move.

During the written evaluation segment following each of the videos, I noticed another major difference in the students' behaviors. From the first video to the last, the students filled out the evaluation forms with great care. They didn't utter a word. Each student performed this task with the seriousness of professionals who are confident in their ability to offer

constructive critiques of video. Would they have been as comfortable in peer-reviewing each other's written works in a writer's workshop?

## The Student Videos

I must admit to feeling some ambivalence over the students' final video products. I had allowed them a lot of latitude in creating their videos because I wanted to provide an opportunity for self-expression and student voice. However, I was now questioning some of the content, particularly the music that was used. Although popular with the students, some of the songs contained questionable lyrics, at least according to my "teacher" standards. Were the students testing me? In considering this, it was hard for me to equate these concerns with the time, hard work, concentration, and pride that I had observed in the students as they worked on their projects. In thinking more about this issue, and having talked it over with others, I realize that the aspect of 'audience' was a key factor here. The students knew they were making videos for the class, not for parents, administrators, or the public, and this made a difference. The video project had given them a chance to "be cool" in the eyes of their classmates, and they created products that were sure to be peer-pleasing.

It is also interesting to note that during the video workshops, I observed over twenty different CD's being passed around among the groups. Several different songs were listened to and considered; yet, the song "Last Resort" by Papa Roach ended up on three of the five final videos. Perhaps it was just because the song was popular and the students liked it; but, as I will discuss below, I believe the students thought the song had the right "feel" for what they were trying to convey. Rather than using the lyrics to test me, I think they included the music and words that they liked best, and that they felt would best fit the videos.

## A Closer Look

Group one was composed of four students—two males and two females. They created a video about two other school projects, the fishpond and the park beautification projects. Their video included interviews with teachers and students who were involved in these projects. During the week in the computer lab they spent a great deal of time editing their video and putting their final version together. Even when they were close to producing a final draft, two of the group members came back and spent several more hours timing the music into the video.

On the day we showed the videos for peer evaluation eighteen students were present in class. In her self-evaluation, one of the students from group one wrote that this was the first video she “really did on her own.” Throughout the screening of the videos, other students made similar comments. Because the students were given a choice in the content and creative style of their videos, I noted a growing sense of student pride and ownership in their learning.

The music used in the videos came up in several other student comments. In fact, sixteen of the eighteen students responded that they liked the rap music in this video. Comments about the music included adjectives such as “killah,” “good,” and “great.” Other students mentioned how well they thought the music matched the video. Despite the fact that some of the lyrics had been somewhat offensive to me, the music was definitely a bit hit with the students.

After reading the evaluations, I returned to the video to listen more carefully to the words in the song that was used, “Last Resort,” by Papa Roach.

*Cut my life into pieces  
This is my last resort  
Suffocation, no breathing  
Don't give a f... if I cut my arm bleeding  
This is my last resort  
Do you even care if I die bleeding?  
Would it be wrong, would it be right  
If I took my life tonight?  
Chances are that I might  
Am I contemplating suicide  
Cause I'm losing my sight, losing my mind?  
Wish somebody would tell me I'm fine  
Losing my sight, losing my mind  
Wish somebody would tell me I'm fine  
Nothing is fine, nothing is fine  
I'm running out of time  
I'm running out of time*

In thinking about these lyrics, it was apparent that there were many issues that they raised that were relevant to the students' lives. Suicidal thoughts, depression, and self-mutilation by cutting one's arms were things that came up often in the lives of the students in our program. This song gave voice to these issues. I also considered the fact that these students chose to make a video about the fishpond and park beautification projects. They enjoyed working on these

projects and they also liked the teachers facilitating them. The video shots show fragile, seedling plants protected by lava rock enclosures, and a smiling teacher talking to them about the CSAP program. Perhaps they saw the music alluding to the program as their “last resort,” where they hoped somebody would show them that they “are fine.” Another point of some significance given the title of the song is that the alternative-learning classroom, the ALC, also goes by another name with the students— the “Assholes Last Chance.”

Group two was composed of three male students. They came into the program with a history of fighting on campus. Their families were worried about their safety at school and part of the reason they were put into the program was to keep them physically safe and out of trouble. Two of the three boys in this group were also lagging academically and had histories of failing grades.

Group two asked permission to check out the video equipment overnight because they wanted to make a video about what they liked to do after school. Their storyboard showed shots of motorcycle dirt bike riding and also included many shots from a farm that raised fighting roosters. Cockfighting is a popular part of the culture in the community.

During the week in the computer lab the boys spent a great deal of time editing their video and laying music soundtracks. I was impressed by their efforts, and I think they even surprised themselves. One of the boys commented that he didn't remember ever working so hard on anything in school before.

As the boys worked on their video, it began to draw a great deal of attention. Students would often bring their chairs around to watch as the raw footage was edited into the video. I noticed several students who were not from the program, but were working in the computer lab, stop what they were doing to watch the scenes of fighting roosters and dirt bike stunts.

My own first impression of the video was favorable. The variety of shots, the angles of the shots and the timing of the editing with the music all worked well together. Group two's video also used the song “Last Resort” in the opening shot and in later shots at the rooster farm.

Like last group, only one student in group two was present on the day that the video was evaluated. On his self-evaluation, he wrote that he “liked everything” about it, and he wished “it was longer.” His response was similar to several of the others—they wished there was more. What a

compliment to any video! We can all remember a time when we didn't want a good book, a particular movie, or a pleasurable moment to end; but how often do these moments occur in the school curriculum?

The group two video starts with the lyrics of Papa Roach, "*Cut my life into pieces...*" There is a long pan shot of a farm that raises fighting roosters. As the camera pans the area, the viewers can see that the roosters are chained to two-sided teepee-like structures; these structures are shot from the side, so the viewer can see through them. There are at least ten rows of these structures and each row goes on for the entire length of the shot. As the title slips off the bottom of the screen, there is a cut to a close-up of a rooster, chained to a structure.

The last half of group two's video was taped in Wai'anae Valley and has shots of dirt bike riding. Once again, the technical proficiency of the shots is remarkable. The students had chosen low-angle shots that made the motorcycle and its rider appear larger than life. The shots concentrated on the motorcycle going airborne, over and over. For this portion of the video, the students had chosen a different rap song. As the motorcycle flies into the air we hear the words, "*I'm dropping out of high school straight into the pros.*"

I think this line captures much of what the boys were thinking. They might not have been doing well in school; but in their world, they were skilled and talented. By incorporating their personal lives into the project (cock fighting and dirt-biking) they were able to share how talented they were in areas that the other students also knew about and respected. In the process, the students worked hard and demonstrated the considerable knowledge they had gained about video filming and editing. The final product was a slick, hip piece that showed skill and creativity. It was appreciated and enjoyed by students and teachers alike.

The last shot is a low-angle shot of the rider on the motorcycle, wearing a helmet and gloves and looking invincible and anonymous. The end title scrolls from the bottom to the top, all in capital letters, "*DON'T TAKE IT PERSONAL, IT'S JUST OUR BAD ASS WAYS...*"

This video demonstrated the value of connecting students' in-school and out-of-school cultures and experiences. While meeting the objectives of the video curriculum (inte-

grating technology and language arts), the students created a video that completely engaged them in their learning, and also proved to be a favorite of their classmates. This might not have occurred if I had placed restrictions on the content, or if I had not trusted the boys with the camera equipment overnight—an action that raised the eyebrows of a number of my colleagues.

## Discussion

Students today, especially those who are "at-risk", need opportunities to be "experts," and to bring their pre-existing knowledge, interests, and life experiences into the curriculum. In this project, video production provided students with this opportunity while also engaging them in reading, writing, speaking, and listening. Students have a great deal of experience with popular culture and the media. Based on the knowledge they already possessed about television and movies, the students were able to quickly become experts in the video production project. The students started with what they knew, and grew as learners and communicators. Ultimately, all of the students were able to produce a video "text," a means of communicating that incorporated speaking, music, and electronic images.

The students worked cooperatively throughout the project, and with a few basic mini-lessons and instructions, they were able to take control of the direction of their projects. It did not take very long for the students to take what I had taught them and move on independently to higher levels of expertise. Often the students asked questions that I could not answer immediately, but they proved capable problem-solvers in working with me to find an answer.

I believe that the desire to produce a video of high quality to share in class with their peers motivated the students to achieve and succeed. Along with the hard work, the video project brought us many smiles and moments of light-hearted fun. Our sense of a classroom community was strengthened as the students worked together to help and support one another. Throughout the process, I noticed a growing sense of student pride and ownership in their learning. The freedom to bring their culture and experiences into the curriculum validated what the students knew, what they thought and felt, and what they valued.

## 'Olelo's Partnership Efforts with Teachers and Youth: More than Media Literacy

—Angela Angel

*It is graduation day; but it is not your typical graduation day where a large group of high school seniors eagerly wait to turn their tassels round. This graduation ceremony is taking place at the Ihilani Resort and students, teachers, parents, leaders, and dignitaries are arriving dressed in tuxedos, gowns, and kihei (cape). An oli (chant)—presented by students—gives 'chicken skin' to the assembled observers. Some hold hands, some shed tears, some smile; but everyone is bound together with a deep sense of pride at a ceremony held to recognize the accomplishments of the graduates of the fourth annual Wai'anae Summer Media Program. There is a pervasive sense of taking part in something powerful and good—a joint effort of the Queen Lili'uokalani Children's Center (QLCC), Alu Like, and 'Olelo Community Television.*

"We get involved because students need to be aware of the power of media, but that's just the beginning," says 'Olelo President/CEO, Keali'i Lopez. "Their participation is a way of tapping into their interest in the medium and of exposing them to issues and events that are important to them and their communities." It's a way of easing students away from the 'private life' of passive television viewing into the 'public life' of active community participation by involving them in media activities such as creating programs that have an impact on their community. 'Olelo Community Television has served the O'ahu community for over 16 years. It offers community members training in television production, and it provides access to Oceanic Cable channels 52 through 56—the five cable channels that 'Olelo currently manages. 'Olelo is a non-profit, public, educational and government (PEG) access organization that seeks to create a foundation for the exchange of ideas. 'Olelo's mission is to build stronger, healthier, more engaged communities based on the principle of free speech and through the use of cable television. Over the past four years, 'Olelo has partnered with schools and the University of Hawai'i to operate media centers in a variety of diverse communities. It has helped to establish nurturing educational environments where Hawai'i's youth, teachers, and community members can join together to learn about the power of television in communicating ideas. 'Olelo's community media centers and special services

such as 'Olelo's Summer Media program and the statewide Youth Xchange Video Competition have created new opportunities for students to learn media literacy. As a result, access to these empowering tools is at an all-time high.

### Empowering the West Coast

*A buzz of voices fills the Wai'anae Media Center as students and adults busy themselves with the details of video production. A man enters and looks for his son. He finds him. "Do I have to go now? Just one more minute," the boy pleads. His father watches as his 11-year-old son mentors a 40-year-old man on computer editing. He is surprised, thrilled, humbled. "Okay, we can go now," says the boy. "No rush, boy, if you need some more time," father replies with barely suppressed pride.*

The Wai'anae Community Media Center is the home to several enrichment programs for students. It is in its sixth year of operation. Since 2002, groups of students aged 14 to 17 have been taught the art of video production in the Summer Media Program and have learned to produce programs focusing on organizations in their communities. The results, however, have been more than simply the production of television shows. "The Wai'anae program is about video production, but video production is used to enhance the lifestyle of our community and more importantly our children," says Junior Ekau, a community development facilitator at Queen Lili'uokalani Children's Center (QLCC). "We are building a new community that cares, that participates, that helps one another. And we will build this community one child at a time. It's a winning combination."

The schedule for students is grueling. On a typical day they learn how to operate complex video equipment in the morning, and then turn around and shoot one or two productions in the afternoon. "We work them hard but they all eventually feel empowered to write, shoot, edit, and air video programs that give exposure to their work and voices to their communities," says Kawika Nahoopii, the Wai'anae Center Manager. "We provide video training but the rest is really character-building skills. They learn to care for their community as their extended *ohana* and their projects demonstrate that."

QLCC and 'Olelo also offer follow-up activities that have inspired some students with special educational needs to improve their grades following the Summer Media program. Some students in danger of dropping out of school have been motivated to complete their high school education. Some students have even continued beyond high school, enrolling in television production programs at Leeward Community College and on the mainland.

Ka'imanaloa Samson, this year's 11-year old summer media mascot and a certified volunteer at the center, boasts: "This is a good place. Everybody that I know who comes here gets a good education in media, and I always encourage others to come. Once you do, you're hooked."

### A Multi-lingual Voice for Waipahu

*A student sits in the corner of the room, painfully shy and too afraid to participate. The instructor invites her to join in. No luck; until her friend walks over, takes her by the hand, and pulls her before the camera. The friend stands beside her and asks her to share what she is thinking. Slowly, the student begins to speak. They have just taken the first steps in leadership and teamwork.*

At Waipahu Elementary School (WES), the challenge of communicating among students, teachers, and parents is complicated by the twenty languages currently represented on their campus. Sparky Rodrigues, 'Olelo's Community Development Manager, has a solution: "We're building a bridge with media, where students and teachers are able to relate, and reduce tension and cultural differences by working together as a team. Our goal is to break down the language barriers and create a place where technology connects them."

English as a Second Language (ESL) students at WES were recently trained on the use of a remote multi-camera production system. The students, who now call themselves the *Tech Trekkers*, had an ambitious first project—taping Mayor Mufi Hannemann's address to the Waipahu community. The crew of fifth graders—whose heritage languages include Spanish, Filipino, Micronesian, Chuukese, Kosraean, and Samoan—directed, ran audio, operated cameras, and recorded the entire two-hour presentation that later aired on 'Olelo's channels. "The kids understand the importance of sharing valuable information with the rest of their community," comments Sparky. "Instead of only reaching a few hundred people in the school cafeteria, the Mayor's address, with the assistance of the Tech Trekkers, can now reach tens of thousands."

"The 'Olelo project has really affected the boys and girls," says WES teacher Daryl Jean Kamaka. "We've seen their self-confidence soar and their communication skills improve as they are encouraged to take chances and overcome their reluctance to convey their ideas and feelings."

When 'Olelo staff are not working with the WES students, they're out developing programs at Waipahu High School and August Ahrens Elementary School. Soon they will be working at other complex area schools such as Waipahu Intermediate School. The success of the Tech Trekkers has engendered a lot of interest in 'Olelo, resulting in a WES teachers' meeting about incorporating video skills into the classroom and curriculum. In one Trekker's view, "It's not really about the cameras, it's teamwork and safety... we're all mini-professionals. You don't see fifth graders like us videotaping a special visit every day, you know."

### Growth by Big Numbers in Honolulu

After taking a video production course at the Palolo/Kaimuki Community Media Center with other Kaimuki High School (KHS) teachers, Tertia Yee, a KHS teacher of 15 years, did something innovative with her senior Sociology class. She introduced community television to over one hundred of her students. "I wanted to offer the students a hands-on project and give them knowledge that would prepare them for experiences beyond high school," says Yee.

For the first three months, the students conducted surveys, compiled research to include in their documentaries, and made pre-production preparations. For the next three months, the students trained as producers, camera operators, and directors, and studied interviewing and editing techniques. Student topics ranged from crystal meth use to Micronesian immigrant student issues.

Yee comments: "In all the years I have taught, this has been the best project I have assigned my students. It is one of the few where I have seen every—and I mean every—student actively involved."

The students' hard work resulted in 16 documentaries, each 5–10 minutes in length. Their programs included interviews with topic experts and community members. The shows premiered in the classroom and aired on 'Olelo.

"I wasn't into the camera thing, I was more into the old-fashioned way, taking tests, studying," says KHS student Hermeleen Amond. "But this was a really good experience for me...becoming a leader. That's what I've learned." "Students who wouldn't normally participate are

now actively engaged in media,” says ‘Olelo trainer, Gigi Miranda. “One boy’s mom attended his ‘FirstWorks’ screening where we showcase volunteers’ first productions. She was so inspired that she attended some classes herself, and came to our last board meeting in support of her son and his education. It’s great to be a part of something that not only brings students together, but brings families together, too.”

Pat Dunkin-Maile, KHS Mac lab teacher is enthusiastic: “Having video become an educational tool is really exciting because instead of just seeing something on TV, the [students] are becoming a part of it.” Kaimuki High School plans to expand their efforts in using video production as a communications tool by including students in their junior year in the next round of training sessions. They plan to have the world history classes initiate potential video projects. This will increase the number of KHS students who are directly exposed to the power of media from 100 to over 200 students each year.

### **Every Student Counts on the North Shore**

*A student enters ‘Olelo’s Kahuku Media Center with a friend who needs to edit a program. The student begins to ask questions and is invited by ‘Olelo staff to become involved. She trains, and gets certified. Her passion for video grows. She soon becomes a leader among her peers and recruits other students as video volunteers. Her mother indicates that video production “lit a fire in her and helped her find direction in life and in school. Without this media outlet, she would have fallen through the cracks.”*

The Step Ahead Internship program pays students from low-income families to learn job skills at a worksite for 20 hours during the regular school year and 40 hours in the summer. The Kahuku Center has been a participating worksite for over three years. “I’ve learned that kids can do a lot more than some people think,” says Kahuku Center Manager Tammy Toma. “The light goes on and they become determined to do anything they set their minds to.” Participating students have turned into talented non-linear Final Cut Pro (FCP) editors. The after-school program gets students involved in their community through hands-on videotaping of community events and the editing of programs for air on ‘Olelo’s channels.

“I’ve seen media bring people in the community together,” says Joey Trisolini, currently a freshman majoring in journalism at the University of Hawai‘i. He began at ‘Olelo

when he was a freshman at Kahuku High School. “I got to know people who lived right next door to me that I never knew before. Helping them to edit shows exposed me to issues that were important to my neighbors.” By creating programming that reflects the community they live in, the students gain a fresh perspective on the activities and opportunities that surround them and that are available to them. The Step Ahead Internship program is in its fourth year.

### **New Possibilities Open on the Windward Side**

*A group of teenagers are training in the art of oral history. At their first shoot, they film kupuna (elders) relating their stories. The students soon realize that they are now the keepers of this oral tradition, and that their videos will spread this knowledge far beyond those who read or hear their stories. Viewers will not only get to hear these stories but will get to see them through the performance of their kupuna.*

‘Olelo’s newest media center, opened this fall at Windward Community College, is collaborating with the QLCC to produce a series of one-hour programs exploring traditional Hawaiian grieving practices. Teenagers from QLCC have interviewed kupuna to learn more about how to deal with the loss of a family member. “The kids are honoring their elders by letting them know their stories are significant and worth saving. What a gift for future generations,” says Windward Center Manager, Alan Sutterfield. “There’s a synergy that happens when you bring young students together with elders by way of technology. Empowering a person of any age with technology is a contribution both to that person and the community at large.”

Another Windward group that is partnering with ‘Olelo to put media tools in the hands of young people is Hale Kipa, a Kane‘ohe non-profit organization that provides services to at-risk teenagers. Hale Kipa has formed a media club, made up of staff and clients, to provide public service programming of interest to Windward viewers. “We’re taking courses to learn how to operate cameras and it’s actually opened up a whole new world for me and the youth that I work with,” says Brad Grady, Youth Counselor for Hale Kipa. “They have been using their new found talents. It’s really been a great thing being on the campus as well, seeing what college life is like out there and opening up a new opportunity for them to further their education.”

---

## The Reach is Statewide

*A hush falls over the room as Senator Carol Fukunaga gingerly opens the envelope to announce the winner. As soon as she speaks, high-pitched squeals fill the room. All eyes turn to look for the winning team. It is difficult to spot them in the crowd. They are several, small, giggling, blushing third graders who step adroitly onto the stage to accept their well-deserved trophy from the senator's hands.*

In 2004, 'Olelo's *Youth Xchange* became Hawai'i's first issues-oriented student video competition, offering Hawai'i students a unique and creative venue in which to address the concerns that directly affect their lives. Growing from over 150 entries in its first year to 210 in 2005, *Youth Xchange* has shown that students across the state, from kindergarten to twelfth grade, can bring critical community issues to the forefront through the creative use of video. More importantly, they have proved that they have the media skills and talent to address these challenges in varied and compelling ways. Critical social issues such as drug abuse, drinking and driving, the environment, smoking, and teen suicide were among the top concerns of students. "Teens have an opinion

and we just want to get it out there," says Marisa Kiethanom, an award-winning videographer from Moanalua High School. "It's not just in our minds anymore. Everyone can see what we're thinking."

With the exception of a new 'Experts' category that includes college entries, students are judged within their grade divisions: Elementary (K through grade 6), Middle (grades 7–8) and High School (grades 9–12). Video entries are submitted in one of the following categories—news, public service announcement, mini-documentary, music video, animation, or film shorts. "This is a great idea to bring awareness to the kids, have them be involved in something they can sink their teeth into and let them really become aware of the issues," says Karl Okemura of Sony, Hawai'i.

With sponsors such as Sony, First Hawaiian Bank, Ko'olina Resort, Verizon, and General Growth, 'Olelo has been able to invite finalists to a memorable awards banquet and provide high quality Sony digital cameras to the winning schools. These cameras have literally saved one winning school's video program. And in both 2004 and 2005, the contest, winning schools, teachers, students, sponsors, and 'Olelo were honored by the Hawai'i State Legislature for the diligence, commitment, and creativity that marked their participation in *Youth Xchange*.

Kipapa Elementary School: Youth Xchange winners in the short film category.





‘Olelo trainer Gigi Miranda shares camera tips with a Jarrett Middle School student at the state capitol.

## PEG Access Affecting Our Future

*The state Capitol building is packed. It’s the opening day of the legislative session. Forty students wielding ten cameras quickly disperse into the crowded halls to interview legislators for an ‘Olelo series called Capitol Commentary. At the end of a very long day, students are tired; but all agree that the exposure was an eye-opener and find comfort in knowing that the process has allowed them to share their concerns directly with their legislators.*

To fulfill its mission of service to the community, ‘Olelo strives to ensure diversity of voices and programming. It aims to contribute to the creation of an informed and engaged community and to promote lifelong learning. Additionally, ‘Olelo develops and supports initiatives aimed at increasing civic participation in the democratic process. One initiative is *Capitol Commentary*—an “open mic” service that has been giving community leaders a connection to their constituents for over ten years. Since 2003, the service has included a student education element.

“We’re interested in having the public participate in the democratic process,” states ‘Olelo CEO, Keali’i Lopez. “By researching issues and videotaping legislators in their districts, students are exposed to government, and we hope that will lead them to become more involved—especially as they get older.”

“Talking with some of the representatives and senators, we learned more than what they teach you in school, because if ever we want to bring up our own bills or bring something up to the state level, we now know how to do it,” acknowledges participating Halau Ku Mana student, Christian Nahoopii.

“It’s invaluable, the experience that students get helps them build their confidence, helps them feel they’re a part of the system,” says Chris Arnold, a teacher from Sunset Beach Christian School. “I really think it’s the beginning of them being involved.”

Involvement is the key. The commitment to create extended learning opportunities for students usually means more work for teachers and a struggle for resources, but ‘Olelo wants to help. Each of ‘Olelo’s Community Media Centers (CMC) offers training for anyone interested in sharing a message with the community. Facilitated training for groups is also available (See [www.olelo.org](http://www.olelo.org) and click on the training link for the latest course offerings at the Mapunapuna CMC). For facilitated group training, contact a CMC near you [see panel for contact information]. Once students and teachers are trained and certified, access to high-end video equipment is literally right at their fingertips and expands their educational experience beyond the classroom.

The path from media literacy to civic participation is an adventure. With ‘Olelo’s guidance, the knowledge you’ll gain on your journey is sure to last a lifetime.

**For more information, visit [www.olelo.org](http://www.olelo.org). To contact an 'Olelo Center near you, call or email:**

**Kahuku Community Media Center**

Kahuku High and Intermediate School Building Z-3  
56-490 Kamehameha Hwy.  
Kahuku, HI 96731  
(808) 293-9357  
kahuku@olelo.org

**Palolo/Ka'imuki Community Media Center**

Jarrett Middle School  
1903 Palolo Avenue  
Honolulu, HI 96816  
(808) 737-8803  
palolo@olelo.org

**Leeward/Waipahu Community Media Center**

Leeward Community College L-116  
06-045 Ala Ike  
Pearl City, HI 96782  
(808) 455-0544  
lcc@olelo.org

**Wai'anae Community Media Center**

Wai'anae High School  
85-251 Farrington Hwy  
Wai'anae, HI 96792  
(808) 696-1003  
waianae@olelo.org

**Māpunapuna Community Media Center**

1122 Māpunapuna St.  
Honolulu HI 96816  
(808) 834-0007  
olelo@olelo.org

**Windward Community Media Center**

Windward Community College  
Hale Akoakoa Building #113  
Kane'ohe, HI 96744  
(808) 236-1463  
windward@olelo.org

---

## The Hawai'i Student Film Festival

—Robert Olague

The Hawai'i Student Film Festival (HSFF) is more than an annual festival. It also facilitates nine, year-round, student outreach programs that are available to more than 400 public and private schools statewide (please see sidebar). Through these programs, HSFF offers a wide array of film and video opportunities and experiences for students and teachers—field trips to see film or television productions being produced on location; script writing and story telling workshops; training in television programming and video production; student internships in the film and television industry; and guest visits from industry professionals to inspire, educate, and mentor students and teachers interested in producing film and video. In the Hawai'i Student Television (HSTV) program, for example, HSFF provides students with hands-on production experience and actual broadcast exposure. HSTV is a collaboration between local educators and film and television professionals that is designed to involve students in developing video projects for businesses and non-profit organizations island wide.

Many local and national film and television professionals cooperate with HSFF in initiating these programs. HSFF has been fortunate to work with Michael Rivero (Star Trek, Final Fantasy), Scott Rodgers (Baywatch, NYPD Blue), Richard Holland (Universal Pictures, American Broadcasting Company), and Peter Saphier (Lost in Space, Jaws), among others. HSFF has also teamed up with Home Box Office (HBO), the Independent Film Channel, Network Media, Hawai'i Media International, and other television broadcasting distributors, who consider student film and video submissions from HSFF for possible production.

HSFF has delivered these outreach programs to many schools and organizations in the state including the Hawai'i Department of Education's Career Pathways program and Teleschool, the University of Hawai'i, Chaminade University, Kamehameha Schools, Radford and Farrington High Schools, the Boys and Girls Club of Hawai'i, and Big Brothers and Big Sisters of Honolulu.

In addition to the outreach programs, the HSFF website ([www.HawaiiStudentFilmFestival.org](http://www.HawaiiStudentFilmFestival.org)) is the largest online student film and television resource center in the state. Here students and teachers can find a wide variety of valuable information and resources including information on intern-

ships, employment opportunities, and upcoming events.

Since 1999, our culminating yearly event has been the Hawai'i Student Film Festival. This event has become the largest student film festival in Hawai'i. HSFF considers video and film submissions from Hawai'i's public and private schools, from elementary schools and high schools to the college level. The festival and the winning student films and videos are televised locally, and winners are eligible for national distribution.

This year's festival was held on May 28, 2005, at the 50th State Fair. Jordan Segundo, Hawai'i's American Idol, performed, presented an award, and signed autographs. The local student/teen cast from NBC/Discover Channel's 29 DOWN presented awards. Sassy/G Magazine and the Hyper Squad Dance Company provided entertainment to more than 500 attendees, including students, teachers, administrators, family members, youth organization representatives, community leaders, state senators and local celebrities. Awards were given to the best student work in several categories. It was a memorable night for all involved, as evidenced in the following comments:

*"I enjoyed the Hawai'i Student Film Festival; it was fun to be a participant. The Hawai'i Student Film Festival is a great place to meet new people and helps build Hawai'i's film industry."* Andrew Kerekes, Mililani High School, HSFF Silver Award Winner

*"It was really like the Academy Awards for our students and we appreciated the effort that was put into every facet of planning the whole event."* Kathy Nagaii, Video Teacher, Pearl Ridge Elementary.

*"I enjoyed the festival. The festival allowed fellow students, parents, and the public to see the creative work our students are involved in and foster cross-pollination of these ideas."* Senator Norman Sakamoto, Chairman, Hawaii Senate Education and Military Affairs Committee.

Please visit the Hawaii Student Film Festival web site for additional HSFF and HSTV information and updates.

[www.hawaiistudentfilmfestival.org](http://www.hawaiistudentfilmfestival.org)

## **Hawai'i Student Film Festival Out-reach Programs**

### **Speak Out**

HSFF helps students write, shoot, edit, and produce videos with powerful messages that explore life through students' eyes.

### **Pro Talk HSFF**

Film and television professionals visit Hawai'i schools year-round to conduct workshops that inspire and educate Hawai'i's film and video students.

### **HSTV**

Guided by local film and television professionals, Hawai'i students produce year-round educational television programming for broadcast to students and our community.

### **On Location**

Hawai'i students go on location to a professional film or television production to experience the making of a movie or TV show.

### **Talk Story**

HSFF promotes literacy through scriptwriting and visual storytelling.

### **At-Risk**

HSFF reaches out to at-risk youth in low-income communities through instruction and resources in film and video production.

### **Hawaiian Heritage**

HSFF supports students and schools that wish to produce video programming on Hawaiian heritage and Hawaiian culture.

### **Viewership Incentive Programs**

Students, schools, and families are given incentives to watch HSFF student-produced educational television programming.

### **Internships & Jobs**

HSFF assists schools, students, and the Hawaii film and television industry with intern and job placement.

---

## Media Literacy is the Message

—R.W. Burniske

*For anyone who has worked with educational technology over the past quarter of a century, a collection of essays like this one signals an important milestone. In a sense, these essays reinforce McLuhan's (1964) claim that "the medium is the message," but they also take us one step further, proclaiming "media literacy is the message" for educators in the post-modern era.*

### Looking Backward: Scaling the Fortresses of Academia

I began experimenting with computer technology for teaching and learning purposes in the early 1980s, when I was an English teacher at a New England boarding school. We had no personal computers at the time, just a main-frame network that featured password-protected accounts. Documents were saved on a massive machine located in the school's science complex. There were no floppy disks or CD Roms for data storage. The only video cameras in the school belonged to the athletic department, which used them to record varsity football games on betamax tapes.

What's more, the divisions between academic disciplines were so distinct that faculty members spent the majority of their time sequestered in departmental fortresses. This did not breed a collaborative, nor collegial, atmosphere. At times, it prompted hostility, as I discovered when I requested permission to teach a one-semester elective, *Journals and Journal-Keeping*, in the only computer lab at the school.

When I asked the computer coordinator, a curmudgeon who preferred machines to adolescents, if I could reserve the lab for my students to compose electronic journals, he looked bewildered. "What would an English teacher do in the computer lab?" I tried to explain, but it took several meetings and the intervention of my department head before I was allowed to reserve the lab. I was granted 10 minutes a day, at the start of each class period, after which I would take my students to a conventional classroom. Meanwhile, some of my colleagues in the English department frowned upon my endeavor, boasting of their "computer illiteracy" and disdain for anyone who bothered to "process words" on a machine instead of grabbing a pen and parchment to connect with the Muse.

### Voices from the Classroom

I share this anecdote to describe how far we have traveled with respect to the integration of technology for teaching and learning purposes. It may explain why I found it refreshing to hear Matsunaga and others praise supportive principals in this issue of *Educational Perspectives*; equally encouraging, and instructive, is Yamashita's recommendation that educators develop a support network that extends beyond their immediate community. Support for this kind of work is a relatively new phenomenon, one initiated by the integration of technology in our schools over the past decade, but nurtured by teachers' growing awareness of the challenges inherent in the use of information and communication technology (ICT).

As a young teacher, I was astonished by the territorial behavior of faculty members responsible for the integration of educational technology at the K–12 schools in which I worked, including international schools in Egypt, Ecuador and Malaysia. When I asked the computer coordinator at Academia Cotopaxi in Ecuador if I could use the computer lab to teach composition skills with the aid of an LCD projector, he hesitated, then granted permission, but only on days when he could supervise my sessions. The reason—he didn't feel comfortable letting "untrained" faculty touch expensive equipment. That was 1987. Five years later, I found a more welcoming, though still wary, computer coordinator at the International School of Kuala Lumpur. Ironically, in Malaysia my greatest difficulties stemmed from colleagues in the humanities, self-proclaimed "Luddites" who celebrated their "computer illiteracy" while blaming technology for students' poor writing skills and general indifference to the humanities.

Fortunately, in the past decade the walls separating the academic fortresses have been breached by inter-disciplinary endeavors; technology has supported such efforts by enabling collaborative learning, project-based learning, and other forms of constructivist pedagogy. However, the rapid integration of educational technology has often limited the public's exposure to authentic voices from the classroom, particularly the voices of teachers so busy meeting the challenges of technology integration that they have not had time to share their experience and expertise.

This issue of *Educational Perspectives* allows us to eavesdrop upon networked classrooms, enabling educators to learn vicariously from the trials-and-errors of innovative colleagues. Along the way, we hear honest accounts from teachers trying to overcome persistent challenges, from Gillespie's steep learning curve while trying to teach video production within the constraints of short class periods to Yamashita's conscious effort to muster the courage to take great risks and Chun's personal ambivalence, yet professional satisfaction, with her students' video productions.

Such candor has often been missing from public discourse about educational technology. While classroom practitioners in higher education have shared pedagogical strategies and researchers have established theoretical foundations, K–12 teachers have frequently suffered the hype of self-serving politicians and policymakers more concerned with questions about physical infrastructure (hardware, internet access, etc.) than the challenges facing classroom practitioners wondering how to use technology to improve learning activities for students. Meanwhile, business people have behaved predictably, placing profits before pupils, promoting various products as simplistic panaceas for a host of complex educational ailments, both real and imagined.

### Media Literacy: Looking At and Looking Through

Quite often, what one chooses to leave out of a story is just as important as what one includes. One item missing from this collection of essays is the term *computer literacy*, a concept that has lost popularity within the field of educational technology as a whole. It seems to have gone the way of classes devoted to keyboarding or computer applications. As this issue of *Educational Perspectives* demonstrates, classroom practitioners must now look well beyond the keyboard and computer applications if they wish to integrate video production and ICTs in a meaningful fashion.

The rapid evolution of information and communication technology suggests this trend will continue, compelling educators to continually revise their terminology, pedagogy, and curricula. In *Literacy in the Cyberage: Composing Ourselves Online* (Burniske, 2001) I defined *media literacy* in the following manner:

*Media literacy is the ability to read and understand a communications medium by looking through the processes it enables, interpreting its signs and symbols, while also looking at the medium's impact on an author, audience and message. (p. 16)*

I believe this definition applies to the exemplary work of the educators who have shared their stories in this issue of *Educational Perspectives*. When a teacher like Smith asks students to watch television more critically, she raises their awareness through a sophisticated process of *looking at* the messages conveyed through television commercials and the impact of those messages upon an audience; meanwhile, Ohta's students learn how to *look through* the lens while creating video parodies, which compels them to *look at* the culture that inspires their spoof, including the media. Whether they *look at* the media more critically, or *look through* the media lens to actively participate in video production, students must apply critical thinking skills that should serve them well when they watch television programs or cinematic productions in the future.

If we step back from these essays and consider them within a national context, we can see how they contribute to a subtle graduation from *basic literacy* to *critical literacy*. If this issue of *Educational Perspectives* had been published ten or fifteen years ago, it probably would have featured stories that emphasize *how* and *what* the teachers did instead of *why* they did it. The same would have been true of their pedagogy, which would have focused primarily upon *how* the technology worked and *what* students could do with it, instead of asking them *why* they wanted to make a certain film and *why* they wanted to produce it in a particular way.

Early uses of digital video equipment and computer editing programs, much like early uses of word processors, emphasized basic, functional literacy skills considered necessary to succeed in a future workplace. Overall, the classroom narratives captured by this issue of *Educational Perspectives* tell us that educators have constructed a more robust definition of *media literacy*, one that compels students to “step back from the machinery and look at computers, networks, and the interactions they enable in order to learn how to ‘read’ and ‘interpret’ their impact” (Burniske, 2001, p. 16).

### McLuhan's Legacy: Remediation

Over forty years ago, Marshall McLuhan (1964) declared “the medium is the message.” Many critics dismissed his claims as radical hyperboles, including his definition of media as “any technology that creates extensions of the human body and senses” (McLuhan 1995, p. 239). McLuhan's work was an attempt to make the effects of media, particularly electronic media, more visible to mainstream consumers.

He believed electronic media had been neglected because they were essentially invisible. In one memorable case, he used the example of electric light to make his point. "The electric light escapes attention as a communication medium just because it has no content," he wrote. "And this makes it an invaluable instance of how people fail to study media at all" (McLuhan, 1964, p. 24). For McLuhan, light may be invisible to the naked eye, but it illuminates the world. Like Plato, the Greek philosopher, McLuhan believed that to understand light we must examine its source, considering how it shapes our world, rather than gazing upon the objects it illuminates or the shadows they cast (Plato, 1968).

"The medium is the message," McLuhan proclaimed, because media creates its own environments, ones that favor some types of information and messages at the expense of others. Fortunately, McLuhan's work inspired many educators to study the impact of media. Bolter (2001) has introduced the idea of "remediation" to help us understand how new information and communication technologies draw upon the past while helping humanity build bridges to the future: "Remediation involves both homage and rivalry, for the new medium imitates some features of the older medium, but also makes an implicit or explicit claim to improve on the older one" (p. 23).

The rapid emergence of word processors, laptop computers, email, and the World Wide Web have inspired the convergence of various technologies that "remediate" their predecessors while compelling educators to re-invent their pedagogy and curricula. What does this mean for education? First, it means *media literacy* should not be treated like a fad; rather, *media literacy* must remain an integral part of school curricula. Second, media literacy should be considered both a *subject* for study and a *set of skills* that strengthen students' critical acumen, enabling them to interrogate both information and the media through which they receive it, rather than become passive consumers.

While concentrating upon explicit tasks, consider the implicit lessons that students learn during the video production processes described in this collection of essays. Ohta's students learn not only video production, but also the art of parody; Chun's students gain new skills with technology, but more importantly learn how to work collaboratively, giving and getting respect; Yamashita's work inspires not only students, but the teacher herself, an act of renewal that enables her to find the strength to continue in an always challenging, often enervating, profession.

Together, these students and teachers engage in work that helps themselves, their schools, and their communities understand the process of "remediation." Their work enables them to actively engage in learning activities that re-define the classroom, pedagogy, and academic disciplines. By doing so, they empower themselves as creators and critics of media instead of waiting for textbooks to explain media literacy in dull, patronizing prose written for faceless consumers in a homogenized culture instead of the dynamic people from unique Hawaiian communities described in these essays.

### **The Power of Convergence: Nurturing Ohanas Online and Off**

The power of convergence, which has transformed the "word processor" into a portable communications device capable of sending and receiving email while searching the Web through wireless connections or pausing to watch and edit video, has also turned our attention away from the limited and limiting notion of *computer literacy* to the more important concerns of *media literacy*. Technological convergence has prompted educators to *look through* online learning environments and explore how they might use them to reinforce real, face-to-face *ohana*. We would do well, however, to pause from time to time, *looking at* these online tools, technologies, and environments to ask how our involvement in virtual communities affects our engagement with face-to-face ones.

Building and sustaining meaningful online communities is much harder than most people realize, but it seems sensible to *look through* online communications while also taking time to *look at* them to understand how technology shapes such communities, simultaneously enabling and constraining human interaction. Sueoka's compelling account of the MeneMAC Online Learning Community reveals how online interactions can help build a shared sense of history; Angel's description of 'Olelo Community Television's partnerships with schools and the University of Hawai'i demonstrates how media can help support the exchange of ideas, empowering individuals while strengthening one's sense of identity and community; and, finally, Olague's summary of the Hawai'i Student Film Festival punctuates the importance of media literacy as an inspiration for students, one that challenges them to produce quality work that reflects favorably upon themselves, their *ohana*, and the state of Hawai'i.

Collectively, these efforts inspire a more robust set of questions about the integration of information and communication technology, the teaching of media literacy,

---

and the impact of ICTs upon our students, teachers, and communities. For example, how does technology created and shaped by humans eventually shape the people who participate in online *ohana*? What kinds of discursive habits do these media and communities foster? What are the best practices for sustaining healthy online *ohana*? What rules and regulations should govern them? How is the culture of an online community similar, yet different, from the face-to-face culture that engenders it?

### Conclusion: Lessons Worth Learning

If we listen carefully to these voices from the classroom, we discover the importance of teaching students how to *look through* the lens of information and communications technology while simultaneously *looking at* technology in a critical fashion. By making time for this deliberate oscillation educators enable students to become critical readers of print and electronic media. However, this is no simple task. What readers may not gather from some of these stories, due to the seduction of mesmerizing voices and extraordinary tales, is just how much time, energy, and perseverance were required for these educators to succeed. In many cases, they sacrificed their personal lives, forfeiting time they might have spent with family or friends after school and on weekends, to overcome limited budgets and a lack of experience to fulfill ambitious, elusive dreams.

In other words, this collection bears witness to the work of *heroic* teachers. By no means a definitive anthology, this selection provides a glimpse of the exemplary work taking place in schools throughout the state of Hawai'i. There will always be more work to do, but this collection of essays should make educators throughout Hawai'i proud of our students and teachers, indicating just how far we've come in recent years. In the past quarter of a century, educational

technology has evolved from mainframe networks to desktop computers, laptop computers, and PDAs. The incredible shrinking computer, and the exponential growth of transistors now dancing on the head of a chip, not only enables data storage to soar, but also inspires pedagogical innovation while challenging traditional definitions of the classroom and curriculum.

Information and communication technology did not begin with computers, nor will it end with them. For students, one lesson to learn is that, when it comes to technology, the only constant is change. This means K–12 students must develop good critical thinking skills, and be prepared to apply those skills as lifelong learners. For educators, one lesson to learn, once and for all, is that technology will never be a pedagogical panacea. Every technology has strengths and weaknesses; every technology has intended and unintended consequences; and every technology introduces new perils with its promises. It takes inspired and inspiring teachers to discover and invent meaningful, educational uses of technology.

Finally, for anyone concerned about the future of our K–12 schools, this issue of *Educational Perspectives* teaches an important lesson about curriculum and pedagogy: *Media literacy is the message.*

### References

- Bolter, J. D. (2001). *Writing Space: Computers, Hypertext and the Remediation of Print*. Mahwah: Lawrence Erlbaum Associates.
- Burniske, R. W. (2001). *Literacy in the Cyberage: Composing Ourselves Online*. Thousand Oaks: Corwin Press.
- McLuhan, H. M. (1964). *Understanding Media: The Extensions of Man*. New York: Signet Books.
- McLuhan, H. M. (1995). The Playboy Interview: Marshall McLuhan. In E. McLuhan and F. Zingrone (Eds.), *Essential McLuhan*. London: Routledge.
- Plato. (1968). *The Republic*. Translated by Allan Bloom. New York: Basic Books.

## About the Authors

**Angela Angel** is the Creative Services Director at 'Olelo Community Television. Before working with 'Olelo, she worked as a freelance producer/editor and managed the Educational Media Center at Leeward Community College. She is an avid videographer who has received national awards for her work on public service announcements, documentaries, and promotional media campaigns. Angela holds a liberal studies degree from the University of Hawai'i at Mānoa.

**R.W. Burniske** is the author of *Literacy in the Cyberge: Composing Ourselves Online*, an introduction to innovative, computer-assisted learning activities (Corwin, 2001). He is co-author of *Breaking Down the Digital Walls: Learning to Teach in a Post-Modem World*, which describes the challenges of tele-collaborative learning from the perspective of classroom teachers (SUNY Press, 2001). Dr. Burniske has served as the Director of Professional Development of the World Links program initiated by the World Bank Institute. This work has taken him to Africa, Asia, the Middle East, and South America to help educators in developing countries learn how to adapt educational technology to meet the needs of diverse students and curricula. He is currently an associate professor in the Department of Educational Technology at the University of Hawai'i at Mānoa, where he teaches courses on writing with technology, the ethical uses of educational technology, and tele-collaborative learning. His web site is <http://www2.hawaii.edu/~burniske/>.

**Cynthia Kelley Chun** works at Kapolei High School on the leeward coast of Oahu. Formerly a freshmen English teacher, she now teaches Film as Art and Language Lab. Previously she taught at Waianae High School in the CSAP program. She is a graduate of the University of Hawai'i (BA, M.Ed.). Her professional interests and areas of research include media literacy, struggling high school readers and writers, and professional development for language arts teachers. Currently she is working on developing a professional reading group for Leeward District language arts teachers.

**Patricia Gillespie** has been in education for over 30 years. She began as a teacher of drama and English with an M.F.A. in theatre education from Boston University. Her love for Asia and the Pacific grew out of her experience as a Peace Corps teacher in Sabah, Malaysia. As a video production teacher at Kamehameha Secondary School, Patricia has created a unique media program for the secondary school. She and her students have traveled to foreign countries and produced national award winning cultural documentaries.

**Donna Grace** is an associate professor in the Institute for Teacher Education at the University of Hawai'i at Mānoa and coordinator of an early childhood/elementary cohort of pre-service teachers. She teaches, conducts research, and publishes in the areas of early literacy, critical literacy, media literacy, and qualitative research methods. She is president of the Hawai'i Council of Teachers of English and has served on several committees relating to early childhood education in Hawai'i.

**Kevin K. Matsunaga** is a media production teacher/technology coordinator at Chiefess Kamakahelei Middle School in Lihue,

Hawaii. A self-described "computer nerd," he enjoys spending time with his wife and three children. Kevin is a graduate of the University of Hawai'i at Mānoa College of Education.

**Ralph Ohta** teaches fifth grade and media literacy at Waiiau Elementary School. He has a master's in degree in education from the University of Hawai'i. Ralph is co-author of two articles that have been published in the *Kamehameha Journal of Education*: "Video Literacy at Waiiau Elementary School" (Vol. 6, summer 1995) with Joseph Tobin and "Inquiry: A Process of Investigation for Teachers" (Vol.1, September 1990) with Mary Brogan and Wendy Yumori.

**Robert Olague** is a screenwriter, producer, consultant, and educator who has provided services to Hawai'i and Hollywood for more than twenty years. He has worked closely with the University of Hawai'i/Pacific New Media, the Hawaii International Film Festival, and the state of Hawai'i and city of Honolulu film offices. Robert was co-writer and producer of some of the first online adaptations of full-length feature films with such stars as Mikey Rourke, Cheech Marin, Lou Diamond Phillips, and Jim Carey. Robert was a co-creator of The Maui Writers Conference. He is a frequent speaker at conferences.

**Kelsey Pavlosky** is a graduate of Kamehameha Schools. She is currently a sophomore at Georgetown University, where she is a member of the Hawai'i club. In her spare time, Kelsey enjoys surfing, participating in water sports, working out at the gym, reading and playing with her dog.

**Elizabeth Smith** has enjoyed teaching middle school students for the last 15 years, and feels she has a calling in this area. She is a "local haole" who grew up on Kaua'i and currently lives in Hawai'i Kai with her husband. Elizabeth has been teaching media literacy classes at Le Jardin Academy Middle School for the past 10 years. As the technology teacher, she is always learning new, innovative ways to educate her students. Presently, she is in the middle level masters program at the University of Hawai'i.

**Lynne K. Sueoka** is a teacher in the Media Communications Learning Center at Moanalua High School and the instructor of a new broadcast journalism class that began in fall 2004. Lynne began her technology exploration in the 1993 Kalama Project and continued her learning through work with the Hawai'i Education and Research Network (HERN) and the Electronic Collaborative Educational Learning Laboratory (ECELL). She and her students have participated in many online projects, including the ThinkQuest and ThinkQuest Junior international web competitions and MegaConference Junior, an international videoconference initiative.

**Irene Yamashita** is a teacher at the Hawai'i Department of Education's (DOE) Teleschool Branch. She is currently producing educational programs for channel 56, the DOE's instructional television. She has taught video production and media literacy at Kapunahala Elementary School in Kaneohe where students produce a weekly school news program called *Inside Kapunahala*. Irene was honored as a National Milken Educator in 1999 for her outstanding work in using technology to teach and inspire students.

---



## Department of Educational Psychology

The Department of Educational Psychology promotes inquiry in human learning and development within the context of a diverse society. The MEd and PhD programs in Educational Psychology are directed toward developing scholars and preparing individuals to conduct basic and applied research and evaluation in public and private settings as well as providing leadership in the area of human learning and development.

### Dept. of Educational Psychology PhD Program

The Doctor of Philosophy in Educational Psychology is a domain of inquiry encompassing human learning and development in the context of education, as well as emphases in statistics, measurement, and research methodology, both qualitative and quantitative. It is expected that students seeking the PhD will have demonstrated their motivation and potential through prior research involvement.

### Dept. of Educational Psychology MEd Program (Learning & Assessment)

The MEd Program with a Learning & Assessment concentration was designed to meet the professional needs of Hawai'i public school educators. The concentration emphasizes understanding student learning in terms of current theories and research, using classroom student assessment to improve curriculum and instruction, integrating classroom instruction and the state-wide student assessment system and examining issues of assessment relative to diverse populations.

### Dept. of Educational Psychology MEd Program (General Studies)

The MEd Program is primarily oriented toward students with specific professional educational objectives, but it is also applicable to students who find a major in educational psychology congruent with their personal objectives and who wish to engage in elective study to the greatest extent possible while fulfilling degree requirements.

### For additional information contact:

Dr. Lois Yamauchi  
 Graduate Chair, Educational Psychology  
 University of Hawai'i at Mānoa  
 College of Education, Wist Hall 214  
 1776 University Avenue  
 Honolulu, HI 96822

Phone: (808) 956-4294  
 Email: [yamauchi@hawaii.edu](mailto:yamauchi@hawaii.edu)  
 Application Information:

Application deadlines for admission to the MEd Program are February 1 (for fall admission) or September 1 (for spring admission). Application deadline for admission to the PhD Program is February 1.

Please visit our website for more information:  
<http://www.hawaii.edu/coe/departments/edep/index.html>



## Educational Leadership in the Asia/Pacific Region (EdLeads)

### A Master's Degree in Educational Foundations Cohort V

#### ON-CAMPUS PROGRAM SCHEDULE:

June 10, 2006 – July 15, 2006 (1st summer)

June 9, 2007 – July 14, 2007 (2nd summer)

EdLeads is a 30-credit hour program designed to meet the needs of in-service teachers and school administrators who wish to enroll in a program of graduate studies leading to the M.Ed. degree in Educational Foundations. The program can be pursued without career interruption through a combination of online work and on-campus classes concentrated over two consecutive summer terms that last five weeks each. The entire program may be completed in fourteen months. EdLeads emphasizes issues of cultural and multicultural awareness and diversity in a comparative and international context. It also embraces the idea of professional leadership for teachers and other educators.

The program features an excellent resident faculty and visiting professors from other institutions. Students learn from each other in a community that invites intellectual stimulation and social interaction. There are guest lectures by outstanding scholars and educational leaders from local, national, and international communities. Planned events may include field trips as well as *Kula Ho'olaule'a*—festive gatherings that combine intellectual and social fellowship. The program was launched in 1998 and has enrolled approximately 25 students in each of four previous cohorts.

In 1999 the Educational Leadership in the Asia/Pacific Region Master's in Education Degree Program

received the Exemplary Program Award from the North American Association of Summer Sessions. The program was selected for receipt of this prestigious award from among 400 universities and colleges throughout North America.

#### FOR ADDITIONAL INFORMATION CONTACT:

Dr. Hunter McEwan  
Phone: (808) 956-4242  
FAX: (808) 956-9100  
Email: [hunter@hawaii.edu](mailto:hunter@hawaii.edu)

Summer Master's Program Chair  
Dept. of Educational Foundations  
University of Hawai'i at Mānoa  
College of Education, Wist Hall 113  
1776 University Avenue  
Honolulu, HI 96822

**ON-LINE APPLICATION DEADLINE: January 27, 2006**

Applications are available on the UH Graduate Division Website: [www.hawaii.edu/graduatestudies/](http://www.hawaii.edu/graduatestudies/)

Detailed instructions are available at our website: [www.hawaii.edu/edleads/info.html](http://www.hawaii.edu/edleads/info.html)

---