My Media Literacy Journal of Resources

This Journal Belongs To:
Assembling the Magazine Puzzle

About your magazine covers:

<table>
<thead>
<tr>
<th>Title</th>
<th>Your Observations and Comments</th>
<th>List 3 Techniques (See: Analysis Tools)</th>
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2. Who do you think paid for the magazine covers and for what purpose?

3. What audience do you think the advertisers are targeting? How do you know this?

4. Describe three values or messages these covers are promoting.

_____________________________________________________________________________________
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_____________________________________________________________________________________

5. If you were designing a magazine cover what elements would you include? Why?

6. Evaluate this media in terms of positive/negative and healthy/unhealthy impact on readers. Explain your conclusions.

7. Give the names of your team members:
Media Investigations: Picture Yourself
Specific Tools for Analysis

**SYMBOLS:** are larger than reality, usually emotional, *idea-conveyances*; symbols can be words, designs, places, ideas, music, etc. They can symbolize tradition, nationalism, power, religion, sex or any emotional concept. The fundamental principle of persuasion is to rub the emotional content of one thing onto another. Thus, a beautiful woman can be used on TV to promote lust, romance, killing of police, or *Snickers' nutrition.*

**HYPERBOLE:** is exaggeration or "hype." *Glittering generalities* is a subset of hype that utilizes impressive language. Va and meaningless, it leaves the target impressed emotionally and, therefore, more susceptible to the next sales pitch. For example, "The greatest automobile advance of the century...."

**DEFENSIVE NATIONALISM:** uses fear (usually of an enemy) although it can be a political opponent sickness or any thing. For example, calling statements "McCarthyism" or "communism" brings up fear of demagogues and dictatorship.

**SCAPEGOATING:** is a powerful subset of defensive nationalism that blames many problems upon one person, group, race, religion, etc.

**HUMOR:** is a powerful emotion. If you can make people laugh, you can persuade them.

**LIE (BIG):** Most people want to believe what they see. Lies work, on cereals boxes, ads and on television "news." According to Hitler, people are more suspicious of a small lie than a large one.

**MAYBE:** Outrageous claims are fine, if preceded by "maybe, might, or could." Listen to the infomercials.

**TESTIMONIAL:** uses famous people or respected institutions to sell a person, idea or product. They need have nothing in common. A dangerous trend: We seem to be increasingly conditioned to accept illogic as fact.

**REPLICATION:** drives the message home many times. Even unpleasant ads work. Chevy trucks are "like a Rock," and small Marlboro can make you tough and independent (Fact: it used to be a cigarette for girls.

**PLAIN FOLKS:** promotes oneself or one's products as being of humble origins, common -one of the gals/guys. It is very popular with advertisers and politicians. Unfortunately, ‘plain folks’ reinforces anti-intellectualism (a common tendency of all electronic media), implying that to be "common" is good (ain't, dude, ya know?)

**FUHRERPRINZIP:** (first used in this manner by Josef Goebbels) means "leadership principle." Be firm, bold, strong; have dramatic confidence, frequently combined with plain folks. Many cultural icons emphasize the strong, yet plain, superhero (Clint Eastwood, Bruce Willis, Steven Segal, Arnold Schwartznegger, Jackie Chan, Antonio Banderas, Wesley Snipes, Cynthia Rothrock, Lucy Lawless, among others). Some think this role modeling leads to a great deal of male "aloneness," and perhaps, less ability to cooperate.

**NAME CALLING or AD HOMINEM:** is frequent. It can be direct or delicately indirect. Audiences love it. Our violent, aggressive, sexual media teaches us from an early age to love to hear dirt. (Just tune in to afternoon talk TV). Name calling is frequently combined with hype, truth, lies, etc. Remember, all is fair in love, war, political dirty tricks and advertising, and suing for libel is next to impossible!

**FLATTERY:** is telling or implying that your target(s) is something that makes them feel good or, often, *what they want to b* And, I am sure that someone as brilliant as yourself will easily understand this technique.

Media Literacy: Picture Yourself:  3
BRIBERY: gives seems to give something desirable. We humans tend to be greedy. Buy a taco; get free fries.

DIVERSION: seems to tackle a problem or issue, but, then, throws in an emotional non-sequitur or distraction. *Straw man* is a subset that builds up an illogical (or deliberately damaged) idea which one presents as something that one's opposition support or represents. Then one proceeds to attack this idea, reducing one's opponent.

DENIAL: Avoid attachment to unpopular things; can be direct or indirect. My favorite example of indirect denial was when Dukakis said, "Now I could use George Bush's Willie Horton tactics* and talk about a furloughed federal (the President's jurisdiction) prisoner who brutally raped a mother of five children, *but I would not do that."

CARD STACKING: is to provide a false context, so that they give a false and/or misleading impression -telling only part of the story. Read the quotations from the critic's in any movie ad.

BAND WAGON: insists that "everyone is doing it." It plays upon the universal loneliness of humankind. In America with our incredible addiction to sports, it is often accompanied by the concept of winning. "Wear Marlboro 'gear'."

SIMPLE SOLUTIONS: avoid complexities (unless selling to intellectuals). Attach many problems to one solution.

SCIENTIFIC EVIDENCE: uses the paraphernalia of science (charts, etc.) for "proof" which, of course, often is bogus. A classic example is Chevy's truck commercial chart of vehicles on the road after then years.

GROUP DYNAMICS: replaces that "I" weakness with "we" strength. Concert, audiences, 'rallier' pep rallies.

RHETORICAL QUESTIONS: get the target "agreeing," saying "yes," building trust; then try to sell them.

NOSTALGIA: people forget the bad of the past. This a nostalgic setting makes a product "better." *Forrest Gump!*

TIMING: can be as simple as planning your sell for when your target is tired. In sophisticated propaganda it is the organizati of multiple techniques in a pattern or "strategy" which increases the emotional impact of the sell.

These resources are taken with gratitude to The New Mexico Media Literacy Project  
# Stay On Track

## Adventure 1: Stay On Track

<table>
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<tr>
<th>Did I create a journal entry?</th>
<th>Did I enter a key question in your Digging Deeper journal?</th>
<th>Completion Date:</th>
<th>My Official Score:</th>
<th>Resources I Used:</th>
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**Read and Understand the Mission Statement. Clarify your questions with your group.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Print out the Adventure Resource Packet for your portfolio.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Discuss the Analysis Sheet components with your team members. Develop questions for discussion with the whole class.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Using the Classroom Magazines, analyze the covers using the "Closely Analyzing a Piece of Media" worksheet.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Create a formula with your group explaining how Teen Magazine covers are produced.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Use a word processing program and computer based drawing tools to create your own magazine cover.**

[ ] Yes [ ] No [ ] Yes [ ] No

**My Questions for Discussion:**

**Present your cover to your class. Include Key Questions to discuss.**

[ ] Yes [ ] No [ ] Yes [ ] No

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Print out this chart and store it carefully in your Journal Folder. Proceed to your next task!