'Critical media literacy in secondary education;
A workshop with a focus on gender and ethnicity in havo 5 'maatschappijwetenschappen'-class'

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Content

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Introduction

      In this thesis project I want to investigate how high school pupils engage and react upon media that present gendered and racialized images. I want to investigate whether pupils ever think about the gender or race question when they come across different kinds of media. To accomplish this I have created and hosted a workshop focusing on critical media literacy at 'Unic', a secondary school situated in Utrecht.

      Critical media literacy 'involves the politics of representation in which the form and content of media messages are interrogated in order to question ideology, bias, and the connotations explicit and implicit in the representation' (Kellner and Share 14). Douglas Kellner is a critical theorist and Jeff Share is a professor at the University of California in Los Angeles. Critical media literacy is at the heart of the workshop as well as my research. Critical media literacy delves deeper than media literacy itself, which focuses mostly on engaging with media around us on a quite superficial level. Whereas critical media literacy involves the politics of representation[1], media literacy itself focuses rather on the protection of the consumer. It is important to keep in mind that there indeed is a difference between the two concepts.

      Before I will explain along the lines of several literature sources why I created a critical media literacy workshop and what my goals are for this workshop, let us first look into the practical part of this research. After quite a search, Unic high school[2] in Utrecht had agreed to provide me with a platform for my workshop in one of their sociology classes, or in Dutch 'maatschappijwetenschappen' class[3]. Unic Utrecht, which provides the levels havo and vwo[4], is focused not only on the basic education of their pupils, but also on their own development in society and with all subjects that are important for this development. They combine education with cooperative work and personal growth. Next to this the school uses ICT and multimedia applications intensively. Because of these unique aspects pupils are trained in critical thinking early on. This is why I felt that my research would fit perfectly in the curriculum and overall vision of Unic secondary school.

      As far as the workshop itself goes, I have used a self-made video during my workshop to introduce critical media literacy with a focus on gender and ethnicity. The exact details of the workshop will be given in the 'methodology' section, but for now it is important to mention that I have used a case study in the video and thus in my workshop. This case study contains documentary posters distributed by Cinema Delicatessen. Cinema Delicatessen is a Dutch company which distributes (mainly Dutch) documentary films. Next to the distribution of these films in film theaters,

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[1] The politics of representation will be explained in the envisioned theoretical framework when I will elaborate on representation with the guidance of Stuart Hall's take on representation in his book (p.15).
[2] http://www.unic-utrecht.nl/
[3] Hereafter I will call the course 'maatschappijwetenschappen' as I feel sociology class does not fully translate the Dutch term for the class.
[4] Havo is the abbreviation for Higher general continued education. This education is a level lower than Vwo and takes five years to conclude. Vwo is the abbreviation for preparatory scientific education, which takes six years to conclude. Vmbo stands for preparatory career education, this is the lowest level of secondary education and takes four years to conclude.

they also bring them out on DVDs and organize events around the premiere of documentary films. I will use three of the documentary film posters Cinema Delicatessen has distributed because I have done my internship for the master program at this company. During my internship I have already analyzed multiple documentary film poster images with a focus on gender and ethnicity. Also, I have researched the processes that revolve around the creation of such posters, from their production to their distribution.

After having dealt with the practical part of my research, let us focus on the goals of my workshop. One of the goals of my research project and thus my workshops is to give secondary education pupils the tools to be able to read media messages to process media messages and thus prevent them from forming faulty beliefs.

> 'Television and other mass media have become so ingrained in our culture that we should no longer view the task of media education as providing 'protection' against unwanted messages. Our goal must be to help learners become competent, critical, and literate in all media forms so that they control the interpretation of what they see or hear, rather than let the interpretation control them' (Thoman 50).

Elizabeth Thoman is an American English teacher who turned into the leading lady who coined the critical media centre in the United States. It is important to realize that the influence of media representations does not stop at the development of our own identities and self image, but that these representations also influence the way we assert and judge others. As James Potter, professor at the University of California at Santa Barbara with a focus on Media Processes, Media Effects and Literacy, states '[..] the media can blur the distinction between reality and fantasy. Their power to do this rests on two conditions: a culture saturated with media messages, and our inability to process all the messages, which leads us to form faulty beliefs' (Potter 23). Media messages are naturalized when they are presented as 'truth'[5]. The only way the media gets away with this naturalization though, is when the audience is unable to process these messages and, like Potter argues, forms faulty beliefs.

My second goal in the workshops is to enable and encourage the pupils to voice their thoughts and opinions, to express their own critical ideas rather than to tell them what to think. 'There is expanding recognition that media representations help construct our images and understanding of the world and that education must meet the dual challenges of teaching media literacy in a multicultural society and sensitizing students and the public at large to the inequities and injustices of a society based on gender, race, and class inequalities and discrimination' (Kellner and Share 16-17). The most important part in this quote by Kellner and Share is sensitizing pupils to these inequities in a way that does not imply telling them what is bad or good, but by letting them come up with their own thoughts about that. Carmen Luke, who is an educational sociology and mass communications teacher at James

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[5] In particular, a media message is naturalized when the connotative meaning of an image is presented as the denotative meaning of an image. See the 'theoretical framework' section p.14-15 for an explanation of these concepts.

Cook University in Queensland, Australia, argues that it is the teacher's responsibility within the classroom to make visible the power structure of knowledge and how it benefits some more than others. She writes: 'A commitment to social justice and equity principles should guide the media educator's work in enabling students to come to their own realizations that, say, homophobic, racist or sexist texts or readings, quite simply, oppress and subordinate others' (Luke in 'Feminist pedagogy and critical media literacy' 1994, 44). Very important in this quote is when Luke mentions that pupils should come to their own realizations. It is vital that the teacher only gives tools to look critically at media, but leaves the student to come to their own ideas. First, I believe this because I think that the student should not be underestimated in his or her ability to come to their own realizations. Second, I believe that it is much more motivating to come to one's own conclusions than to have to listen and study what others say. Third and most importantly, every student, or spectator of media, has his or her own complicated identity and context in which he or she views an image. This complex identity shaped along various intersectional axes of social differences makes that the interpretation of an image becomes complicated in a way that it would never be an option to copy someone else's views. Lastly, this kind of education is exactly about being critical, and so it calls for a critical pupil. As Kellner and Share say: 'Empowering the audience through critical thinking inquiry is essential for students to challenge the power of media to create preferred readings' (Kellner and Share 13).

Kellner and Share in their article express their beliefs that the foundation of media literacy is non-transparancy, because media messages are created, shaped and positioned through a construction process. 'Exposing the choices involved in the construction process is an important starting point for critical inquiry because it disrupts the myth that media can be neutral conveyors of information'(12). But how is this done? '[…] A goal of cultivating media literacy is to help students distinguish between connotation and denotation and signifier and signified'(Kellner and Share 12). Although these terms are also covered in the envisioned theoretical framework, they roughly imply the difference between the literal elements in an image [denotative meaning] and the cultural meanings we as a viewer associate with these literal elements [connotative meaning]. This is the third goal of my research and my workshop, namely giving the pupils a peek at what processes are at play behind the end product of a media image. I am in a unique position to give the pupils this 'peek' because I use the case study of documentary film posters which I have investigated during my internship. I made sure during my internship that I found out what exactly the choices and considerations were behind the final product of the documentary poster image and now I can not only give the pupils the tool to consider the processes behind the finished media product, but I can also give them an inside example.

The idea for this research came to me early, during my secondary education and developed into a research project during my bachelors gender and culture studies and master in gender studies. I believe the best research projects come forward from a sense of wonder and marvel, as did this project. As I moved forward during my education I got more and more enticed to think critically about my surroundings and I began to focus on media images and messages. I wondered why, in this media

loaded society, we are not served with the equipment to engage critically with these media images and messages during our secondary education. I felt that there needed to be education about this topic in secondary education. When I finally decided to write my thesis about this topic, and I started to gather information about what had already been done in the Netherlands, I realized that in fact there already is education which focuses on critically engaging with media. This education falls under the subject sociology or in Dutch it is called 'Maatschappijwetenschappen'[6] and it is taught at secondary schools. Where at the beginning of my research my aim was to open the conversation on the importance of critical media education and the need for a curriculum involving this education, with the knowledge I have now, this has changed. I know that there is a great part of 'Maatschappijwetenschappen' dedicated to critical media education, or how they call it 'massa media' or 'mass media'. I also know however that a project started up this year to change this curriculum. Naturally I will elaborate on the specifics of this information in the literature section, but for now I want to point out the change in aim I developed with this new information. Now, with the help of the workshops I have given in-class, I aim to make a recommendation or suggestion for the new curriculum of 'Maatschappijwetenschappen' which is envisioned to be implemented by 2017-2018. Luc Sluijsmans, who has lead the pilot for the change of the curriculum within the national centre of curriculum development[7], here after called SLO, has indeed suggested that we should keep discussing the curriculum of 'mediawetenschappen'. '[..] We advise to go on with the professional meeting. In order to achieve a solid implementation of the envisioned curriculum it is crucial that teachers, didactics in the field, exam-makers and members of the determining commission keep meeting each other to talk about renewal.'[8] (Make-over Maatschappijwetenschappen, René Leverink, 2015). I plan on opening this group up and join the conversation myself.

This extensive introduction has led me to develop one main research question and two sub-questions. The main research question is:

How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht think about media and its social issues and influence concerning gender and ethnicity in the Netherlands?

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[6] Literally translated: 'societal sciences'
[7] In Dutch SLO: Nationale centrum leerplanontwikkeling.
[8] This quote is translated from Dutch. It says: '[…] Wij adviseren door te gaan met de professionele ontmoeting. Voor een gedegen implementatie van het beoogde curriculum is het crucial dat leraren, vakdidactici, toetsenmakers en leden van de vaststellings commissie elkaar blijven ontmoeten om te praten over de vernieuwing.'

The two subquestions are:

- How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with media, are they literate?
- How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with the documentary poster images in this case study, when given the preliminary tools for critical media literacy?[9]

1. Literature

1.1. Developments on the topic of media education in the Netherlands.

As mentioned above, there is a form of critical media literacy education present in Dutch education. Before I delve into this education in the curriculum 'maatschappijwetenschappen' let us look at what has been 'done' in the field of media education previous to and leading up to this curriculum. 'In October 2006 the cabinet Balkenende three emphasized the relevance of the program for 'media wijsheid', or media wisdom. The goal of this cabinet policy revolving media wisdom is that citizens and institutions should become more media wise which allows them to use the contents and services of the medialized society in a safer, conscious, critical and active way. A 'media wise' civilian is capable to actively participate in society through the use of new media. In the most recent media budget, the minister of education, culture and science focuses for 2008 on the protection of users –especially teenagers- against the negative influence of media and the possibilities of application regarding the opportunities media offers. The goal of the cabinet is to support children and teenagers, their parents and schools to learn how to deal with the quantity of media-expressions.'[10] (Programma Mediawijsheid, 2)

This paragraph which was incorporated in the 'Programma Mediawijsheid' written by the Kwartiermakersgroep Mediawijsheid in 2008, explains that Mediawijsheid, or literally translated 'media wisdom', has been acknowledged as being of political importance for our society in 2006. Interesting to note is that the cabinet mainly focuses on protection as a goal of mediawisdom. There is no question of critically engaging with media in this quote yet. De 'Raad voor Cultuur', or 'council for culture', has defined mediawijsheid in 2005 and this definition is used in most Dutch research into the subject, including the 'Programma Mediawijsheid'.

> 'Mediawisdom is the entirety of knowledge, skills and attitude with which civilians can consciously, critically and actively move through a complex, changeable and fundamentally mediated world' (Raad voor Cultuur, 2005)

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[9] For an exploration of these questions see the 'analysis' section p.28.
[10] This quote is translated from Dutch.

Although this definition demarcates the concept somewhat, I agree with most parties who use the term in their research that the term is very vague still (Meten van Mediawijsheid, 2011). This is what has been dealt with in the report 'Meten van Mediawijsheid' which has been the initiative of several cultural institutions[11]. Together these parties have tried to firstly define the concept of mediawisdom in a more detailed way, and secondly to work on 'measuring' mediawisdom with the help of measurable units within the concept. Ultimately the goal of this document has been to help jumpstart possible media wisdom initiatives.

Kennisland had initiated another kwartiermakersgroep. This kwartiermakersgroep mediawijsheid differs from the kwartiermakersgroep meten van mediawijsheid, or 'kwartiermakersgroep measuring of mediawisdom', and it was initiated to find out what initiatives in the field of mediawisdom there are in the Netherlands. The document Kennisland has made available provides an overview of all mediawisdom initiatives from 2007 to 2008. In order to give an up to date idea of further initiatives though, they have created a website to consult (Onderzoeksverslag 'Mediawijsheid Kaart' 2008). Of course I went and investigated this website. Although there are many initiatives in this field in the Netherlands at the moment, I could not help but notice that there were not any focusing on gender and ethnicity.

The kwartiermakersgroep mediawijsheid which Kennisland has activated to reveal the mediawisdom initiatives, is also the kwartiermakersgroep which has created the program of mediawisdom. In this program it is indicated that indeed the focus of a 'media wise society' does not have a focus on, or rather steps away from the focus on secondary education (Programma Mediawijsheid, 2008 p.9).

> 'The council committee who had to prepare the new advice [to replace the 1996 advice for media-education] left the term 'media-education' behind in an early stadium, because this term was said to be too closely connected with education and youth. Above all, this term was deemed too limited concerning the new line of thought the commission had internalized: Education as one, but also not more than just one way to get to media competence.'
> [12](Mediawijsheid in Perspectief, 2005 p.5)

This quote, from the book 'Mediawijsheid in Perspectief' published by the council of culture, reveals the focus on a wider scale of media education. The Kwartiermakersgroep Mediawijsheid program relies on the council for culture and their take on media wisdom in their program of mediawisdom. In the 'Onderzoeksverslag Mediawijsheid in Kaart', also created by the Kwartiermakersgroep Mediawijsheid, it is slightly indicated why the council and thus the program mediawisdom steps away from secondary education and youth to focus on the broader society. 'If we look at the entirety of initiatives concerning mediawisdom, we notice that for the biggest part,

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[11] These institutions being: Blik op Media, Cinekid, Eye Film Instituut Nederland, Nieuws in de klas, TNO and the Thorbecke Scholengemeenschap Zwolle.
[12] This quote has been translated from Dutch

initiatives are directly or indirectly focused on children and youth. In practice we do not notice the wide definition of mediawisdom by the council for culture yet' (Onderzoeksverslag 'Mediawijsheid Kaart', 2008 p.12). With 'wide definition of mediawisdom' they point at the 'mediawijze' development of the civilian rather than solely children and youth.

The report 'Meten van Mediawijsheid' which is mentioned earlier, has executed a pilot media wisdom at the Thorbecke Scholengemeenschap which started in the schoolyear 2008 to 2009. In this pilot the Thorbeke community of schools offered the course 'Moderne Media' or 'Modern Media', which focuses on teaching youth to 'appropriately, assertively and intelligently handle media, with a focus on the protection of civilians/youth against the negative influences of media and the ability to make use of the possibilities media offer. These youth are also offered the opportunity to discover and develop their own talents revolving the wide arena of media[13]' (Meten van Mediawijsheid, 2011 p.64). The goal of this pilot was to first check whether the designed test to measure mediawisdom would be considered valid after the pilot. Secondly, this pilot was executed to see whether such a course would indeed increase the mediawisdom of pupils.[14]

Next to this, today there is a curriculum Mediawijsheid developed for the first three years of secondary education which is made freely available[15] for schools that are interested in incorporating media education. When looking into the core goals of the curriculum media wisdom though, it becomes clear that a critical focus on gender and race in media images is in no way incorporated (Bijlage bij kwaliteitseisen voor een mediawijsheidschool 'Kerndoelen onderbouw curriculum Mediawijsheid', 2012).

Having delved into media education in the Netherlands, it is important to note one detail which differs my project from what has already been done concerning media education. In this project I do not focus on media wisdom, I focus on critical media literacy. So instead of thinking about how to use media and how to interpret what kind of media we encounter, I focus on how to interpret the cultural messages within the images of media, or in this case the documentary poster images from Cinema Delicatessen. The curriculum mediawijsheid, or media wisdom is focused mainly on practical skills concerning classification and handling of media and the protection of civilians. This idea seeps through in every document on mediawijsheid, with tangible examples like the before mentioned goal of the pilot 'Moderne Media' in 2011, or the stated explanation of the importance of mediawijsheid by the cabinet 3 Balkenende in the 'Programma Mediawijsheid', also mentioned above. For this project though, I lean on the definition of critical media literacy which is offered in the beginning of this

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[13] This paraphrased piece of text is translated from Dutch

[14] Within this pilot, a qualitative research was executed with the help of a test in the form of a list of questions to determine whether high school -pupils were media wise. The results spoke more about the validation of the test itself rather than the competence of the used pupils.

[15] This curriculum is made available at www.wikiwijsleermiddelenplein.nl . This website defines itself as 'the educational platform where one can search, compare, make and share educational resources'. This quote has been translated from Dutch. Wikiwijsleermiddelplein is an iniative of Kennisnet, the open university and SLO or nationaal expertisecentrum leerplanontwikkeling, loosely translated as the national centre of expertise for curriculum development.

proposal, explained by Kellner and Share[16]. This critical aspect of media education, albeit somewhat present[17], is what lacks in mediawisdom initiatives and its developed curriculum in the Netherlands.

Let us now look at the curriculum 'maatschappijwetenschappen' or literally translated 'societal sciences'. 'maatschappijwetenschappen' is a course in which high school pupils get to go more in depth in their exploration of societal issues. In 2007 the title of this course has changed from 'maatschappijleer' or 'societal studies' to 'maatschappijwetenschappen' or 'societal sciences'[18]. In the first proposal for a change in the examprogram written by the first commission maatschappijwetenschappen, it is written that although the title of the course changed in 2007, the current program of that time did not (Het vak maatschappijwetenschappen; voorstel examenprogramma p.12, 2007). This first commission was initiated by the then minister of Education, Culture and Science miss M. van der Hoeven back in 2005. The change of the title from 'maatschappijleer' to 'maatschappijwetenschappen' does imply that there is a shift in focus. There is no longer an emphasis on a normative and socializing character but rather on the scientific discipline (Het vak maatschappijwetenschappen; voorstel examenprogramma p.13, 2007).

In February of this year[19] an article written by Rene Leverink, a journalist and text-writer with an affinity for education, called 'Make-over Maatschappijwetenschappen; Meer inzicht, minder reproductie'[20], has given some clarity about the change the curriculum 'maatschappijwetenschappen' is going to go through. In this reformation of the curriculum one concept is central. This concept is called 'concept-contextbenadering' or 'concept-context approach'. This concept will be explained further in the 'theoretical framework' section, but to explain in a nutshell, the 'concept-contextbenadering' focuses on the analytical skills of the pupil and provides the pupil with tools to think critically rather than to tell the pupil what is right or wrong.

The process of 'course renewal' has been operationalised according to the five following concepts:

1. The 'concept-context approach' will be central to the course. The course is thus organized along the lines of key concepts, core concepts and contexts[21].

2. The domain division about central exams and school exams will not change.

3. The difference between 'maatschappijleer' and 'maatschappijwetenschappen' is made more clear.

4. The differentiation between the havo- and vwo exam program has improved.

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[16] To refresh our memory: 'Critical media literacy involves the politics of representation in which the form and content of media messages are interrogated in order to question ideology, bias, and the connotations explicit and implicit in the representation'(Kellner and Share 14).

[17] Both the 'Programma Mediawijsheid' [program media wisdom] and 'Onderzoeksverslag Mediawijsheid in Kaart' [research report mapping media wisdom] described the same list of themes which were deemed important for media wisdom in the Netherlands. Two of these themes I find of importance for my own research as well: 1.3) Media awareness; awareness of the role media plays in society, 2.5) participation and production; to stimulate and activate participation within society. Again these themes are translated from Dutch.

[18] Hereafter, the course will only be refered to with the Dutch term 'maatschappijwetenschappen'

[19] Which is 2015

[20] Or in English: 'Make-over Societal Sciences; More insight, less reproduction.'

[21] See the section 'theoretical framework' section p. 16 for an elaboration on the concept.

5. There is a higher focus on the goals of analyzing and evaluating (Pilot Belicht, Lieke Meijs[22], 2013).

This process of change is very much a current one, one that is happening right now and thus makes my thesis project a very contemporary one. The decision of this reformation of the maatschappijwetenschappen curriculum has been made official in April this year in the 'Staatscourant' or the 'State Journal'. In this official document it is stated that as of 2017 or 2018 the new curriculum will be first implemented in the fourth year of both havo and vwo. Furthermore it is stated that by 2018 or 2019 the first reformed exam program will take place for the exam classes of havo. In 2019 or 2020 this will be the case for the exam classes of vwo (Staatscourant, 20 April 2015). Before this announcement of definite change, pilot studies have already been executed on several high schools to see whether the envisioned new exam program would be a fit. Both pupils and teachers had to go through a transformation, not having to literally memorize concepts but being challenged to become the analytical tool. Extra training has been realized for teachers who will teach the renewed 'maatschappijwetenschappen' course. The two main areas of improvement that came out of the pilot were the following. First the syllabus commission started working again to improve the practical application and elaboration of the 'context-conceptbenadering'. Second, the makers of the exams and the teachers need to figure out together how to get around making exam questions that measure the insight of the pupils in the course material, for both the central exams as well as the school exams.

The biggest difference between the renewed curriculum 'maatschappijwetenschappen' and the old are the implications that the concept-context approach brings with it. Before, for instance 'mass media' and 'multicultural society' were two themes in the book that were dealt with separately and weren't linked together at all. Now, all themes, or contexts are linked and intertwined in the course material, and it is up to the pupils to find these links and make these connections.

There is however a context differentiated in the exam program for havo which deals with media[23]. This context is, as contexts change continually, more of an umbrella topic, a body, the entity of media. This context is classified under the core concept 'Societal developments', which is classified under the key concept 'Change'. This key concept is represented as domain E. The domains, ranging from A until G, all contain key concepts, core concepts and contexts and their material is divided over the school exams and the central exams. Let us focus on what there is said about the context 'media' in the document 'maatschappijwetenschappen vernieuwd examenprogramma', or 'renewed societal sciences exam program' created by SLO.

'The key concept 'change' is applied in the context of 'media' because exactly in the terrain of media there has been a lot of changes from the beginning of newspapers in the second half of the

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[22] Lieke Meijs is a curriculum developer at SLO and she is a 'human and society', or 'mens en maatschappij' course-expert

[23] I focus solely on the curriculum for havo because this is the level which I have taught in my workshops.

nineteenth century until the modern possibilities of the internet and the consequences of this for the functions of media' (Maatschappijwetenschappen vernieuwd examenprogramma, 29).

The follow-up commission 'maatschappijwetenschappen' has rewritten the context according to the key concept 'change', which is more focused on societal developments and changes in the media landscape itself rather than on communication processes, which was the case in the first write up of the proposal for the new 'maatschappijwetenschappen' curriculum created by the first commission 'maatschappijwetenschappen' (Maatschappijwetenschappen vernieuwd examenprogramma, 30).

1.2. Theoretical framework

In the following part I set out the most important concepts I have used during my research including my analysis. I explain these concepts along the lines of the literature sources that I have valued as appropriate.

Literacy

Critical media literacy is a very important concept in my research. Before we explore what this means, let us divide the concept and look at the part of literacy. For this definition I turn to Kellner and Share. 'Literacy involves gaining the skills and knowledge to read, interpret, produce texts and artifacts, and to gain the intellectual tools and capacities to fully participate in one's culture and society' (Kellner and share p. 4-5). Learning to read, interpret and produce texts does not only apply to actual texts but also media images and media messages. The part of literacy thus involves reading comprehension. 'Literacies evolve and shift in response to social and cultural change and the interests of elites who control hegemonic institutions, as well as to the emergence of new technologies'(5). This is an important addition to the definition of literacy, because as Kellner and Share state, literacy is not static. This means that to be literate, means to have developed a skill, a way of reading the changing messages that we come across on a daily basis.

Critical media literacy
Many scholars have written about critical media literacy and its importance in education. Kellner and Share describe critical media literacy as follows: 'The type of critical media literacy that we propose […] focuses on ideology critique and analyzing the politics of representation of crucial dimensions of gender, race, class, and sexuality; incorporating alternative media production; and expanding textual analysis to include issues of social context, control, and pleasure. A critical media

literacy brings an understanding of ideology, power, and domination that challenges relativist and apolitical notions of much media education in order to guide teachers and students in their explorations of how power, media, and information are linked'(8). This explanation of critical media literacy is the one that has been central in my research and thus in my workshops. I focus especially on the aspect of representation of gender and race in media within my workshops. As an addition, I have also looked into other explanations of critical media literacy, which I listed below.

Elizabeth Thoman describes media literacy as 'the ability to create personal meaning from the verbal and visual symbols we take in every day through television, radio, computers, newspapers and magazines, and, of course, advertising. It's the ability to choose and select, the ability to challenge and question, the ability to be conscious about what's going on around us- and not be passive and vulnerable' (Thoman 50). She then goes on to argue that 'media literacy is not so much a finite body of knowledge as a skill, a process, a way of thinking that, like reading comprehension, is always evolving. To become media literate is not to memorize facts or statistics about the media, but rather to raise the right questions about what we are watching, reading or listening to' (50). This aspect is very important, as being literate implies a way of thinking, knowing what critical questions to ask about what you encounter on a daily basis. It is training yourself to be critical in reading the messages that are conveyed through media.

Radha Lyer and Carmen Luke explain critical media literacy as follows: 'Critical media literacy engages with understanding the codes and conventions of media representations, meaning making and participating in the text and critical reading practices. It implies moving from a close textual analysis to a reflective practice by exploring, for instance, program selections and preferences, critically reflecting on the incorporation of media into people's daily lives, and understanding how media messages shape identity and world views' (436). Important in this definition is the exploration of how media messages are a factor in the creation of identities and world views. Although I agree with this, I also think it lacks a dialectic part where there is a consideration of how the audience influence the content of media messages and how this dialectic reinforces the continuing creation of affirmative media messages.

As I have explained in the introduction to this thesis research, critical media literacy is the main topic of my workshop and thus the most important concept for my research. I apply it in both the workshop theme but also in my analysis of the workshop.

Denotative meaning of an image

'An image can denote certain apparent truths, providing documentary evidence of objective circumstances' (Sturken en Cartwright 19). This meaning, as explained by Barthes, thus refers to the literal, descriptive meaning of an image. The literal, descriptive meaning of an image is based on the literal visual elements of said image. It does not allow for a description of associations with these

literal visual elements, which is why it is said to provide documentary evidence of objective circumstances.

Connotative meaning of an image

The connotative meaning of an image 'relies on the cultural and historical context of the image and its viewers' lived felt knowledge of those circumstances – all that the image means to them personally and socially-' (Sturken and Cartwright 19). This meaning, which is also explained by Barthes, is thus quite the opposite from a denotative meaning of an image, in that it indeed focuses on cultural specific meanings of an image rather than literal visual elements. In other words, it implies the associations the viewer has with the literal visual elements in an image.

I use the concept of connotative meaning as well as denotative meaning as part of the theory in my workshop to get to the different dimensions in a commercial image. I link these terms to the exercise we have done in class[24] and explain that there is a difference between literal visual elements and the associations these visual elements entice. I use both these terms to explain that in commercial media, a powerful technique is to disguise the connotative meanings of an image as denotative meanings. With other words, commercial media often tries to pose associations as 'truth' and in this way naturalizes the images it conveys to the audience.

Representation

Representation is the production of meaning through language. It is the link between concepts and language which enables us to refer to either the 'real' world of objects, people or events, or indeed to imaginary worlds of fictional objects, people and events.

There are two systems of representation: First there is the 'system' of mental representations, which we carry around in our head. In the first place, meaning depends on the system of concepts and images formed in our thoughts which can stand for or 'represent' the world, enabling us to refer to things both inside and outside our heads. The second system of representation is language: A shared conceptual map with fellow people, which is how culture is sometimes defined, is only shared when there is a way to exchange meanings and concepts, hence, through language (Hall 15-19). Stuart Hall, who describes representation in his first chapter of his book 'Representation: cultural representations and signifying practices' was a cultural theorist and sociologist. He passed away in February of 2014.

Representation is an important concept for my research albeit it not being a term I explicitly use. Representation is inherent in the media images I use as these images convey a certain creative language which the audience interprets[25]. It is also present in the discussion within the workshops both on paper and in-class when the pupils are trying to make sense of what they see. They make meaning

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[24] This exercise will be explained in the 'methodology' section.
[25] See '5 ideas about media messages' in this section p.18 for an elaboration on creative language.

through the use of language and they relate or do not relate to each other because of a shared conceptual map or lack thereof.

Intersectionality

'The theory of intersectionality argues that all identities are lived and experienced as intersectional – in such a way that identity categories themselves are cut through and unstable- and that all subjects are intersectional whether or not they recognize themselves as such' (Puar 52). Jasbir Puar is a US based queer theorist and Associate Professor of Women's and Gender Studies at Rutgers University. To phrase her quote in other words, one's identity is constantly constructed and in flux, and it is influenced by many variables such as race, gender, sex, age etc. I use this concept because it is an important aspect of how not only the identity but the body is shaped and posed overall and in visual images.

This concept is especially important for my thesis project because I want to get at the intersectional body of the media audience. Every single person who sees media images and who receives media messages perceives them differently. Elizabeth Thoman has stated this as one of her ideas about media messages. I would like to take this even a step further and say that the reason why people perceive media messages differently is because of their intersectional body. When there are so many variables that constantly influence a person's identity, which means that identity is constantly in flux, it makes sense that the messages of media are highly susceptible for interpretation.

Puar in her article mentions Kimberlé Crenshaw, an American scholar in the field of critical race theory and professor at UCLA School of Law and Columbia Law School, who mapped out three forms of intersectional analysis she deemed crucial. These were the structural, political and representational forms. For the workshop I have made use of the representational form of intersectional analysis, which implies 'addressing the intersection of racial stereotypes and gender stereotypes' (Puar 51). This form of analysis happened during the workshop together with the havo 5 'mediawetenschappen'-class pupils at Unic secondary school. At no point in the workshop have I used the word 'intersectionality' as I estimated that this word would be difficult for these pupils to understand. Instead of this, I explained the definition of this term and linked that to the ideas about media messages which Elizabeth Thoman discusses in her article[26].

Concept-context approach

As the term already implies there are two parts in this approach, which are the concept and the context. The concepts in 'maatschappijwetenschappen' are the 'body of knowledge' in the course, they are the basic notions that are needed to internalize the basics of the course. They are rather steady, whereas the contexts change constantly. Pupils learn how to apply concepts

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[26] For these ideas see '5 ideas about media messages' in this section p.18.

to different contexts which turns them into tools to analyze reality. The concepts are supposed to bring connections between different contexts. This means that there isn't a cut through distinction between themes like there used to be in the 'maatschappijwetenschappen' curriculum. It means the opposite, where the concepts are applicable to several contexts. It is important to note that there is no one 'concept-context approach'. Several courses already work with this approach and fit it within their own curriculum in their own way. The 'concept-context approach' focuses on the analyzing skills of the pupils (Maatschappijwetenschappen vernieuwd examen programma, p. 78-79, 2009).

There is a distinction made between key concepts and core concepts. There are four key concepts and 23 core concepts which are the same for both havo and vwo. The four key concepts are:

- Shaping
- Proportioning
- Binding
- Change

As stated before, the contexts to which pupils apply their concepts, change constantly. 'They are concrete social themes, issues and processes that provide a certain topicality and which give students a change to gain insight in the societal reality' (Maatschappijwetenschappen vernieuwd examen programma, p. 81, 2009). Because these contexts change all the time, the follow-up committee who dealt with creating a new 'maatschappijwetenschappen' curriculum, has come with a list of criteria which every context needs to meet before it can be used in class. This list can be found in appendix 1.

Important to me and for my research is exactly this focus on the analyzing skills of the student. As I have argued before, I believe a pupil should not be told what is right or wrong in the world, but should be given tools with which he or she can analyze and decide for themselves what their opinion is. This approach allows for this. In my workshop I have tried to give the pupils tools to analyze different media, or concepts to apply to the many contexts they will come across in daily life.

Standpoint theory

'Standpoint theory argues that the knowledge and theories of marginalized populations (women, people of color, gender and sexual minorities, etc.) hold more epistemic authority

than the knowledge and theories developed by dominant groups' (Hesse-Biber 33). In this explanation in the book 'Feminist research practice' of standpoint theory the value of the subordinate's experience is described. Standpoint theory argues that dominant groups are unable to see past their own perspective, unable to empathize with a different experience than their own because of their privileged and 'natural' position of dominance. Subordinate groups are said to have a 'more global perspective' which includes not only their own experiences but also the dominant ideologies to which they are subjugated. 'Thus members of marginalized groups have a kind of double vision that allows them to understand social contexts broadly because they not only experience their own realities, but also witness other realities through their engagement with dominant groups'(Hesse-Biber 33).   As Sandra Harding, American philosopher of feminist and postcolonial theory, argues 'Feminist standpoint theory […] stresses the continuities between broad social formations and characteristic patterns of belief' ('Feminsit Standpoint Epistemology' 1991, 136-137). Feminist standpoint theory is able to do this exactly because it focuses on the marginalized voice and its 'outside' experience with the dominant social formation and patterns of belief. Harding also states an important thought about standpoint theory that we need to keep in mind: 'I must stress that these standpoint approaches enable one to appropriate and redefine objectivity. In a hierarchically organized society, objectivity cannot be defined as requiring (or even desiring) value-neutrality' (134). What Harding means to say in this quote is that the very concept of standpoint theory defies objectivity both of the dominant as well as the subordinate populations.

Standpoint theory is important for my research because this feminist research approach is a way I observe the pupils and their thoughts and actions during the two workshops I host. I do not actively mean to catch the subordinate voice, as to force the standpoint theory on my analysis, but I will look into the classroom with a lens to analyze possible dynamics of dominant and subordinate voices.

Five ideas about media messages

Elizabeth Thoman, an American scholar who started out as an English teacher but soon became a leading writer, editor, speaker, teacher, strategist and visionary thinker in the U.S. media literacy education movement. In her article 'Skills and strategies for Media Education' Thoman lays out five ideas 'that everyone should know' about media messages which media educators have identified over the years. These ideas are the following:

1. Media messages are 'constructed'.

   '[…] the media message we experience was written by someone, pictures were taken, and a creative designer put it all together. Whatever is constructed by just a few people then becomes 'the way it is' for the rest of us. But as the audience, we don't get to see or hear the words, pictures, or arrangements that were rejected. We see, hear, or read only what was accepted' (Thoman 50-51).

2. Media messages are constructed using a creative language with its own rules.

   'Each form of communication – whether newspapers, TV game shows, or horror movies- has its own creative language. Scary music heightens fear. Camera close-ups convey intimacy. Big headlines signal significance. Understanding the grammar, syntax, and metaphor system of media language increases our appreciation of media experiences and helps us to be less susceptible to manipulation'(Thoman 51).

3. Different people experience the same media message differently.

   'No two people see the same movie or hear the same song on the readio. Even parents and children do not see the same TV show' (Thoman 51). Here is where the concept of intersectionality, as it is described by Puar earlier, is the most important. I explain the fact that people experience media messages differently by pointing to everyone's intersectional identity. No one sees the same because no one ever is the same.

4. Media are primarily business driven by a profit motive.

   'Most media are provided to us […] by private, global corporations with something to sell rather than by the family, church, school, or even one's native country with someone to tell' (Thoman 51-52). I take the explanation of this idea further by looking at the target audience of the documentary film posters I use as a case study in the workshops. More about this in the 'methodology' section.

5. Media have embedded values and points of view.

   'Media, because they are constructed, carry a subtext of who and what is important –at least to the person or persons creating the media. Media are also storytellers […] and stories require characters, settings, and a plot. The choice of a character's age, gender, or race mixed I with the lifestyles, attitudes, and behaviors that are portrayed, the selection of a setting, and the actions and reactions in the plot are just some ways that values become embedded in a TV show, a movie or an ad' (Thoman 52).

I have used these messages in the body of theory in my workshops as a focal point to work with. Along the lines of this theory and Barthes theory on denotative and connotative

meanings, we have looked at the case study of documentary poster images in the workshops and discussed critical media literacy.

2. Practical information about the research project

2.1. Research material

I have decided to use the study of focus groups as my main method. In the methodology section it will be explained why this research calls for the use of focus groups and why I will use this method. For now, let us focus on the envisioned research material.

Scope

The scope of this research has been one havo 'maatschappijwetenschappen' class at Unic high school situated in the Bijnkerhoekslaan in Utrecht. This class, consisting of approximately 20 pupils, was divided in two. On September the 25th and October the 2nd there has been a workshop given to each part of the class each consisting of approximately 10 pupils. The 'maatschappijwetenschappen' class in which I have given these two workshops is the class of its teacher Annet Willigenburg. Each workshop has taken up one class hour which is exactly 60 minutes.

Experts

In order to validate the workshop plan for critical media literacy I have made, I have consulted three experts on different fields to read my workshop plan. 'Cultural studies, Feminist Theory and Critical Pedagogy offer arsenals of research for this line of inquiry [that of Critical Media Literacy] to question media representations of race, class, gender, and so on' (Kellner en Share 14).' Kellner and Share in their article set out these three different disciplines and argue that the main reason why these disciplines are suited for media literacy research, is exactly because within these disciplines, they ask questions related to representations of humans in our everyday society. As my focus is indeed gender studies and cultural studies, I have consulted two professors of each field to proof read my workshop plan. These professors are Domitilla Olivieri, professor gender studies and next to this involved in the study programmes language-and culture studies and liberal arts and sciences and Berteke Waaldijk, professor gender studies and language-and culture studies. These professors both embody the experts on the field of cultural studies and Feminist Theory. They have looked at my workshop plan and given me guidelines to improve.

Next to this I have worked closely with Annet Willigenburg whom is a 'maatschappijwetenschappen' teacher at Unic high school. As stated previously, it is in her

class that I was able to do the two workshops. Annet has embodied the critical pedagogical expert to validate my workshop plan. I have sat down with Annet and explained my whole workshop plan including the video clip plan which will be discussed later in this research material part. She has given me tips and pointers to make my workshop the best fit for fifth grade havo pupils. Annet has been a crucial part of setting up my workshop especially because she has pedagogical knowledge of what her pupils find interesting and what they can grasp in one class hour. Through conversing with miss Willigenburg I hope to reduce the risk that comes with my lack of teaching experience and pedagogical knowledge. This risk implies that the quality of my teaching skills can easily influence the qualitative data I acquire and the outcome of my research.

Focus Groups

As said before the practical part of my research entails two in-class workshops. My main method of enquiry will be that of focus groups. I will elaborate on this kind of methodology in the following section. In practice, I have worked with approximately ten pupils in each workshop. These pupils are in the fifth year of havo which means that they are in their senior year and they will graduate by the end of this school year.

Because I am working with a secondary school, I had to take into consideration the planning and holidays they have. This has meant that I had to anticipate to start my practical research in September, which is when the new school year started. In the end in conversation with miss Willigenburg we came to the 25th of September and the 2nd of October.

During both workshops I have used my own phone as a material to make audio recordings of what has been said in class. This two recordings allowed me to analyze what has been said which hadn't been written down already on the worksheet I have distributed in class. Annet Willigenburg allowed me to use such a device in her classes and thus I did not have to ask each pupil individually for their consent to record them.

Video clips

As a tool to work with during the workshop, I have created three video clips to show in the classroom. For these video clips I have used a SLR camera which can film, software on my laptop to edit the gathered film material, a whiteboard with markers, a rented room at the Utrecht University library situated in the Drift, and three subjects for the interview part in my video clips. These subjects are three students who also did the one year master program of gender studies. Taken all these materials together I have made three separate video clips to be used in my workshop. Two of the three clips concern the above mentioned students in an

interview. The last video clip concerned a whiteboard explanatory video clip to explain theory. The second video clip was used as a visual tool to help convey theories to the pupils. The first video clip concerning the three students was used for an in-class exercise and the last video clip which also concerned the three students was meant as an aid for the pupils in class to help with critical thinking.

Case study material

      For this case study I have used documentary posters which are distributed by Cinema Delicatessen, a Dutch documentary film distributor. I have used posters from this company because I have done my internship there. During my internship I have done research into several of these documentary film posters. Thus, I have already delved into the politics of representation of these posters for three months. I used the knowledge and terms I have dealt with during my internship and in my internship report for my thesis report. This allowed me to focus on the processing of these posters into a workshop as well as the practical part of this workshop more. If I would have to research an entirely different media form, it would be impossible to execute every step of this research in the given frame of a thesis project. The posters are selected based on several factors. These factors are listed below:

- The documentary film is distributed by Cinema Delicatessen
- The documentary film is distributed somewhere within the last three years (2013 onwards)
- The documentary film poster concerns one main character
- The documentary itself concerns one main character

I used these listed requirements for my internship report but they are useful for my thesis as well. With a focus on gender and culture studies in my thesis research, it is useful to look at the way bodies are represented in these poster images. For this purpose it is convenient to have a main character on each of these posters. The other requirements have everything to do with my former internship supervisor Daan Vermeulen. He has worked at Cinema Delicatessen from 2013 onwards, and he has been my source for the decisions behind the posters and poster images marketing wise. It seemed only logical to thus look at posters which Daan has worked with as well. Considering these limitations, the total of documentary film posters that can be used in the workshop comes down to eight. As it seemed a bit ambitious to use all eight posters, I limited the use to only three posters. I have used these three posters in the video clip I have shown in class. I will explain in detail how I worked with these posters in the methodology section. For the documentary poster images, see appendix 2.

Worksheet

Next to the case study material in the form of posters and the videoclip there is another piece of research material I will use during my two workshops, namely a worksheet. In this worksheet which I distribute in-class before beginning with the workshop, there is a list of questions for the pupils to answer during the workshop. These questions follow the questions we discuss in class already, including the practical exercise we do. This will allow pupils who do not like to speak up in class for whatever reason, to voice their opinion through writing it down. I do not provide the pupils with pens as I trust they will have those themselves. For the worksheet itself, see appendix 3.

2.2. Methodology

Beneath several different actions are described which I executed during my research. It is important to keep in mind that the overall method in my research is that of a workshop. Within this workshop there are several internal methodological elements which I describe in this methodology section. The workshop I have designed is in fact a guided focus group, it implies the way I work with a focus group.

Workshop

There are several methods I have used to create the content of my workshop. First I have applied the method of 'examining historical traces and records' by doing a literary study into what had already been written about media literacy education and what would be important to incorporate in my workshop (S. Harding 'Feminism and Methodology' 1987, 2). Afterwards, when I wrote down a design for my workshop I have applied the method of 'listening to informants' by consulting three experts, as mentioned before, to validate my workshop plan. The so said 'tools' I have given to the pupils in-class to learn how to look critically at mediated images are in the video clip I have made as part of the workshop. Underneath the different parts of my workshop will be described in detail.

Video clips

A great part of the workshop I have given in class has been the video clips which I have made and shown during the workshop. In the three video clips I made there are exercises and theories in the form of tools to work with. Once I had gathered the theories I wanted to use in the workshop I designed a video plan to create video clips in which I would incorporate these

theories in a playful way. In the end I created three different video clips[27].

Before I go on to explain about the three video clips, it is important to first elaborate on the documentary film posters I have used as a case study because they are linked to the content of each video clip.

There was a big chance that the documentary film posters which were used for this workshop might not have 'spoken' to these havo 5 pupils. The documentaries of these posters are not made for secondary school pupils, and thus, secondary school pupils might not be interested to discuss them in class. This is why I avoided a focus on the documentary behind the posters, but rather on the poster image itself. To achieve this I have thus made several video clips in which I refer to these documentary poster images and in particular the gendered and raced bodies in these posters images. As said in the 'research material' section, I have used three documentary posters distributed by Cinema Delicatessen for my workshop. These are the following:

- Sergio Herman, FUCKING PERFECT (concerns a chef cook)
- Stand By Your President (concerns the former first lady of Georgia)
- Sepideh (concerns Sepideh, a muslim girl who aspires to become an astronaut)

For the poster images, see appendix 2. I selected these posters on the basis of my own judgment that these posters were a perfect fit for the purpose I wanted to achieve, which was using the poster images as a case study to convey theories about critical media literacy. This is because all posters convey messages informed by gender and ethnicity which are perfect for the discussion I want to achieve in class. With the help of this video I want to find out how literate pupils of secondary education are, and how they respond to the given tools to work with media.

The first video clip I created, concerned three gender studies students. To be specific, three interviews with three gender studies students that can linked back to each of the documentary poster images. In these interviews I address the bodily images these three interviewees have of, according to the posters I use, a chef cook, a first lady and an astronaut. I did not show the posters to the students I interviewed at first, but I asked them what they think each person generally looks like in their opinion. For instance I asked: What does a chef cook look like? I cut these exact questions out of the video, leaving only the responses of the participants. With this, I asked the pupils in the classroom, which person they think the people in the video were talking about. After, I showed these secondary school pupils the corresponding posters and asked them whether they think the descriptions of the participants fit these images or not. I planned to get to the concept of connotative and denotative meanings of

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[27] For the content of the workshop, see appendix 5.4

images the way they were coined by Roland Barthes which I put in the second video clip. The exercise concerned general images one has or creates in the head about the people around them.

The second video clip I made concerned the different theories that I have gathered for my workshop. In the end I ended up using Barthes theory on connotative and denotative meanings and next to this Elizabeth Thoman's ideas on media messages[28]. The actual tools of the workshop are the concepts and theories of these important figures in media studies which I provide the pupils with during the second video. To make this part more exciting I have created a whiteboard animation which I will include in the video clip[29]. I feel that through making the information I want to convey visible rather than only auditable, and literally illustrate what I mean, the pupils will be more interested in the message. Annet Willigenburg also told me that the pupils are already used to whiteboard animations as a means for education, which means they will not be surprised by my use of it (Willigenburg 8th September).

In a third video I also incorporated a response of the interviewees in the video clip, to help jumpstart the discussion in the actual class. I have shown my interviewees the poster images after they described their general images of said characters. I filmed their reactions and comparisons with their own image of said characters. I have decided to incorporate the interviewees' reactions in the video clip because the interviewees are actually peer students of gender studies, and thus they already critically assert images with a gendered lens. I came to the conclusion this would help the secondary school pupils in the discussion of the poster image when they need to focus on gender and ethnicity. By discussing the comparison of the interviewees' general image of said characters and the actual poster images, I want to get to the connotative and denotative meaning of Barthes, which I mentioned before. I want to explain to the pupils what the literal visual elements are in an image and what associative conclusions mean in relation to connotative meaning. Because why do people for instance associate an apron and a tea towel with chef cooks? This is exactly because of Barthes model of semiotics, which implies the connotative meaning of an image. This term is explained in the envisioned theoretical framework. During the workshop I will pause the video and entice a group discussion. This video I mainly create to spark an interest in the pupils. This interest also serves to avoid the pupils to 'test' me as a substitute teacher.[30]

Focus groups

In order to test the pupils' development and insights concerning gender and culture in media images, I will use focus groups as my main method. Sharlene Nagy Hesse-Biber, author of 'Feminist

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[28] For the definition of these theories, see the 'theoretical framework' section p.16-18.

[30] In the hard copy of this thesis, the videoclips are included on a cd in the back of this document. For the digital versions please refer to the following links for the three videoclips.
First video clip: https://drive.google.com/open?id=0B3pbp7gy3h8wMzZ2UklkYlNMUDQ
Second video clip: https://drive.google.com/file/d/0B3pbp7gy3h8wbWlKUVhySjV1Uzg/view?usp=sharing
Third video clip: https://drive.google.com/file/d/0B3pbp7gy3h8wZ0dMdk1Tb3Y2cms/view?usp=sharing

Research Practice; a primer' and professor of Sociology and Director of Women's Studies and Gender Studies Program at Boston College explains that a 'focus group is a small group discussion focused on a particular topic and facilitated by a researcher' (233). In this research, the havo 5 'maatschappijwetenschappen' which contains 20 pupils will be divided over two classes. This means that I teach the same workshop twice, each time to a class with approximately 10 pupils[31]. Because focus groups are typically quite small, having 10 pupils in the classroom each workshop is ideal to use this method.

The most interesting possibility the method of a focus group allows is giving subordinate groups a voice. This is exactly why the method of focus group is suited for this research. Hesse-Biber in her book explains how it might be convenient to group subordinate voices together. She takes the example of female abuse victims who would probably not tell anything about their story with their abusive husbands next to them. She uses this example to explain that subordinate people might feel the pressure to be silent in the presence of the dominant group (214). In the case of a school class, the ethnicity and gender within a group can be very varied, but for this research this variation is an advantage rather than a disadvantage. It is an advantage especially because the focus of the workshop and the topic of critically engaging with images is that of gender and ethnicity.

Focus groups are not an inherent feminist method, but Hesse-Biber, explains how this method could be feminist. 'The task […] for feminist researchers is not to use focus groups as a means of eliciting some objective truth about the nature of social reality but rather to investigate how the participants understand and actively construct social categories and phenomena (Hesse-Biber 238). This aspect especially is very important for this research because I exactly want to get to the understanding and construction of social categories and phenomena within the classroom. This is exactly why no other method is suited for this research. I am not focusing that much on the dynamic between the pupils in class though, but rather on everyone's thoughts and the way they may present their intersectional identities.

Sampling

As Hesse-Biber explains, random sampling, and thus choosing participants randomly, is inappropriate in most cases when assembling a focus group (Hesse-Biber 247). In this research, I agree that it is inappropriate, since I want to assemble my focus groups with pupils of a particular school. For this research I will thus be using purposive sampling, which entails a sampling based on the judgment of the researcher.

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[31] These pupils are all around the approximate age of 16 years old.

Risks

Because the focus groups will exist of participants within the same classroom, the participants will know each other before hand. As mentioned before, the risk of this situation is that there could be preexisting relationships and hierarchies of status and power. This might influence the conversation in the focus group as participants might feel inclined to take the upper hand and others might feel they cannot speak freely because they do not feel safe to do so (Hesse-Biber 240). On the other hand, the focus groups which will be held for this research deal with the topic of media literacy. Overall, this topic will not be very personal or intimate, and thus I foresee that the 'safety' issue will most likely not apply. Working with preexisting groups does have some advantages, 'these include ease of recruitment, the fact that participants already feel relaxed with one another and need little time to warm up, and the way that discussion can be prompted by reference to shared stories and experiences' (Hesse-Biber 240).

The second risk with using a focus group is the higher possibility of problems when it comes to recruiting participants because 'focus groups require a number of participants to be present together at the time and in the same place' (Hesse-Biber 248). When taking a secondary school class as a focus group, this risk will not be present. The pupils in a class will be at the same place at the same time simply because it is in their schedule and it is mandatory.

Analysis

After the conduction of the research within the school, the analysis of the gained data is the next step. After I have coded the most important themes which are discussed during the workshop I will apply the method of meaning condensation. This method, explained in the book, 'Interviews; Learning the Craft of Qualitative Research Interviewing' by Sven Brinkmann, professor in general psychology and qualitative methods at Aalborg University and Steinar Kvale, deceased professor of educational psychology and director of the Centre of Qualitative Research at the University of Aarhus, implies a filtering of meaning from texts. 'Meaning condensation normally builds on coding and entails an abridgement of the meanings expressed by the interviewees into shorter formulations. Long statements are compressed into briefer statements in which the main sense of what is said is rephrased in a few words' (233). This filtering of meaning happens through the coding of the data gathered, which can be interview transcriptions, actual texts etc. After these codes or themes are identified, several quotes will be divided along the lines of these codes. Eventually the quotes which are coded are filtered until the crux of the quotes together can be explained in one sentence.

For this method I especially use the worksheets that I have distributed during the workshops and

which the pupils have filled in. The worksheets are excellent to use for this method because I can literally use the pupils answers and condensate certain comments.

I will not transcribe the in-class workshops because quite frankly that will take up too much time. Also it will get confusing to demarcate who said what, because the focus group contains more than one pupil. Instead, I am allowed to record the workshop so that I can listen to the recordings and filter useful quotes from them to use in my analysis. In the end this means that I have two ways in which I gather and use my data. First I use the condensated messages I get from the worksheet, and second I use actual quotes from during the workshop.

Lastly, when I address pupils during my analysis I will protect their privacy and not mention said pupil's name. This means that with single quotes I will simply reference with 'pupil'. When there is a dialogue though, I will distinguish the pupils by giving them alphabetical coded names. It is important to mention that these coded alphabetical names apply only for the particular dialogue and that I only give them coded names to distinguish them within the dialogue. This means that whenever I mention 'pupil A' in one dialogue, this does not mean that in the next separate dialogue 'pupil A' is the same person.

3. Analysis

In this analysis part we focus on the two sub questions to make an attempt to answer main research question. The main research question is as follows: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht think about media and its social issues and influence concerning gender and ethnicity in the Netherlands?

As explained before in this research I envisioned to investigate how high school pupils engage and react upon gendered and raced media. In particular I was interested in whether pupils ever think about media images and messages before having had actual education about this. From this the first sub question was derived: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with media, are they literate? As I mentioned already, I am interested whether pupils have ever stopped and thought about the media images and their messages they encounter, but I do not want to answer this question superficially. I believe that there is a different dimension to be found in the level of critical media literacy the pupils already have. The level of critical stance a pupil has can be linked to the position they have in society. In other words, the way they look at media images and messages is linked to their dominant or subordinate position in

society. I will explain this statement further in the elaboration of this first sub question below. The second sub question I deal with in this analysis is the following: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with the documentary poster images in this case study, when given the preliminary tools for critical media literacy? This second question is a follow up on the first. Together they initiate a sort of analysis of before and after, so before the pupils have received tools to think critically about media images and messages, and after. This second question ties in with the part of the main research question which focuses on the social issues and influence concerning gender and ethnicity in media images and messages. After the pupils have received the tools to think critically, I am interested in how they assert the poster images in the case study and whether they can discover deeper layers of meaning in the images.

3.1. Havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school and their engagement with media.

Let us now look at the first sub question: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with media, are they literate? In both workshops given at Unic high school an interesting development took place. Most of the time namely, pupils had a strong opinion about whether or not the descriptions of the students in the video clip matched theirs, however, they had a hard time arguing why.

> 'I don't think that looks like a chef cook [when looking at the poster of 'Sergio Herman, Fucking Perfect'], but I also don't think that looks like a first lady [when looking at the poster 'Stand by your president'], I think neither of them resemble their professions.'– Why not? – 'I don't know. Like, the way I see them in my mind is definitely not what I see in the posters.' – Why is that?- 'Well I did not expect loose hair with the first lady and, I don't know, they just aren't the features that I would imagine basically' (Pupil, 2nd October 2015).

The previous dialogue[32] is one between me and a pupil during one of the workshops. This dialogue illustrates the statement above, as the pupil is able to distinguish her own image

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[32] This dialogue is translated from Dutch: 'Ik vind dat echt niet op een kok lijken, maar ik vind dat ook geen First lady ofzo lijken, ik vind ze allemaal gewoon niet lijken.' –en waarom?- 'Ik weet niet. Zegmaar hoe ik het in

from those in the posters, but somehow has trouble explaining why her own image of these people differs so much from how they are portrayed in the poster images.

When it comes to literacy this part is very important. Critical media literacy concerns being able to critically assert media images and messages, but before one can do that, one has to know how to critically assert media messages and images. In other words before one can have a critical outlook, one has to be able to articulate what they see. In both workshops I came across the fact that the pupils largely lacked this skill to articulate what they see, which is not surprising considering that they did not yet have any education in media literacy at the time of the workshops. Being able to have an opinion about a media image or message is one thing, but knowing where this opinion comes from is another. More specifically, knowing how to read media images and messages allows for a critical eye and therefore a certain alertness when it comes to engaging with media images and messages. This is exactly what I aimed to achieve in my workshops when giving the pupils the tools to look at media images and messages.

When the pupils were asked whether they learned something from the course, the answers were somewhat divided but most of the pupils mentioned that even if they thought they did not learn anything new, they did learn how to apply their previous knowledge (See Appendix 5.1) These pupils say they have learned how to 'apply their knowledge' but what they actually have learned is how to be literate in media.

Although the havo 5 pupils might not have been literate before the workshops when it comes to critical media literacy, that does not mean that they have not thought about what they come across in the media. In the two workshops I gave at Unic high school, only four female pupils were not from the Netherlands[33]. It struck me that this group of four girls, divided over the two workshops, were amongst the most vocal ones when it came to discussions in class compared to the rest of the class. They had a lot to contribute about the topic of gender and ethnicity in media and upon reflection it dawned on me that this is most likely because they are aware of their own gender and ethnicity when they are looking at media. It might have been less alien for them to question media messages because they are in fact the ones who rarely see themselves in media images and thus don't naturally identify with the bodies in media images.

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mijn hoofd zie is totaal niet wat ik daar zie.' –waarom is dat?- 'Nou ik had geen los haar verwacht sowieso bij de First lady, en , ik weet niet het zijn gewoon niet kenmerken die ik zegmaar gewoon zelf in mijn hoofd heb.'
[33] Based on my observation I believe that these four pupils were Dutch girls descending from non-white parents. The parents are most likely of Moroccan or Turkish descent.

'With the possible exception of early race movies, black female spectators have had to develop looking relations within a cinematic context that constructs our presence as absence, that denies the 'body' of the black female so as to perpetuate white supremacy and with it a phallocentric spectatorship where the woman to be looked at and desired is 'white''(bell hooks, 'The oppositional gaze' 118).

bell hooks, an American author, feminist and social activist, describes the experiences of black female spectatorship in her article about the oppositional gaze. She writes '[…] all attempts to repress our/black peoples' right to gaze had produced in us an overwhelming longing to look, a rebellious desire, an oppositional gaze' (116). In this article, hooks explains the resisting power the gaze has. She speaks about cinema for the most part, and reflects upon black female presence, or rather absence, in film. The gaze is in this context is the gaze of the black woman watching these films, it is a form of power, a way to resist the dominant structure, an oppositional gaze. Black women could never identify with what they saw on screen and thus, they were never in a position to nonchalantly view a movie without noticing that their own body was not represented. This meant that black women were always aware of the race and gender in film and popular media. It also meant that they were always outside the spectrum of engagement with a movie, able to critically look into the raced and gendered story at play. Here we come to the concept of standpoint theory[34]. To briefly recapitulate, 'standpoint theory argues that the knowledge and theories of marginalized populations […] hold more epistemic authority than the knowledge and theories developed by dominant groups' (Hesse-Biber 33). In other words, having an approach that complies with standpoint theory, means especially paying attention to subordinate voices. To come back to pupils in class, although these girls are not black, I imagine that they have experienced the same development of a critical eye as the women Bell Hooks talks about because they are 'different' enough to not be the subject of dominant popular media. '[…] members of marginalized groups have a kind of double vision that allows them to understand social contexts broadly because they not only experience their own realities, but also witness other realities through their engagement with dominant groups'(Hesse-Biber 33). This is exactly what is meant with 'standing outside of the spectrum of engagement', both for bell hooks as well as the four pupils in class. They most likely have developed a double vision in several ways, one of which is the engagement with popular media.

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[34] For the full explanation of standpoint theory see the 'theoretical framework' section p.17.

3.2. Havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school and their engagement with tools for critical media literacy.

Moving on, we arrive at the second subquestion: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht engage with the documentary poster images in this case study, when given the preliminary tools for critical media literacy? After discussing some theories about critical media literacy, when the pupils came to answering questions particularly about the posters, it became quite obvious that they expanded the way they looked at them. When asked whether or not the pupils thought the descriptions the students gave in the video clip matched the poster images, quite a few pupils answered along the lines of the following:

> A: 'No, the documentary poster images concern specific people, so they do not represent general images of their professions[35]' (See Appendix 5.5).

> B: 'Because it's a documentary. In a documentary you don't show a generalized image because it concerns one person in particular[36]' (pupil, 02nd October 2015).

As explained in the 'research material' section and the 'methods' section, I had a third video clip that I made ready to show during the workshops. This clip contained the students' reactions to the poster images of the people they had described. They would compare and contrast their own general image of the person with the actual images in the posters. This clip would serve the purpose of helping the high school pupils with forming an argument about the comparison between the descriptions of the students, their own general image[37] and the image on the posters. With the help of the students in the clip, who are gender studies students and thus already critically engaged with critical readings of the gendered and raced connotations of images, the pupils would likely be helped in the process of critical thinking. It turned out though, that after the theory video clip had been shown, the pupils were already able to answer comparative questions in a critically informed way. The quotes above are a great example of this. These comments, about the nature of the documentary film influencing what is on the poster image, were all in the third video clip I made. I envisioned beforehand that

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[35] This quote is the result of meaning condensation.
[36] This quote is translated from Dutch: 'Omdat het een documentaire is. Ja in een documentaire ga je natuurlijk geen gegeneraliseerd beeld laten zien want het gaat over één persoon an sich.'
[37] With 'general image' I mean the pupil's stereotypical image of said people.

the pupils would not think of this aspect themselves and thus they would need the aid of the video clip. It turned out, they were fully capable by themselves to think further. This is why I decided not to show the last video clip anymore. In practice, it turned out that there also was not any time left to show the last video clip, so it was very convenient that the pupils so quickly absorbed the tools they were given.

When discussing the fourth idea about media messages described by Elizabeth Thoman, the idea that 'Media are primarily business driven with a profit motive', several pupils in class made intelligent remarks.

'A: She doesn't look like an astronaut.' –Why do you think that?- 'Well, in the video clip they [the students in the clip] said that the astronaut wears a white suit and that it was a male, but she [person in the poster image] wears loose black clothes.' –So what is your own image of an astronaut?- 'With a white suit and a helmet for instance'[38] (pupil, 25th September 2015).

'B: But that would interest me more to look at, a girl in black loose clothes. Because if there would just be a normal astronaut in the image I would think 'alright that's about astronauts', but in this image I believe it is about a girl that is not accepted in that world [of astronauts] or something, or that she is not allowed to by her family, because I don't think she is European or Western'[39] (pupil, 25th September 2015).

C: 'She is also imagined as a dreamer here. She looks up to the sky with her telescope and I think that if they would have posed her like how an astronaut usually is, a bit of a nerdy scientist, than it would have had less appeal to look at'[40](pupil, 25th September 2015).

In this previous dialogue, these pupils discussed the poster image of 'Sepideh'. When the first person describes the contrast between the descriptions by the students in the video

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[38] This quote is translated from Dutch: 'Ze lijkt niet echt op een astronaut. –waarom is dat?- nou ja, in het filmpje zeiden ze dat een astronaut een wit pak aan zou hebben en dat het een man was, alleen zij heeft zwarte kleren aan en heel wijd enzo. –En wat is je eigen beeld van een astronaut?- Ja nou ook zo'n wit pak, en een helm enzo.'

[39] This quote is translated from Dutch: 'maar ik zou dan, dat zou me juist meer interesseren om naar te kijken want als er gewoon een normale astronaut daar zou staan dan zou ik denken 'oke het gaat over astronauten' en nu gaat het volgens mij over een meisje die niet wordt geaccepteerd in die wereld of iets in die richting of dat het niet mag van haar familie ofzoiets, want volgens mij is ze niet Europeaans of westers.'

[40] This quote is translated from Dutch: 'Ze wordt hier ook afgebeeld als een dromer. Ze kijkt met haar telescoop naar de lucht, en ik denk dat ze als ze haar neer hadden gezet als wat astronauten meestal zijn, als, ja wetenschappers zijn best wel een beetje nerdie types vaak. Dan had het natuurlijk ook minder appeal gehad om naar te kijken.

clip and the actual poster image, others react. Person B and C both point out visual elements in the poster which evoke the interest of the audience. Both pupils think about the appeal of the poster image but they have different explanations as to why this poster appeals. Person B imagines that the girl in the poster is held back in her pursuit of becoming an astronaut because of various reasons. The appeal in the poster for this pupil lies in the wonder about the girls' story. Person C agrees, but also points to another important detail that works on the appeal of the audience, namely the physical appearance and pose of the girl in the poster.

The comments by these two pupils also perfectly exemplify the third idea about media messages by Elizabeth Thoman, namely that 'different people experience the same media message differently' (1999). Both pupils critically assert the documentary poster image of 'Sepideh' but both come with different explanations of what they see. Another example of this is the following dialogue between the same pupils about the title of the poster 'Sergio Herman, Fucking Perfect'.

> C: 'It shows what kind of man it is, what kind of atmosphere is going to be in the film, that it is not going to be a 'light' film. It shows it will be a heavy, emotional story'[41] (pupil, 25th September, 2015).

> B: 'I interpret it more in a way that that man is trying his very best to become that [fucking perfect], like, I read that he is a perfectionist'[42] (pupil, 25th September, 2015).

Whereas at the beginning of the workshop, the pupils' comments primarily existed out of superficial assertions, after the theory part it strikes me how they are able to think further and critically engage with the poster images. In the beginning of the workshop most pupils did not know how to elaborate on their comments. They would simply state whether or not the poster image or the image described by the students in the video clip matched their own image, but they would not know how to explain their statements. After the theoretical video clip and thus the given section on providing tools for the analysis of the image, these pupils were indeed able to ground their thoughts with critical claims.   In the end, it needs to be mentioned that even though the pupils were indeed able to explain their thoughts after the appropriate tools to work with were given to them, they still needed extra motivation to give such explanations. Anytime a pupil would mention his or her thoughts, they would not elaborate until I would

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[41]This quote is translated from Dutch: 'Ja het laat je wel zien wat voor man het is, wat voor sfeer er in die film gaat zijn, dat het niet echt een lichte film wordt, dat het wel een zwaar, emotioneel verhaal wordt.'
[42]This quote is translated from Dutch: 'Ik interpreteer het meer dat die man heel erg z'n best doet om zo te worden, zegmaar dat hij perfectionistisch is.'

ask them to explain why they thought what they thought. It would be ludicrous though to explain this observation solely by saying that the pupils still need to get comfortable with critical conduct. I do believe that this is a valid and big part of the explanation but I should not lose sight of another important variable that might influence the willingness of the pupils to explain their statements, namely: myself. For these two workshops I have worked with a class which I only met for the first time when I actually gave the workshops. This means that the pupils might not have felt comfortable enough with me as a new face in front of the class to fully speak up about their findings[43].

4. Conclusion and discussion

In conclusion, let us recapitulate what I have found in my research to in the end try and answer the main research question. The first question focused on whether the havo 5 'maatschappijwetenschappen'-class pupils were literate in media before having had any education. I came to the conclusion that before any education, the pupils might have been literate in media, but that they certainly lacked the skill to articulate their thoughts and come with critical arguments. On the other hand it became apparent that there was a difference between the pupils in the way they engaged with media, since there was a group of four girls who were very vocal. These girls were either not autochthonous or descended from parents that weren't. In the analysis part I set out that these girls most likely were vocal about gendered and raced media because of their own lived experiences in this society. I engaged with standpoint theory, which claims that the knowledge of subordinate populations holds more epistemic authority than the knowledge and theories developed by dominant groups (Hesse-Biber 33). This knowledge holds more epistemic authority exactly because the marginalized groups have learned to look past their own perspective, because they see a dominant whiteness in most media images they encounter.

The second sub-question focused on how the 'maatschappijwetenschappen'-class pupils engaged with the poster images from the case study after they were given the tools for critical media literacy. In this second part of the workshop, where the pupils received these tools in the theory part, it became evident that they indeed had a changed way to engage with the case study material. They expanded upon their 'first-glance' reactions and started to look at the composition of the characters on the posters and the surroundings in the images. It must be mentioned though, that even though the pupils did expand their thought process, they did still need quite some encouragement to express these critical thoughts.

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[43] I have discussed this issue with Annet Willigenburg, the teacher of the 'maatschappijwetenschappe'-class I have hosted my workshops in. She joined me for the first workshop and let her intern stay with me during the second workshop. Annet stated a few of the pupils that would have contributed more to the in-class discussions and would have enticed other students as well, were sick at home and thus not present in the workshops. She said she did not particularly recognize my statement from her experience of sitting in the class during the workshop, but she did give this explanation of why the students would possibly have said less than normal.

We have arrived at the main research question: How do havo 5 'maatschappijwetenschappen'-class pupils at Unic secondary school in Utrecht think about media and its social issues and influence concerning gender and ethnicity in the Netherlands?

The answer to this question consists of two parts, one concerning the way the pupils thought about media before the workshop, and one concerning the way the pupils thought about media after receiving the tools to engage with media images and messages critically. It became apparent that at the beginning of this workshop pupils did have explicit opinions about the poster images in the case study, but that they lacked a critical stance about them. When it comes to social issues and influence concerning gender and ethnicity in the Netherlands, I feel that we have touched upon this in the workshop and that the pupils indeed learned from this. Most pupils expressed in the worksheet that they learned a lot from the workshop in terms of critical thinking about gendered and raced media. Overall the crux of what they said was the following: 'I have gained awareness of how the media can influence and how it conveys messages. I have learned how to look at media critically and I will look at media differently now' (See Appendix 5.1). Although I would have wanted to delve deeper into the societal issues that lie behind the stereotypical images we see in the media today, to answer the main research question, havo 5 'maatschappijwetenschappen'-class pupils engage with gendered and raced media on a critical level after they were given the tools to do so. Many of the pupils have expressed they have learned a lot, and they now know how to structure their thoughts and opinions about media images because they know how to read and process them.

After recapitulating the research and answering the main research question, what has come out of the goals I set before commencing this thesis project?

The first goal I set out was to give these havo 5 pupils the tools to be able to read media messages, and to process media messages and thus prevent them from forming faulty beliefs. I had derived this goal from a statement of Potter, saying 'The inability to process media messages is one factor in which media relies to blur reality in fantasy in media messages' (23). In hindsight, I believe I can say that for a great part, I did achieve this goal. The shift in the pupils in their articulation of their thoughts and their added critical touch is what makes me believe that they are indeed able to process media messages. In addition at least nine of the pupils have claimed that they indeed have learned a lot but also that they would look at media differently after the workshop (See Appendix 5.1). One of these pupils even claimed that the workshop was 'an eye-opener. You learn how to look at media critically' (See Appendix 5.1).

The second goal of my project was to enable and encourage these havo 5 pupils to voice their thoughts and opinions, to express their own critical ideas rather than to tell them what to think. In particular I wanted to encourage these pupil to critically assert the various power structures and inequities in media images and messages with the help of my case study of documentary film posters. This goal partially succeeded. In retrospect I believe it was a bit ambitious to set a goal to dive into the deeper layers of meaning in commercial images. In the theory part, when I addressed the fifth idea of

Thoman's ideas about media messages[44] I did touch upon the fact that the characters in media are all chosen to tell a story, and that most of the time these characters are white, young, middle class people. Important here was the fact that the media shows an idealized image of society. This fifth idea was more a point I wanted to give the pupils to chew on when they left the class room instead of actually discuss it in depth in class as there just was not enough time to deal with it. I do believe that the pupils felt encouraged to voice their own critical thoughts, because a lot of them actually did during the workshops. One of the pupils even mentioned this fact in their worksheet: 'Interesting, nicely designed. I liked the fact that there was room to give your own opinion and to say things next to the explanation'[45] (See Appendix 5.2).

The last goal I set out was to give the pupils a peek at what processes are at play behind the end product of a media image. In other words, I wanted to present them with an example of transparency of the construction process of a media product. This goal has indeed worked. I explained what the idea was behind each poster, and what target audience the producers were meaning to attract. It was especially great to see the pupils' reactions when I mentioned these target audience considerations. For example when I explained that the way Sergio Herman was positioned in the poster image, was meant to make him look attractive and thus appeal women. Several pupils visually and vocally expressed their disbelieve with this intention behind the poster image.

Now that we have looked at the goals I set at the beginning of this thesis project, it is now time to look at the statement I made in the introduction that I want to make suggestions or recommendations for the future 'maatschappijwetenschappen' curriculum. What suggestions do I in fact have after this lengthy research project?

First and foremost, 'maatschappijwetenschappen' is a profile[46] elective, which means that the pupil can choose between this course and several others in their course package. The most recent numbers which have been determined in 2012 state that at the time, 'maatschappijwetenschappen' was offered to 40% of have schools and 30% of vwo schools (Gilhuis H.A. and J. van Dijk 'Kansen en Barrieres voor het profielkeuzevak 'maatschappijwetenschappen' in het voortgezet onderwijs' 6). This course though, should be offered in every high school in the Netherlands. Gilhuis and Dijk[47] do state though, that the change in curriculum of 'maatschappijwetenschappen' will most likely result in a new impulse which will then lead to the more schools considering this course for their school program (6).

Secondly, although I support the notion that the new curriculum focuses mostly on the

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[44] This idea was: media have embedded values and points of view. For an explanation of this idea see the 'theoretical framework' section p.19.
[45] This quote is translated from Dutch: 'Interessant, leuk vormgegeven. Het was leuk dat er naast uitleg ook ruimte was om zelf je mening te geven en dingen te zeggen.
[46] There are several profiles a pupil can enroll in their senior years. These profiles determine what direction you will go to with your courses. These are the profiles one can choose from: 'Cultuur en Maatschappij' or 'Culture and Society', 'Economie en Maatschappij' or 'Economics and Society', 'Natuur en Gezondheid' or 'Nature and health' and lastly 'Natuur en Techniek' or 'Nature and technics'
[47] Gilhuis and van Dijk have written their thesis about the chances and barriers for the profile elective course that is 'maatschappijwetenschappen'.

analyzing skills of the pupil, and more importantly advocates challenging pupils to think critically, there is a part which I think lacks in this new curriculum. This is the part of transparency of the material, specifically media material. What does transparency mean in this context? It means transparency of the processes that have taken place in the production of media images and messages. In the specific context of my research, transparency means knowledge of the processes that have taken place before the actual output of the documentary posters I have analyzed. With processes I refer to everything that has to do with the realization of these posters. Before the poster is finished and published, writers, photographers, graphic designers, distributing companies and many others have thought about the product they want to make and what message they want to convey. Knowledge of all these processes is an important part of learning about media and getting critical about media in my opinion. Annet van Willigenburg, teacher 'maatschappijwetenschappen' at Unic high school situated in Utrecht, has informed me that in the current course there is no focus on the actual processes behind the output in the media. She has let me know that pupils do get to think about the fact that there are indeed people behind the creation of media but that there are no actual specific examples of real processes (Willigenburg, 25th September 2015). This is a serious lack in my opinion, and I incorporated this aspect in my own workshop. The whole reason I have chosen to work with the research I have executed during my internship is because of the fact that during my internship I indeed learned about the processes behind the output of documentary posters. I used this research because it would allow me to provide transparency on a case study of processes behind the creation of documentary posters. 'Exposing the choices involved in the construction process is an important starting point for critical inquiry because it disrupts the myth that media can be neutral conveyors of information' (Kellner and Share, 12).

The third recommendation I would like to make for the future curriculum of 'maatschappijwetenschappen' is to let the pupils create their own piece of media. Various scholars have urged for the importance of creating media to be able to understand its creative language and its workings. 'One of the best ways to understand how media is constructed is to do just that- make our own personal video, create a Web site […], or develop an ad campaign to alert kids to the dangers of smoking' (Thoman 51). Initially I planned to give a second workshop in which I would let the pupils, who by then had received the tools to look at media critically, create their own media with this critical lens. As Thoman explains this would be a valuable exercise in understanding the construction of media. Kellner and Share also state the importance of a practical approach. '[…] We strongly recommend a pedagogy of teaching critical media literacy through project-based media production […] for making analyses more meaningful and empowering as students gain tools for responding and taking action on the social conditions and texts they are critiquing' (Kellner and Share 9). Unfortunately in reality it turned out that a second workshop would take up too much time of the senior pupils who were in the middle of their preparation for their state exams. Even though I could not incorporate this part in my workshop and research, I do agree with Kellner, Share and Thoman that

this exercise helps students to understand the construction of media and to apply their critical analyses of media. Therefore I would like to recommend this sort of assignment in the future curriculum of 'maatschappijwetenschappen'.

At last I would like to finish by coming back to why critical media literacy is so important in secondary education. In this media saturated society, in which secondary education pupils have grown up with commercialized images and messages, they will have had experiences and thoughts that have shaped the way they think and look at the world and themselves. This is also what I have experienced during my workshops and which I have described in the analysis part. Pupils knew what they thought about the media images they encountered, but did not know why or how to argue their thoughts. It is thus important to give them the tools to articulate what they think and not only look at media through a critical lens, but also at their own convictions. Like Carmen Luke argues, 'Providing students with theoretically and historically grounded frameworks from which to approach cultural and textual constructs of meaning, gives students the discourse analytic tools with which to interrogate the socio-cultural and historical contingencies of difference, exclusion and marginalization' ('Feminist Pedagogy and Critical Media Literacy' 44). I say, give pupils the tools to engage with media critically, and you will raise a generation that not only critically asserts media images and messages, but also their socio-political inclinations concerning gender and race, and thus inequalities and discrimination.

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5. Appendix

Appendix 5.1 : Content criteria list.

1. Contexts bridge reality and concepts.

2. Contexts link different concepts.

3. Contexts provide a possibility to analyze a part of societal reality.

4. Contexts should provide sufficient topical studying material to be analyzed through concepts.

5. Contexts provide the possibility to bring clarity about political as well as social core concepts.

6. Contexts should provide the possibility to analyze the time-and place dimension of society.

7. Contexts should be practically manageable and they should have a concrete use for education. (Maatschappijwetenschappen vernieuwd examen programma, p.81-82, 2009).

Appendix 5.2: Poster images.
Sepideh
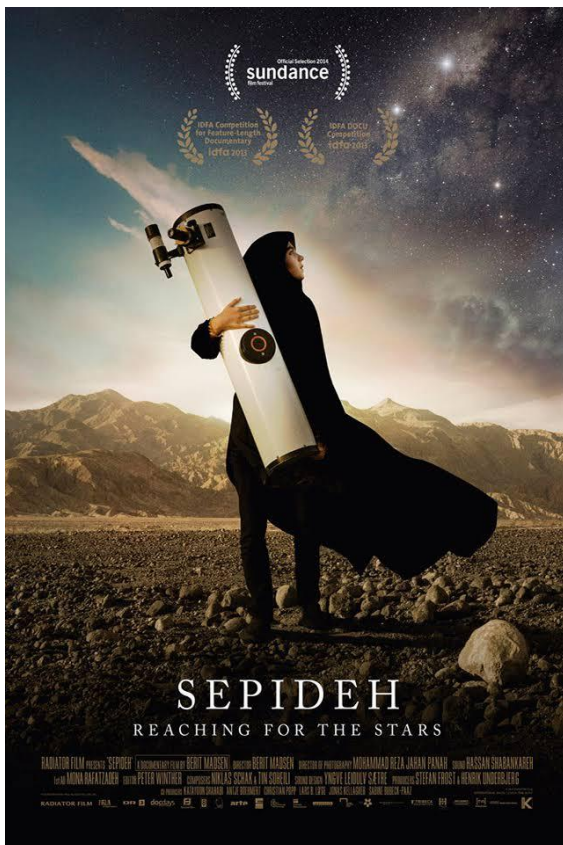
Sergio Herman, Fucking Perfect

Stand By Your President

Appendix 5.3: Worksheet.

Kritische media geletterdheid

25 – 09- 2015
Werkblad

    A. Film opdracht

Voor deze opdracht kijken we een kort filmpje waarin drie verschillende mensen vragen worden gesteld. De mensen worden gevraagd om hun algemene beeld te geven van drie verschillende mensen. Het is aan jou de taak om op te schrijven over wie je denkt dat de geïnterviewde mensen het hebben.

Persoon 1:

Persoon 2:

Persoon 3:

    B. Jouw ideeen

Komt jouw beeld van dit persoon overeen met de omschrijvingen van de geïnterviewde mensen?

Waarom denk je dat jouw beeld wel of niet overeenkomt?

Wat vond je het meest opvallende in dit filmpje? Wat is je bijgebleven?

C. Posters

Vind je dat de omschrijvingen van de geïnterviewde mensen overeenkomt met de verschillende posterbeelden? Waarom wel of niet?

Vind je dat jouw eigen algemene beeld van deze drie personen overeenkomt met de posterbeelden? Waarom wel of niet?

Welke denotatieve of connotatieve betekenissen zie je in de posterbeelden?

-

-

-

-

D. Jouw mening

Wat vond je van deze les? Heb je het idee dat je iets geleerd hebt?

Appendix 5.4: Content of the Workshop.
Goal:

- Find out how students of secundary education think about/engage with media
- Find out how students of secondary education engage with given tools to engage with media critically

Inspiration/sources I use:

- Elizabeth Thoman 'Skills and Strategies for Media Education'
  - o Five ideas about media messages:
    - ▪ Media messages are constructed
    - ▪ Media messages are constructed using a creative language with its own rules
    - ▪ Different people experience the same media message differently
    - ▪ Media are primarily business driven by a profit motive
    - ▪ Media have embedded value and points of view
- Sturken Marita, Cartwright Lisa 'practices of looking'
  - o Barthes theory on connotative and denotative meaning
  - o Barthes theory on the model of semiotics
- Stuart Hall 'ch. 1'
  - o Hall's theory on representation
- Douglas Kellner and Jeff Share 'Critical Media Literacy, Democracy, and the Reconstruction of Education
  - o Kellner's and Share's theory about the importance of media literacy in education
  - o Kellner's and Share's part on feminism and critical media literacy
  - o Kellner's and Share's theory on 'theory and practice' within media literacy education (calls for two workshops)

- Overall application of whiteboard animation to explain and guide theories and concepts of above mentioned theorists and thinkers.

Script:

<u>Workshop 1</u>

1st part   **explanation important terms.**

2nd part   **video. Thinking about cultural and gendered images.**

What:

- 3 interviews connecting to three posters
    o Each interview is with 3 participants
    o General questions about how a certain professional looks like
    o Show posters after interviews to students (to interviewees as well?)
    o Ask students what strikes them

Practice:

Questions for interviewees:

- What does [a certain person] typically look like?
    o What does he/she wear?
    o what gender dies this person have?
    o What hairstyle does this person have?
    o What ethnicity does this person have?
    o What age does this person have?
    o Etc.

Questions students:

- What person do you think the interviewees were describing?
- Does your opinion about how these people look like differ from what the interviewees say? (point 3) / What is your general image of said person?
- What struck you most about this video, what do you remember most? (point 3)
- Do you think the description of the interviewees match the poster image?
- Do you think your description matches the poster image?

talk about why descriptions differ, match (point 3)

talk about why we might think of the same profession (Barthes model of semiotics)

explain denotative and connotative meanings

dive into the topic of gender and race

- What do they think are the denotative and connotative meanings in each poster?

Goal:

- Show how different people think differently about professional bodies/ or how they think alike → culture (interviewees)
- Show how different people think differently about professional bodies/ or how they think alike → culture (students → focus on in class dynamic) (point 3 Thoman)
- Show that there is a difference between literal visual elements and the associations we get from them (touch upon point 3 again)

Workshop 2

1st part   **4 remaining ideas about media messages.**

What:

explain point 1,2,4 and 5 by Thoman briefly

- Discuss points 1,2,4, and 5 of Thoman through focusing on the poster image

ask about points and how we see them in these posters

explain meaning of representation

discuss representation in these poster images

2nd part   **practical part: How would you go about creating commercial media?**

- Students will create their own commercial media (focusing on point 2 Elizabeth Thoman)
    - Create different scenario's of commercial messages
    - Give the students multiple ways to go around creating this media
        - Paper with pencils/markers
        - Paper with glue, scissors
        - Allowing to work on laptop
        - Paper (to write down bullet points)

Appendix 5.5: Meaning condensation.
5.5.1 heb je het idee dat je iets geleerd hebt? Do you think that you have learned something?

Nee.	No		
Niet echt maar ik heb wel het gevoel dat ik de kennis die ik al had beter toe kon passen.	Not really but I do feel that I can apply the knowledge I already had a bit better.	No but I learned how to apply my knowledge	

Ik heb niet meer geleerd dan dat ik al wist maar het was een leuk onderwerp om over te praten.	I didn't learn anything more than I already knew but it was a nice topic to talk about.	I haven't learned anything new.

The class was Interesting

It was a nice topic to talk about | I haven't learned anything new but it was an interesting topic to talk about.
I also know now how to apply my knowledge. |
Ik wist zelf al heel veel over dit onderwerp, maar in deze les is mijn kennis wel versterkt. Ik heb niet zozeer iets nieuws geleerd maar ik heb er wel wat aan gehad.	I knew a lot about this topic already, but in this workshop my knowledge has expanded. I haven't really learned anything new but I do think this class has been helpful		
Ik weet niet of ik de moeilijkere delen ga onthouden maar ik zal zeker wel alweer iets anders naar media kijken.	I don't know if I will remember the harder parts, but I will definitely look at media differently now.	I will probably look at media differently	
[…] Een 'eye-opener', je leert kritisch kijken naar media.	[..] An 'eye-opener', you learn how to look at media critically	I learned how to look at media critically	I have gained awareness of how the media can Influence and how it conveys messages. I have learned how to look at media critically and I will look at media differently now.
Ik heb veel geleerd.	I have learned alot	I learned a lot	
Wie weet kijk ik nu wel anders naar bijvoorbeeld reclames en posters.	I might look differently at for instance commercials and posters now, who knows.	I have a different look at posters and commercials	
Vooral een stukje bewustwording van de invloed van hoe media iets laat overkomen.	Especially a bit of awareness on the influence of the media, how it conveys something.	I gained awareness about the influence of media	
[…] Het was weer eens iets nieuws […] we hebben ook weer iets geleerd.	[…] It was something new for a change […] we have learned something new	It was a new topic for me	
Ja, de nieuwe termen ik wist wel dat het nieuws bepaalde wat wij zagen maar de posters nieuw geleerd.	Yes, some new terms. I knew that the news determines what we see but the posters were new to me.	It was new for me to look at posters critically	
Ja ik heb geleerd hoe de media dingen verbeeld.	Yes, I have learned how the media creates images.	How the media creates images	
Ik heb een dieper beeld gekregen over media en stereotypering.	I have gained a deeper knowledge of media and stereotyping.		

5.5.2 Wat vond je van de workshop? What is your opinion about the workshop?

Het personen raden vond ik leuk, het theorie deel minder.	I liked the part where we were guessing people. The theory part I liked less.	
Ik vond het best een leuke les, de eerste opdracht vond ik vooral leuk en interessant	I quite liked the class. I especially liked the first assignment, that was interesting.	I liked the first assignment.
Goede afwisseling tussen film en	Great alternation between the movie clips and the in-class	

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klassikaal.	discussions	
Interessant, leuk vormgegeven. Het was leuk dat er naast uitleg ook ruimte was om zelf je mening te geven en dingen te zeggen.	Interesting, nicely designed. I liked it that there was room to give your own opinion and to say things next to the explanation.	There was a lot of information but it was well structured and there was a good balance between movie clips and in-class discussions. I liked that there was room to give your own opinion.
Alles was goed en duidelijk. Het was best veel informatie maar toch goed geordend.	Everything was good and clear. It was quite a lot of information but well structured.	
Ik vond het een leuke les omdat ik een beter beeld over media en stereotypering heb gekregen.	I liked this class because I got a better image of what media and stereotyping is	The class was very interesting
De les was interessant.	The class was interesting.	
Ik vond het een interessante les.	I think it was an interesting class.	
Ja leuke les en zeker interessant.	Nice class and very interesting.	
Ik vond het wel oké.	I quite liked it.	
Heel interessant!	Very interesting!	
Ik vond het wel interessant.	It was quite interesting.	
. Ik vond het een leuke workshop.	I liked the workshop	
Ik vond het een interessante les.	The class was interesting.	
Leuke les, een keer wat anders.	Great class, something else for a change.	I liked this class because the way we were taught was something else for a change.
Erg interessant, het was erg leuk om ook een keer anders uitleg te krijgen en ik vond het onderwerp ook interessant.	Very interesting, it was fun to get taught in a different way for a change. I also find the subject very interesting.	

i. Wat vond je het meest opvallende in dit filmpje? Wat is je bijgebleven?
What struck you the most in this video clip?

Dat de 2e persoon moeilijk was te verbeelden.	The second person [first lady] was hard to imagine.	The first lady was hard to imagine. Her description matches multiple professions.
Ik vond de presidentsvrouw lastig omdat het uiterlijk bij meerdere beroepen past, de andere 2 waren makkelijker.	I found it hard to imagine the First lady because her appearance matches multiple professions. The other two were easier.	
Dat ik chef kok al binnen een paar	That I figured out the 'chef cook' in a few	

secondes wist.	seconds.	
De antwoorden op de vragen over etniciteit.	The answers to the questions about ethnicity.	The answers to the questions about ethnicity varied between the interviewees. Some of them struck me.
Dat iedereen een andere etniciteit voor zich zag bij iedere persoon	That everybody [students in the clip] imagined a different ethnicity with each person.	
De vrouwelijke astronaut	The female astronaut.	That some of the students in the videoclip imagined a female astronaut.
Dat iemand een astronaut als vrouw zag	That someone [student in the clip] imagined the astronaut as a female.	
Dat iemand bij een astronaut een vrouw noemde.	That someone [student in the clip] mentioned a female astronaut	
Waarom ze een vrouw als astronaut zag. Dat zou ik nooit voor me zien.	Why she [student in the clip] imagined a female astronaut. I would never imagine that.	
Dat het soms kan verschillen tussen de personen. Hun beelden waren meestal wel overeenstemmend, maar ook weer verschillend. Dat ligt aan wat zij hebben gezien van die beroepen, iedereen kan er een andere kijk op hebben.	That it can sometimes differ between people. Their [the students in the clip] images were the same most of the time, but they differed as well. That's because of what they have seen of these professions, everyone looks at it [professions] differently.	
Dat er bij kok automatisch aan een Italiaan wordt gedacht door films waarschijnlijk, want ik moest er zelf ook aan denken.	That the image of a cook is automatically an Italian. Probably because of movies because I thaught about that myself as well.	
Generaliserende beelden, er kwam veel overeen.	Generalizing images, a lot of descriptions [of the students in the clip] corresponded to each other.	Most of the time the interviewees had the same ideas and descriptions about the people they imagined.
Dat alle personen wel een beetje dezelfde gedachtes/ideeën erover hadden.	That everyone [students in the clip] kind of had the same ideas/thoughts about it [what people look like in different professions].	

Dat iedereen bijna dezelfde dingen noemde. Het verschilde allemaal erg weinig van elkaar.	That everyone [students in the clip] mentioned the same things. It all differed very little.		
Dat ze soms iets zeiden wat helemaal nergens op sloeg in de context en dat ze soms allemaal wat anders zeiden.	That sometimes they [students in the clip] would say something that did not make sense in the context and that sometimes they all said something different.		

5.5.4 Komt jouw beeld van dit persoon overeen met de omschrijvingen van de geïnterviewde mensen? Waarom denk je dat jouw beeld wel of niet overeenkomt?

Does your image of the described people match the image of the interviewees describing them? Why do you think your image does or does not match?

Vooral de First lady maar niet een vrouwelijke astronaut. Ik denk omdat ik niet zo veel vrouwelijke astronauten ken.	Especially the First lady but not the female astronaut. I think because I don't know that many female astronauts.	It didn't match with the female astronaut	
Ja de kok en de First lady kwamen wel overeen alleen geen italiaan voor een astronaut. Ik zie juist een jonge knappe man. [mijn beeld komt overeen] door de invloed van tv programmas en films.	Yes the cook and the First lady did match, but I did not imagine an Italian as an astronaut. I rather see a young handsome man. [My image matches] because of the influence of tv programs and films.	The first two matched.

I did not imagine an Italian astronaut, rather a young handsome man. | The first two descriptions matched but not the Female astronaut. I was confused with the description about the astronaut. I would have described the astronaut as a white male.
The media plays a role in the image we have. |
| Bij de chefkok kwam het helemaal overeen, bij de First lady ook wel alleen de astronaut had ik anders omschreven: meer als een blanke man i.p.v. een vrouw zoals sommige noemden. Omdat het best gedetailleerde omschrijvingen zijn en je van jezelf ook al een beeld hebt door bijvoorbeeld media en hoe deze mensen eruit zien. Dat hebben de geïnterviewde waarschijnlijk ook. | It did match with the chef cook, and it did match with the first lady but I would have described the astronaut a different way: more like a white male instead of a woman which some of them [students in the clip] said. Because they are quite detailed descriptions and I also already have an image of how these people look because of for instance the media. I guess the interviewees have the same thing. | The first two matched.

All the others matched but not the astronaut. I would have described a white male.

I already have an image of these people because of for instance the media. | |
| Persoon één en twee wel, die werden duidelijk omschreven. Bij persoon drie was ik nog wel verward maar achteraf bleek die toch ook best goed omschreven. Omdat iedereen iets anders voor zich zit en hier speelt | The First [chef cook] and second person [first lady] yes, they were described in a clear way. I was a bit confused with person three [astronaut] but after all that one was also described clearly. Because everyone imagines something else and media plays | The first two people were described clearly, I was confused about the last one. | |

media wel een rol bij.	a role in this.		
Persoon 1: Ja het zijn meestal wel de standaard dingen die je daarover hoort. Bij de tweede persoon, ja de beschrijving kwam goed overeen met dat persoon. De derde persoon, nee ik zou het anders hebben verteld. Meer over het werk wat die doet.	The First person: yes, those are the standard things you hear about that person. With the second person, yes the description matched mine well. The third person, no I would have described that person differently. More about what work that person does.	The first two people matched.

I would have described astronaut differently, it was not clear. | |
| Soort van maar niet altijd, omdat ik niet zo heel erg denk in zwart/witte huidskleur of uit welk land iemand komt. | Kind of but not always, because I don't really think in black and white color or from what country someone comes from. | I don't think in skin color or ethnicity. | |
| Vaak wel. Ze beschrijven algemene dingen die je vaak op tv of internet ziet. Als je kookprogramma's kijkt zie je bijvoorbeeld dat de chef koks inderdaad vaak blanke mannen zijn met kort haar en witte kleding. | Most time yes. They [students in the clip] describe general appearances that one frequently sees on the tv or the internet. If you watch cooking shows for instance you indeed see that the chef cooks are usually white men with short hair and white clothes. | Yes, the students describe general appearances.

The cook are indeed mostly white, short haired males with white clothes. | Yes, they matched. The students describe general appearances, which you usually see in the media with these professions. Everyone imagines such stereotypes. |
Ja vaak wel, omdat iedereen naar media kijkt en ook je beeld of de manier hoe je ernaar kijkt dat dat vaak overeenkomt.	Yes usually. Because everyone looks at media and your image or the way you look at it matches most times.	Yes because everyone gets influenced by the media	
Over het algemeen wel, omdat ik al snel doorhad over wie het ging.	In general yes, because I knew pretty fast what people they were talking about.	Yes, I knew fast who they were talking about.	
Bij de kok kwam het wel overeen, dus een snor, Europese afkomst, witte kleding en een dikke buik (hij houd veel van eten). Bij de presidentsvrouw kwam het ook overeen, nette kleren, het kapsel, en bij de astronaut ook. Omdat bij deze beroepen de mensen meestal wel dezelfde kenmerken hebben.	It did match with the cook, with a moustache, white clothes and a fat belly (he likes to eat). It also matched with the first lady, with decent clothes and hair. It also matched with the astronaut. Because with these professions the people usually have the same features.	It matched with all three people because with these professions the people usually have the same features.	
Soms wel, soms niet. Door een verschillend wereldbeeld.	Sometimes it did, sometimes it did not. Because of a different world view.	Sometimes it matched, sometimes it didn't	
Ja over het algemeen wel, de stereotype mensen kwamen wel overeen omdat iedereen gelijk zo'n persoon voor zich ziet.	Yes in general they did match, the stereotypical people did match because everyone immediately imagines such a person.	It matched because everyone imagines such stereotypes.	
Over het algemeen wel maar er zijn natuurlijk verschillen	In general, yes but of course there are differences.	Yes, generally.	

Ja het komt overeen, ik zou aan hetzelfde denken als in het filmpje.	It does match, I would think of the same things as in the video clip.	Yes it matches.	
Bij de chef wel, maar de First lady hoeft niet perse zwart te zijn.	Yes it matched for the chef cook, but the First lady does not necessarily have to be black.	Yes, but the first lady doesn't have to be black.	The cook and astronaut match especially. The description of the first lady was a bit more vague, but made sense in the end.
Ja meestal wel, vooral bij de kok en de astronaut.	Usually yes, especially the cook and the astronaut.	Yes, especially the cook and astronaut.	
Vooral de astronaut en de kok komen wel met mijn beeld overeen. De omschrijving over de presidentsvrouw komt ook wel overeen nu ik weet dat ze het daarover hadden maar ik had het niet uit de omschrijving gehaald.	Especially the astronaut and the chef cook did match my image. The description of the first lady matches as well now that I know they were describing her but I wouldn't have guessed it based on the descriptions.	Yes, especially the cook and astronaut. The first lady makes sense as well, but not from the descriptions.	

5.5.5 Vind je dat de omschrijvingen van de geïnterviewde mensen overeenkomt met de verschillende posterbeelden? Waarom wel of niet?

Do you believe that the descriptions the interviewees gave match the poster images? Why do you or do you not?

Niet bij de astronaut, hier is de astronaut meer een nerd.	Not with the astronaut, the austronaut is more of a nerd here [on the poster].	
Nee, ze werden bijna allemaal beschreven als netjes met een pak aan maar op de posters hebben ze niet eens een net/kloppend uniform aan.	No, almost all of them were described as being neat and wearing a suit, but on the posters they do not even wear the right uniforms.	No, the people look different from the descriptions. They are all portrayed Differently.
Nee allemaal niet.	No, none of them match.	
Nee de mensen op deze posters zijn allemaal net iets anders vormgegeven.	No, the people on these posters are all portrayed slightly different.	
Nee.	No	
Nee, alleen de First lady een klein beetje. De poster mensen zijn juist uniek in het vak.	No, only the First lady a little bit. The poster people are unique in their profession.	No, the documentary poster images concern specific People, so they do not represent general images of their professions.
Nee deze beelden zijn gemaakt voor een doelgroep en om dus interesse op te wekken. Het zijn niet echt de algemene beelden.	No, these images are made for a target audience, and thus to entice interest. They do not represent general images.	
Niet bepaald, dit zijn personen die zichzelf zijn en niet perse hun beroep belichamen.	Not really, these people are themselves and they do not necessarily embody their profession.	
Nee ze hadden een gegeneraliseerd beeld in hun hoofd en dit zijn allemaal documentaires.	No they [students in the clip] had a generalized image in their head, and these are all documentaries.	
Totaal niet omdat de geïnterviewde	Not at all, because the	

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mensen een ideaal beeld weergeven.	interviewed people all described an ideal image.

Workshop 1 audio

Kritisch

Dat je niet zomaar de dingen die je hoort en leest in de krant, dat je die niet zomaar aanneemt. Is het wel een betrouwbare bron, is het wel geschreven met een objectief stantpunt, is het geen mening?

A: Ze hadden het over een Italiaans persoon bij de chef kok maar dat idee had ik niet echt.

Ik wel!

Ik ook!

A; Ik had bij die beschrijving meer het idee van een fastfood kok.

A; Ze gaven namelijk een beschrijving van een blanke man maar wel een Italiaan met een snor en dan denk ik gelijk aan zo'n vies keukentje. Niet heel professioneel.

S: Op zich zie ik wel een Italiaan voor me, omdat iedereen wel de Italiaanse keuken kent.

Focus gelijk op etniciteit.

Witte kleding

Meestal zijn het hele oude mannen of hele jonge vrouwen.

Presidentsvrouw

De enige die ik kan bedenken is Michelle Obama.

Ja!

Astronaut:

Groot en blank.

Weinig haar,

Sterk iemand,

Sportief ook wel

En een man, ja.

Ja het kan ook een vrouw zijn, maar meestal mannen.

Vrouwen vinden het eng om het huis te verlaten, die moeten meestal voor de kinderen zorgen .

Je hebt wel vrouwen die de ruimte in worden geschoten maar het gebeurt veel minder omdat het veel minder een vakgebied is waar veel minder vrouwen geïnteresseerd in zijn.

Na de posters: (alle opdrachten na de eerste zijn na de posters)

S: Ik vind sowieso de astronaut niet echt hetzelfde als wat ze hebben beschreven, en de First lady ook niet.

Ik: hoezo niet?

S: Want ze zeiden iets heel anders over haar kapsel

F: Ze ziet er best normaal uit

Ik; Wat is normaal? Wat vind je normaal?

F: hoe zij haar omschreven was heel erg net met een mantelpakje, een parelketting en getoupeerd haar. En zij is eigenlijk best alledaags, ze heeft gewoon een blousje aan en d'r haar zoals zij het wilt.

B: Ik vind dat ze wel lijkt op een First lady.

S: Dat komt door de sieraden, denk de sieraden weg dan is ze gewoon een normale vrouw.

G: Ze heeft wel een beetje een uitstraling alsof ze er toe doet zegmaar.

Ik: Waarom vind je dat?

G: Nou ik weet niet, ze kijkt wel zelfverzekerd en ze is wel eits ouder dus het lijkt wel alsof ze ervaring heeft.

S: Ik vind niet dat het door haar sieraden komt maar ze ziet er wel hoger uit.

S: ze kijkt heel simpel.

F: Maar ze staat heel sterk.

S: oke ze staat heel sterk maar ze kijkt heel simpel.

Ik: Dus dan heeft het misschien meer te maken met haar houding?

Meerdere: Ja.

Ze lijkt niet echt op een astronaut. –waarom is dat?- nou ja, in het filmpje zeiden ze dat een astronaut een wit pak aan zou hebben en dat het een man was, alleen zij heeft zwarte kleren aan en heel wijd enzo. –En wat is je eigen beeld van een astronaut?- Ja nou ook zo'n wit pak, en een helm enzo.

S: maar ik zou dan, dat zou me juist meer interesseren om naar te kijken want als er gewoon een normale astronaut daar zou staan dan zou ik denken 'oke het gaat over astronauten' en nu gaat het volgens mij over een meisje die niet wordt geaccepteerd in die wereld of iets in die richting of dat het niet mag van haar familie ofzoiets, want volgens mij is ze niet Europeaans of westers.

F: Ze wordt hier ook afgebeeld als een dromer. Ze kijkt met haar telescoop naar de lucht, en ik denk dat ze als ze haar neer hadden gezet als wat astronauten meestal zijn, als, ja wetenschappers zijn best wel een beetje nerdie types vaak. Dan had het natuurlijk ook minder appeal gehad om naar te kijken.

Titel fucking perfect

F: Ja het laat je wel zien wat voor man het is, wat voor sfeer die film gaat zijn, dat het niet echt een lichte film wotdt. Dat het wel een zware, emotioneel verhaal wordt.

S: Ik interpreteer het meer dat die man heel erg z'n best doet om zo te worden, zegmaar dat hij perfectionistisch is.

Commecieel gedreven posters

Ik denk dat ze een ander beeld willen laten zien van dat eigenlijk, bijvoorbeed bij een kok wij zien allemaal een beetje hetzelde en weten wij niet hoe, wij hebben een beetje een stereotype van een kok. Misschien willen ze laten zien hoe het eigenlijk is, en hoe het ook kan .

Workshop 2 audio

Kritisch

Dat je van verschillende aspecten bekijkt. Als bijvoorbeeld vanuit de ene hoek wel goed is maar dan moet je wel ook vanuit de andere hoek kijken of dat ook wel kan.

Geletterdheid

Onderdeel B voor de theorie.

Kwam het overreen je beeld:

Ehm bij kok en First lady wel, maar niet bij astronaut. –Hoezo is dat? - Ik weet niet, misschien zien hun zegmaar andere dingen. Ja bijvoorbeeld de laatste twee zeiden steeds dat het een vrouw was maar de eerste vond juist dat mannen het meer zouden doen. En dan vraag ik me wel af waarom ze aan een vrouw denken want ik heb namelijk zelf nooit een vrouwelijke astronaut gezien.

Wat valt jullie als eerste op als jullie naar de posters kijken?

Dat lijkt niet op een astronaut. Omdat ik bij een astronaut een heel dik pak voor me zie en een helm. Ik weet niet wat diegene aan heeft maar het is niet echt iets voor op de maan ofzo.

'Ik vind dat echt niet op een kok lijken, maar ik vind dat ook geen First lady ofzo lijken, ik vind ze allemaal gewoon niet lijken.' –en waarom?- 'Ik weet niet. Zegmaar hoe ik het in mijn hoofd zie is totaal niet wat ik daar zie.' –waarom is dat?- 'Nou ik had geen los haar verwacht sowieso bij de First lady, en , ik weet niet het zijn gewoon niet kenmerken die ik zegmaar gewoon zelf in mijn hoofd heb.'

Fucking perfect

Nogal, ja , ehm, bold zegmaar.

Hij komt ambitieus over en ook een beetje agressief.

Sepideh

Science fiction

Eh als je naar de tweede poster kijkt ik denk dat ze willen overbrengen dat zegmaar, zij belangrijk is in die film. Omdat hij met z'n rug naar ons toe staat en ik weet niet bij de laatste poster, die vind ik gewoon sowieso heel vaag. Ik zou sowieso niet naar die film gaan, maar.. die eerste heeft wel een pakkende titel vind ik zelf, die andere twee vind ik sowieso, ik weet niet – het is misschien ook niet het onderwerp wat je interessant vindt?- ja precies.

M: Bij de middelste poster, daarachter heb je dus, ik heb de film al gezien, daarachter heb je dus de president van georgie die zegmaar naar het volk staat en achter hem staat zijn vrouw, de documentaire gaat ook over de vrouw en de vrouw achter de president zegmaar.

Waaromkomen de poster beelden niet overeen met de omschrijvingen?

Omdat het een documentaire is. Ja in een documentaire ga je natuurlijk geen gegeneraliseerd beeld laten zien wan het gaat over één persoon an sich.