

PUSHING BACK:
Responding to Representation of Drug and Alcohol Abuse
among High School Learners

**A DIGITAL AND
MEDIA LITERACY
CURRICULUM**

II TO PREVENT DRUG AND ALCOHOL ABUSE
AMONG HIGH SCHOOL LEARNERS II



WELCOME

TO PUSHING BACK:

Responding to Representation of Drugs
and Alcohol in Popular Culture

In order for teens to make healthy choices in our media- and technology-rich society, they must learn to critically evaluate the information they receive from media and reflect upon their own media choices—in other words, they must learn key digital and media literacy skills. Digital and media literacy can help young people develop the critical thinking skills needed to understand how media messages affect their perceptions of drugs and alcohol in today's drug culture.

Research has shown that a digital and media literacy approach can support substance abuse prevention goals by increasing media literacy skills in general and specifically with regard to:

- substance abuse and skepticism toward media messages;
- increasing the ability to resist pro-drug messages;
- increasing the ability to produce counter-messages; and
- decreasing the intention to use drugs and alcohol in the future.

In addition, digital and media literacy skills empower youth to be positive forces of substance abuse prevention efforts by teaching them how to understand, interpret, create, and share media messages.

This guide is designed to help high school educators build learners' skills in both analyzing and creating media messages, helping learners better understand how media affects them, and how to make healthy lifestyle decisions that will improve the quality of their lives.

Read on to learn more about digital and media literacy as an approach to substance abuse prevention as well as how to make the best use of this guide.



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***These are essential program elements of the *Pushing Back* curriculum**

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WHAT IS DIGITAL AND MEDIA LITERACY?

DIGITAL AND MEDIA LITERACY—emphasizes the skills of analyzing, evaluating, and creating digital and media messages.

Digital and media literacy skills are basic, twenty-first century literacy skills that everyone needs in order to navigate the world today. Digital and media literacy skills help learners to evaluate the quality and accuracy of what they watch, see, and read. They help learners recognize how and why media messages appeal to us, sharpening our awareness of unstated but implied messages. In addition, digital and media literacy skills increase learners' ability to select the media they consume more thoughtfully.

The core concepts of digital and media literacy are:

- 1) Media messages are constructed.
- 2) Media messages are produced within economic, social, political, historical, and aesthetic contexts.
- 3) The process of message interpretation consists of an interaction between the reader, the text, and the culture.
- 4) Media use language and other symbol systems with codes and conventions associated with different genres and forms of communication.
- 5) Media representations play a role in people's understanding of and participation in social reality.
- 6) Media messages reflect and shape individual and social behavior, attitudes, and values.



HOW DIGITAL AND MEDIA LITERACY SUPPORTS DRUG PREVENTION?

KEY DIMENSIONS OF MEDIA LITERACY:

ACCESS. Finding and sharing appropriate and relevant information and using media texts and technology tools well.

ANALYZE. Using critical thinking to analyze message purpose, target audience, quality, veracity, credibility, point of view, and potential effects or consequences of messages.

CREATE. Composing or generating content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques.

REFLECT. Considering the impact of media messages and technology tools upon our thinking and actions in daily life and applying social responsibility and ethical principles to our own identity, communication behavior, and conduct.

ACT. Working individually and collaboratively to share knowledge and solve problems in family life, at school, in the workplace, within the community, and participating as a member of a community at local, regional, national, and international levels.

KEY QUESTIONS OF MEDIA LITERACY:

Who is the author and what is the purpose?

What techniques are used to attract and hold your attention?

What lifestyles, values, and points of view are represented?

How might different people interpret this message?

What is omitted?

Growing up in a mediated environment presents new challenges for high school learners who encounter messages about drugs and alcohol over and over again throughout their daily lives—in music, TV shows, movies, magazines, billboards, and through online videos, games, and social media. Learning how to sort through these messages is crucially important.

In previous eras, substance abuse prevention efforts focused more on preventing drug use through presenting statistics and encouraging youth to stand up to peer pressure. But these days, teens need more than statistics to effectively sort through the messages they receive about drugs and alcohol. And in this mediated environment, high school cliques don't function the way they used to. Now, learners must negotiate multiple hierarchies and influences both within their schools and in their online lives. To effectively address the ways in which messages about drugs and alcohol are infused in the many complicated relationship systems in their lives, teens need digital and media literacy skills.

Teens encounter both subtle and direct messages about drugs and alcohol every day, including the very direct messages that are apparent in advertising. For instance, although marketers claim that alcohol is not marketed directly toward young people, it is nonetheless widely advertised in media that teens consume, and researchers have found that young people's exposure to alcohol advertising on television is actually increasing.

Teen drinking remains a serious problem: in 2013, over one-fifth of high school seniors reported binge drinking (defined as drinking five or more drinks in a row) within the past two weeks. Traffic accidents are the leading cause of death among teenagers, and nearly one-third of teenage drivers killed in accidents were driving under the influence of alcohol. In fact, over 5,000 young people die every year in the United States as a result of underage drinking. Nearly 200,000 are hospitalized for alcohol-related injuries.

While cigarette ads are decreasing, they are still highly visible in magazines and on billboards and through product placement in movies. And this affects young people; one study found that after being exposed to just one pro-smoking media message, college learners had an increased likelihood of using tobacco for the next seven days.

As smoking regulations tighten up and traditional tobacco smoking continues to decline, electronic cigarettes (e-cigarettes) are being promoted as a “safe” alternative. However, many of the risks associated with electronic cigarettes remain unknown. (And since electronic cigarettes are not subject to the same regulations as tobacco products, they can be more easily purchased by youth, especially online.) The good news is that tobacco cigarette use among teenagers is, in fact, declining. In 2013, 9.6 percent of high school students reported having smoked tobacco cigarettes in the past month. This news is tempered by the unfortunate fact that the use of other forms of smoked tobacco is increasing among teenagers. In 2013, 21.4 percent of high school seniors reported having smoked a hookah in the past year (an increase from 18.3 percent in 2012). In addition, 20.4 percent reported having smoked a small cigar in the past year. Clearly, teenagers need more information and direction in understanding the risks of non-cigarette tobacco.

The real problem is that we live in a drug culture. Everywhere we look, it seems that the media is telling us, “Buy something to solve your problems.” Ads for pharmaceutical drugs and nutritional supplements also influence teens, and abuse of prescription and over-the-counter drugs is a serious problem. In 2013, 15 percent of high school seniors reported having used a prescription drug recreationally in the past year.

These statistics are alarming, but statistics alone won't convince teenagers not to experiment with drugs and alcohol. They need to understand how some of the values of our culture—especially the pleasures of immediate gratification and play and escape—may have risky, harmful, and potentially devastating consequences on the day-to-day practice of living a good life. We believe that one powerful way to understand this is to learn to thoroughly deconstruct the media messages we experience in movies, music, advertising, online, and from our families and friends.

Media messages can be very effective in changing young people's attitudes, which is why it is critical that young people have the chance to examine and reflect upon the media messages they encounter every day—and talk back to media messages by creating media messages of their own. Given the pervasiveness of so many different communication technologies in our culture, young people need more opportunities to learn about and discuss the complex functions of media in our lives.

This guide addresses the reality that young people are surrounded by messages about drugs. They live in a mediated environment that glorifies drug culture without telling the whole story. The very real risks associated with drug and alcohol use are often left out completely. Learners who are trained in digital and media literacy know how to spot such omissions and how to seek out credible information sources to gain accurate information.

DIGITAL AND MEDIA LITERACY AND ACADEMIC STANDARDS

In the United States, digital and media literacy skills are recognized as fundamental literacy skills within many state curriculum frameworks, and skills that align with digital and media literacy frameworks are included in the Common Core standards under the State Standards for English and Language Arts. For more information on how this curriculum connects to Common Core State Standards, please see Appendix C.

HOW TO USE THIS GUIDE

Pushing Back asks learners to use research, critical thinking, and their own beliefs, values, and opinions to evaluate how drugs and drug culture are represented in popular media. Learners will confront blatant misinformation and inaccurate portrayals of drug use in popular culture, and will also think about more ambiguous media that may or may not glorify drug use. In using a wide spectrum of “harmful” versus “helpful” representations of drugs in popular culture, learners will better understand how all messages we receive about drug and alcohol use inform how we feel, think, and act about drugs and alcohol in our everyday lives.

A Flexible and Modular Curriculum

This twelve-lesson curriculum, designed for high school learners in grades 9 through 12, can be used in a variety of in-school and out-of-school settings. In addition to health classes, it can be used in digital media and technology classes, English, Social Studies, and arts courses. It is also easily adaptable to co-teaching or cross-curriculum integration. It is aligned to Common Core standards (see Appendix C for a lesson-by-lesson breakdown), and lessons in this curriculum also align to standards in multiple disciplines. (For example, Visual Arts Educators can readily identify connections to the National Core Arts Standards.)

This guide helps learners analyze representation of drug and alcohol use in media and popular culture and create media productions that talk back to inaccurate, dangerous, or incomplete portrayals of risky behaviors. These media talk-backs are flexible to a number of different pressing issues facing young people, including behaviors involving illegal, prescription, and recreational drugs.



ACTIVITIES ARE DESIGNED TO HELP LEARNERS:

- **GAIN KNOWLEDGE.** Learners will conduct online research to understand more about the risks of drug use and abuse.
- **ANALYZE MESSAGES.** Learners will analyze popular culture media including television programs, films, music, and online content that make references to or glorify drug use.
- **MAKE CONNECTIONS TO REAL LIFE.** Learners will determine how to reflect upon and share how they feel about drug portrayals in the media.
- **SHARE IDEAS AND TAKE ACTION.** Learners will discover how to share their opinions and their work with a larger online community through social media campaigns.

TOOLS AND TEXTS

Because technology tools and popular culture change so rapidly, we have included a list of suggested tools and texts for learners and teachers instead of providing lessons that require particular technology tools and popular culture texts. We also encourage you to ask your learners what media they are consuming and use examples that speak to them whenever possible. (Just be sure to screen for appropriateness first!)

Lessons focus on key concepts that can be explored with a variety of online and offline tools and texts drawn from popular culture. A dynamic approach to use of tools and texts also allows for learner input and a variety of teacher comfort levels with and access to technology.

USING POP CULTURE IN THE CLASSROOM

Pop culture changes so fast that you won't find much of it here.

These lessons offer opportunities to ask learners open-ended questions about their familiarity with pop culture and incorporate it where appropriate.

Teachers naturally want to be credible with their students; however, teen pop culture can be akin to visiting a foreign culture sometimes, and it is okay to be a tourist. Our advice: don't feel like you have to be an expert. Don't pretend to know references that are out of your own life experience. And don't be afraid to ask learners questions and encourage them to share their life experiences.

Teachers can use these twelve lessons in a variety of different ways. For example, some teachers may use the curriculum in an intensive month-long focus on media and substance abuse. Other teachers will use the lessons spread out once or twice a week over a semester or more. Others will use selected lessons only in ways that directly connect to their existing curriculum. Teachers are encouraged to use the materials and resources in ways that best meet the needs of their learners and the overall school curriculum, as well as health, music, theater, and visual arts curriculum integration. Teachers are encouraged to creatively collaborate to determine how this curriculum might be feasibly incorporated into their

annual lesson planning.

This curriculum uses digital and media literacy skills in all lessons. If you are unfamiliar with digital and media literacy resources, you can familiarize yourself with additional materials located on the Media Education Lab's website (<http://www.mediaeducationlab.com/>).

Remix as a Combination of Multiple Media Literacy Skills

Pushing Back takes a novel approach to engaging young people in resisting media messages that glorify or misrepresent the risks associated with drug use. Rather than simply presenting information about the harmful impact of various kinds of drug use on young people, this curriculum empowers young people to engage popular culture media directly by voicing their opinions—bolstered by online and other forms of research—through remix, the process of changing existing popular culture media via comment and critique.

When learners discover and use information that is not commonly portrayed in the media and connect their original research to their own feelings, beliefs, and opinions, they feel ownership in resisting drug messages. Careful analysis activities through short media productions have learners use popular culture texts directly. Some lessons are designed to take advantage of media that high school learners tend to consume and create (such as online videos). However, we recognize the limitations that many teachers face in incorporating online media in their classrooms and have included alternative options for all online activities.

USING COPYRIGHTED MATERIALS:

Many of these lessons require the use of copyrighted materials, which is legal under the doctrine of fair use. To learn more about copyright and fair use in digital and media literacy, please see Appendix B.

By using the lessons in this curriculum, learners have the option to create their own anti-substance abuse campaigns to share what they learn and take action in their communities.

THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

Teachers can choose to use or several of the optional “THINKING BEYOND THE CLASSROOM” extension activities to build an effective digital and media literacy-based campaign against substance abuse.

After every lesson, you will find THINKING BEYOND THE CLASSROOM activities. These optional, reflective opportunities may be useful for homework, creative expression, or other informal learning.

These activities include:

MEDIA DIARIES:

Media diaries are just that—journals in which learners keep track of and reflect upon the media they hear, watch, and read and their own reactions to the drug and alcohol messages in that media. Media diaries can be kept on password-protected blogs or on old-fashioned paper journals.

VIDEO BLOGS:

A video blog is a blog that uses video to get its message across. Video blogs often feature commentary (“a talking head”) as well as other visual text and images. In this curriculum, video blogs are used mainly to respond to specific prompts. While learners are encouraged to reflect privately in their media diaries, they are encouraged to respond publicly in their video blogs, using their cell phones or webcams to communicate with the world.

E-PORTFOLIOS:

An e-portfolio is an electronic collection of work that is organized and tagged; for example, learners can use a system such as Evernote to collect their work. Learners can photograph work that is completed offline and upload it to their e-portfolio. In addition to using e-portfolios to house student work in one place, teachers can use e-portfolios as an assessment tool.

SHAREOUTS:

Teachers are encouraged to publish information on a class website and share with the larger community as appropriate. In order to share what learners are discovering with other learners working on their own campaigns across Pennsylvania (as well as the wider world), make sure that anything that is published on social media networks like Twitter, Facebook, and Instagram uses the hashtag #DFPA. Learners may also want to take action by sharing their work with newspapers, government representatives, and local substance abuse prevention organizations.



ABOUT DRUG FREE PENNSYLVANIA

Drug Free Pennsylvania is a statewide, nonprofit, 501 (c) (3) organization that creates healthier communities by educating individuals of all ages and providing workplace solutions through programs that prevent substance abuse. We accomplish our mission through influencing healthy choices, lifestyle changes and striving to make Pennsylvania a safe place to live, work, play, and learn without the undue influences and effects of substance abuse.

The Pennsylvania Youth Survey of 2013 reported results from students in grades six, eight, ten, and twelve. Some of the findings indicated that:

46.9% of students in the four grades have used alcohol on one or more occasions during their lifetimes. 20.3% have used alcohol on one or more occasions during the past thirty days.

10.3% of students used marijuana in the past thirty days.

8% of the students used cigarettes in the past thirty days.

3.3% of the students in the four grades reported selling drugs in the past year.

6.9% of the eighth graders used an inhalant in their lifetime.

15.7% of twelfth graders drove under the influence of marijuana and 10.7% drove under the influence of alcohol.

Media messages use techniques of persuasion and have a great influence on youths' developing attitudes toward the use of illegal drugs and alcohol. According to the 2008 Partnership Attitude Tracking Study released in February 2009, 40% of teens agreed that anti-drug messages made them more aware of the risks of using drugs and less likely to try drugs.

The US Department of Health and Human Services found that youth aged twelve to seventeen were less likely to use alcohol, cigarettes, and marijuana when they viewed these behaviors as risky. In addition, the Office of National Drug Control Policy found that teens who were exposed to their "Above the Influence" drug-use prevention campaign were more likely to have anti-drug perspectives and less likely to experiment with marijuana.

The demand for public service announcement time is up while revenue from paid advertising is decreasing. Recognition of these market changes launched our next step to changing youth attitudes toward substance abuse in a new venue—the classroom, and with a new approach—media literacy.



ABOUT THE MEDIA EDUCATION LAB

This curriculum was developed by Renee Hobbs, Katie Donnelly, and David Cooper Moore at the Media Education Lab at the University of Rhode Island.

The Media Education Lab, part of the Harrington School of Communication and Media at the University of Rhode Island, advances media literacy education through research and community service. Founded by Renee Hobbs, a pioneering leader in the media education field, the Media Education Lab offers workshops, staff development, and partnerships that bring media literacy education to children, young people, and adults.

The Media Education Lab creates multimedia educational resources and curriculum materials for educators, parents, and learners and researches the cognitive, social, and behavioral impact of media literacy education as it develops in the family and in formal and informal educational settings. In addition, the Media Education Lab addresses policy issues that affect the quality of teaching and learning about media and popular culture.

The Media Education Lab is one of a small handful of research university programs that focuses specifically on the intersections of media studies, communication, and education. Graduate and undergraduate learners are able to take advantage of the ongoing research programs and are active participants in all of the programs of the Media Education Lab.

Learn more at <http://www.mediaeducationlab.com>.

CONTACT INFORMATION

Media Education Lab
Harrington School of Communication and Media
University of Rhode Island
Kingston, Rhode Island 02881 USA
Web: <http://www.mediaeducationlab.com>
Phone: 401-874-2110
Email: hobbs@uri.edu

We are grateful to the Pennsylvania educators who reviewed this guide:

Elizabeth Bremer, *Cocalico High School*

Lambert Tolbert, *Bucks County Drug and Alcohol Commission, Inc.*

Jennifer Armstrong, *Owen J. Roberts School District*

Michele Ritchie-Harris, *Curriculum Specialist*

Adam Rodkey, *The Learning Lamp*

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TIME NEEDED: 45 – 90 minutes

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Target Audience: A specific group of people that a media product is designed for.

Subtext: An implied or unstated message.

Endorsements: The use of celebrities or other likeable people that appeal to particular target audiences.

Bandwagon: The idea that a particular activity or product is popular or fashionable (and you should jump on the bandwagon and like it along with everyone else).

Emotional appeals: Using powerful words or ideas to create desire, urgency, or importance.

TOOLS

This is a no-tech activity that can be completed using only magazines, pens, and paper. Learners could replicate the activity using online ads and photo-editing software, if available. (For an overview, please see our TOOLS section on Photo Remix.)

TEXTS

You can find sample advertisements online at:

CAMY Marketing Gallery (<http://www.camy.org/gallery>)

Ads of the World, (Alcohol) (http://adsoftheworld.com/taxonomy/industry/alcoholic_drinks)

Vintage Ad Browse, (Alcohol) (<http://www.vintageadbrowse.com/alcohol-ads>)

In addition, you can collect a sample of alcohol ads from a variety of magazines or have learners bring in their own.

If you don't have Internet access, print out the alcohol fact sheets located on the following sites:

Above the Influence (<http://abovetheinfluence.com/drugs/alcohol/>)

National Institute on Alcohol Abuse and Alcoholism (<http://www.niaaa.nih.gov/publications/brochures-and-fact-sheets>)

ADDITIONAL RESOURCES

To learn more about alcohol and alcohol advertising in America, check out these resources:

The Center on Alcohol Marketing and Youth at Johns Hopkins University has research reports and fact sheets on how alcohol marketing affects youth, and a gallery of alcohol advertisements to analyze as well as ways to take action in your community. (<http://www.camy.org/>)

Above the Influence has resources directed specifically toward teens, including personal stories and ways to get help with alcohol dependence. (<http://abovetheinfluence.com/drugs/alcohol/>)

The National Institute on Alcohol Abuse and Alcoholism has research, fact sheets, and publications on alcohol use in America. (<http://www.niaaa.nih.gov/publications/brochures-and-fact-sheets>)

PREPARATION:

Materials

Art materials: construction paper, scissors, tape, glue, markers.

Media materials: magazines and other sources of advertisements. (See TEXTS section.)

Fact sheets. (See TEXTS section.)

Worksheets

Worksheet 1A: Deconstructing an Alcohol Advertisement

Worksheet 1B: Example Remixed Alcohol Advertisement

Technology

Optional: Projection for a sample advertisement.

Optional: Simple photo editing (please see Photo Remix in our TOOLS section) to demonstrate the use of speech bubbles, text, and other computer-based manipulation.

ENGAGE Existing Knowledge:

Find out more about learners' existing attitudes about advertising when beginning to analyze media with them.

Ask learners:

- What do you like and dislike about advertising in general?
- Can you think of specific ads that were memorable? Why do you remember them?
- Have you seen any alcohol advertising that caught your attention?
- Can you describe a specific ad? What made you like or dislike it?
- Do you remember a particular slogan or jingle?

DISCUSS Ideas:

Use an advertisement from our TEXTS section or a magazine to model advertising analysis for the class. You might project it on a whiteboard or pass a print-out copy around the classroom.

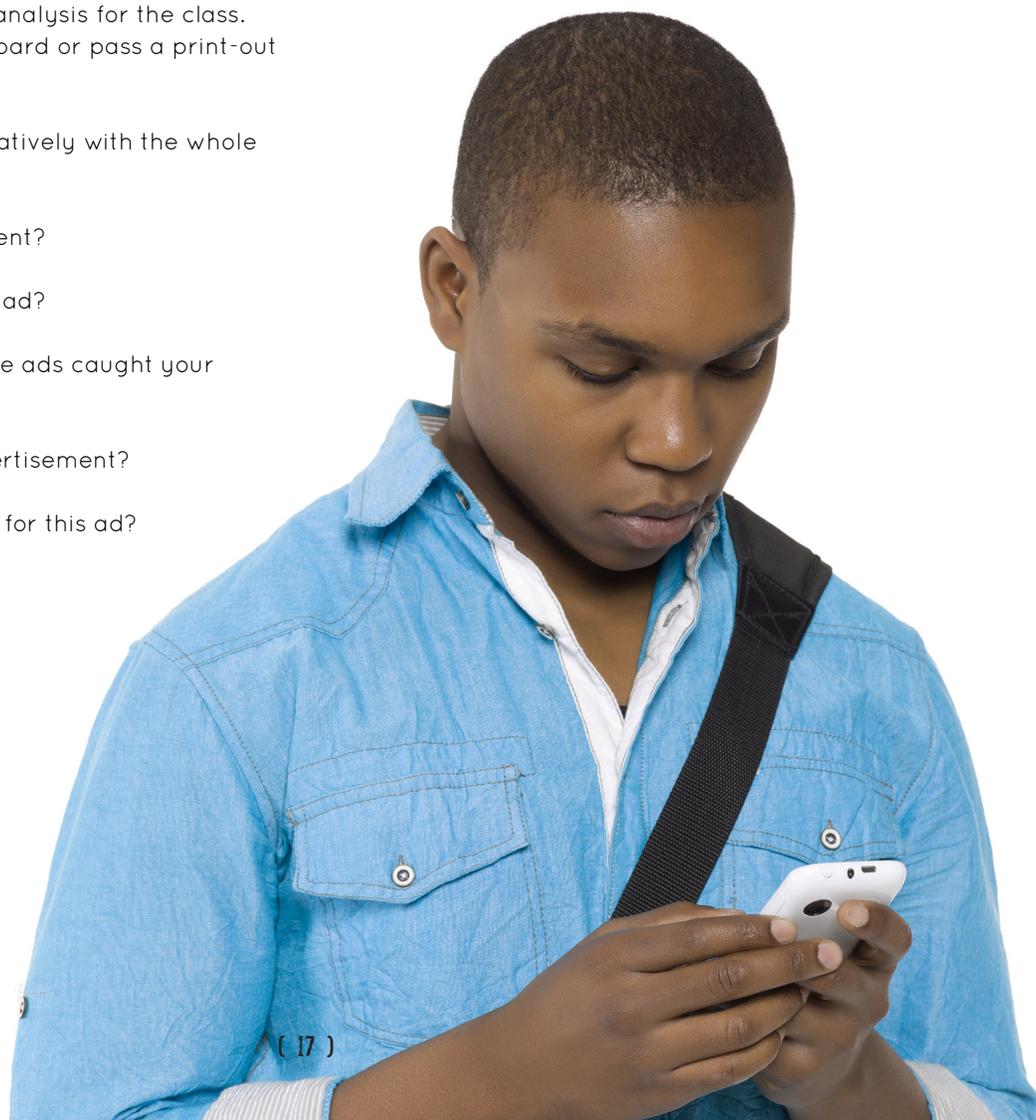
Answer these questions collaboratively with the whole class:

- Who made this advertisement?
- What is the purpose of this ad?
- What techniques used in the ads caught your attention? Why?
- What is left out of this advertisement?
- Who is the target audience for this ad?

- How might this ad be different if it were made for a different target audience?
- How might different people interpret this ad differently?
- What is the subtext of this advertisement?
- What is accurate or inaccurate about each of the subtext messages implied?

For each question, be sure to get at least three to five different answers from learners. This helps communicate the idea that there are many possible interpretations of an ad. Different people may interpret the same ad differently depending on their life experiences and backgrounds.

Point out that subtexts are interpretations—but people must use evidence and reasoning to support their ideas. Invite learners to critically analyze the subtext messages by reflecting upon what is accurate and inaccurate about the subtext interpretations.



CREATE Something New: REMIXED ADS

Distribute additional advertisements to pairs or small groups. Have learners answer the questions on Worksheet 1A. Be sure to encourage learners to think about what the author wants a viewer to know, to feel, and to do when they encounter this advertisement.

Sometimes it's good to know the facts, and remixed ads should be based on them. Direct learners to the online alcohol facts located at:

Above the Influence (<http://abovetheinfluence.com/drugs/alcohol/>)

National Institute on Alcohol Abuse and Alcoholism (<http://www.niaaa.nih.gov/publications/brochures-and-fact-sheets>)

To create a remixed ad, pass out permanent markers and art supplies and invite learners to talk back to the advertisements by modifying them or including information that is left out based on what they uncover on the alcohol fact sheets.

Learners should write directly on a print advertisement. Learners can also use cut-out speech bubbles (like ones used in comics and graphic novels) to imagine what a real person might say in a similar situation. Or you might encourage learners to make a collage from multiple advertisements to create a new message about the realities of alcohol advertising.

REFLECT on the Experience:

Have learners share their modified ads with the class. Have learners give warm and cool feedback about the work of their peers—what do they think is effective? What might they change or improve to strengthen the message?

Ask learners some reflective questions:

- What feelings or ideas were these advertisements trying to make you feel?
- Did talking back to the advertisement change the way you felt about the ad? Why or why not?
- How would you react to an advertisement that looked like one of your hacked ads? Would you be surprised to see it?
- Do you think it would be helpful to have hacked ads as widely available as advertisements?

ASSESSMENT:

Consider these elements in assessing the creative work that results from this activity.

Quality of the Final Remixed Ads

- Learners demonstrate engagement and creativity in their commentary.
- Learners incorporate new facts or information about alcohol use in their commentary.
- Learners communicate a clear message to a target audience through their commentary.

Quality of Discussion

- Learners effectively connect this activity to their own encounters with alcohol advertising.
- Learners clearly describe the ways that alcohol advertisements are created.





THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Ask learners to keep a media diary for one week recording every time they see an advertisement for alcohol. Where was the ad? When did they see it? Can they describe the elements of the ad? Who else encountered the same advertisement? How do they think these ads affect people? Have learners write reflective papers addressing the ubiquity of alcohol advertisements in our lives and the effect they think they have on people.

VIDEO BLOG

Have learners record themselves using cameras or cell phones and responding to the prompt:

“What beer or alcohol ad was most memorable to you? Why do you think it was so memorable? If you could ask or say something to the creators of this ad, what would it be?”

E-PORTFOLIO

Keep your learners’ remixed ads in the class portfolio. If you have access to a scanner or a camera phone, create digital copies of the talk-backs so that learners can share their work with the world and with each other online.

SHARE IT WITH #DFPA

Have learners share their reflections on this activity with the national community by using the hashtag #DFPA on social media networks like Twitter, Facebook, and Instagram.

WORKSHEET 1A:

Deconstructing An Alcohol Advertisement

NAME: _____ DATE: _____

INSTRUCTIONS: Use this worksheet to analyze an alcohol advertisement in a magazine or online.

Who made this advertisement?

What is the purpose of this ad?

What techniques used in the ad caught your attention? Why?

What information or perspective is left out of this advertisement?

Who is the target audience for this ad?

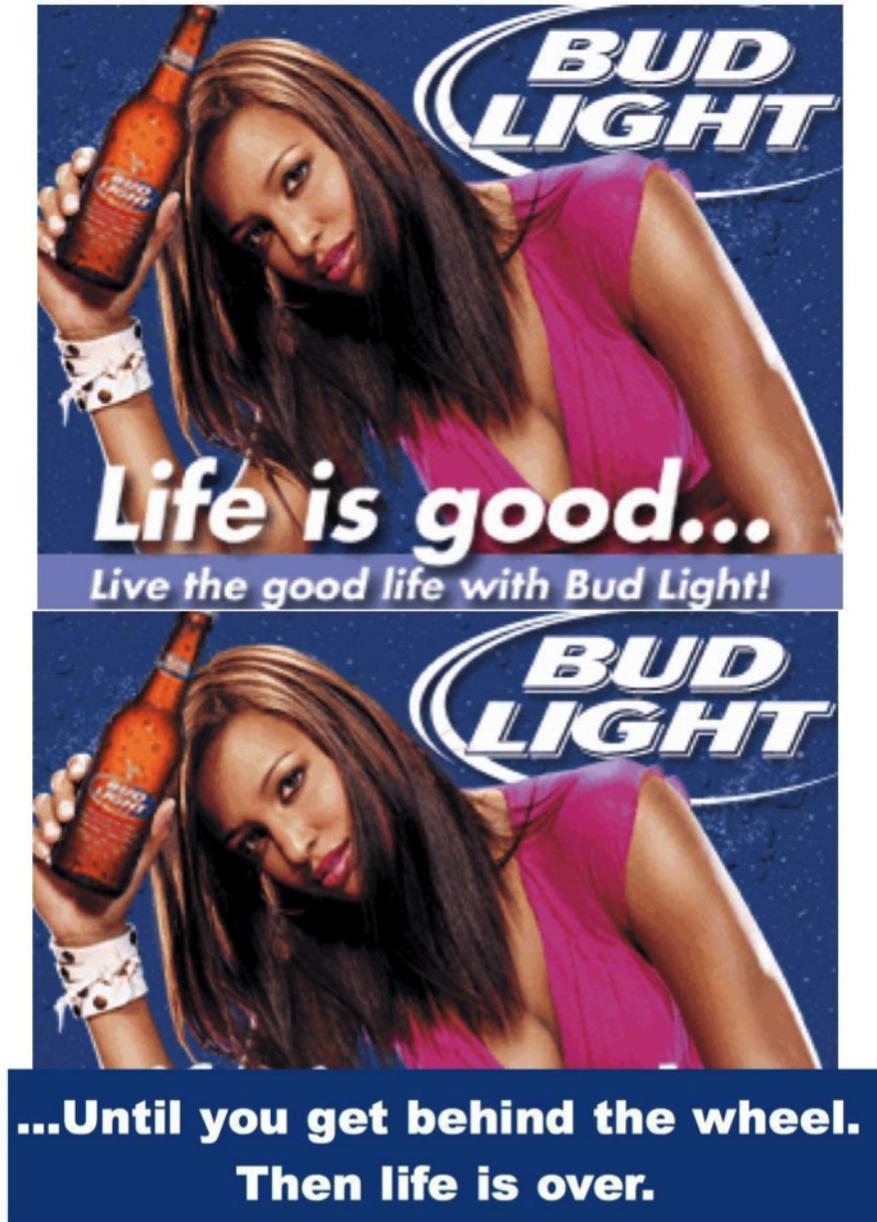
How might someone else interpret this ad differently?

What is this ad saying about alcohol? What might be accurate or inaccurate about what it is saying about alcohol?

WORKSHEET 1B:

Example Remixed Alcohol Advertisement

NAME: _____ DATE: _____



Here is a simple remixed advertisement. The original advertisement (top) has the message, "Life is good..." and the remixed advertisement (bottom) completes the sentence: "Life is good, until you get behind the wheel. Then life is over." This example was created using Microsoft Powerpoint, but you can also write and draw directly on copies of advertisements.

LESSON 2:

FACT-FINDING MISSION: UNCOVERING ACCURATE INFORMATION ONLINE ABOUT DRUGS AND ALCOHOL

Learners summarize different online sources of information about a topic relevant to drug culture through a fact-finding mission.

INTRODUCTION: Online, you can find more information than ever before—from news and research to gossip, all with a few clicks. How do we sort through information to ensure its credibility and accuracy? Unfortunately, there’s no one easy way to separate fact from fiction, or credible sources from untrustworthy ones.

The process of finding and trusting information online is complicated, and it starts with targeted searches for information that can be backed up by multiple sources. In this lesson, learners will come to understand how to distinguish between some of the different sources of information available online—journalistic, government-based, and more broadly web-based—to do some original research on an important topic in drug culture.

RATIONALE: Learners usually have some experience using online searches to find school-appropriate sources of information from curated web-quests, online encyclopedias like Wikipedia, and educational websites. But navigating the “Wild West” of the world wide web can be more challenging. Understanding how search engines work, and how they can be modified to change and target the information they provide, is an essential skill in being well-informed about drugs and alcohol.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Explore the ways that different types of information are created and distributed online.
- Develop powerful questioning processes for when they feel overwhelmed by all of the information available.
- Gain credible knowledge about a variety of contemporary drug controversies.
- Use targeted keywords searching to gather information.
- Sort through and evaluate credible and incredible information.
- Summarize the risks of a topic relating to drug culture that is especially relevant to them.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

URL or Web Address: The web address, or URL, is the exact words, letters, and symbols you need to enter into a web browser (like Internet Explorer, Firefox, Safari, or Chrome) to go to the web page you are looking for. For example, the web address or URL of Drug Free Pennsylvania is: <http://drugfreepa.org>

Search Engine: Search engines are websites and apps that connect you to web pages all over the internet. These tools, which include common websites like Google and Bing, scan information from as many websites as possible that match the keywords that you’ve entered. They also use other information about what other people have searched for to make educated guesses about what you might be looking for.

Keywords: Words and phrases used in a search engine like Google or Bing. The more specific your keyword phrase is, the more narrow your results will be.

Search Operator: When you use a search operator in an online web search, you can filter exactly the kinds of information you are looking for. Operators are short words followed by a colon (":") which narrow your search. For instance, if you use the operator "site:," you will only search within a specific website. Learn more about search operators in this helpful infographic from the HackCollege group (<http://rack.0.mshcdn.com/mediaZgkyMDEyLzA0LzI0LzAyXzlwXzEzXzI5M19maWxICnAJdGh1bWlJMTlwMHg5NjAwPg/0ac922b6>).

TOOLS

Learners will benefit from using a search engine online, such as Google or Bing. If internet access is not available for online search, learners can create keyword phrases in class and, as a homework assignment, search online at home or in the library and bring several sources to class to discuss with the group.

TEXTS

This activity requires online texts. If you do not have Internet access, you can print out a variety of articles on one of the topics listed below.

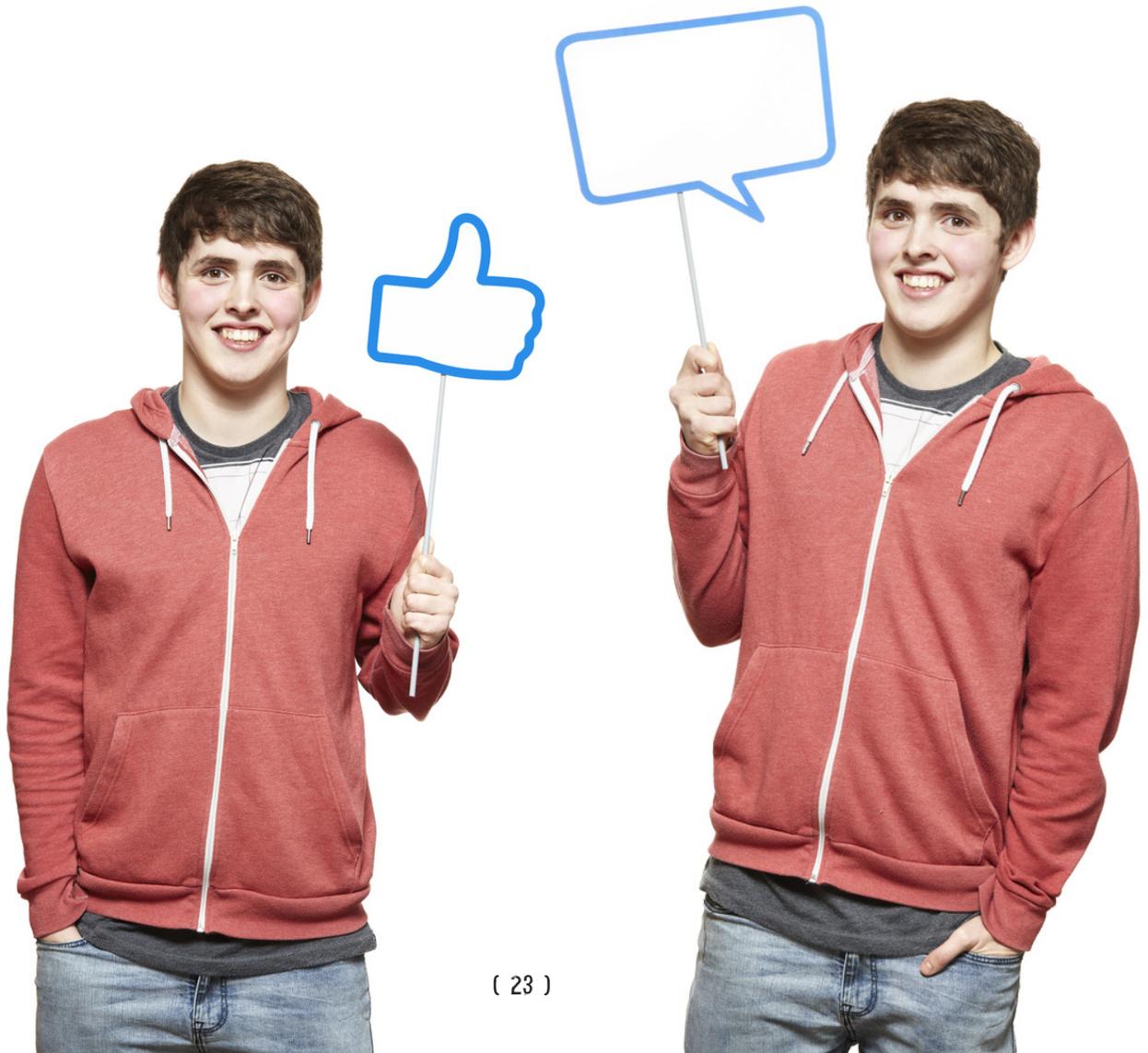
PREPARATION:

Worksheets

Worksheet 2: Fact-Finding Mission

Technology

Online access is necessary for this assignment. Websites can be projected from one classroom computer to the front of the room for class discussion, or learners can do independent research on individual computers. Learners should at least work in pairs on this project (if possible).



ENGAGE Existing Knowledge:

Ask learners how they can tell whether or not a source is credible—that is, whether it is likely to be trustworthy or true. Ask how important the following factors might be:

How important are any of the following:

- Whether the person who is sharing the information is well-known or famous?
- What credentials or professional background the person sharing the information has?
- Which website the information comes from?
- How long the website has been around?

Ask learners to describe the way they would find information about a topic. You can begin with a keyword phrase, like “Declaration of Independence.” What sources would learners use? How would they find more information about it?

DISCUSS Ideas:

With the whole class, do a preliminary search for information (or use one of the resources in our TEXT section). We have suggested a targeted search for this lesson:

PSEUDOEPHEDRINE

Pseudoephedrine is the chemical associated with brand-name decongestant medicines like Sudafed. These drugs have been banned from over-the-counter sales. By searching for pseudoephedrine combined with different phrases, your class can develop an understanding of why this drug is controversial and what laws have been enacted to restrict it.

You might begin with a search projected to the whole class. If you use the search engine Google, you can type in the following phrase...

`site:.gov pseudoephedrine`

...to yield results from government agencies like the US Food and Drug Association (FDA).

Alternatively, you could use a journalistic source, like USA Today...

`site:usatoday.com pseudoephedrine`

...to yield results only from this publication.

*Remember if you use the “site:” operator on Google, don’t put a space between “site:” and your URL!

When you display new information, ask the class:

- Who is the author of this information?
- Where did the information come from? What is the website, company, or domain of this information?
- How might we go about finding another source to confirm or contradict this information?
- Do you trust this source? Why or why not?

CREATE Something New: FACT-FINDING MISSION

Learners will find three sources—two they trust and one that they do not trust, using the template provided on Worksheet 2. Learners will be asked to find three pieces of research on one of the topics and will report on two that they think are credible and one that they think might be questionable or spread misinformation.

Possible Research Topics Include:

- **Drinking and Driving**
- **Prescription Drug Advertising**
- **Marijuana Legalization**
- **Performance-Enhancing Drugs in Sports**
- **Secondhand Smoke and e-Cigarette Regulation**

Have learners work in groups of two to three to search for three pieces of information on one topic. Two sources of information should be credible—sites they trust. One should be a source that they think has major problems or that they have questions about. Be sure that learners identify how current the research is, as many sources of older data are still available online.

REFLECT on the Experience:

Have learners share their information. See if any learners found contradictory information. In that case, whose information do we trust and why?

Ask learners:

- Was there any information that you trusted more than other information? Why?
- Did you notice any sources that clearly were not credible in your search? Why weren't they credible?
- How did using operators and other tools to filter your searches change the quality of information that you received?
- If you could recommend one source of information on this topic to someone else, what would it be and why?

ASSESSMENT:

Quality of Research Process

- Learners use keywords and operators to narrow their search.
- Learners do multiple searches for information using different keywords and operators.
- Learners work collaboratively in pairs or small groups to troubleshoot and explore new ways to narrow down and find new information.

Quality of Research Documentation

- Learners report two important pieces of information about their topic, from sources they could identify (i.e. did not just give a generic response like, "I found it on YouTube" or "I got it from Google"), and one that they thought was problematic.
- Learners provide adequate information for their sources, including the URL or title.
- Learners clearly justify why they did or did not find their source credible.

Quality of Discussion

- Learners share their ideas about how easy or difficult it was to find information and why.
- Learners connect this process to their experiences searching for information online at school or at home.
- Learners identify some sources that were better than others and share this information with their peers.



THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Have learners continue their scavenger hunts by trying to find more information about a topic of their choosing and writing a short entry about some of their successes and challenges and how they feel about this subject personally.

VIDEO BLOG

Have learners respond to the following prompt:

“How well can you find the information you’re looking for online? What sources do you usually trust and why? What advice would you give other learners at other schools about doing online research about drug culture?”

E-PORTFOLIO

Have learners save the research they collect in this lesson as URL links in their e-portfolios. That way they can return to websites that they and their classmates found when they work on new lessons in the curriculum.

SHARE IT WITH #DFPA

Have learners share tweetable bits of information online, using the hashtag #DFPA. Learners can also correct misinformation using the same hashtag.

WORKSHEET 2:

Fact-Finding Mission

NAME: _____ DATE: _____

INSTRUCTIONS: Use keyword searches in a search engine like Google or Bing along with search operators to find information about your topic from multiple sources.

Keyword phrases used:

SOURCE 1: CREDIBLE SOURCE

Title: _____

Author: _____

URL: _____

A one-sentence summary:

How credible does it seem on a scale of 1 (I'm very skeptical) to 5 (this seems very credible)? Why do you think so?

NAME: _____ DATE: _____

SOURCE 2: CREDIBLE SOURCE

Title: _____

Author: _____

URL: _____

A one-sentence summary:

How credible does it seem on a scale of 1 (I'm very skeptical) to 5 (this seems very credible)? Why do you think so?

SOURCE 3: NOT A CREDIBLE SOURCE!

Title: _____

Author: _____

URL: _____

A one-sentence summary:

How credible does it seem on a scale of 1 (I'm very skeptical) to 5 (this seems very credible)? Why do you think so?

LESSON 3:

“WHERE’D YOU HEAR THAT?”: SOURCE CREDIBILITY AND THE “ME-TOO” PHENOMENON

Learners separate drug myths from reality and decide what’s worth sharing by building a “tweet wall” of shareable information about drugs and alcohol.

INTRODUCTION: In a world where information (and misinformation!) is spread so rapidly, learners need become skeptical of what they share and how they share it. In this lesson, learners explore persistent myths and misconceptions about drug use. They are presented with posts that they need to source for accuracy by figuring out where the original information came from. If they believe the post, they will repost it to the public. If they find information to refute it, they will challenge it with a new post.

RATIONALE: One of the most common sources of misinformation and confusion in accessing information in the digital age is the explosion of peer sharing enabled by the Internet and social media. Oftentimes, people will share information online without first determining whether the information or the source is credible. Sometimes when youth (and adults!) receive information from peers, people in their social media networks, and celebrities, they may be less likely to question its credibility, even when the information is completely inaccurate.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Appreciate the power and responsibility of sharing through social networks.
- Reflect on the credibility of people (friends, celebrities, etc.) as information sources.

- Learn to sort through the credibility of the messages they see on social media about drugs and alcohol.
- Learn to separate facts from myths and opinions.
- Think deeply about messages before reposting them through class discussions and a sorting exercise.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Credibility: How well we trust the accuracy of information. Credibility often depends on WHO is telling us information, WHAT they are telling us (and their use of evidence), HOW they tell us, and WHY they might be telling us what they’re telling us.

Authority: The power that we perceive someone to have in a given situation. Sometimes authority is connected to expertise—how much a person knows. Sometimes authority is simply related to how well known a person is. A doctor may have authority because of her medical training. A celebrity may have authority because everyone pays attention to what he says.

Reposting (or retweeting, abbreviated RT): Sharing something that someone else has posted online exactly the way they originally shared it.

Modified reposting (or modified tweeting, abbreviated MT): Altering a post that someone else has posted before sharing it online.



Index cards or strips of paper for tweets

TOOLS

This activity, depending on your internet filters in your school or building, can be done online using social networking tools. See our TOOLS section on Social Networking for a comprehensive list of sites that you might use to make this activity more realistic by bringing it online.

TEXTS

First, provide access to a representative example of how information and misinformation spread online by reviewing a case study of a hoax. In this hoax, it was reported that a celebrity, Adam Levine, died of a drug overdose: <http://www.ibtimes.co.uk/adam-levine-death-hoax-maroon-5-singer-dies-drug-overdose-1442281>. Learners will likely be aware of other celebrity drug death hoaxes—many celebrities have been pronounced dead erroneously.

PREPARATION:

Materials

Space to share hardcopies of posts—white board, bulletin board, etc.

Worksheets

Worksheet 3A: Repost or Challenge?

Worksheet 3B: Repost or Challenge? Fact Sheet

Technology

Projector

Optional: School account on Twitter or Edmodo

ENGAGE Existing Knowledge:

Ask learners the following questions:

- How do you figure out whether or not to trust something someone has posted online? Does it make a difference if you know the person? If the person is famous? If the person has a title that you recognize (like a doctor, a journalist, or a teacher)?
- What if the post comes from an organization or a company? What if it is from a university or the government? What clues do you use

to determine whether or not that source is trustworthy?

- Have you ever shared something that you later found out was not true? How did you respond—did you apologize? Did you re-post or comment? Did you do nothing? Why did you choose to respond the way you did?

DISCUSS Ideas

Familiarize learners with a popular hoax (<http://en.mediamass.net/people/adam-levine/deathhoax.html>) about singer Adam Levine dying from a drug overdose that occurred when over 1 million people “liked” an “R.I.P. Adam Levine” page on Facebook, which turned out to be a scam.

After exploring this hoax, ask learners:

- What evidence did we have that this report might have been a hoax? (A hoax is a lie that is intentionally spread to fool people.)
- Do you think you would have believed this hoax if it came to your attention online or through social media? Why or why not?
- Have you ever responded to information you’ve seen online that you think may not be accurate?

CREATE Something New:

Distribute Worksheet 3A via hard copy. Pass out index cards where learners will either repost or challenge an original tweet.

Have the learners sort the statements into two categories: whether they are going to repost this tweet as it was originally written or challenge the tweet with new information.

On the front of their index card, learners will either copy the original tweet if they choose to retweet it. Otherwise they will write a new tweet, a short message of 140 characters or less, if they choose to challenge it.

On the back of the index card, have learners write their rationale for WHY they retweeted or challenged the original tweet. They should think about the following questions when they explain their reasoning:

- Why is this tweet sharable? Not shareable?

- What patterns did you notice in how you modified tweets?
- How did the source affect your judgment about the information in your tweet?

Display the original tweets on the board or on the projector and create a gallery of responses for the whole group to read and respond to.

REFLECT on the Experience:

Reveal the Fact Sheet (Worksheet 3B) to learners and have them review how their new posts match up with the information they’ve acquired.

Ask learners the following questions:

- Do you notice anything on the fact sheet that contradicts what you shared?
- Were there any posts that you saw in this exercise that you would have been more likely to believe coming from a different source, like a close friend? Why or why not?
- What advice would you give to elementary and middle school students about posting content online?

ASSESSMENT:

Quality of Reasoning

- Learners clearly explain why they would or would not share a particular tweet.
- Learners actively modify tweets to correct them with new ideas or information.

Quality of Discussion

- Learners are engaged in discussing their own or others’ motivations for sharing.
- Learners connect the sharing practices in this assignment to their own experiences sharing online.
- Learners contribute examples or “rules of the road” that they have noticed in their own experiences, or from their own judgment.

THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

The entry for this lesson should involve a sharing log. For some period of time (one night to one week) learners will log everything they share online—posts, videos, or their own original content—and will also log all of the most widely-spread content that they see online. Have learners answer the prompt, “why did you share this?” or “why do you think so many other people have shared this?”

VIDEO BLOG

Have learners respond to the prompt:

“Do you think that rumors and misinformation spreading online are a big problem? Why or why not? If yes, what could we do to try to fix the problem? If no, why do you think this isn’t a big problem?”

E-PORTFOLIO

Start a Tweet Wall—a place where learners can periodically leave short messages and save other work from the #DFPA curriculum. New and re-posted tweets can all stay up on the tweet wall, as well as any new responses learners add on sticky notes or index cards. When you get a lot of responses on your Tweet Wall, take a photo and share with us at #DFPA or record for your e-portfolio.

SHARE IT WITH #DFPA

Don’t leave your best responses in the classroom—encourage learners to use their own or school-based social networks to SPREAD THE WORD, using the #DFPA hashtag on Facebook, Twitter, Instagram, and other social media sites. Encourage learners to tweet their facts to appropriate target audiences—including alcohol, tobacco, and prescription drug manufacturers, as well as people spreading misinformation online.



WORKSHEET 3A:

Repost or Challenge?

NAME: _____ DATE: _____

INSTRUCTIONS: Sort these tweets into two categories: either re-post or challenge with new information. If you challenge a tweet, write a new, factually-correct message in under 140 characters.



Kaila Malone

@kmalone123

Jun 19

Another celeb death from heroin. That's why smart people do tamer stuff you can't overdose from like over the counter stuff.

Relationship: Friend



Experience Vape Shop

@expvape

Sept 1

Did you know? Vape pens have health benefits over cigarettes. Make the switch today!

Relationship: Vape pen store



Nature's Health Blog

@natureshealth

Nov 4

Quit synthetic drugs to get high and go all natural - it's safer and better for the earth.

Relationship: Natural drug advocacy blog



JoAnne Schmidt, M.D.

@drschmidtmd

Feb 22

Don't be fooled: prescription drugs do just as much damage as illegal drugs.

Relationship: Medical doctor



Caleb Lewis @bigbrothercaleb Dec 7

Switch off of cigarettes to chew. Not perfect but less chance of cancer and other probs at least.

Relationship: Brother of a friend



Jenny from TV @jennyfromtv Jun 19

need 2 sober up quick --- thnks coffee!!!!

Relationship: Reality TV celebrity



Quack Attack @quackattack Jul 16

DONT DO DRUGS STICK TO BEER!! thats why its legal, better for ur body than hard stuff.

Relationship: Kid you know from school



Blair B. @blairbontwitter Aug

not gonna lie i use ritalin to study. tried to tell me in class its bad as doing steroids for sports...whut?! um no.

Relationship: Best friend's sister



DrugFAQ @drugfaq Jun 19

40,000 people died last year of drug overdoses, more than died in car accidents in some states. Don't do drugs!

Relationship: Website you've never heard of

WORKSHEET 3B:

Repost or Challenge? FACT SHEET

NAME: _____ DATE: _____

TWEET #1



FACT: It is, in fact, possible to overdose on an over-the-counter drug, whether you are taking that drug recreationally or for a medical purpose. Many studies that provide statistics about drug use don't separate overdose statistics from

prescription drugs from overdose statistics from over-the-counter drugs, but you can still find plenty of examples of over-the-counter drug use that resulted in accidental death.

Source: Flesher, D. (2011, April 30). "Over-the-Counter Drugs Can Kill You." Sun Sentinel. Retrieved from http://articles.sun-sentinel.com/2011-04-30/news/fl-hk-medicine-poisonings-20110403_1_health-insurance-pain-relievers-health-educator

TWEET #2



FACT: Vape pens and e-cigarettes use the same technology and pose similar dangers. (Always be sure look at the source of the tweet!)

Source: Richtel, M. (2014, March 4). "Cigarettes, by Other Names, Lure Young and Worry Experts." The New York Times. Retrieved from http://www.nytimes.com/2014/03/05/business/e-cigarettes-under-aliases-elude-the-authorities.html?_r=1

TWEET #3



FACT: Synthetic and natural drugs pose many dangers, many of them fatal.

Source: Van Pelt, J. (2012, July/August). "Synthetic Drugs — Fake Substances, Real Dangers." Social Work Today, 12(4). Retrieved from <http://www.socialworktoday.com/archive/070212p12.shtml>

TWEET #4



FACT: This is true: prescription drugs, when taken not as prescribed, can cause serious damage, including death. Unintentional prescription drug overdoses are greater than overdoses from heroin and cocaine combined.

Source: National Institute on Drug Abuse. (2011, December). "Topics in Brief: Prescription Drug Abuse." Retrieved from <http://www.drugabuse.gov/publications/topics-in-brief/prescription-drug-abuse>

TWEET #5



FACT: Smokeless tobacco does increase the odds of many cancers, especially oral cancers.

Source: National Institute on Drug Abuse. (2013, January). "Drugs: Shatter the Myths." Retrieved from http://drugfactsweek.drugabuse.gov/files/teenbrochure_508.pdf

TWEET #6



FACT: Coffee does not speed up the process of removing alcohol from your system. In fact, some studies suggest coffee could make the problem worse.

Source: Hammond, C. (2013, June 12). "Does Coffee Really Sober You Up When Drunk?" BBC. Retrieved from <http://www.bbc.com/future/story/20130611-does-coffee-sober-you-up>

TWEET #7

FACT: Drinking alcohol in excess takes a tremendous toll on your body and is a factor in many kinds of chronic diseases, including certain kinds of cancers. Alcohol causes thousands of health-related deaths in the United States every year.

Source: National Institute on Alcohol Abuse and Alcoholism. (n.d.). "Alcohol's Effects on the Body." Retrieved from <http://www.niaaa.nih.gov/alcohol-health/alpholols-effects-body>

TWEET #8

FACT: Prescription stimulants do promote wakefulness, but studies have found that they do not enhance learning or thinking ability when taken by people who do not actually have ADHD. Also, research has shown that learners who abuse prescription

stimulants actually have lower GPAs in high school and college than those who don't.

Source: National Institute on Drug Abuse. (2014, January). "DrugFacts: Stimulant ADHD Medications - Methylphenidate and Amphetamines." Retrieved from <http://www.drugabuse.gov/publications/drugfacts/stimulant-adhd-medications-methylphenidate-amphetamines>

TWEET #9

FACT: In 29 states, there are more deaths from overdoses than auto accidents.

Source: Wilson, R. (2013, October 8). "Drug Overdoses Kill More People than Auto Accidents in 29 States." The Washington Post. Retrieved from <http://www.washingtonpost.com/blogs/govbeat/wp/2013/10/08/drug-overdoses-kill-more-people-than-auto-accidents-in-29-states/>

www.washingtonpost.com/blogs/govbeat/wp/2013/10/08/drug-overdoses-kill-more-people-than-auto-accidents-in-29-states/

LESSON 4:

DRUGS AND ALCOHOL IN MUSIC: UNDERSTANDING REFERENCES TO DRUGS AND ALCOHOL IN SONG LYRICS

Learners analyze popular music with references to drugs and drug culture and then create a song parody that draws attention to messages that are left out of the original songs.

INTRODUCTION: In this lesson, learners will think about how popular music engages in or resists drug culture—the minimization of risks associated with drug and alcohol use and the glorification of drug lifestyles. First, learners will participate in a listening activity where they compare their feelings and opinions about music to a careful analysis of written lyrics. Then learners will rewrite these songs with new lyrics that convey a different message—de-glorifying the appeal of drugs or alcohol, or telling the story from a different point of view.

RATIONALE: Song parodies are a fun and engaging way to help learners think creatively to convey a message. Often learners create remix projects that use popular songs to convey information about school subjects in the arts and sciences. (Here is a charming example from a science course in the Bay Area where learners replaced lyrics to popular rap songs with references to the discoverers of the DNA double helix.) (<http://sciencewithtom.com/2013/08/08/rosalind-franklin-vs-watson-crick-science-history-rap-battle/>)

In this lesson, learners will think carefully about how their message might help people think about their original song a little differently by making obvious references to drugs and drug culture that listeners might miss.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Think carefully about the original message in the song they've chosen to analyze.
- Respond directly to that message with their own perspective.
- Utilize information they have about the dangers of drug use that are frequently overlooked in popular music.

Bringing Pop Songs into the Classroom

This lesson relies on the use of several recommended popular songs that are developmentally appropriate for high school learners. However, all of these songs deal with content—including drug and alcohol use—that may be seen as problematic or inappropriate. Though every song selected here avoids curse words and foul language, it is impossible to engage with popular culture without getting into some discomfort around adult themes and complicated social context. Teachers should use their best judgment to determine when learners are ready to have meaningful discussions about popular music, considering the learners, context, and situation they experience.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Drug culture: The minimization of risks associated with drug and alcohol use, and the glorification of risky behaviors as cool or free of consequences.

Glorification: Making something seem positive—cool, trendy, or sexy—without addressing potential risks or downsides.

Realistic portrayal: Balancing or confronting simple glorification with risks associated with certain behaviors.

Song structure: Most popular songs are divided into predictable sections. The most recognizable is the chorus, which usually hooks your attention with a phrase or melody and is repeated several times. Between choruses are the verses, which tell the story of the song. Then there are bridges (the bridge between the verse and the chorus), which briefly change how the song sounds or how the story is being told.

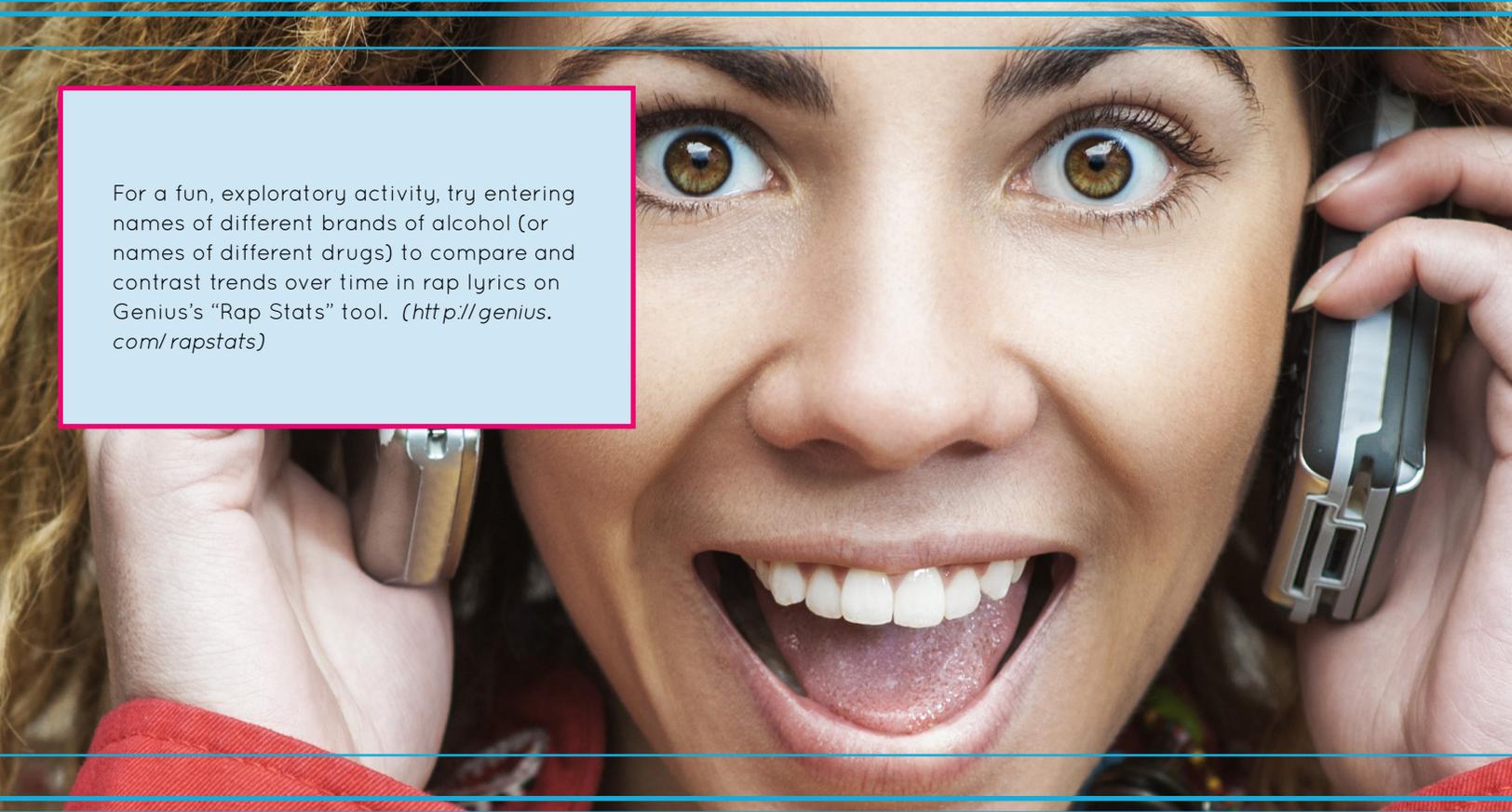
TOOLS

A number of tools can be used in this lesson. The website Rap Genius has many songs transcribed and annotated by users and can be a good place to find lyrics and some analysis of their meanings. (As always, check for appropriateness first!) This lesson can also be completed the old-fashioned way, playing a song clip and writing down new lyrics on a piece of paper. (<http://www.rap.genius.com>)

TEXTS

There are literally thousands of songs to choose from that reference drugs and alcohol, which makes Googling it without background knowledge a risky strategy. The appropriateness of these songs will vary according to the culture of the classroom and school rules.

We have provided five examples that lack explicit content (e.g. swearing and sexually explicit language) but may still be controversial for their references to drugs and drug culture.



For a fun, exploratory activity, try entering names of different brands of alcohol (or names of different drugs) to compare and contrast trends over time in rap lyrics on Genius's "Rap Stats" tool. (<http://genius.com/rapstats>)

PREPARATION:

Materials

Flip-chart paper for group brainstorming

Worksheets

Worksheet 4A: Lyrics: Brandy Clark, “Take a Little Pill”

Worksheet 4B: Lyrics: Miley Cyrus, “We Can’t Stop”

Worksheet 4C: Lyrics: Kid Cudi, “Day N’ Night”

Worksheet 4D: Lyrics: Brad Paisley, “Alcohol”

Worksheet 4E: Lyrics, Amy Winehouse, “Rehab”

Technology

Audio playback

If learners want to record their remixed track, you will need:

- A karaoke or instrumental version of their song
- Audio recording device or software

ENGAGE Existing Knowledge:

Begin by engaging learners’ personal knowledge of popular music. Keep an open mind about the experiences and opinions that different people have. Not everyone will know or like the same types of music.

Ask learners:

- Who can share an example of a song that glorifies drug use—a song that makes drug use seem appealing, natural, or cool? Why do you think this song depicts drugs this way?
- Who can share an example of a song that realistically portrays drug use—a song that talks about the risks of drug use? Why do you think this song depicts drugs this way?

- How do you feel about these songs? Does the subject matter (drugs) have any impact on whether you enjoy the songs?

DISCUSS Ideas:

Listen to one of the selected songs that make reference to drugs and alcohol twice. You may want to use one of several songs we have provided.

First, listen without the lyric sheet.

After listening, ask these questions:

- Does this song glorify drug use, or does it realistically portray drug use? What evidence do you have?
- Do you think its representation of drugs might be harmful to listeners? Why or why not?

Now listen to the song again—this time reviewing the lyric sheet.

After listening, ask these questions:

- How did reading the lyric sheet change the way you thought about the song? Did it support any of your original ideas?
- Were you surprised by anything you hadn’t noticed?
- How do you think reading the lyrics to a song may change the way you think about it after listening?

CREATE Something New:

Learners will create a music lyric remix from one of the songs they have analyzed, or a new song that they would like to talk back to.

First, learners will identify the message of the original song. Then they will think of a new message that they could convey by changing the original lyrics.

Have learners carefully transcribe a verse, chorus, or any other part of an original song. Then in small groups, have them collaborate to come up with alternate lyrics that convey their new message. If you have time or want to engage learners in peer critique, have them perform their lyrics for the whole class.

Pay attention to rhymes and rhythms! Try to match syllables, beats, and rhyme patterns of the original song. If you're not sure if your new lyrics fit the old song, try singing or rapping the new lyrics over the original song. Be creative!

REFLECT on the Experience:

Reflection questions

Have learners reflect on what they've noticed about how drug culture is portrayed in popular music. You might prompt their reflection with questions like:

- What did you learn?
- What surprised or challenged you?
- Do you think that you will listen to music differently now that they've gone through this exercise? Why or why not?

ASSESSMENT:

Quality of the remix

- Learners use the original lyrics as a template for their own new lyrics.
- Learners transform the original message of the song by adding commentary or critique.
- For recorded or performed songs, learners match their new rhymes and rhythms to the original music track.

Quality of discussion and analysis

- Learners display multiple interpretations of the songs they analyzed.
- Learners make connections between the songs they listened to and other songs they know.
- Learners provide supportive and constructive feedback during the listening and the composition stages of the lesson.

THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Have learners select one or two songs that they think either glorify drugs and alcohol or have a more complicated message about drugs and alcohol. Have them reflect on how they feel about the song and whether or not they think the drug or anti-drug message has an impact on how they feel about the song.

VIDEO BLOG

On their video blogs, have learners answer the following prompt:

"How do you think songs that glorify drug culture, possibly by making binge drinking or drug use seem normal or exciting, affect different people listening to the music? How do you think these messages affect how you feel about the music? Does the message make a difference to what you like or dislike? Why or why not?"

E-PORTFOLIO

Document your song remixes online, either by publishing learner's examples on an online forum or by uploading remix tracks to sites like YouTube or SchoolTube. You may find that if you're using an instrumental or karaoke track, some websites like YouTube will automatically remove remixes that may exemplify fair use of copyrighted material erroneously. You'll learn about ways to fight back against inappropriate takedowns in our Copyright and Fair Use Appendix B.

SHARE IT WITH #DFPA

Make sure that others in the regional and national drug prevention community can hear some of your learners' best work by sharing with the hashtag #DFPA!

WORKSHEET 4A:

Lyrics: Brandy Clark, "Take a Little Pill"

NAME: _____ DATE: _____

Country artist Brandy Clark depicts a series of characters who are affected by reliance on—and possibly addiction to—prescription pills, both legally and illegally obtained.

Mama got depressed
When Daddy was a-dying
So the doctor gave her something
To help her with her crying
Then she couldn't sleep
So he gave her something else
Now there's yellow, red and pink
On her bathroom shelf

Says if one don't work
Then another one will
If you got a little hurt
You take a little pill

Fella down the road
Walks with a limp
He's a decorated soldier
And a pain pill pimp
Got a loaded gun
And an old pit bull
A black Cadillac
With a whole trunk full

Says if one don't work
Then another one will
If you got a little hurt
You take a little pill

CHORUS:

Lay on your tongue
Ain't a nerve that can't be numb
Ain't a buzz that you can't buy
Ain't a low you can't make high
'Til it wears off
Like it always will
And when it does
You take a little pill

You don't need a needle
You don't need a vein
No burn like whiskey
No cross like cocaine
If you ever lose a lover
Or you wanna lose some weight
What you can't cure
You can medicate

If one don't work
Then another one will
If you got a little hurt
You take a little pill

CHORUS REPEATS

WORKSHEET 4B:

Lyrics: Miley Cyrus, "We Can't Stop"

NAME: _____ DATE: _____

Pop artist Miley Cyrus's party anthem uses drug and alcohol imagery to depict an event that symbolizes independence through having a good time.

INTRO:

It's our party we can do what we want
It's our party we can say what we want
It's our party we can love who we want
 We can kiss who we want
 We can sing what we want

It's our party we can do what we want
It's our party we can say what we want
It's our party we can love who we want
 We can kiss who we want
 We can sing what we want

Red cups and sweaty bodies everywhere
 Hands in the air like we don't care
'Cause we came to have so much fun now
 Bet somebody here might get some now

 If you're not ready to go home
 Can I get a "Hell no!?" (Hell no)
'Cause we're gonna go all night
'Til we see the sunlight, all right

BRIDGE:

 So la da di da di
 We like to party
 Dancing with molly
 Doing whatever we want
 This is our house
 This is our rules

CHORUS:

And we can't stop
And we won't stop
Can't you see it's we who own the night?
Can't you see it's we who 'bout that life?
And we can't stop
And we won't stop
We run things, things don't run we
Don't take nothing from nobody
Yeah, yeah

INTRO REPEATS

To my home girls here with the big butts
Shaking it like we at a strip club
Remember only God can judge ya
Forget the haters 'cause somebody loves ya
And everyone in line in the bathroom
Trying to get a line in the bathroom
We all so turned up here
Getting turned up, yeah, yeah

BRIDGE REPEATS

INTRO REPEATS

CHORUS REPEATS

WORKSHEET 4C:

Lyrics: Kid Cudi, "Day 'N' Night"

NAME: _____ DATE: _____

Hip-hop artist Kid Cudi raps about the effects that drugs and marijuana have on his general well being.

Day and night
I toss and turn, I keep stressin' my mind
I look for peace, but see, I don't attain
What I need for keeps, this silly game we play
Now look at this
Madness to magnet keeps attracting me
I try to run, but see, I'm not that fast
I think I'm first but surely finish last, last

CHORUS:

'Cause day and night
The lonely stoner seems to free his mind at night
He's all alone through the day and night
The lonely loner seems to free his mind at night

Hold the phone
The lonely stoner, Mr. Solo Dolo
He's on the move, can't seem to shake the shade
Within his dreams he sees the life he made
The pain is deep
A silent sleeper you won't hear a peep
The girl he wants don't seem to want him, too
It seems the feelings that she had are through

CHORUS REPEATS

Slow mo
When the tempo slows up and creates that new
He seems alive though he is feelin' blue
The sun is shinin', man, he's super cool, cool
The lonely nights
They fade away, he slips into his white Nikes
He smokes a clip and then he's on the way
To free his mind in search of, to free his mind in search
of...

CHORUS REPEATS

WORKSHEET 40:

Lyrics: Brad Paisley, "Alcohol"

NAME: _____ DATE: _____

Country artist Brad Paisley sings in character as alcohol, relating all of the ways that alcohol affects the people who drink it.

I can make anybody pretty
I can make you believe any lie
I can make you pick a fight
With somebody twice your size

I been known to cause a few breakups
I been known to cause a few births
I can make you new friends
Or get you fired from work

CHORUS:

And since the day I left Milwaukee
Lynchburg, and Bordeaux, France
Been making the bars lots of big money
And helping white people dance
I got you in trouble in high school
But college, now that was a ball
You had some of the best times
You'll never remember with me—alcohol

I got blamed at your wedding reception
For your best man's embarrassing speech
And also for those
Naked pictures of you at the beach

I've influenced kings and world leaders
I helped Hemingway write like he did
And I'll bet you a drink or two that I can make you
Put that lampshade on your head

CHORUS REPEATS

WORKSHEET 4E:

Lyrics: Amy Winehouse, "Rehab"

NAME: _____ DATE: _____

Soul singer Amy Winehouse reflects on how alcohol has affected her lifestyle while others insist that she go into rehab.

CHORUS:

They tried to make me go to rehab, I said, "No, no, no"
Yes, I've been black but when I come back you'll know,
know, know
I ain't got the time and if my daddy thinks I'm fine
He's tried to make me go to rehab, I won't go, go, go

I'd rather be at home with Ray
I ain't got seventy days
'Cause there's nothing, there's nothing you can teach
me
That I can't learn from Mr. Hathaway
Didn't get a lot in class
But I know it don't come in a shot glass

CHORUS REPEATS

The man said, "Why do you think you here?"
I said, "I got no idea
I'm gonna, I'm gonna lose my baby
So I always keep a bottle near"

He said, "I just think you're depressed"
This me, "Yeah, baby, and the rest"
They tried to make me go to rehab, I said, "No, no, no"
Yes, I've been black but when I come back you'll know,
know, know
I don't ever wanna drink again
I just, ooh, I just need a friend
I'm not gonna spend ten weeks
Have everyone think I'm on the mend
And it's not just my pride
It's just 'til these tears have dried

CHORUS REPEATS

LESSON 5:

VIRAL VIDEOS, ALTERED STATES, AND EMPATHY

Learners share their experiences of humor at the expense of viral video subjects, especially in videos that depict the effects of drug use, and then create a video diary from the perspective of the subject of a viral video.

INTRODUCTION: Viral videos are a huge part of contemporary culture. People watch, comment on, and share YouTube videos all the time without thinking about the point of view of the people featured in the video. While it is true that many people create YouTube videos with the hopes of garnering more views and more attention, many times people are featured in YouTube videos without their consent. There are many examples of YouTube videos that feature people in altered states—including people who have just come out of surgery and are under the influence of heavy medications—presented in a humorous way. But how does it feel to be in one of these videos? Is it humorous when you are the subject of the video instead of the watcher?

RATIONALE: When learners distance themselves from the subjects of viral videos, they may minimize the risks depicted in these so-called pranks and jokes. However, when our understanding of a situation depicted in a viral video ends at YouTube, we miss opportunities to reflect on how our actions online may translate (or fail to translate) to our everyday lives. Making the consequences of seemingly harmless prank and joke videos a reality engages learners in perspective-taking around how other people experience the negative effects of the altered state, related not only to the drug use itself, but also the public perception of altered states.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Consider the whole story of short viral videos that may have a big impact on their subjects.
- Understand how humor contributes to drug culture and how drug use can be trivialized in viral videos.
- Reflect on empathy and how audiences can assume some responsibility for how they react to other people's actions.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Empathy: The capacity to understand what someone else is thinking and feeling.

Schadenfreude: The phenomenon of finding pleasure or humor in someone else's pain—in German, it literally means "Harm-Joy."

TOOLS

In our TOOLS section, you can find lots of online publishing platforms that will help your learners find authentic audiences for their creative work.

TEXTS

We have provided a worksheet with summaries of viral video examples. You will find lots of examples of YouTube videos that depict people in altered states—from children to adults. However, these videos and the suggested videos that appear on the screen as well may not be appropriate for classroom use.

We also suggest starting off discussion by showing a viral video, such as “David After Dentist.”

However, if you don't have Internet access, you can simply skip this step. (<https://www.youtube.com/watch?v=txqiwrbyGrs>)

PREPARATION:

Worksheets

Worksheet 5: Tales of Embarrassment: Example Viral Videos

Technology

Projector

Webcam (optional for video blog version of activity)

ENGAGE Existing Knowledge:

Ask learners:

- Name some of the most popular videos you've seen on YouTube. What are the elements that make videos go viral?
- Can you name YouTube videos that have gone viral that feature people in an inebriated state? Why do they think these videos are appealing to people?

DISCUSS Ideas:

Show learners an example video, such as “David After Dentist.” (<https://www.youtube.com/watch?v=txqiwrbyGrs>)

Ask learners some or all of the following discussion questions:

- What did you like or dislike about the video?
- How did the video portray people under the influence? Were they humorous or serious?
- Why would people enjoy watching this?
- How do you think the subject of the video feels about his portrayal? How might he feel when he is older? How would you feel if you were the subject of this video?
- Do you think he would feel differently if the videos had fewer views? Would he feel differently if the videos were shared only with people they already knew?



CREATE Something New:

Explain to learners that we will be considering the point of view of the people who are in videos that go viral when they are the butt of the joke. They might take the perspective of someone in your example video, or they might reflect on a video they've seen or heard about.

Pass out Worksheet 5. Tell learners they will be creating a journal entry from the point of view of the person featured in one of the videos (you may want to randomly assign video descriptions). This means they will not be writing about their own feelings—they will instead create a fictional story that imagines how the subject of the video would respond.

In this journal entry, learners will describe what happened, describe how they felt about it, and imagine what the fallout or consequences will be the next day at school. How do you think the subject felt when their friends saw the video? Their teachers? Their parents?

REFLECT on the Experience:

Ask learners if anyone would like to share their empathy diary.

As a class, reflect upon how it feels to watch videos from the perspective of the video's subject. How did it feel to write from this perspective?

Ask learners:

- Have you ever laughed at someone without considering how that person felt?
- Have you ever shared something that was filmed with the intent to hurt someone else?
- Do you think it's ethical to film people when they are in altered states since they are not able to consent to these videos?
- Do you think it is ethical to share these videos online?
- Does it make a difference whether the person in the video is an adult or a child?

ASSESSMENT:

Quality of writing

- Writing takes the subject of the viral video seriously, without using jokes or sarcasm.
- Writing makes imaginative but realistic guesses at how the viral video may impact the subject's life.
- Writing uses first-person writing effectively to convey information and emotion.

Quality of discussion

- Learners shared their own experiences seeing viral videos.
- Learners viewed and discussed videos with seriousness, even if their initial urge was to laugh at or mock the material.
- Learners thought about the impact of videos on different subjects (adults, children, learners, etc.).

THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

This diary post will explore how it felt to write in the point of view of someone else. How did learners feel about assuming the role of someone they knew very little about? Did they think about the source video or its subject differently? Why or why not?

VIDEO BLOG

On their video blogs, have learners answer the following prompt:

“What would you say to people who watch videos that depict others in an altered state in a way that makes their behavior look funny or fun? What questions do you think people should ask when they watch these videos?”

E-PORTFOLIO

In this lesson, learners’ creative work can be shared online through school-based or public online platforms and forums. Keep track of learners’ work in your online portfolio and if possible have learners comment on each others’ work online.

SHARE IT WITH #DFPA

If learners have responded to a particular YouTube video, have them talk back to the original video by creating a video response on YouTube. That will link their response for anyone who seeks out the original video. Learners can also leave constructive criticism on existing viral videos online. Be sure to use the #DFPA tag to share it with the regional and national drug prevention community.



WORKSHEET 5:

Tales of Embarrassment: Example Viral Video

NAME: _____ DATE: _____

On this worksheet, you'll find four descriptions of hypothetical viral videos that are similar to the types of viral videos that tend to be spread online. You will discuss these hypothetical situations with partners or a group to create a first-person account of how the subject of the video might react.

NOTE: If there is a specific video that you think is very similar to the description and is deemed appropriate for the classroom, you may write about the subject of that video.

VIDEO 1: AFTER PROM

A young woman, a junior in high school, drinks too much after prom and is filmed in the bathroom, about to be sick. She says lots of embarrassing things about how she feels about her best friend's prom date, then vomits. Her prom date, who made the video, uploads it to YouTube and it gets tens of thousands of hits.

- How do you think the young woman in the video feels?
- Why might the prom date have decided to make the video? Why might he have decided to upload it to YouTube?
- Write a short response from the point of view of the young woman.

VIDEO 2: DRUNK ON THE BUS

An older man is drinking a beer on the bus and is visibly intoxicated. He swears at the camera and tells the person taking the video to "get out of my face" before approaching the stranger filming him and taking a swing at him. Then the video stops. The video gets lots of hits after it is featured on an online comedy show that showcases viral videos.

- How do you think the man being filmed on the bus feels?
- Why might the stranger have decided to make the video?
- Write a short response from the point of view of the older man on the bus.

NAME: _____ DATE: _____

VIDEO 3: SMOKING WEED IN SCHOOL

A group of high school students takes a video of them smoking weed on school grounds and making fun of some of the other students at their school. One of the students thinks that they should delete the video. One of the students thinks that the video is so funny that he sends it to all of the studentst. One of his friends uploads it to YouTube, where it is discovered by school administrators.

- How do you think the students in the video feel after the video is discovered?
- How do you think the person who wanted to delete the video feels?
- How do you think the students were being made fun of in the video feel?
- What are some reasons why the student decided to make the video and share it?
- What are possible reasons why his friend uploaded the video to YouTube?
- Write a short response from the point of view of the teenager who wanted to delete the video.

LESSON 6:

WHAT'S REAL ABOUT REALITY TV?

Learners explore and talk back to drug culture on-screen and behind-the-scenes of reality television programming by making their own reality TV show pitches that address the consequences of drug and alcohol use.

INTRODUCTION: Many people have complicated feelings about reality TV—they love it, hate it, love to hate it, and hate to love it. But few people believe that what we see is all there is to the picture—and indeed, reality TV is a highly constructed medium with lots of producers, editors, and others involved in how stories are told. In this lesson, learners will construct their own stories after identifying common themes in reality programming.

To develop and share their ideas for this new TV show, learners will create a pitch—a thirty-second to one-minute oral presentation for a new television program. They will be able to tell their peers all about their show, including what it's about, how it avoids the substance abuses of other programs, who will watch it, and why it will appeal to that target audience.

RATIONALE: It's no surprise that reality TV shows, with their sensationalistic topics that draw attention, often portray drug and alcohol abuse in frivolous and even humorous ways. They often perpetuate drug culture, the normalization and glamorization of the role of drugs and alcohol in having a good time.

What might be surprising is to learn that it's not just the alcohol on-screen that affects how reality TV is created. Behind-the-scenes, subjects in reality television shows are often loosened up with alcohol to push them to do outrageous or unpredictable things—behaviors that make for poor life decisions but entertaining television.

TIME NEEDED: 45 – 90 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Gain more insight about the on-screen and off-screen influence of alcohol and substance abuse in reality television.
- Create a new reality show that talks back to these on-screen representations and backstage realities.

Studying the Pitch

There are lots of representations of pitches in media—especially in reality TV where shows like *Shark Tank* and *The Pitch* show inventors, creators, and others pitching their ideas to a panel of judges. You might familiarize the class with an excerpt from one of these shows to see examples of thirty-second pitches in different contexts.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Reality TV: A reality television show is an unscripted program that films real people for several hours and then combines that footage into new stories.

On-screen/Off-screen: What we see in reality TV shows is only what happens on-screen—what the producers, camerapeople, and editors have chosen to include in the show. There is a lot that happens off-screen and behind-the-scenes that also influences what happens on reality TV programs.

Pitch: A short presentation of a concept to a group of people who will decide whether or not to provide money or resources to develop the concept into a final product (such as an invention or a television program).

TOOLS

This lesson requires an oral presentation. You may want to use some of the presentation software in our TOOLS section to encourage learners to create a short multimedia slideshow that includes photographs and written text. Alternatively, you may want to document pitches using some of the screencasting and video documentation software in our TOOLS section.

TEXTS

This lesson has the option of using a written article: Edward Wyatt: *TV Contestants: Tired, Topsy and Pushed to Brink*, *The New York Times* (http://www.nytimes.com/2009/08/02/business/media/02reality.html?pagewanted=all&_r=0) or a video: Charlie Brooker's *Screenwipe* (<http://www.criticalcommons.org/Members/MCIMR/clips/charlie-brookers-screenwipe>) to provoke discussion.

PREPARATION:

Materials

Copies of Edward Wyatt: *TV Contestants: Tired, Topsy and Pushed to Brink*, *The New York Times*

(http://www.nytimes.com/2009/08/02/business/media/02reality.html?pagewanted=all&_r=0)

Charlie Brooker's *Screenwipe* [video] (<http://www.criticalcommons.org/Members/MCIMR/clips/charlie-brookers-screenwipe>)

Index cards

Worksheets

Worksheet 6: Making the Pitch

Technology

Camera, cell phone, or other recording technology (audio or video)

ENGAGE Existing Knowledge:

Ask learners:

- What do you remember about watching reality TV shows when you were growing up?
- What do you love and hate about reality television?
- Has anyone met someone who appeared on a reality TV show? How do you think producers create reality shows? How do they find their subjects? How do they get their subjects to open up on camera?
- Are there any examples you can think of where characters in reality programs drink, use drugs, or talk about drinking or using drugs?
- How do you feel about the real people you see on reality shows? Do you admire them? Dislike them? Laugh at them? Feel bad for them? Why?

DISCUSS Ideas:

To get a sense of how reality TV is constructed on-screen, have learners watch a short video clip about reality TV editing by the UK presenter Charlie Brooker, or have learners read the *New York Times* article about how reality TV producers use alcohol and sleep deprivation to inspire outrageous behavior.

After watching this video and/or reading the *New York Times* article above, ask learners:

- What did you learn about how reality TV is produced that you didn't know before?
- Do you think it's okay for reality TV producers to use alcohol to influence how people act on television? Why or why not?
- Do reality TV producers have a responsibility to tell people how they made their shows?
- What do you think about the common practice of not allowing participants to talk about their experiences after they've filmed a reality TV show? What effect does alcohol on-screen have on people watching a reality TV show? Does it make alcohol use glamorous? Seem normal? Or does it draw attention to the harmful effects of alcohol?

- How about the effect of using alcohol off-screen? Would knowing whether subjects have been given alcohol change how you feel about a show?
- If you could change the ways that reality shows are made, what would you change and why?
- How did this article affect the way you may view reality TV shows in the future?

CREATE Something New:

Create a pitch for a new reality show that changes the stakes—the show will center on recreational alcohol and drug use—but will combat drug culture by pointing out the risks and realities of this type of behavior. Use Worksheet 6 for more details on creating and giving a pitch.

Your job is to create a compelling pitch for a different kind of reality show that will appeal to audiences who want to go beyond stereotypical views of addicts and get to know the real people who struggle with substance abuse.

REFLECT on the Experience:

Have learners present their thirty-second pitches to the class. Learners should be sure to discuss the premise of their show, their predictions of how their subjects will act on the show, and their target audience for the show.

Have peers give warm and cool feedback—what did they like about the pitch? What could be changed or improved to strengthen the pitch? If they owned a television network, would they greenlight this show and put it into production? Why or why not?

ASSESSMENT:

Quality of the pitch

- The pitch is created within the constraints of the subjects provided in the lesson.
- The pitch offers a creative idea that addresses drug culture directly.
- The pitch is engaging, creative, and to-the-point.

Quality of discussion

- Learners reflect on how drugs and alcohol are represented on-screen in reality TV.
- Learners explore how drugs and alcohol may be a factor in reality television production off-screen and behind-the-scenes.
- Learners give appropriate warm and cool feedback to others' presentations and engage with other pitches.



THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Have learners express their opinions and feelings about reality television—what stories does reality TV usually tell us about drugs and alcohol? Why do they think that reality shows tell these stories?

VIDEO BLOG

On their video blogs, have learners answer the following prompt:

“If you could change something about how reality TV portrays the use of drugs and alcohol, what would it be and why?”

E-PORTFOLIO

You can use a camera, webcam, or cell phone to record learners’ pitches and upload them to your e-portfolio. These pitches should be short and engaging, which will make them easy to view and re-view for peer critique or by wider audiences.

SHARE IT WITH #DFPA

If you choose to upload videos or written pitches for reality shows, don’t forget to share the ideas with the whole #DFPA community on Twitter and social media. Have a regional and national audience respond to your pitches and check out the pitches of other learners—which shows do you want to see on a real TV network?



WORKSHEET 6:

Making the Pitch for a Reality Show About People Recovering from Addiction and Drug Abuse

NAME: _____ DATE: _____

INSTRUCTIONS: Use this worksheet to create your pitch. A pitch is a thirty-second verbal presentation that gets across three big ideas. With a partner or small group, brainstorm these questions below:

Who are your subjects? How does your show portray people who use drugs or are recovering from drug abuse or addiction?

Why will people want to watch your show?

What other shows might people think about in relation to your show? What other media is it similar to? What show or shows might it be responding to?

How does this show represent drugs and alcohol, and why is it different from the way that other shows depict drugs and alcohol?

NOTE: Arrange your key points on a single index card and rehearse your pitch before presenting to everyone. Make sure that you know your key ideas, and be ready to answer any questions that your potential funders—the people who will pay to make this show a reality—might have!

LESSON 7:

DRUGS, CELEBRITY CULTURE, AND GOSSIP

Learners reflect upon celebrity culture and how it relates to drug culture through a simulation activity that encourages learners to recognize that multiple perspectives about celebrities' behavior are carefully constructed for a variety of purposes.

INTRODUCTION:

We see stories about celebrities and drugs all the time on TV, on the Internet, and in the news. In 2009, singers Amy Winehouse and Michael Jackson died of drug overdoses, leading to commentary on their lifestyles and addiction. In 2013, Glee star Cory Monteith died of an overdose of prescription drugs, while in 2014, actor Philip Seymour Hoffman died of a heroin overdose. Meanwhile, the alleged drug use of celebrities like Lindsay Lohan and Charlie Sheen, sports stars like Barry Bonds and Lance Armstrong, and reality TV stars like “the Situation” and Snooki from *Jersey Shore* are frequently commented on in gossip websites and tabloids.

Why are these stories so popular, and how does the proliferation of these stories contribute to our understanding of drugs in society? What do audiences do with the information they receive about the drug use of celebrities? Do we use them as cautionary tales? Do we think that drug use is a normal part of being a celebrity? Do we distance ourselves from celebrities' behavior for amusement? Are we warning others about their behavior? All of these questions are constantly facing us when we browse online or watch national news, and now it's time to process some of our feelings about celebrities and drug culture by better understanding how and why these stories are told the way they are.

RATIONALE: Given learners' familiarity with the drug use of celebrities and the narratives around their lives—going off the rails, being publicly disgraced, or becoming more famous than ever—learning about how celebrity stories are told through public relations and through tabloid reporting helps to lift the curtain of

media constructions of drug culture. Rather than simply repeat what they already know about celebrities' dangerous behaviors, they will role-play as publicists or tabloid reporters to try to understand the motivations not just of celebrities who use drugs, but the many people who popularize and, sometimes, exploit bad behavior for private gain.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Discover how the framing of stories contributes to our beliefs and attitudes about drug culture.
- Understand how we tend to remove ourselves and our own behavior from the extreme behavior of celebrities, sometimes downplaying the dangers of our own beliefs and behaviors.
- Participate in multiple perspective-taking and understanding different points of view.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Publicists and Public Relations: A publicist is someone whose job it is to make their client look good in media representations. Publicists increase the fame of their celebrity clients while minimizing the perception of bad behavior. People who work in public relations (PR) are responsible for much of the content we read about in the world of celebrity culture.

Tabloid reporter: A tabloid reporter looks for negative information about celebrities that attract audiences' attention to bad behavior, including drug use, infidelity, and public embarrassment. Tabloids cannot knowingly lie about celebrities, but they can tell partial stories from the point of view of untrustworthy sources, like friends of celebrities who may or may not know the whole story.

TOOLS

Learners will blog in character as a tabloid reporter or a publicist. For more information about online publishing and blogging, see Blogging in our TOOLS section.

TEXTS

There are countless example texts of the framing of celebrity bad behavior and drug culture in press releases and tabloids. Though we engage in discussions about real celebrities, the activity will be based around fictional celebrity archetypes on Worksheet 7A.

PREPARATION:

Materials

Optional: Magazines with celebrity information or gossip

Worksheets

Worksheet 7A: Celebrity Biographies

Worksheet 7B: Advice for Publicists and Tabloid Reporters

Technology

Projector

Access to blogging software (if sharing online)

ENGAGE Existing Knowledge:

Ask learners to give examples of celebrities who have been in the news for drug- and alcohol-related behavior.

- Why are they famous? What did they do?
- How were their actions reported in the press? Was the coverage positive or negative?
- Was the person's drug use glorified or was it condemned?
- Were the celebrities publicly shamed, or were they made to seem cool or exciting?

DISCUSS Ideas:

Have learners conduct an Internet search on celebrities or pass out a selection of celebrity magazines. Ask learners to work in small groups analyzing the ways in which celebrities are represented. Have learners share an example from their stories and from their own experiences with the rest of the class. How are the stories about celebrities framed? Are they positive or negative? Does it change depending upon the publication or target audience?



CREATE Something New:

Learners will read a biography of a fictional composite of familiar celebrities. These celebrities include the Former Child Star, the Disgraced Sports Hero, the Reality TV Sensation, and the Offbeat Actor. If they like, they can think of celebrities who resemble these templates, or they can treat them as fictional characters.

Divide learners into two groups:

GROUP 1: The Publicists

A publicist's job is to make his or her client look positive in media like magazines, television and news programs, and on websites. To do this, publicists highlight the achievements of their clients and minimize or leave out the controversial or negative information.

GROUP 2: The Tabloid Reporters

A tabloid reporter's job is to draw attention to a celebrity by digging up the dirt. Tabloid reporters try to highlight the controversial or negative information they find about a celebrity and minimize or leave out achievements and positive information.

Each group will create a celebrity report. Celebrity reports—whether they come from publicists or from tabloid reporters—have to follow the same rules:

(1) You must use only the information available in the report. You cannot lie or make up new information about your celebrity. You can only choose which information to use and which to leave out.

(2) You must make reference to drug use at least once in your report, even if the report is supposed to be positive.

(3) You must make reference to a professional achievement at least once in your report, even if the report is supposed to be negative.

Learners will write their one-paragraph report about their celebrity's life and then share it with the rest of the group. To increase a sense of competition between groups, have learners vote to decide which paragraph would get the most attention if published in a newspaper, magazine, or online.

REFLECT on the Experience:

Have learners constructively critique other learners' reports by providing warm and cool feedback. Ask the following questions and encourage class discussion:

- What did you like or think was strong in the reports?
- What could be changed or improved and why?

Ask learners to reflect on the experience of role-playing as a publicist or a tabloid reporter:

- How did it feel to assume the role of publicist or a tabloid reporter? Which role would you prefer and why?
- Was there any information that you did not include, even though you thought it was important? Why did you choose to leave it out?
- What would you do differently if you had to switch roles?
- Why do you think people might be attracted to positive representations of celebrities who have a history with drugs? Why do you think they might be attracted to negative representations of celebrities who have a history with drugs?
- Do you think people who write about celebrities and drug use have a responsibility to represent them either positively or negatively? Why?

ASSESSMENT:

Quality of reports

- Learners write their reports in character as either a publicist or a tabloid reporter, following the conventions of PR or tabloid writing.
- Learners “stick to the script” of their Celebrity Biographies, and follow the guidelines for writing about their celebrities.
- Learners’ writing is persuasive and engaging, making its point of view clear.

Quality of discussion

- Learners reflect on experiences they’ve had hearing about or participating in how drugs are portrayed in the lives of celebrities.
- Learners reflect on how their own opinions connected to or differed from their publicist or tabloid character.
- Learners provide constructive feedback to others’ work with explanations of what they liked and what they thought could be improved.

THINKING BEYOND THE CLASSROOM:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

For this diary entry, learners can interview each other or reflect on their own feelings about celebrities they admire or dislike. Why is the person famous? Are their actions positive or negative? How have drugs and alcohol factored into their lives? How has it been reported in the press? Has the person been glorified or shamed?

VIDEO BLOG

Have learners respond to the following prompt:

“How are celebrities who use drugs portrayed in news outlets? On gossip websites? On TV? If you could change the way celebrities who use drugs were shown in different forms of media, what would you do?”

E-PORTFOLIO

Have your learners publish their publicist and tabloid reports to the web. Encourage learners to comment on each other’s work—see if learners can identify misinformation or omissions in the comments sections.

SHARE IT WITH #DFPA

Share your learners’ reports with the #DFPA community on Twitter and social media and see how others in different schools and after-school programs have created their own stories with the Celebrity Biographies.



WORKSHEET 7A:

Celebrity Biographies

NAME: _____ DATE: _____

CELEBRITY A: Former Child Star

- Female, age 19
- Lives in Los Angeles
- Starred on popular kids' show from ages 8–16
- Put out record with hit single, although many people believe it is not really her singing
- Dated young actor known for partying and violent behavior off-and-on since age 14
- Was publicly emancipated from parents at the age of 16 due to fights over money
- Remains extremely close with 8-year-old sister, although the press often indicates she is a bad influence on her little sister
- QUOTE: "I just want to try everything and have as much fun as I can while I'm young."

CELEBRITY C: Offbeat Actor

- Male, age 46
- Grew up in Michigan, spent most of his adult life in New York City and Europe
- Married twice, divorced twice
- Has 13-year-old daughter who lives with her mother
- Starred in several independent movies
- Fought for social justice causes
- Used heroin for six years, received treatment
- Was sober for fifteen years, attended meetings every day
- Died of a heroin overdose
- QUOTE: "I've been struggling with demons my whole life."

CELEBRITY B: Disgraced Sports Hero

- Male, age 27
- Grew up in southern California
- Currently lives in Florida
- Was a champion athlete his entire life
- Very close to his mother
- His father died when he was young, and he thinks of his long-term coach as a surrogate father
- Suffered a major injury at the age of 24
- Used performance-enhancing drugs since the age of 24
- Records revoked when this knowledge became public
- QUOTE: "I will do absolutely anything to be the best."

CELEBRITY D: Reality TV Sensation

- Female, age 34
- Grew up in Iowa
- Currently splits her time among five homes around the world
- Married to much older billionaire
- Gained fame from being on a reality show
- Has two young children, although the press speculate her husband is not the father
- Used prescription painkillers and alcohol since she was a teenager
- Was arrested for driving under the influence three times, including during her second pregnancy
- Went to private rehabilitation centers for treatment twice
- Has been sober for the past three months
- Loves animals, especially horses and dogs
- QUOTE: "People think my life is easy, but sometimes I just need to escape."

WORKSHEET 7B:

Advice for Celebrity Publicists and Tabloid Reporters

NAME: _____ DATE: _____

INSTRUCTIONS: Read the advice below and answer the questions at the end.

ADVICE FOR CELEBRITY PUBLICISTS:

It is a publicist's job to get his or her client as much positive press as possible. If you are a publicist for a celebrity, everything you write about that celebrity will fit that celebrity's image. This means that you will highlight the characteristics and behaviors that fit the image you are trying to promote. Here is some basic advice for aspiring publicists:

(1) **Leave out negative information.** If you're a publicist, you will want to minimize negative behavior and cast doubts about it. You might refer to drug use as a setback or a challenge that your client overcame.

(2) **If you're not sure, don't say it directly.** If there are rumors that something bad has happened, how you write about it matters a lot. Publicists tend to leave rumors out of their report, and to question the truthfulness of rumors. They use information directly from their source—their celebrity client.

(3) **Make strong associations to positive attributes of your celebrity.** If your celebrity is associated in any way with something that helps your argument, use it. For instance, if you're a publicist and your celebrity has given to a charity, you might highlight the work of the charity even if your client didn't technically do any of the work.

ADVICE FOR TABLOID REPORTERS:

Tabloid reporters have one job: to get people to read their stories. This can mean focusing on the most sensational aspects of a celebrity's life. Tabloid reporters cannot make up negative information about celebrities—that is called libel. However, that doesn't mean that tabloid reporters have to tell the whole truth. Here are some common techniques tabloid reporters can use to grab attention:

(1) **Use powerful language.** If you're a tabloid reporter, you will want to focus on the most sensational aspects of your subject's life—you might refer to drug use as a scandal or a controversy.

(2) **Use rumors without saying it directly.** When it comes to rumors, tabloid reporters print statements by everyone except the celebrity to fuel rumors and attract attention. They may use "he said/she said" stories that suggest bad behavior whether or not this behavior has been verified.

(3) **Make strong associations to other celebrities.** If you are a tabloid reporter, you might mention the wild behavior of celebrities your subject was seen with, even if they didn't participate in the behavior themselves. These associations may help you make your argument and tell the story you want to tell about the celebrity.

NAME: _____ DATE: _____

QUESTIONS FOR REFLECTION

On a separate sheet of paper, respond to these two questions to reflect on the experience:

- A. Can you think of instances in which publicists would want to include negative information about their client?

- B. How are publicists and tabloid reporters different? How might they be similar? Did any differences or similarities surprise you? Why or why not?

LESSON 8:

“WHOSE STORY IS IT?” EXPLORING HARD DRUGS IN MEDIA

Learners identify how chronic use of hard drugs like heroin, crack cocaine, and methamphetamines are represented in media, discuss how this representation may affect their beliefs and behaviors, and create a fictional story based on a popular media character.

INTRODUCTION: In this lesson, learners will examine the patterns in the kinds of stories told about drug use in retellings of the Sherlock Holmes story in popular culture. There are lots of ways to tell the story of Sherlock Holmes’s infamous drug abuse, which has transformed over time from opium to heroin or crack cocaine, depending on the retelling. Different media representations of Sherlock Holmes will tell their stories, and depict drug use, differently.

RATIONALE: Unlike drugs used recreationally (like alcohol, prescription drugs and party drugs), drugs like heroin, methamphetamines, and crack cocaine tend not to be glamorized in the same way as other substances we see represented in media. But the limited ways that we learn about these drugs sometimes affects our beliefs and our behaviors. When young people are told hopeless, “victim-blaming” stories about hard drugs, they may fail to understand why someone might become addicted to these drugs. Alternatively, young people may have an experience with a hard drug that fails to match the stories they know from media, and think of themselves as exceptional.

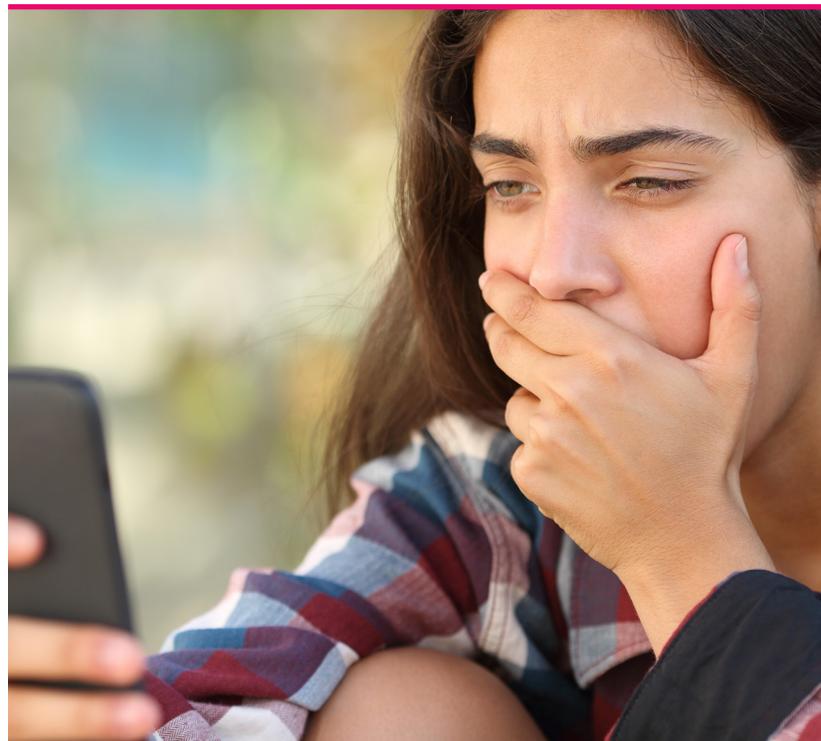
By reflecting on how and why certain stories are told, learners will explore how all stories frame real experiences in incomplete and sometimes harmful ways. All stories include some information and are omitting other information in both intentional and unintentional ways. When people have a better understanding of how all media is constructed around certain big stories that we hear more often than others, they are encouraged to look for evidence, alternative perspectives, and build their resistance to misinformation and bias.

TIME NEEDED: 90 – 120 minutes,
plus homework

LEARNING OUTCOMES:

Learners will:

- Think about how stories about drugs are told through fictional characters.
- Look closely at some of the stories we are often told about illegal drug epidemics, including crack cocaine, methamphetamines (meth), and heroin.
- Think critically about who is telling the story, how the story is being told, and why the story might be told the way it is.
- Write a fictional story based on a piece of popular media about drugs.



About Fan Fiction

At the end of this lesson, learners will have created a “fan fiction” story that explores a new way to depict the drug use of one iconic character: Sherlock Holmes. This character may be adapted from one of dozens of retellings of the Holmes stories by Sir Arthur Conan Doyle or created in a completely new way. Either way, learners will exhibit their own unique perspective on the character.

Fan fiction is a genre of creative writing that has thrived online in recent years, as thousands of professional and amateur storytellers use details from their favorite media to write new stories about characters, situations, and ideas drawn from television, films, games, music, and other popular culture.

There are lots of resources online that showcase some of the best fan fiction that learners have to offer. Before beginning this lesson, you or your learners may want to familiarize yourself with the form. For examples of fan fiction, browse **FanFiction.net**. (Since fan fiction can contain inappropriate language or behaviors, be sure to search by rating!)

Here is an example of a Sherlock Holmes fan fiction piece in which Sherlock goes to rehab for his drug addiction. (<https://www.fanfiction.net/s/7598329/1/rehab>)

Villainization: Making someone appear to be evil, or a bad person based on a particular character trait or stereotype.

TOOLS

There are lots of creative writing and blogging platforms that may help learners to develop their creative voice as they explore representations of meth and crack-cocaine use. Check out lots of ways to share creative voice in the Blogging part of our TOOLS section.

TEXTS

This lesson will engage with several short clips drawn from popular culture that portray Sherlock Holmes as a drug user.

Clip #1 is from PBS’s *Sherlock* mini-series. In this clip, Sherlock has started using hard drugs to infiltrate a street gang. He is saved by his companion, John Watson. Ask learners to pay close attention to how these addicts are depicted—their surroundings, their costumes, the music chosen, and dialogue used.

Sherlock Holmes in a Drug Den

Clip #2 is from CBS’s crime procedural *Elementary*. In this clip, Sherlock addresses his addiction to his “sober companion,” Watson—who in this version is played by a woman (Lucy Liu as “Joan Watson”) in a program designed for recovering drug users.

<http://www.cbs.com/shows/elementary/video/2239231109/elementary-exclusive-preview/>

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Stereotype: Taking one attribute of a person—whether it is accurate or not—and making it stand in for the whole person. Stereotypes simplify people into recognizable traits.

Victimization: Making someone appear to have no control over their situation or behavior in life.

ADDITIONAL RESOURCES

To examine how portrayals of drug abuse compare to the FACTS, check out Above the Influence's fact sheets:

METH FACTS (<http://abovetheinfluence.com/drugs/meth/>)

HEROIN FACTS (<http://abovetheinfluence.com/drugs/heroin/>)

COCAINE FACTS (<http://abovetheinfluence.com/drugs/cocaine/>)

PREPARATION:

Materials

Print-outs of the Above the Influence fact sheets (above) to build background information on meth, heroin, and cocaine.

Links to TV clips (see TEXTS)

Worksheets

Writing Fan Fiction

Technology

Projector (if displaying fact sheets for the class)

Blogging software (to contribute to fan fiction communities)

ENGAGE Existing Knowledge:

Ask learners:

- What do you think of when you think of people who use crack, methamphetamines (meth), or heroin? Who uses methamphetamines (meth)? Who uses heroin?
- What have you seen in media—television shows, movies, video games, music, magazines, etc.—that contributed to how you think about people who use hard drugs?
- Have you ever seen any media that portray users of crack, meth, or heroin differently from how you usually see them on TV, in movies, or elsewhere in media?

DISCUSS Ideas:

Learners will look at two different portrayals of Sherlock Holmes in media, specifically examining scenes that depict his use of drugs, alcohol, or other substances. In Sir Arthur Conan Doyle's original Sherlock Holmes adventures, Holmes was an opium addict. In modern retellings, he has been addicted to heroin (as in *Sherlock*, on PBS or *Elementary*, on CBS). One can imagine other addictions that might update Holmes for the 21st century, particularly methamphetamines, whose making (cooking) and use have been depicted in shows like *Breaking Bad*.

Watch a Sherlock Holmes clip with your learners.

Ask learners:

- How does this clip represent someone who is addicted to hard drugs?
- Does this clip remind you of other media about this topic that you've seen, heard, or experienced?
- Why do you think people who are addicted to drugs are represented this way in the clip?
- If you had to change the way that we thought about the person in this clip, what might you change—the dialogue? The costumes? The way that the character looks or sounds?

Now have learners review some of the Above the Influence fact sheets.

Ask learners:

- How do these facts support or contradict what you saw in the clip?
- If you could ask the producers of the clip a question based on these new facts, what would you ask them and why?
- How might you write the scene differently to reflect these facts?

CREATE Something New:

Learners will now rewrite a scene between Sherlock Holmes and Watson and explain how they have avoided (or, possibly, chosen to use) stereotypes, victimization, or villainization of the characters. With permission from the teacher, they may also want to rewrite a scene not included in our list that they think fits the activity.

Have learners use “Writing a Fan Fiction Story” worksheet to brainstorm their characters, setting, and plots. Then have them write either a scripted story with stage directions and dialogue or a short story that they can share with others.

REFLECT on the Experience:

Have learners share their short stories with the rest of the group. If learners have created a short script with dialogue and stage directions, have them perform the script for the class and, if possible, use a camera, webcam, or cell phone to record the performance for feedback and sharing.

If learners share online, have peers submit comments with warm and cool feedback. If learners share in class, have the learners partake in a writing workshop to provide constructive feedback for the story.

Ask learners:

- How did changing how users of hard drugs are portrayed change how your scene looked, sounded, or felt to your audience?
- Do you think that a scene like this could be popular on a television show or in a movie? Why or why not?

ASSESSMENT:

Quality of writing

- Learners write a compelling story or script that attracts and holds attention.
- Learners engage with the world of the media they chose by better understanding the characters and situations.
- Learners effectively talk back to a depiction that victimized or villainized drug users.

Quality of performances (optional)

- Learners rehearse their script and make revisions based on their performances.
- Learners play their roles “in character” with the appropriate seriousness and thoughtfulness.

Quality of discussion

- Learners share their experiences seeing heroin, meth, and crack users in media with which they are familiar.
- Learners reflect on the reasons why certain depictions are more popular than others in TV, movies, songs, and other media.
- Learners provide helpful warm and cool feedback to the final products of their peers.



THINKING BEYOND THE CLASSROOM:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

For this diary entry, learners can interview each other or reflect on their own feelings about fictional characters they admire or dislike. Do drugs or alcohol factor into their stories? Are they realistic or unrealistic? Do they glamorize or villainize drug use?

VIDEO BLOG

Have learners respond to the following prompt:

“If you could change the way characters who use drugs were shown in different forms of media, what would you do?”

E-PORTFOLIO

Have your learners record, act out, or create a screencast of their scripts. You can record skits or performances on a class camera, webcam, or cell phone. If you upload these recordings, you might talk back directly to the producers of the original shows, movies, songs, or other media by tagging or targeting these messages to get the producers’ attention.

SHARE IT WITH #DFPA

By sharing your work with the #DFPA community, you’ll be able to see how your learners’ work connects to other learners’ re-working of similar media. How do other people interpret and talk back to media differently?

WORKSHEET 8:

Fan Fiction Writing Guide

NAME: _____ DATE: _____

INSTRUCTIONS: Use this worksheet to develop your ideas for a creative writing script or short story based on media—a TV show, movie, game, website, or song—that depicts someone who abuses or is addicted to drugs.

PLANNING YOUR STORY

Describe how this program originally portrayed people who use drugs.

Describe how your story will portray people who use drugs differently.

Characters:

Descriptions, ages, relationships, appearance, backstory

Setting:

Where and when does this take place?

Plot summary:

Provide a brief overview of what happens.

Conflict:

What is the major conflict? What actions lead up to the conflict?

Resolution:

How is the conflict resolved in the end?

LESSON 9:

WRITING ABOUT DRUGS AND ALCOHOL ONLINE

Learners respond to a specific media message about drug culture with an op-ed letter to a celebrity.

INTRODUCTION:

Learners probably have lots of strong opinions about how media represents different kinds of substances, from beer commercials to meth heads. In this lesson, learners create a response to drug culture that will help them share ideas, link to new information, and express their own feelings and opinions by writing an op-ed letter to a celebrity who has promoted or spoken out against drug abuse.

RATIONALE: Lots of young people regularly use blogging platforms, social media, and other online media to unlock their creativity and voice. In this lesson, different formats of expression will help learners develop their own unique opinions and ideas about drug culture by voicing their own opinions directly to a celebrity.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Discover the conventions of different forms of online communication.
- Think about ways to target their online communication to particular audiences, stakeholders, and communities.
- Write a persuasive letter to a celebrity based upon facts about drug use and addiction.
- Share their posts with a particular community, either in your school or institution or (if applicable) online using tags.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Drug culture: The normalization and glamorization of drugs and alcohol in different forms of media.

Normalization: Making something that has serious risks and consequences seem like a normal or casual activity.

Glamorization: Making something that may be dangerous seem cool, likeable, or sexy

Op-ed: A personal essay that explores a topic or opinion using conventional structures with a central message or thesis supported by evidence.

TOOLS

If you have online access during this lesson, consider setting up a class or instructor account on a blogging platform like Wordpress, Wikispaces, or Tumblr that learners can use to post their long-form blog posts.

You may also want to look into a class social media account on sites like Twitter, Instagram, or, for those without access to popular sites due to Internet filtering, Edmodo.

Check out several tools you can use to spark discussion online in our Social Networking section in the TOOLS appendix.

TEXTS

This lesson relies upon a Hollywood Life article called “Miley Cyrus: Stop Promoting Drugs” (Worksheet 9A), but learners may also have other examples of opinion pieces regarding celebrities’ roles in drug culture—including instances of celebrities who have spoken out against promoting drug use or spoken out about their own addiction, such as Russell Brand.

PREPARATION:

Materials

Worksheet 9A: Article: "Miley Cyrus: Stop Promoting Drugs"

Worksheet 9B: Celebrity Op-Ed

Technology

Projector

Learner access to an online sharing blogging platform

ENGAGE Existing Knowledge:

Ask learners about their experiences with different forms of writing online and offline to gauge their background knowledge about how messages are shared across different platforms and to different audiences.

- What do you notice about the differences between writing online and writing longer essays in school or in creative writing?

- Have you ever participated in an online event, such as live-tweeting during a television show, sharing a news article on social media, or using hashtags to tag a status update or post? Describe the experience.
- Has anyone ever tweeted or posted "at" you directly? How do you or did you respond?
- Have you ever interacted with a celebrity online?

DISCUSS Ideas:

First, have learners review "Miley Cyrus: Stop Promoting Drugs"

Ask learners the following questions:

- What information is being presented?
- Whose point of view is the information coming from?
- What techniques were used to attract and hold your attention?
- Who is the target audience for this article?
- How did the author use facts to back up the author's opinion?



CREATE Something New:

Next, have learners identify celebrities who have been in the news due to drug or alcohol use. Using Worksheet 9B as a guide, they will be writing an op-ed letter to one celebrity in the form of a blog post, providing their own argument or opinions using facts about drug and alcohol use.

REFLECT on the Experience:

Assign learners to read and respond (either in-person through critique or online by leaving a comment) to each other's blog posts.

After peer critique, answer a few reflection questions:

- What kind of techniques did you or your classmates use that were most effective in getting you to want to respond or take action? Why do you think this was so effective?
- Would you share any of your responses to your actual social networks online? Why or why not?

ASSESSMENT:

Quality of Posts

- Posts are well-structured with clearly organized paragraphs.
- Posts have a clear voice from their authors
- Posts use facts to back up opinions

Quality of Discussion

- Learners participate in peer critique of others' work and offer constructive feedback.
- Learners reflect on how this process compares to the kind of writing that they may be familiar with either in their classes (formal writing) or online (informal writing).

THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

For this diary entry, learners can interview each other or reflect on their own feelings about celebrities they admire or dislike. Why is the person famous? Are their actions positive or negative? How have drugs and alcohol factored into their lives? How has it been reported in the press? Has the person been glorified or shamed?

VIDEO BLOG

Have learners respond to the following prompt:

"How are celebrities who use drugs portrayed in news outlets? On gossip websites? On TV? If you could change the way celebrities who use drugs were shown in different forms of media, what would you do?"

E-PORTFOLIO

If learners are contributing online, save learner posts and links to share with the #DFPA community when appropriate.

SHARE IT WITH #DFPA

Have learners take their best tweets to the web using the #DFPA hashtag! Learners can also adapt longer posts and submit them as op-eds to newspapers, magazines, or websites.

WORKSHEET 9:

Miley Cyrus Article

NAME: _____ DATE: _____

MILEY CYRUS: STOP PROMOTING DRUGS

Mon, March 17, 2014 2:39pm EDT by Bonnie Fuller

Miley — I know you've said that you're not a role model, but honestly — you're being irresponsible, showing off a "drugs" bracelet on Instagram.

Miley Cyrus — you take pleasure in shocking, but your latest antic — modeling a "drugs" bracelet on Instagram today, March 17 — crosses the line into dangerous territory.

MILEY CYRUS NEEDS TO STOP PROMOTING DRUG USE

You may think it's funny to Instagram a photo of two bracelets — one saying "drugs" and the other spelling out "Mary Jane" to your 9.9 million Instagram followers, but it's anything but humorous. You have millions of young fans. Many are teens and some are still tweens. Whether you believe that you aren't a role model is immaterial. Your fans still admire and follow what you say and do.

You've long been a public fan of marijuana, wearing a marijuana-patterned bodysuit on stage on your Bangerz tour, and you've made all kinds of comments in the last couple of years about "Mary Jane." "I think alcohol is way more dangerous than marijuana—people can be mad at me for saying that, but I don't care. I've seen a lot of people spiral down with alcohol, but I've never seen that happen with weed," you told Rolling Stone in Sept. 2013.

Then, when you accepted the award for Best Video at the European Music Awards (EMAs) on Nov. 10, 2013, you pulled a joint out of your purse on stage and began smoking it. Later, you explained that you thought it was really "funny."

Well, Miley — that's exactly why you are wearing marijuana-patterned clothes and Instagramming "drugs" bracelets — you think it's funny.

But illegal drug use is not a laughing matter. Almost 24 million Americans, 12 and over, used an illicit drug or abused a prescription medication every month in 2012, according to the annual National Survey on Drug Use and Health, conducted by the Substance Abuse and Mental Health Services Administration.

About 22 million Americans are addicts! Most people use drugs for the first time when they are teens — and your fans are teens! Addiction is a health and life-threatening disease which destroys lives and families.

Miley, you may be able to handle your own marijuana use — keeping it recreational and within your own control. But many others are not so lucky. They are born with an addictive gene and when they try drugs — especially when young — they spiral out of control.

That's why — role model or not — you need to stop promoting drugs for fun, and to start behaving responsibly. You're 21 and mature enough to see beyond the thrill of just trying to get a rise out of people.

You have so much singing and songwriting talent. You don't need to seek attention by posting silly "drugs" bracelet pictures on Instagram.

Source: <http://hollywoodlife.com/2014/03/17/miley-cyrus-drugs-bracelet-pot-weed-use/>

WORKSHEET 9B:

Celebrity Op-Ed

NAME: _____ DATE: _____

INSTRUCTIONS: Use this worksheet as a jumping-off point for your celebrity op-ed.

Celebrity name:

Why is this celebrity famous?:

Celebrity's fans (children, young adults, etc.):

How celebrity has been portrayed using drugs or alcohol in the media:

Your opinion about how that celebrity has been portrayed:

Three relevant facts about drugs or alcohol that back up your opinion:

Sources:

LESSON 10:

MAKING AN INFOGRAPHIC: WHAT DO WE KNOW ABOUT E-CIGARETTES AND VAPE PENS?

Learners create an infographic warning about the dangers of e-cigarettes.

INTRODUCTION: Learners have probably heard lots of information about e-cigs—electronic cigarettes that also go by names like “vape pens” and “e-hookahs.” Some people believe that e-cigarettes are not addictive like traditional tobacco cigarettes; some believe that they help you quit smoking; and some believe that different kinds of e-cigarettes, which have different packaging or different mechanisms, are better than others. In reality, there’s a lot we don’t know about e-cigarettes—but the growing consensus is that they have many dangers, are in fact addictive, and may not help people quit smoking.

In this activity, learners will join a group whose mission is to warn people about some of the real dangers of e-cigs. Learners should pretend they have been hired as an activist advertiser to help this group create a presentation that will help them get more support among other anti-smoking groups.

RATIONALE: E-cigarettes and other electronic tobacco replacements are rising in popularity among teens. Many teens (and adults) believe that electronic cigarettes are safe alternatives to tobacco (or good substitutes for quitting tobacco), but research shows that young people who use e-cigarettes often also smoke tobacco cigarettes. False beliefs about the safety of e-cigarettes may have contributed to the doubling of use among young people in recent years. While e-cigarette use among youth is rising at alarming levels, traditional cigarette use is declining, and this is partially due to the success of anti-smoking campaigns such as the Above the Influence (<http://abovetheinfluence.com>) and the Truth.com (<http://www.thetruth.com>) campaign.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Explore the differences between cigarettes, e-cigarettes, vape pens, and e-hookahs.
- Reflect upon the ways that these products are marketed.
- Create infographic campaigns addressing the dangers of electronic cigarettes.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

E-cigarettes: Delivery systems for nicotine that function differently from cigarettes but have many of the same effects. Other names include “vape pens,” “e-hookahs,” and “e-cigs”—these are all the same product.

Liquid Nicotine: The addictive substance in e-cigarettes, which has been shown to have its own unique dangers to people who use it but is still not regulated at the federal level.

Infographic: A large-format image that combines pictures and words to make several key points about a topic.

TOOLS

To make an infographic, learners may want to use a simple design software for image editing or the creation of a multimedia presentation. A single slide of a multimedia presentation can be used to create an infographic, or learners can combine different elements in image editing programs.

If you'd like to experiment with some free infographic creation software, try Infogr.am (<http://infogr.am/>), Piktochart (<http://piktochart.com/>), or Easel.ly (<http://www.easel.ly/>), or check out the Image Editing and Multimedia Presentation sections on our TOOLS page.

TEXTS

We have provided a fact sheet based on New York Times coverage of e-cigarettes, which has been extensive. To access the entire series, visit http://topics.nytimes.com/top/reference/timestopics/subjects/s/smoking_and_tobacco/index.html.

PREPARATION:

Materials

Optional: Poster board, markers, and other poster project materials

Technology

Projector

Access to online image editing or presentation software

ENGAGE Existing Knowledge:

Ask learners if they can name various types of electronic cigarettes. Write the names on the board. What are the differences between electronic cigarettes and tobacco cigarettes? Who do they think e-cigarettes are marketed to? Do they think teens are a target audience?

Explain that smoking tobacco has been decreasing in recent years in part due to successful campaigns that expose the truths that tobacco marketers don't want people to know. Can they think of examples of successful anti-tobacco campaigns?

DISCUSS Ideas:

Review new information about e-cigarettes from our fact sheet (drawn from New York Times coverage of e-cigarettes). If time permits, have learners follow the hyperlinks on the fact sheet and share what they learned about the authors of each piece.

Ask learners:

- Do you think e-cigarettes are dangerous? What evidence is there for their potential risks?
- Do you think e-cigarettes should be treated the same way as regular cigarettes? Why or why not?
- Do you think it's okay or not okay to advertise for e-cigarettes? Why or why not?

CREATE Something New:

Tell learners that they will be creating an infographic about e-cigarettes, using their online research to make three key points about risks or myths of e-cigarettes.

An infographic uses a combination of words and pictures in one large-format image. Infographics can be created on paper (on poster board) or using online tools.

Check out examples of anti-smoking infographics from Tobacco Free Kids. (<http://www.tobaccofreekids.org/infographic/winningthefight#VVN0mdpViko>) Select one to review with learners and ask:

- What is the main message of this infographic?
- What techniques were used to attract and hold your attention?
- What information is left out of this infographic?
- How would you change this infographic to make it more compelling?

REFLECT on the Experience:

Have students provide warm and cool feedback for each other's infographics. What qualities of infographics were most effective? What was innovative or memorable about good infographics?

Ask learners:

- Did your opinion of e-cigarettes change after you created your infographic? Why or why not?
- How might you make this presentation different if you knew you would be giving it to different audiences (e.g. different ages, your friends, your parents, younger kids, community groups)?



THINKING BEYOND THE CLASSROOM:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Ask learners to notice use, reference to, or sale of e-cigarettes in their everyday environments. For each time they notice someone using, making reference to, or selling e-cigarettes, try to make a connection to the information learned about e-cigs and vape pens in this lesson.

VIDEO BLOG

On their video blogs, have learners answer the following prompt:

“New York City raised the age to buy cigarettes to 21. What are your thoughts on this? What age restriction do you think is appropriate for the purchase of electronic cigarettes? Why?”

E-PORTFOLIO

If you record learners' voiceovers as they give their presentations or record the presentation on a camera or cell phone, they can be uploaded for feedback from learners and, if appropriate, can be shared with the regional and national #DFPA community.

SHARE IT WITH #DFPA

If you do choose to upload presentations, be sure to tag them with the #DFPA hashtag so that other educators and learners can see your learners' work. Check out <http://drugfreepa.org> and search the hashtag #DFPA for other examples of learners' work.

ASSESSMENT:

Quality of the infographic

- The infographic makes three key points about the risks or myths of e-cigarettes.
- The infographic uses a collection of pictures and words to make its argument in one large-format image.
- The infographic is easy to understand and displays information clearly.

Quality of discussion and feedback

- Learners give constructive feedback to their peers, noticing specific elements of the infographic and offering praise and ways to strengthen the presentation.
- Learners reflect on how their own home knowledge of e-cigarettes may have changed or not changed.
- Learners think about how being part of the campaign might be different from how they feel personally, or alternatively, how it might be similar to how they already feel.

WORKSHEET 10:

E-Cigarette Factsheet

NAME: _____ DATE: _____

The New York Times has done an extensive series of articles about e-cigarettes and their impact on young people. Here are five key facts about e-cigarettes that you might not know.

1. A teaspoon of even highly diluted e-liquid, the ingredients in e-cigarettes, can kill a small child.

Source: Richtel, M. (2014, March 23). Selling a poison by the barrel: Liquid nicotine for e-cigarettes. The New York Times. Retrieved from http://www.nytimes.com/2014/03/24/business/selling-a-poison-by-the-barrel-liquid-nicotine-for-e-cigarettes.html?_r=0

2. Researchers have found that middle and high school students who used electronic cigarettes were more likely to smoke real cigarettes.

Source: Tavernise, S. (2014, March 6). Young using e-cigarettes smoke too, study finds. The New York Times. Retrieved from <http://www.nytimes.com/2014/03/07/health/young-users-of-e-cigarettes-less-likely-to-quit-smoking-study-finds.html>

3. E-cigarette use among youths doubled from 2011 to 2012.

Source: Tavernise, S. (2014, March 6). Young using e-cigarettes smoke too, study finds. The New York Times. Retrieved from <http://www.nytimes.com/2014/03/07/health/young-users-of-e-cigarettes-less-likely-to-quit-smoking-study-finds.html>

4. Sales of e-cigarettes more than doubled in 2013 from 2012.

Source: Richtel, M. (2014, March 4). E-cigarettes, by other names, lure young and worry experts. The New York Times. Retrieved from http://www.nytimes.com/2014/03/05/business/e-cigarettes-under-aliases-elude-the-authorities.html?nl=todaysheadlines&emc=edit_th_20140305

5. Sale of e-cigarettes brought in \$1.7 billion dollars in 2013.

Source: Richtel, M. (2014, March 4). E-cigarettes, by other names, lure young and worry experts. The New York Times. Retrieved from http://www.nytimes.com/2014/03/05/business/e-cigarettes-under-aliases-elude-the-authorities.html?nl=todaysheadlines&emc=edit_th_20140305

LESSON 11:

THE SMALL PRINT: DEBATING PRESCRIPTION DRUG ADVERTISING

Learners debate the pros and cons of prescription drug advertising in a podcast.

INTRODUCTION: One form of drug abuse that has increased exponentially in recent years is illegal or inappropriate use of prescription drugs. Prescription drug use can be illegal when drugs are acquired without a prescription or passed along to friends from someone with a prescription. Other prescription drug use is legal, but leads to dependence, addiction, and serious harm. There have been several high-profile stories of celebrities—like Michael Jackson and Heath Ledger—who have overdosed on drugs for which they had a prescription.

Why do prescription drugs seem so normal compared to other drugs that do comparable harm to people? One reason is that in the United States, companies that create prescription medications can advertise them directly to consumers on TV, radio, in magazines, and online.

In this lesson, you will create a podcast in which you debate the pro or con side of whether or not the United States should allow prescription drugs to be advertised in television, radio, magazines, and online.

RATIONALE: The United States represents prescription drugs in media differently from other countries. The United States is one of two countries in the world that allows the advertising of prescription drugs in magazines and on TV commercials. Direct-to-consumer prescription drug advertising was illegal in the United States until 1985. It became prevalent in 1997, when the Food and Drug Administration changed a rule about how drug companies need to list side effects in their advertisements. The FDA currently regulates the types of prescription drug ads to include side effects. (<http://www.fda.gov/Drugs/ResourcesForYou/Consumers/PrescriptionDrugAdvertising/>)

Many people genuinely need the help of prescription drugs for physical and psychological health issues. Others use prescription drugs to get high. But these drugs have side effects, and these effects are exacerbated when people take prescription drugs in excess or take drugs that weren't prescribed for them. Learners should be aware of these side effects and the ways in which advertisers take steps to minimize them.

TIME NEEDED: 45 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Come to understand prescription drug use and its role in perpetuating drug culture.
- Learn about prescription drug advertising in the United States.
- Reflect on the impact of prescription drug advertising on our beliefs, attitudes, and knowledge about prescription drugs.
- Debate whether or not it should be legal to advertise for these drugs.

NEW TERMS, TOOLS, AND TEXTS:

TERMS

Prescription drugs: Drugs that can only be obtained with a prescription from a doctor.

Prescription drug advertisements: Commercials or print ads for drugs that require a prescription from a doctor. These are only legal in two countries in the world—the United States and New Zealand.

Warning labels/messages: These are included on all prescription drug advertisements by law, and they point out potential side effects and other harmful effects.

Minimization: The process advertisers use to make it hard to notice information about side effects, which are required by law to be included in prescription drug advertisements.

TOOLS

The final product for this lesson is a podcast—an audio recording that can be shared online.

In our TOOLS section under Podcasting, you can check out online and technology tools that can facilitate the creation of a recorded student debate.

TEXTS

In this lesson, you will look at a variety of advertisements and information for prescription drugs in print and/or video.

PREPARATION:

Materials

Worksheet 11A: Example Prescription Drug Advertisement

Worksheet 11B: Quotes: Should Prescription Drugs Be Advertised?

Technology

Projector

MORE ON PRESCRIPTION DRUG ABUSE

Learn more about prescription drug abuse among teens at the National Institute on Drug Abuse (<http://teens.drugabuse.gov/>). The site includes fact sheets about how youth are using prescription drugs. The National Institute on Drug Abuse also has an “easy read” (<http://easyread.drugabuse.gov/index.php>) version of the site available. You can also discover the facts about prescription drugs on Above the Influence (<http://abovetheinfluence.com/drugs/prescription/>).

ENGAGE Existing Knowledge:

Ask learners the following questions to gauge their background knowledge in prescription drugs and prescription drug advertising:

- You probably have a lot of experiences seeing advertisements online, in magazines, or on TV for prescription drugs—drugs that require the prescription from a doctor. What do you remember about these advertisements?
- Have you ever noticed warnings in prescription drug advertisements in print, online, or on TV? What did you notice about these warnings?
- Why do you think there are so many commercials and advertisements for drugs that require a doctor’s prescription?

DISCUSS Ideas:

Have learners look at Worksheet 11A: Example Prescription Drug Advertisements with one or more prescription advertisements from our TEXTS section.

Ask the following questions:

- What do you notice about how this ad attracts your attention?
- Who do you think is the target audience for this advertisement?
- Warnings must be included in prescription drug advertisements by law. What do you notice about how the warning was listed on this ad, and why do you think the advertisers printed, filmed, or added audio to the warning the way they did?

CREATE Something New:

After learners discuss techniques to advertise prescription medications, have learners review Worksheet 11B, which contains quotes from experts on the subject of prescription drug advertising.

Ask learners:

- Are these facts or opinions?
- Where are the speakers getting their information from?
- Who are these experts? What are their affiliations?
- Who are you more likely to believe? Why?

Divide learners into pairs and explain that they will take a pro or con position on the issue of whether or not prescription drugs should be advertised in the United States. Learners will record a podcast of their debate. For support in creating podcasts, refer to our TOOLS section.

The entire debate should last 3–5 minutes. Each learner should make three factual points to back up their claim, referring to expert quotes for support if they wish. For a good resource, or to do more research after the in-class activity, refer learners to <http://prescriptiondrugs.procon.org/>.

REFLECT on the Experience:

Play back the recording of the debate to have learners evaluate with warm and cool feedback. Have learners share what they thought was most effective about others' arguments, and what they thought could be changed or improved to make an argument stronger.

Ask learners:

- What surprised you when you started paying attention to the warnings that are put on prescription drug advertisements?
- Why do you think other countries do not allow prescription drugs to be advertised in print and on television?
- Can you think of other types of advertisements—such as alcohol advertisements—that minimize the risk of using the product? What techniques do these advertisements use?



ASSESSMENT:

Quality of the podcast

- Learners engage directly with the new information about prescription drug advertising.
- Learners make a major point or argument about prescription drug advertising.
- Learners pay attention to how they could build their case for or against drug advertising, even if their assigned position did not reflect exactly what they believed.

Quality of discussion and feedback

- Learners share their own experiences seeing prescription drug ads on TV, in magazines, or online.
- Learners recognize the techniques that advertisers use to minimize risks.
- Learners make connections to other types of advertisements that minimize risks in similar ways.



THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES:

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

Have learners track the number of prescription drug ads they see in print, on billboards, on TV, or online for one week. What do they notice about these advertisements? Are they in the target audience for these ads? Why or why not?

VIDEO BLOG

On their video blogs, have learners share their own opinions after doing pro and con research according to the following prompt:

“Should the United States allow prescription drug advertisements in magazines, online, and on television? Why or why not?”

E-PORTFOLIO

Upload learners’ podcasts to your e-portfolio or share with the #DFPA community. Have learners compare their arguments to the work of other learners at other schools and after-school groups.

SHARE IT WITH #DFPA

If you choose to upload learners’ work by uploading their podcasts, be sure to share it with the drug prevention community by tagging it appropriately with the Drug Free PA hashtag, #DFPA.

WORKSHEET 11:

Example Prescription Drug Advertisement

NAME: _____

DATE: _____

“My migraines are so excruciating I just want to take my head off.”

TREXIMET IS SUPERIOR TO THE INGREDIENT IN IMITREX® TABLETS AT RELIEVING MIGRAINE PAIN.

TREXIMET is a combination of IMITREX (sumatriptan) and naproxen sodium (an NSAID). So it works two ways:

- 1. TREXIMET TARGETS** the nerves and blood vessels believed to trigger a migraine.
- 2. TREXIMET RELIEVES** the inflammation that causes migraine pain.

ASK YOUR DOCTOR ABOUT TREXIMET—BEFORE YOUR NEXT MIGRAINE.
Get up to \$50 off* your first prescription at treximet.com or call 1-877-TREXIMET.

Prescription TREXIMET is for acute treatment of migraine attacks in adults. Results may vary.

Important Safety Information:
TREXIMET may increase the risk of heart attack, stroke, serious stomach and intestinal problems such as bleeding and ulcers, and serious rash that may be fatal and occur without warning. Risk of stomach and intestinal problems increases in the elderly. Do not take TREXIMET if you have a history of heart or liver disease, stroke, TIAs, problems with blood circulation, uncontrolled blood pressure, or allergic reaction to aspirin, NSAIDs, or sumatriptan; or right before or after heart surgery called coronary artery bypass graft (CABG).
Talk to your doctor before taking TREXIMET if you have risk factors for heart disease, like smoking, diabetes, and high blood pressure; stomach ulcers or bleeding; chest pain, shortness of breath, irregular heartbeats; kidney problems; are pregnant, nursing, or thinking about becoming pregnant; or taking medications, especially pain relievers or antidepressants. A life-threatening problem may occur with TREXIMET, especially if used with antidepressants called SSRIs or SNRIs. Do not take TREXIMET if you have taken an MAOI antidepressant within the last 2 weeks.

Please see important information about TREXIMET on the next page. *Subject to eligibility. Restrictions apply.

TREXIMET Tablets contain 85mg sumatriptan and 500mg naproxen sodium.
You are encouraged to report negative side effects of prescription drugs to the FDA.
Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Treximet®
sumatriptan/
naproxen sodium

GlaxoSmithKline Partnership for Prescription Assistance If you don't have prescription coverage, visit pparx.org or call 1-888-4PPA-NOW (1-888-477-2659)

WORKSHEET 11A:

Quotes: Should Prescription Drugs be Advertised?

NAME: _____ DATE: _____

INSTRUCTIONS: Read the quotes below and on a separate piece of paper, answer the questions at the bottom of the page. If you want to learn more about the authors of these quotes, follow the html links.

(The quotes below, as well as more information about the prescription drug advertising debate, are available at <http://prescriptiondrugs.procon.org/>.)

QUOTE #1:

“An important benefit of direct to consumer (DTC) advertising is that it fosters an informed conversation about health, disease and treatments between patients and their health care practitioners.

A strong empirical record demonstrates that DTC communications about prescription medicines serve the public health by:

- Increasing awareness about diseases;
- Educating patients about treatment options;
- Motivating patients to contact their physicians and engage in a dialogue about health concerns;
- Increasing the likelihood that patients will receive appropriate care for conditions that are frequently under-diagnosed and under-treated; and
- Encouraging compliance with prescription drug treatment regimens...

PhRMA members want patients and consumers to talk to their physicians about the medicines that may help them and to fully understand the known risks regarding these medicines. We know that DTC communications, particularly DTC television advertising, can be a powerful tool for reaching and educating millions of people.”

Source: Pharmaceutical Research and Manufacturers of America (PhRMA), available at www.phrma.org.

QUOTE #2:

“I worry about DTC ads for three reasons:

1. Drug ads strengthen our belief in pharmaceutical drugs as the cures for all of our problems. In fact, the consequences of poor lifestyle choices cannot be undone with pills.
2. Many advertised drugs are not only ineffective, but have serious side effects that are frequently played down (and occasionally concealed) by manufacturers. Because heavily advertised drugs have such vast profit potential, political and financial interests collude to speed them to market before they have received sufficient scientific scrutiny.
3. Ads circumvent better sources of information and make people believe that they are being proactive about their health when they request an advertised drug. Thirty-second TV spots that trade on emotion and celebrity contribute little or nothing of value to patient education.

The free market works well in many ways, but it has failed us here. Whether it is done independently or as part of an omnibus health care reform initiative, we need to make the same decision that the rest of the developed world has made: that is, ban direct-to-consumer advertising of prescription pharmaceutical products.”

NAME: _____ DATE: _____

Source: Andrew Weil, MD, Arizona Center for Integrative Medicine, available at http://www.huffingtonpost.com/andrew-weil-md/should-you-get-your-drug_b_265740.html.

QUOTE #3:

“The best solution is to let information flow for DTC and other items with viable alternatives. There are plenty of sources of information on drugs, many of which are critical of branded drugs and offer alternatives. Government is free to publish clinical results that can refute claims of brands. Managed care can play one branded drug against another to get a great price. Doctors can decide if the branded drug really is better for their patients. Patients can check the Internet or ask friends if the drug works well. Putting the DTC information genie back in the bottle seems a bad alternative after 13 years of mass DTC availability.”

Source: Bob Ehrlich, Chief Executive Officer of DTC Perspectives, Inc., available at www.dtcperspectives.com.

QUOTE #4:

“There is this kind of marketing that is designed to convince people that they need pills. It’s designed to convince them that they need particular pills that happen to be more expensive, or just going on patent rather than coming off. Then, armed with this feeling, the consumer goes to the physician, who often just prescribes the pills. It’s a buyer’s market here. Doctors don’t want to lose patients. They don’t want to say no to patients. They’re, in some sense, too busy to say no to patients. They are forced to see more and more patients more and more rapidly. It’s faster to write out a prescription than it is to try to talk with patient and convince the patient that he or she may have been manipulated by these ads.

In addition, the doctors themselves are manipulated by the same ads, and also by what amounts to bribery from the drug companies. The drug companies turn up. They have \$8 billion worth of free samples that they give to doctors. The doctors hand out the free samples to patients. It makes the doctor look good. The patient has free samples. But both the doctor and the patient, from that point on, are hooked on that particular drug. And believe me, it’s not going to be a generic, and it’s not going to be a drug that’s just going off patent. It is going to be a new, newly patented, high-price drug. So in a sense, both the doctors and the consumers are sucked into a sort of “bait and switch,” because sooner or later they will have to pay for [that drug.]”

Source: Marcia Angell, MD, former Editor in Chief of the New England Journal of Medicine, available at <http://www.pbs.org/wgbh/pages/frontline/shows/other/interviews/angell.html>

QUESTIONS:

- Are these facts or opinions?
- Where are the speakers getting their information from?
- Who are these experts? What are their affiliations?
- Who are you more likely to believe? Why?

LESSON 12:

SCREENCASTING PUBLIC SERVICE ANNOUNCEMENTS

Learners create multimedia public service announcements (PSAs) with new messages, techniques, and information.

INTRODUCTION: The public service announcement (PSA) is a way to send a persuasive message to change people’s ideas, actions, and behaviors. Learners may have seen a PSA on TV, on a billboard, or online—encouraging them to do anything from exercising to refrain from texting and driving. A good PSA is memorable, and it has a real impact on how people think or act about an important social issue. In this lesson, learners will take a look at different PSAs and discuss what makes them effective. Then they will make their own PSAs using multimedia presentation and screencasting technology.

RATIONALE: PSAs can help to send powerful messages about drug and alcohol abuse prevention. Public service announcements have been used for over 50 years to encourage healthy behaviors and discourage unhealthy ones. Using the same techniques that appear in advertising, public service announcements can help trigger powerful emotions to persuade people through iconic imagery (like the image of a fried egg and the powerful voiceover saying, “This is your brain on drugs”).

TIME NEEDED: 90 to 120 minutes

LEARNING OUTCOMES:

In this lesson, learners will:

- Consider elements of effective public service announcements—identifying their target audience, their use of techniques, their evidence and information, and their effectiveness.
- Create a multimedia presentation PSA that is short, engaging, and memorable, using images and sound.



NEW TERMS, TOOLS, AND TEXTS:

TERMS

Public Service Announcement: Messages designed specifically to raise awareness or change public attitudes or behaviors.

Remix: A piece of media that has been edited or modified to include new elements as well as original ones.

Screencasting: A digital recording of the content on computer screen, often with audio narration added.

TOOLS

Screencasting is a low-tech option for this remix project. For a no-tech version, have learners write scripts onto paper and act them out. You may also choose to work with media and technology specialists to create a more elaborate soundtrack that allows learners to create several layers of audio, including music and sound effects, with their recorded dialogue.

TEXTS

Find examples of powerful PSAs on Above the Influence's YouTube channel (<https://www.youtube.com/user/abovetheinfluence>).

The Partnership at Drugfree.org has PSAs on its YouTube Channel (<https://www.youtube.com/user/drugfreechannel>).

View personal testimonials from the Half of Us Campaign (<http://www.halfofus.com/>), which raises awareness of mental health and substance abuse issues.

See more examples, including student-produced PSAs, in our TEXTS section.

PREPARATION:

Materials

Optional: Wall or flip-chart paper to record learners' brainstorming and ideas

Worksheets

For teachers: Multimedia Presentation rubric

Technology

You will need a projector with sound capability to view and discuss PSAs.

In the screencasting segment, you will need access to screencasting tools, which are outlined in our TOOLS section under Screencasting.

ENGAGE Existing Knowledge:

Ask learners:

- What was the most effective PSA you can remember?
- Why do you think the effective PSA worked so well?
- What was a PSA that you didn't think was effective?
- What could you change or improve about the ineffective PSA to make it stronger?
- What elements make effective public service announcements? What elements make them less effective?

DISCUSS Ideas:

Select and play one of the anti-drug PSAs listed above.

Ask learners:

- What did you like and dislike about this PSA?
- What is the message this PSA is trying to send?
- Do you think this is an effective way to send the message? If not, what would be more effective?
- Who is the target audience for this PSA? How might this PSA be different if it were created for a different audience?
- What do you think the creators of this ad want their audiences to do? What is the action step that the authors want viewers to take?

Explain that video creators have to make careful choices about the visuals and the audio that they use in their work. Sometimes when we look at video and audio separately, we can better understand how and why authors might have made those careful choices.

Play the same anti-drug PSA again—this time without any audio.

Ask learners:

- What did you notice about the imagery and visuals?
- How does the message change without audio?

Play the same anti-drug PSA again—this time without any video or have learners close their eyes and just listen to the audio.

Ask learners:

- What did you notice about the audio in this advertisement?
- What did you notice about the sounds, music, and dialogue?
- Did you notice anything this time that you did not notice when we watched the clip with video?

CREATE Something New:

Learners will be creating their own drug abuse prevention PSA using multimedia presentation and screencasting technology. (For information about how to use multimedia presentation software and how to create screencasts in different technology environments, see the Screencasting and Multimedia Presentation tips in our TOOLS section.)

Learners will compile facts and information to create a script that conveys an anti-drug message in a memorable way.

When learners have key facts written down, they will look for images that illustrate the points they are making. These images may be drawn from online sources, scanned print sources, or original artwork.

Together, the script and the image sequence will be put together in a multimedia presentation. For each line of their script, learners will have an illustrative, memorable image.

Finally, learners will record their script in a screencast of the PSA video. Learners will take turns recording their voiceover while controlling their multimedia presentation. Their audio will be recorded simultaneously with a recording of their computer screens, creating a new video file.

REFLECT on the Experience:

Share the screencasts with the class.

When all groups have recorded their screencasts, the class will re-watch each one and give collaborative warm and cool feedback. Warm feedback will always begin with phrases like, “I liked...” and cool feedback will always begin with phrases like, “I think you could change or improve...” Learners should give careful and specific feedback about elements of the videos they critique.

Ask learners:

- What makes these PSAs effective or ineffective?
- Did you find it difficult to select images to illustrate your script, or did you change your script to match your images?

ASSESSMENT:

Quality of Screencasted Presentations

- For a detailed rubric for assessing a screencast assignment, see the worksheet “Multimedia Presentation Rubric.”

Quality of Discussion

- Learners provide constructive feedback on others’ screencasts.
- Learners draw comparisons and contrasts to the original PSA voiceover.



THINKING BEYOND THE CLASSROOM: OPTIONAL EXTENSION ACTIVITIES

For additional support to launch your awareness campaign, check out our TOOLS section for ideas.

MEDIA DIARY

In their media diaries for this lesson, learners should watch other anti-drug PSAs and write a short entry about which ones they thought were most effective or appealing, and which ones they thought were not as effective. Why are some PSAs more or less effective than others? Which PSAs resonate the most with them, personally? Why?

VIDEO BLOG

Have learners respond to the prompt:

“If you could give some feedback to the authors who create public service announcements about drug prevention with the three most important things they can do to capture their target audience’s attention, what would you say to them?”

E-PORTFOLIO

Screencasts can be saved as video files and uploaded to a video sharing site like YouTube or SchoolTube with appropriate permission to share learners’ work, and with learners’ understanding that their work may be shared. If you do put learners’ work online, make sure to include the tag #DFPA so that these videos can be part of the national conversation.

SHARE IT WITH #DFPA

Screencasts can be shared online through websites like Screencast.com, YouTube, and SchoolTube. Make sure to use appropriate tags, like #DFPA so that the regional community of drug prevention educators and learners can share and comment! Be sure to research local organizations in your community who are doing substance abuse prevention work and share work with them as well!

WORKSHEET 12:

Multimedia Presentation Rubric

NAME: _____ DATE: _____

TEACHER INSTRUCTIONS: Use or print out copies of the below rubric to assess the quality of student multimedia presentations.

The creator or team who made this multimedia presentation...

___ **Planning and Preparation: (10 points total)**

...Uses a script designed to attract attention and prove a clear argument (4 points)

...Uses engaging language to hook and persuade the viewer (4 points)

___ **Presentation (10 points total)**

...Uses a combination of written text and engaging images relevant to
the presentation (4 points)

...Is short, memorable, and to the point (2 points)

...Speaks clearly and with appropriate emphasis on key phrases or ideas (2 points)

...Avoids technical and aesthetic errors (2 points)

TOTAL _____ / 20 POINTS

APPENDIX A:

TEXTS AND TOOLS

TEXTS

GENERAL DRUG FACTS

National Institute on Drug Abuse for Teens: <http://teens.drugabuse.gov/>

National Institute on Drug Abuse Easy Read Site: <http://easyread.drugabuse.gov/index.php>

National Institute on Drug Abuse: Drug Facts: <http://www.drugabuse.gov/publications/term/160/DrugFacts>

National Institute on Drug Abuse: High School Youth Trends: <http://www.drugabuse.gov/publications/drugfacts/high-school-youth-trends>

National Institute on Alcohol Abuse: <http://www.niaaa.nih.gov/>

Center on Alcohol Marketing and Youth at Johns Hopkins University: <http://www.camy.org/>

National Center on Addiction and Substance Abuse at Columbia University: <http://www.casacolumbia.org/>

Above the Influence (Office of National Drug Control Policy): <http://www.abovetheinfluence.com/>

Substance Abuse and Mental Health Services Administration: National Survey on Drug Use and Health: <http://www.samhsa.gov/data/NSDUH/2012SummNatFindDetTables/Index.aspx>

HelpGuide: Drug Abuse and Addiction: http://www.helpguide.org/mental/drug_substance_abuse_addiction_signs_effects_treatment.htm

New York Times: Alcoholism: In Depth Report: <http://www.nytimes.com/health/guides/disease/alcoholism/print.html>

ANTI-SUBSTANCE ABUSE CAMPAIGNS

Community Anti-Drug Coalitions of America: <http://www.cadca.org/about-us>

Drug Free America Foundation: <http://www.dfaf.org/>

Foundation for a Drug Free World: <http://www.drugfreeworld.org/#/interactive>

Just Think Twice: <http://www.justthinktwice.com/>

Mothers Against Drunk Driving: <http://www.madd.org/>

The Partnership at DrugFree.org: <http://www.drugfree.org/>

Students Against Destructive Decisions: <http://www.sadd.org/>

Tobacco Free Kids: <http://www.tobaccofreekids.org/>

The Truth: <http://www.thetruth.com/>

ADVERTISEMENTS

Alcohol Advertisements

Marketing Gallery, CAMY: <http://www.camy.org/gallery>

Ads of the World (Alcohol): http://adsoftheworld.com/taxonomy/industry/alcoholic_drinks

Vintage Ad Browser (Alcohol): <http://www.vintageadbrowser.com/alcohol-ads>

E-Cigarette Research from the New York Times

Matt Richtel: Selling a Poison by the Barrel: Liquid Nicotine for E-Cigarettes, New York Times: <http://www.nytimes.com/2014/03/24/business/selling-a-poison-by-the-barrel-liquid-nicotine-for-e-cigarettes.html>

Sabrina Tavernise: Young Using E-Cigarettes Smoke Too, Study Finds, New York Times: <http://www.nytimes.com/2014/03/07/health/young-users-of-e-cigarettes-less-likely-to-quit-smoking-study-finds.html>

Matt Richtel: E-Cigarettes, by Other Names, Lure Young and Worry Experts, New York Times: http://www.nytimes.com/2014/03/05/business/e-cigarettes-under-aliases-elude-the-authorities.html?nl=todaysheadlines&emc=edit_th_20140305

In Their Own Words: Study Drugs, New York Times: <http://www.nytimes.com/interactive/2012/06/10/education/stimulants-student-voices.html?ref=prescriptiondrugabuse&gwh=9C232FA03B877D8BCFB7CC09387E5F1C&gwt=regi>

Sabrina Tavernise: A Hot Debate Over E-Cigarettes as a Path to Tobacco, or From It, New York Times: <http://www.nytimes.com/2014/02/23/health/a-hot-debate-over-e-cigarettes-as-a-path-to-tobacco-or-from-it.html>

Prescription Drug Advertising Articles

Pro/Con: Prescription Drug Advertising: <http://prescriptiondrugs.procon.org/>

Kurt Stange: Prescription Drug Advertising Should Be Banned, New York Times: <http://www.nytimes.com/roomfordebate/2013/12/15/is-the-drug-industry-developing-cures-or-hyping-up-demand/consumer-drug-advertising-should-be-banned>

Susan Perry: A majority of TV drug ads make misleading or false claims, study finds, MinnPost: <http://www.minnpost.com/second-opinion/2013/10/majority-tv-drug-ads-make-misleading-or-false-claims-study-finds>

Barbara Mintzes, Dee Mangin, and Les Toop: Promotion to Consumers: Responding to Patient Requests for Advertised Medicines: <http://www.politicsofmedicines.org/articles/promotion-to-consumers-responding-to-patient-requests-for-advertised-medicines>

Kurt Stange: Prescription Drug Advertising Should Be Banned, New York Times: <http://www.nytimes.com/roomfordebate/2013/12/15/is-the-drug-industry-developing-cures-or-hyping-up-demand/consumer-drug-advertising-should-be-banned>

Rebecca Ruiz: Ten Misleading Drug Ads, Forbes: <http://www.forbes.com/2010/02/02/drug-advertising-lipitor-lifestyle-health-pharmaceuticals-safety.html>

FDA: Prescription Drug Advertising: <http://www.fda.gov/Drugs/ResourcesForYou/Consumers/PrescriptionDrugAdvertising/default.htm>

Fan Fiction Resources

Drew Emanuel Berkowitz, Fanfiction: What Educators Really Need to Know: <http://digitalcommons.uri.edu/jmle/vol4/iss3/2/>

School Library Journal: <http://blogs.slj.com/connect-the-pop/2013/07/english/fanfiction-what-educators-really-need-to-know/>

Kimberly Karalius, Fan Fiction in the Composition Classroom, Writing Commons:

<http://writingcommons.org/open-text/new-media/fan-fiction/653-fan-fiction-in-the-composition-classroom>

Cathy Davidson, "Should We Really Abolish the Term Paper?" HASTAC:

<http://www.hastac.org/blogs/cathy-davidson/2012/01/21/should-we-really-abolish-term-paper-response-ny-times>

Professional PSAs

Above the Influence: <http://www.youtube.com/user/abovetheinfluence>

The Partnership at Drugfree.org has PSAs on its YouTube Channel: <http://www.youtube.com/user/drugfreechannel>

The Foundation for a Drug Free World: <http://www.drugfreeworld.org/videos>

Half of Us Campaign: <http://www.halfofus.com/>

50 Most Creative Anti-Smoking Advertisements, 10Steps.SG:

<http://10steps.sg/inspirations/artworks/50-most-creative-anti-smoking-advertisements/>

Student-Produced PSAs

Out of Reach: <http://www.youtube.com/watch?v=OCw6P8QDv6c>



Maine student short films: <http://arguably.bangordailynews.com/2014/01/17/people/its-a-wrap-learners-across-maine-turn-drug-struggles-into-inspiration/?ref=inline>

Teens effect on drugs and alcohol in the media: <http://www.youtube.com/watch?v=idpnlFLDjQ>

The Truth About Drugs and Alcohol: <http://www.youtube.com/watch?v=Z5VCxIDxg40>

TOOLS

10 ESSENTIAL PRACTICES

I. BLOGGING AND ONLINE PUBLISHING:

Your school or institution may have its own network for sharing student work. More likely, though, you will want to engage with some of the best resources available for student publishing online, from education-oriented companies like Edublogs and Wikispaces to free commercial sites like Wordpress, Blogger, and Tumblr.

Blogs are a great way to find authentic audiences for your learners' writing and media productions.

Blogging tools

Edublogs (<http://edublogs.org/>)

Wikispaces (<https://www.wikispaces.com/>)

Wordpress (<http://wordpress.org/>)

Tumblr (<http://www.tumblr.com>)

Blogger (<http://www.blogger.com>)

Google+ (<https://plus.google.com>)

Blogging resources

Edublog: Blogging with Learners (<http://teacherchallenge.edublogs.org/blogging-with-students/>)

II. MULTIMEDIA PRESENTATIONS:

Many teachers and learners are already familiar with multimedia presentations through use of programs like Powerpoint, Keynote, or Prezi in their other courses. Multimedia presentations are built into the new Common Core State Standards.

When having learners use multimedia presentations, keep a few tips in mind:

(1) Use engaging visuals

Photos, illustrations, charts, and graphs help learners capitalize on the visual nature of the multimedia presentation format.

(2) Use a minimum of text

Use your words, not your slides, to get your argument across. Limiting text to one or two sentences helps keep focus off of your bullet points and on your whole presentation.

(3) Practice!

Make sure to rehearse your presentation before giving it. That way, if you decide to record your presentation using screencasting or a camera, you'll be sure to get it right the first time.

Multimedia presentation tools

Photoshop (PC) (<http://www.photoshop.com/>) and Keynote (Mac) (<https://www.apple.com/mac/keynote/>)

Prezi (online) (<http://prezi.com/index/1/>)

Google Presentations (<https://docs.google.com/templates?type=presentations>)

Haiku Deck (<https://www.haikudeck.com/>)

Projeqt (<http://www.projeqt.com/>)

Multimedia presentation resources

Mashable: Must-have tools for a killer presentation (<http://mashable.com/2013/08/19/presentation-apps/>)

Slideshare: 6 Presentation Design Do's and Don'ts (<http://blog.slideshare.net/2014/04/07/presentation-design-dos-and-donts/>)

Infographic tools

Infogr.am (<http://infogr.am/>)

Piktochart (paid service, includes free trial) (<http://piktochart.com/>)

Easel.ly (<http://www.easel.ly/>)

III. E-PORTFOLIOS:

E-portfolios are a digital way to save and share work. Some schools and institutions have an internal network for recording student work. In "Pushing Back," we encourage teachers to use online programs that encourage others to engage with your learners' projects and creative works.

Some blogging platforms like Wikispaces allow for both student blogs and the saving and sharing of student work.

Google Apps are a great way to collect documents and other media in a space with flexible privacy settings.

E-portfolio tools:

Evernote (<https://evernote.com/>)

Google Apps (<http://www.google.com/enterprise/apps/business/>)

Voicethread (<http://voicethread.com/>)

Wikispaces (<https://www.wikispaces.com/>)

E-portfolio resources

Edweek: E-Portfolios Evolve thanks to Web 2.0 (<http://www.edweek.org/dd/articles/2011/06/15/03e-portfolio.h04.html>)

Google: ePortfolios with Google Apps (<https://sites.google.com/site/eportfolioapps/online-tutorials>)

IV. VIDEO BLOGGING:

Video blogs no longer require a cumbersome video setup. Built-in webcams that come standard in most tablets and laptops make video blogging easier than ever. If you do not have access to a laptop, you can use most cell phones and smart phones as video blogging tools.

If learners want to share their video blogs, they can use several online video platforms. A school YouTube account will provide video storage and also a built-in editing system, where learners can do basic editing on their video blogs.

For education-friendly video sharing websites, you might try SchoolTube.

Video blogging tools—recording:

iMovie (<https://www.apple.com/mac/imovie/>)

Photobooth (built in software for Mac computers)

Built-in webcams (tablets and laptops)

Cell phone recording

Video blogging tools—publishing:

YouTube (<https://www.youtube.com/>)

SchoolTube (<http://www.schooltube.com/>)

Video blogging resources:

Time: Lights, Camera, Learn: SchoolTube Strives to be YouTube for K-12 Education (<http://techland.time.com/2012/09/13/lights-camera-learn-schooltube-strives-to-be-youtube-for-k-12-education/>)

Blogging Basics 101: Tips for Better Vlogging (<http://www.bloggingbasics101.com/2010/06/helpful-blogging-links-tips-for-better-vlogging-video-blogging/>)

V. SOCIAL NETWORKING

Most high school learners are currently using social networks of some kind—Facebook, Instagram, and Twitter are all relatively popular platforms. It is likely that using Facebook or Instagram may be difficult in a classroom environment. Twitter, however, can be used effectively as a classroom tool when teachers create a class account.



There are a few education-friendly social networking alternatives to Facebook and Instagram. The most popular is Edmodo, a social networking tool geared toward educators and learners. You can also use some blogging platforms like Wikispaces to create social media-style sharing opportunities. The app Twiducate was developed to connect schools in an educational social media environment.

Social networking tools:

Twitter (<https://twitter.com/>)

Edmodo (<https://www.edmodo.com/>)

Twiducate (<http://www.twiducate.com/>)

Wikispaces (<https://www.wikispaces.com/>)

Social networking resources:

Educational Networking (<http://www.educationalnetworking.com/>)

Eduademic: 4 Educational Social Networks You're Not Using (<http://www.edudemic.com/educational-social-networks/>)

VI. SCREENCASTING:

A screencast is the simultaneous recording of anything you can see on your computer screen with a voiceover or audio track. You may be familiar with screencasts of tutorials or lectures. When learners use screencasting, they can create a recording of their ideas and analysis. Discussions, scripts, and critiques can be recorded and saved for assessment and sharing.

Screencasting is becoming more and more accessible with basic technology setups. Here are a few easy screencasting methods.

Screencasting tools:

Built-in screencasting: Apple computers that run the operating system Snow Leopard come equipped with a program called QuickTime. QuickTime has a built-in screencasting tool. Select File > New Screen Recording to create your screencast.

Free screencasting: There are several free screencasting applications available online for Macs and PCs. These include the programs CamStudio, Screenpresso, and SnagIt.

For-pay screencasting: Schools can license pay-only programs like Techsmith's Camtasia and Jing to create high-quality screencasts with some editing functions.

Online screencasting: There are several free, online-only screencasting sites that do not require downloading an app to your computer. These include Techsmith's Screencast.com, Screencast-O-Matic, and ScreenR.

Screencasting resources:

The Media Education Lab at the University of Rhode Island: Screencasting 101 Wiki (<http://screencast101.wikispaces.com>).

VII. PODCASTING:

Podcasting is an audio recording that is planned, rehearsed, and recorded live or, alternatively, is edited for clarity. The most rudimentary podcast can be created with little to no technology—most cell phones are capable of recording audio for a prolonged period of time.

One question you may want to answer before beginning a podcasting activity is whether or not you want to be able to edit or change the podcast after it is recorded. If not, there are many online recording programs, including Voicethread, a popular community dialogue recording program.

If you would like to edit your podcast, you might consider online editing tools, like the YouTube video editor, which offers rudimentary online editing, or free software including Audacity, MPEG Streamclip, or MP3 Cutter.

You may want learners to listen to an entire podcast and create a list of "pull quotes" that they can edit out to make a streamlined audio piece for public sharing. This is particularly idea for longer debates, brainstorming, or spontaneous discussion and analysis.

Podcasting tools:

Voicethread (<http://voicethread.com/>)

Audacity (<http://audacity.sourceforge.net/>)

MPEG Streamclip (<http://www.squared5.com/>)

Podcasting resources:

Ed Tech Teacher: Group Participation and Community Using VoiceThread (<http://edtechteacher.org/index.php/teaching-technology/presentation-multimedia/voicethread>)

VIII. PHOTO REMIX:

You might know photo remix under its old media name: photo collage. Collages that use magazines, newspapers, and other visual elements are classic media literacy strategies that engage learners in rethinking and remixing content from popular media.

We still love scissors, tape, glue, and markers. But there are also lots of online tools that can help learners extend and refine their ability to remix photos collected from lots of media sources both online and offline.

Some schools and institutions may have access to photo editing software like Adobe Photoshop, Apple's ComicLife, and other image editors.

There are also several free and online programs that learners can use to transform print advertisements, photographs, and other visual media into their own remix projects, including the open-source GIMP image editing program, the online photo editors Picnik and Pixlr, and the intuitive and flashy web design program Glogster.

Try a few of these resources out and see which ones might work best for your image editing needs.

Photo editing tools:

Adobe Photoshop (<http://www.photoshop.com/>)

GIMP editor (<http://www.gimp.org/>)

Picnik (<http://www.picnik.com/>)

Pixlr (<http://pixlr.com/>)

Glogster (<http://edu.glogster.com/?ref=com>)

Photo editing resources:

Classroom Disruption: Intro to Picnik (<https://sites.google.com/site/classroomdisruption/picnic>)

Teachers First: Pixlr in the Classroom (<http://www.teachersfirst.com/single.cfm?id=9568>)

IX. VIDEO REMIX:

Not too long ago, video production required extensive pre-production, production, and post-production planning and equipment to be a reality in most classrooms. This is why most media production was usually the sole domain of a media arts teacher.

Though media arts are still a vital part of the development of digital and media literacy in schools today, it is now easier than ever for teachers and learners to explore the basics of media production by creating video remixes, using clips and editing apps that are online and cloud-based.

The Source Video

To create a video remix, you will need to consider the source of your production—the original material that will be remixed. Many sources that will be relevant to student productions will contain copyrighted materials, which are covered in our Copyright and Fair Use appendix.

There are several ways to legally and easily acquire source videos for a video remix. Some programs can download source videos from video sites like YouTube, VEVO, and Vimeo, creating a small digital file of the full video with only the URL of the video. Keepvid.com is an easy-to-use website that asks you for the URL of a source video, and then provides a download.

You might also use screencasting (see above in our TOOLS section) to create short clips from videos you find online or have on DVD.

The Remix Process

Once you have your source videos, there are several ways to create engaging video remixes using offline and online tools.

If you are working with a media arts specialist, you might have learners use editing software like iMovie (for Macs) or Windows Media Maker (for PCs).

If you would like a one-stop shop online to create video remixes, there are several options. YouTube has a built-in video editor that allows you to do rudimentary editing.

Media Breaker is an online video editor from youth media leaders The LAMP in New York City. It allows simple remixing to talk back to advertisements and other media representations.

Mozilla's Popcorn Maker program is a free and simple online editor that allows learners to create short edited videos with annotations, title cards, and voiceovers. It is intuitive and can be used on any computer with internet access.

Video remix tools:

KeepVid (<http://keepvid.com>)

Media Breaker (<http://thelampnyc.org/lamplatoon/oven/>)

YouTube Editor (<https://www.youtube.com/editor>)

Mozilla Popcorn Maker (<https://popcorn.webmaker.org/>)

Video remix resources:

Media Breaker: Guided Tutorial of Media Breaker (<http://thelampnyc.org/lamplatoon/wp-content/uploads/2013/02/MB-Guided-Tutorial-Formatted.pdf>)

School Library Journal: Mozilla's Popcorn Maker Screencast Tutorial (<http://vimeo.com/57081969>)

available as soon as a song is released and can be found on most music sharing services, including iTunes, Spotify, and YouTube.

Once you have your instrumental or karaoke track, the process of recording a song is no different from podcasting, described above in our TOOLS section.

And don't be afraid to let learners play with some online beat-making software themselves to express their creativity and make their own beats and backgrounds for their songs!

Beat-making software

Drumbot (<http://www.drumbot.com/projects/drumbot/>)

Music remix tools:

iTunes (karaoke and instrumental versions) (<https://www.apple.com/itunes/>)

Spotify (<https://www.spotify.com/us/>)

YouTube (<https://www.youtube.com/>)

Music remix resources:

MacArthur Foundation: Spotlight on Digital Media and Learning — Remixing as a Classroom Strategy (<http://spotlight.macfound.org/featured-stories/entry/remixing-as-a-classroom-strategy/>)

X. MUSIC REMIX:

You don't need to be a trained musician or a music teacher to create a high-quality music remix (though we always encourage collaboration between subjects—coordinating with a music teacher is a great way for learners to create a music remix!). With hundreds of instrumental and karaoke versions of popular songs online, it's easier than ever to find backing music for a song cover, critique, or parody.

You might look for the instrumental version of a popular song. These versions are sometimes available for download on sites like iTunes, or available for streaming on sites like Spotify and YouTube.

Alternatively, there are usually karaoke versions of popular songs that remake the song in the style of the original. These inexpensive stylistic covers are often

APPENDIX B:

USING COPYRIGHT AND FAIR USE

In order to teach about drug prevention using media literacy, it's important to engage with the media and popular culture that learners see, hear, and interact with every day. Many teachers are concerned about using copyrighted materials, such as online videos, advertisements, music, and multimedia texts in the classroom.

Under the doctrine of fair use, Section 107 of the Copyright Law of 1976, people have the right to use copyrighted materials without payment or permission, depending on the specific use. There are additional exemptions in the law for educators.

If you are concerned about whether a particular use of copyrighted material constitutes fair use, ask the following questions:

- Does the new use transform the copyrighted material by using it for a different purpose than that of the original, or does it just repeat the work for the same intent and value as the original?
- Is the material used appropriate in kind and amount, considering the nature of the copyrighted work and the use?

Each case requires reasoning and interpretation. For additional guidance, educators can refer to The Code of Best Practices in Fair Use for Media Literacy Education, developed by practitioners in the field. It states that:

Educators can:

- make copies of copyrighted materials and keep them to use for educational purposes
- create curriculum materials that contain embedded copyrighted materials
- share, sell, and distribute curriculum materials with embedded copyrighted materials

Learners can:

- use copyrighted materials in creating new works
- distribute their works digitally if it meets the “transformativeness” standard

For more information on copyright and media literacy, including lesson plans, case studies, and multimedia curriculum materials, visit the Media Education Lab website (<http://mediaeducationlab.com/node/620>).

Fighting Takedown Notices on YouTube

Once you have justified your use of copyrighted material as fair use, you may find that uploads to sites like YouTube are taken down automatically due to content recognition systems. These takedowns can be challenged and reversed within 24 hours.

YouTube's takedown policy gives you step-by-step instructions in contesting a takedown of materials that fall under a fair use justification. (<https://www.youtube.com/yt/copyright/counter-notification.html>)

A counter notification is a legal request for YouTube to reinstate a video that has been removed for alleged copyright infringement. The process may only be pursued in instances where the upload was removed or disabled as a result of a mistake or misidentification of the material. If you are claiming fair use, you have a legal right to challenge this takedown.

If you feel comfortable that your uploaded video constituted a fair use of copyrighted material, you should submit a counter-claim immediately and have your video reinstated.

APPENDIX C:

COMMON CORE ALIGNMENT

The lessons and extension activities in this curriculum align with the new Common Core State Standards Initiative (CCSS). At this time, there are no specific health standards in the Common Core, but the English Language Arts (ELA) & Literacy in History/Social Studies, Science, and Technical Subjects encompass a wide range of topics that incorporate comprehension, analysis, and creative composition practices.

Anchor Standard	Description	1	2	3	4	5	6	7	8	9	10	11	12
CCSS.ELA-LITERACY.CCRA.R.1	Read closely to determine what the text says explicitly and to make logical inferences from it; cite specific textual evidence when writing or speaking to support conclusions drawn from the text.	x	x	x	x		x	x	x	x	x	x	x
CCSS.ELA-LITERACY.CCRA.R.2	Determine central ideas or themes of a text and analyze their development; summarize the key supporting details and ideas.		x		x			x		x			x
CCSS.ELA-LITERACY.CCRA.R.	Analyze how and why individuals, events, or ideas develop and interact over the course of a text.				x	x			x				x
CCSS.ELA-LITERACY.CCRA.R.4	Interpret words and phrases as they are used in a text, including determining technical, connotative, and figurative meanings, and analyze how specific word choices shape meaning or tone.	x	x	x	x	x	x	x	x	x	x	x	x

<p>CCSS.ELA-LITERACY. CCRA.R.5</p>	<p>Analyze the structure of texts, including how specific sentences, paragraphs, and larger portions of the text (e.g., a section, chapter, scene, or stanza) relate to each other and the whole.</p>				x				x				
<p>CCSS.ELA-LITERACY. CCRA.R.6</p>	<p>Assess how point of view or purpose shapes the content and style of a text.</p>	x	x	x	x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY. CCRA.R.7</p>	<p>Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.</p>	x	x	x	x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY. CCRA.R.8</p>	<p>Delineate and evaluate the argument and specific claims in a text, including the validity of the reasoning as well as the relevance and sufficiency of the evidence.</p>	x	x	x	x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY. CCRA.R.9</p>	<p>Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.</p>	x	x	x	x			x		x	x	x	x
<p>CCSS.ELA-LITERACY. CCRA.R.10</p>	<p>Read and comprehend complex literary and informational texts independently and proficiently.</p>		x									x	
<p>CCSS.ELA-LITERACY. CCRA.W.1</p>	<p>Write arguments to support claims in an analysis of substantive topics or texts using valid reasoning and relevant and sufficient evidence.</p>			x	x					x	x	x	x

<p>CCSS.ELA-LITERACY.CCRA.W.2</p>	<p>Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization, and analysis of content.</p>		x		x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY.CCRA.W.3</p>	<p>Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.</p>				x	x	x	x	x				x
<p>CCSS.ELA-LITERACY.CCRA.W.4</p>	<p>Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.</p>	x	x	x	x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY.CCRA.W.5</p>	<p>Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.</p>				x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY.CCRA.W.6</p>	<p>Use technology, including the Internet, to produce and publish writing and to interact and collaborate with others.</p>	x	x	x	x	x	x	x	x	x	x	x	x
<p>CCSS.ELA-LITERACY.CCRA.W.7</p>	<p>Conduct short as well as more sustained research projects based on focused questions, demonstrating understanding of the subject under investigation.</p>		x	x	x			x		x	x	x	x

CCSS.ELA-LITERACY. CCRA.W.8	Gather relevant information from multiple print and digital sources, assess the credibility and accuracy of each source, and integrate the information while avoiding plagiarism.		x		x			x		x	x	x
CCSS.ELA-LITERACY. CCRA.W.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.W.10	Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of tasks, purposes, and audiences.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.SL.1	Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.SL.2	Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively, and orally.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.SL.3	Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric.		x	x		x	x	x			x	x

CCSS.ELA-LITERACY. CCRA.SL.4	Present information, findings, and supporting evidence such that listeners can follow the line of reasoning and the organization, development, and style are appropriate to task, purpose, and audience.					x	x		x	x	x	x
CCSS.ELA-LITERACY. CCRA.SL.5	Make strategic use of digital media and visual displays of data to express information and enhance understanding of presentations.						x			x		x
CCSS.ELA-LITERACY. CCRA.SL.6	Adapt speech to a variety of contexts and communicative tasks, demonstrating command of formal English when indicated or appropriate.			x		x					x	x
CCSS.ELA-LITERACY. CCRA.L.1	Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.L.2	Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.	x	x	x	x	x	x	x	x	x	x	x
CCSS.ELA-LITERACY. CCRA.L.3	Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.	x	x	x	x	x	x	x	x	x	x	x

<p>CCSS.ELA-LITERACY.CCRA.L.4</p>	<p>Determine or clarify the meaning of unknown and multiple-meaning words and phrases by using context clues, analyzing meaningful word parts, and consulting general and specialized reference materials, as appropriate.</p>		x				x			x	x	
<p>CCSS.ELA-LITERACY.CCRA.L.5</p>	<p>Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.</p>	x	x	x	x		x	x	x		x	x
<p>CCSS.ELA-LITERACY.CCRA.L.6</p>	<p>Acquire and use accurately a range of general academic and domain-specific words and phrases sufficient for reading, writing, speaking, and listening at the college and career readiness level; demonstrate independence in gathering vocabulary knowledge when encountering an unknown term important to comprehension or expression.</p>		x				x	x		x	x	x



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