



# Going Varsity in Mariachi

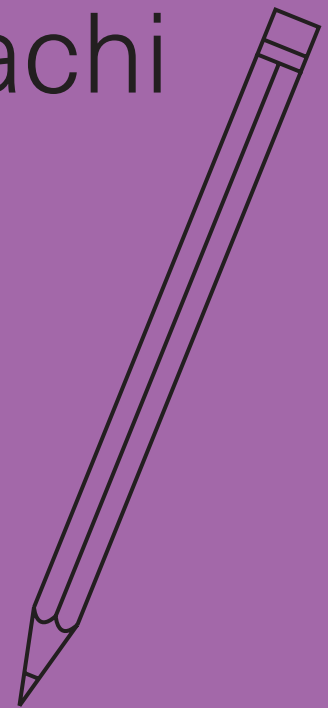
## STUDY GUIDE

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All SFFILM Education materials are developed in alignment with California educational standards for media literacy. SFFILM Education welcomes feedback and questions on all printed study materials.

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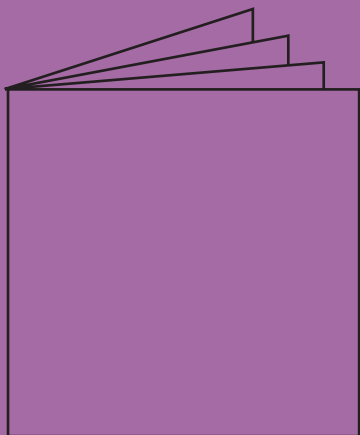






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## About the Film

In the competitive world of high school mariachi, the musicians from the South Texas borderlands reign supreme. Under the guidance of Coach **Abel Acuña**, three young women who captain the Edinburg North High School's acclaimed team work together to turn a shoestring budget and diverse crew of inexperienced musicians into state champions. This energetic documentary captures the highs and lows of the Mariachi Oro team as they navigate life's challenges on and off the stage with grace, immutable work ethic, and total charm. **Going Varsity in Mariachi** reveals a young Texas Latino community's response to questions of cultural identity, LGBTQ rights, and career paths. Spurred by the beauty and resilience in the music, the musicians embody the spirit, vivacity, and future of mariachi and the mixing of Mexican and American roots, to emphasize they are both *"de aquí y de allá"*.

Recommended Grades: 6–12

DIRECTOR  
**Sam Osborn, Alejandra Vasquez**

PRODUCER  
**James Lawler Luis A. Miranda, Jr. Julia Pontecorvo**

(USA 2023), In English and Spanish with English Subtitles, 104 min

## Suggested Subjects

- Art/Media
- Career Path Training
- Latin American Studies
- LGBTQ+ Studies
- Music
- Peer/Youth Studies
- Social Studies
- Spanish
- Women and Gender Studies

## Teaching the Film

It is 2020 in Rio Grande Valley, a tight-knit collection of towns along the US-Mexico border. There is a pandemic. There is a new group of teenagers with aspirations, hopes and dreams, and then there is Mariachi-breathing teacher and musician **Abel Acuña** and his mission to turn kids into leaders. With big-hearted and talented Bella, the head of the violin section, community-oriented Kaleb as the head of Trumpets, and kind Marlena, the head of the Armonia section, Acuña and the section captains take on the year's new set of Mariachi Oro members, who they soon learn have a diverse range of personalities, questions, and experiences.

The group is working up to participating in competition after competition when they suddenly score a two at the yearly mock competition, the lowest grade the school ever scored in its existence. Regrouping, Acuña asks the discouraged musicians what mariachi means to them, resulting in a resounding collective answer through a variety of stories: acceptance and authenticity. The energy was electric and the communication was earnest. Through the initiation of heart-to-heart conversations, Acuña ultimately becomes the role model the musicians need to dig deep within themselves and find their inner voice. After that, the band won second place in State, the most competitive competition of the year.

Through trust, listening, patience and respect, Acuña works together with the band to tap into and hone each members' individual talent and passion. With each passing practice session, each student learns more about themselves. This invigorating film has an abundance of innocence portrayed through both the good morals of the students and the actions displayed of how these strong young people stood tall in the face of trials, survived, and came out with the greatest achievement of all: shining character.

Through depictions of integrity, this coming-of-age film contains confessions of the young person with a vision, and touches on the fleetingness and specialness that is high school. It describes the inherent value of taking action and the process of doing, and contains the profound lesson that the who is far more important than the what: **that life is not about what awards a person has won but rather who that person has become.**

Within this film, the emotions are conveyed through incredibly alive video editing along with the thick and tangible soul of beautiful Mariachi music. The story depicts the removal of judgment and the reconnection to learning for the sake of curiosity. But ultimately, **Going Varsity in Mariachi** is a witness to the intense power of human connection that proves how acceptance and encouragement is perhaps the greatest lesson a teacher could ever pass on to their students.

*The topic of this study guide is the exploration of the elements that make passion such a tangible force and the inherent value and power of the moral compass that is human emotion.*



# Pre-Viewing Topics

## **The History of Mariachi**

Emerging as early as the late 1700's, the significant tradition of Mariachi music is a high-energy expression of joy through rich, rhythmic, indigenous melodies on the topics of tenderness, community, home, innocence, resilience, hope, desire, a fondness for traveling and learning, and yearning. It is a declaration of love for one's land. Originating in the rural regions of western Mexico, in the tropical lowlands of the states of Michoacan and Jalisco, field hands originally performed mariachi music for the primary purpose of marking special occasions. The oldest formal mariachi ensemble recognized is the Mariachi Vargas de Tecalitlán, formed in 1897 in the city of Tecalitlán, Jalisco, Mexico. This innovative group originated with the vision of promoting and preserving traditional Mexican music for the purpose of elevating mariachi beyond local celebrations in order to establish it as a recognized and honored art form all throughout the world, through extensive touring and playing a significant role in Mexican cinema. But perhaps above all, it is an unmistakable opportunity for community connection.

## **Filmmaking, Camerawork, Video Editing And Their Emotional Effects**

In a large sense, storytelling, or more specifically film, is about teaching the audience lessons, and learning how to do that in the most effective way possible. The traditional elements of storytelling include character transformation and overcoming obstacles. When you teach a lesson through film, you want to know the general effect you are after, but there is a fine balance: for lessons to sink in and last, the trick is to ask enough questions and keep it open-ended and universal enough where it can open the door to any individuals' hearts and help them begin to ask themselves questions with their own problem-solving. This is so that you are not telling everyone exactly what to feel, but, rather, how to open that door inside of themselves. The question is: how do you do that? How do you teach those lessons effectively? By asking audience members' leading questions instead of giving them the answers. This is where mastery comes in. You can ask those open-ended questions to get audiences thinking by presenting juxtapositions. Or by controlling the sequencing and combining of emotional effects in your movie. This is where things get interesting: you can manipulate the camera, or, more specifically the amount you zoom in or out of a frame is often the amount of objectivity you will have on the subject of the camera. You can choose how long you stare at a subject by how short or long you make a clip. This is called putting care into a film. Think about it this way: in film, when you control the experience of objectivity from a character versus empathy for a character, distance from a character versus relating to a character, this can really be seen as the scale of how much the audience is thinking about themselves versus how much they are taking in the movie. If you, as the director, push the camera back away from a character, the audience is getting a break from empathizing with the character, therefore, the director is telling the audience to personalize and internalize the information they just experienced. Filmmaking is like having a flashlight in a dark, familiar room full of interesting things, and it is up to you as the director to choose what you show those people who walk into the room. You are guiding them around. Shots and filmmaking choices are really just words and sentences. The camera, the observer, the eyes of the audience, is a character, too.



## Pre-Viewing Topics (Cont.)

For example, **medium closeups**, framed from the bottom of the elbows to a little above the top of the head, is an effective middleground for audience self reflection and feeling what the character is feeling. The distance can enhance and create a sharp emotion for the moment.

**Following a subject from the back** is a way to say “this is just this type of person, haven’t you seen people like that in your own life, just trying their best?”

Switching shots to the beat of the music in a film—also known as **cutting to music**—is an extremely effective way to create **montages** (compilations of the progress of a situation over time), **action scenes**, **scene transitions**, **music videos** and more while guaranteeing a strong emotional effect. A lot of film editing is tuning into your own emotions and taking the time to listen to what you feel as you are viewing the work you create. Your work then takes on a life of its own and becomes its own entity. Experiment and play with it, go with your instinct. There are always new ways to use old techniques, there is always that discovery.

In filmmaking, **contrasting emotions** are two sides of the same coin: in a story, joy creates a deeper sorrow, and sorrow creates a deeper joy, because emotions in films are definitions of love.



# Pre-Screening Questions

1. What does health mean to you?
2. What does self esteem mean to you?
3. What does it mean to treat others with respect?
4. What does it mean to treat oneself with respect?
5. What is the purpose of forming a habit?
6. After establishing the facts that making sure one's own health is in place and that one is treating other people with respect, if a primary purpose of forming a habit is living the story that is authentic to oneself, do you think there can be any right or wrong habits?
7. Why do you think people form habits that don't serve telling their own authentic story?
8. What is the difference between fear and intuition? How can a person tell one from the other?
9. How do you think a person can go about establishing authenticity-driven habits rather than fear-driven habits?
10. When was a time you felt you formed a habit that was authentic to yourself? Why?
11. When was a time you felt you formed a habit that either did not serve your health, did not serve to respect others, or did not serve your own authentic story?
12. When was a time that you felt a real sense of community? What was it about that experience that made you feel like that?
13. What are some ways that fear can make it difficult to follow one's dreams? In what ways could this fear manifest? When was a time that you felt this fear?

## Quotes

"People playing a song, and everyone feels intense emotion, regardless if it is sad — you can convey so much emotion with it that you can't get with so many things, so that's what mariachi means to me." – Marlena

"[Mariachi] makes me feel part of my culture and like I'm not being excluded anymore." – Aydin

"I didn't think I would make my tryouts, but I ended up here and was so scared. I saw the trumpets play and thought, 'I need to get there'. I gained confidence not long ago, and I gained more than I had. I get emotional, because Mariachi makes me feel accepted for who I am. I don't mean to cry, but, when I'm here, I feel the love. Like I can actually feel love, from you all. [Abel], you helped me! At one point I didn't think I belonged, and you helped me understand that this is what I need to do." – Luis

"[Luis], you're making me tear up too! I remember you sending in your audition video, it was rough, not gonna lie, but I saw a clarity in your tone. If you really focus, you can play. Whoever told you that you suck, you're wrong." – Abel Acuña



## Presenter Bios



**Alejandra Vasquez** is a Mexican-American director and producer. Her short works include **Folk Frontera**, a surrealist film about the exchange of culture and music in the borderlands of Far West Texas that had a broadcast premiere in the PBS special *The Latino Experience*, won the SXSW Jury Award for Texas Shorts, and is taught in San Diego public schools. Her latest short about the boom-and-bust oil cycles in her rural Texas hometown, **When It's Good, It's Good**, a co-production with Latino Public Broadcasting, screened at New Orleans Film Festival and BAMcinemaFest. She cut her teeth on the producing side as part of the teams behind the acclaimed features **Matangi/Maya/M.I.A.** (2018), **Us Kids** (2020), and **Plan C** (2023), and is set to produce **Nanfu Wang's** upcoming feature. Her directorial feature-length debut **Going Varsity in Mariachi** premiered at Sundance 2023 and won the Jonathan Oppenheim Editing Award in the U.S. Documentary Competition.



**Sam Osborn** is a writer and filmmaker of Mexican-American descent. His debut feature-length documentary, **Universe**, about **Wallace Roney**, the only protege of **Miles Davis**, was Executive Produced by **Carmelo Anthony** and awarded Best Music Documentary by the International Documentary Association in 2021. His short works include **Varsity Oro** for Pop-Up Magazine, **Night Shift** in for Topic, **Language Keepers**, a hybrid documentary project meant to help sustain the endangered Athabaskan language of Gwich'in, which premiered at the Smithsonian National Museum of the American Indian, and **Eating**, a 10-episode docuseries for Topic Studios. Currently he is working with Independent Lens to develop **Folk Frontera**, a magical-realist documentary about life in the borderlands of Northern Chihuahua and West Texas, which was awarded the Jury Prize for Texas Short Film at SXSW 2022 and premiered on PBS' *The Latino Experience*. **Going Varsity in Mariachi** is his second feature-length project.





# Discussion Questions

1. Can you describe what you felt in the montage scene of the different students performing Mariachi at state? Was this scene impactful to you? If so, which filmmaking techniques created the impact? What would have made this scene less impactful?
2. What were the filmmaking techniques used that made this film effective? Describe using film techniques mentioned in the pre-viewing topics area.
3. All documentaries are made with a degree of bias (i.e., leaving out important information) due to the limited time frame they have to depict a real situation. If you were the filmmaker, what other scenes or elements would you have liked to have seen included in the film? Which scenes would you have taken out? Are there any shots or scenes that you would have made longer? Why or why not?
4. What do you feel when you listen to Mariachi music?
5. Is mariachi important in different ways to different people? If so, how?
6. Which character in this film inspired you the most and why?
7. How do you think the pandemic added to the challenges the band members faced?
8. Why is mariachi important to the band leader Abel Acuña?
9. In which ways did the mariachi section leaders help their bandmates overcome fear?
10. What do you think the mariachi band's collective end goal was? How did the mariachi band meet their collective end goal?
11. To meet their goal, what did the band have to do? What were some of the conflicts that surfaced during the process?
12. How do you think Bella felt at the end when leaving the band room for the final time?
13. What does success mean to you?
14. To get to something you are passionate about, what is the process like? What does it mean to follow your dreams? What are your dreams? What does it mean to hone your skills?
15. What is a word that means greatness to you? What does it mean to be a good leader? What are some things a person can do to become a strong leader?
16. Do you think fear often comes when a person cares a lot about something? Why or why not?
17. What are ways a person can overcome fear?
18. In what ways can asking for help be beneficial to helping a person achieve their dream? How does one determine who to reach out to in order to help their dream become a reality?
19. What are some behaviors you think can help a person stay focused on their mission in today's fast-paced world?
20. Do you think it is important to speak out to other people about the craft you practice? If so, why?
21. The mariachi band showed their passion in all of their performances. What happens when a person shows their passion for their craft?
22. In what ways did the film demonstrate how being part of a community can help you with reaching your dreams?



# Activities

## Born Leaders

Everybody has a slightly different mission and a slightly different dream. So many decisions in life are based on listening to one's own heart. This activity will help inspire students to take action to follow their dreams as well as help instill a strong long-term framework of self-confidence, self-acceptance, and self-knowledge.

Step 1: Working individually, ask students to write the following questions on a piece of paper:

1. What is the thing you are most passionate about right now?
2. If you could have any mission where you can cause any positive change in the world using your passion, what would that positive change be?
3. What would be your "why" behind the mission? In other words, why make that change, and what does that change mean to you?
4. Have you ever felt fear about following your dream? What was the fear? How did that fear manifest itself?
5. Break the mission from step two down into ten actionable steps- what are ten things you can do with the resources you have in order to make that change happen?
6. Write down a single habit that you think can be helpful in achieving that mission.
7. If you could be any kind of person, who would you want to be?

Step 2: Have the students create a vision board based on the above-defined mission, either digitally or hardcopy, using imagery.

Step 3: Ask whichever students are comfortable to share their answers with the rest of the class.

Step 4: For homework, ask all students to take one action that week towards making their mission a reality. They can pair up with classmates to take this action if they wish. But before they take that action at home, ask them to repeat the following affirmation in the mirror ten times, "I am powerful and I love it!"

Step 5: Have whichever students are comfortable share the action they took that week.

Step 6: Have the students conduct a one-minute video interview either of themselves or of one another, asking each other questions regarding their mission worksheets from step one. Ask the students to experiment with the way they record the video using the emotion-based filmmaking techniques covered in the pre-viewing topics section located earlier in the study guide.

## Jangama Meditation

Meditation is an incredible tool and habit for silencing the mind which, once adopted, can yield outstanding lifelong results for stress reduction, enhanced focus, following dreams, leadership capabilities, etc. Following the ancient Jangama meditation technique, ask your students to close their eyes for ten minutes together with you and simply watch their thoughts without judging them and without trying to think about anything, just focusing on the act of watching while also imagining that they are watching the area in between the eyebrows. When you finish the meditation, open the activity for discussion and ask your students what their experience was like.

For homework, ask them to meditate one more time at home for at least ten minutes and write a couple of paragraphs describing the experience.



# Beyond the Classroom

Incredible free filmmaking all-in-one pre production resource: StudioBinder for screenwriting, scheduling, call sheets, etc. <https://www.studiobinder.com/>. This website also has a YouTube channel that serves as a virtual film school, breaking down famous films to show a variety of techniques in action.

Stop Motion Studio app for animation <https://apps.apple.com/us/app/stop-motion-studio/id441651297>

For industry-standard editing and special effects: Da Vinci Resolve 18 <https://www.blackmagicdesign.com/products/davinciresolve> or Avid Media Composer First <https://my.avid.com/get/media-composer-first>.

**Filmmaking Free Resource Sheet:** <https://bit.ly/filmmakingcheatsheet>

## **Positive affirmations to repeat in the mirror twenty times:**

“Not only will I feel fear whenever I am facing the unknown, so will everyone else”

“I am a strong and worthy person”

“All I need is within me right now.”

“I am the creator of my own circumstances”

“I have the power to change my life.”

“I am open to the universe.”

**Movies that inspire self-belief:** The Greatest Showman, 1947 Miracle on 34th Street, Lemonade Mouth, Hearts Beat Loud, Ready Player One, La La Land, Fantastic Beasts and Where to Find Them, Mary Poppins, The Sound of Music.

[Mariachi High - Documentary](#)

[Jangama Meditation Technique](#)

**NASA Astronaut Orbital Perspective Concept:** <https://www.rongaran.com/planetary-stewardship/>

**Orbital Perspective Film Planetary:** <http://weareplanetary.com>



# What is a documentary?

A documentary is a film whose goal is to capture truth, fact or reality as seen through the lens of the camera. But there are many kinds of documentaries, and not everyone's idea of truth is the same. The Scottish filmmaker **John Grierson** coined the term "documentary" in 1926 to describe American filmmaker **Robert Flaherty's** romanticized culture studies, but nonfiction filmmaking dates back to the earliest motion picture reels.

The definition of documentary expanded as filmmakers experimented with technology and the goals of nonfiction. Avant-garde documentarians, like **Dziga Vertov** in the 1920s, believed that the mechanical eye of the camera gave a truer image of reality than the human eye and pointed his lens at newly industrialized cities. **Leni Reifenstahl's** propaganda films from Nazi Germany used the nonfiction form to convey a political message, a slanted truth

The international cinema vérité or observational movements of the 1960s attempted to remove authorship from the documentary. The observational filmmaker hovered like a "fly on the wall" watching the world without commentary. Modern documentaries often seek to raise awareness about a social, environmental or political issue, guiding their audiences toward civic participation and activism.

While watching a documentary, it is important to remember the core concepts of media analysis: who made the film, for what audience and why? The nonfiction format can be deceptively subjective, as all filmmaking involves an inherent selection process: in the images that are shot, the music and narration that accompanies them and, most significantly, the way in which they are all edited together. Media literacy means always analyzing a documentary for its message and authorial intent.

Even though they are nonfiction films, most modern documentaries structure their content around a traditional story arc: with a beginning, middle, and end, as well as characters, and a conclusion, theme or thesis to impart to the audience. Documentary filmmakers begin their projects with an idea or an issue that they wish to explore more deeply. Through research and planning, they develop a comprehensive plan before they begin shooting.

## A BRIEF TIMELINE OF THE DOCUMENTARY

- 1895  
The Lumiere brothers develop the first motion picture film reel, capturing brief unedited clips of life around them called 'actualities.'
- 1900-1920  
Travelogue or 'scenic' films become popular showcasing exoticized images from around the globe.
- 1926  
**Dziga Vertov**, with the Soviet Kino Pravda movement, released the experimental nonfiction film, **Man With A Movie Camera**.
- 1939  
**John Grierson** collaborated with the Canadian government to form the National Film Board of Canada, with the initial goal of creating Allied propaganda in support of war.
- 1960s  
The 'cinema vérité' movement began in Europe, followed by the 'direct cinema' in the US. Portable cameras and sync sound allowed filmmakers to capture intimate footage with minimal intervention.
- 1968  
The Argentine film, **La Hora de los Hornos**, opened the door to activist cinema of the 1970s, using film as a tool to counter capitalist politics in Latin America.
- 1988  
Independent Television Service (ITVS) was founded.
- 2000s  
The widespread use of digital cameras and editing software made the documentary medium more affordable to independent filmmakers.
- Present Day  
The term 'documentary' comes to encompass a wide range of nonfiction cinema. Contemporary filmmakers continue to push the boundaries of truth in film and to explore new avenues and applications for the medium.



# Media Literacy Resources: Screening with Meaning

We live in a world where technology mediates a large portion of human interaction and the exchange of information. Every projected image, every word published on a page or a website, and every sound from a speaker reaches its audience through the language of the medium. The ability to parse the vast array of media messages is an essential skill for young people, particularly in a mainstream commercial culture that targets youth as a vulnerable, impressionable segment of the American marketplace. Many students already have a keen understanding of the languages different media use and the techniques they employ to inspire particular emotions or reactions, but they often lack the skill or awareness to fully deconstruct the messages they continuously receive. Analysis of a media message, or any piece of mass media content, can best be accomplished by first identifying its principal characteristics:

1. **Medium:** the physical means by which it is contained and/or delivered
2. **Author:** the person(s) responsible for its creation and dissemination
3. **Content:** the information, emotions, values or ideas it conveys
4. **Audience:** the target audience to whom it is delivered
5. **Purpose:** the objectives of its authors and the effects of its dissemination.

Students who can readily identify these five core characteristics will be equipped to understand the incentives at work behind media messages, as well as their potential consequences. Media literacy education empowers students to become responsible consumers, active citizens and critical thinkers.

## MEDIA LITERACY STANDARDS

### MEDIUM

#### All Media Is Constructed.

- What is the message, how is it delivered and in what format?
- What technologies are used to present the message?
- What visual and auditory elements comprise the media content?
- What expectations do you bring to the content, given its medium and format?

### AUTHOR

#### All Media Is Constructed by Someone.

- Who is delivering the message?
- Who originally constructed the message?
- What expectations do you have of the content, given its author(s)?

### CONTENT

#### Media Is A Language For Information.

- What is the subject of the media message?
- What information, values, emotions or ideas are conveyed by the media content?
- What tools does the author employ to engage the viewer and evoke a response?
- To what extent did the content meet your expectations, given the format/author?

### AUDIENCE

#### All Media Messages Reach an Audience.

- Who receives the message?
- For whom is the message intended?
- What is the public reaction to the media content and/or its message?
- What is your reaction to the media content and/or its message?
- How might others perceive this message differently? Why?

### PURPOSE

#### All Media Messages Are Constructed for a Reason.

- Why was the message constructed?
- Who benefits from dissemination of the message? How?
- To what extent does the message achieve its purpose?
- What effect does the message have on the audience it reaches, if any?



# Common Core Standards

## CCSS.ELA-LITERACY.RI.9-10.2

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

CCSS.ELA-LITERACY.RI.9-10.3 Analyze how the author unfolds an analysis or series of ideas or events, including the order in which the points are made, how they are introduced and developed, and the connections that are drawn between them.

## CCSS.ELA-LITERACY.RI.9-10.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

## CCSS.ELA-LITERACY.RI.9-10.7

Analyze various accounts of a subject told in different mediums (e.g., a person's life story in both print and multimedia), determining which details are emphasized in each account.

CCSS.ELA-LITERACY.RI.9-10.8 Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is valid and the evidence is relevant and sufficient; identify false statements and fallacious reasoning.

## CCSS.ELA-LITERACY.RI.9-10.9

Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

CCSS.ELA-LITERACY.RI.11-12.3 Analyze a complex set of ideas or sequence of events and explain how specific individuals, ideas, or events interact and develop over the course of the text.

## CCSS.ELA-LITERACY.RI.11-12.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze how an author uses and refines the meaning of a key term or terms over the course of a text (e.g., how Madison defines faction in Federalist No. 10).

CCSS.ELA-LITERACY.RI.11-12.5 Analyze and evaluate the effectiveness of the structure an author uses in his or her exposition or argument, including whether the structure makes points clear, convincing, and engaging.



# California Media Standards

## Analysis and Evaluation of Oral and Media Communications

Grades 9 & 10: Standard 1.14 Identify the aesthetic effects of a media presentation and evaluate the techniques used to create them (e.g., compare Shakespeare's *Henry V* with Kenneth Branagh's 1990 film version).

*Grades 11 & 12: Standard 1.14 Analyze the techniques used in media messages for a particular audience and evaluate their effectiveness (e.g., Orson Welles' radio broadcast "War of the Worlds").*

## Organization and Delivery of Oral Communication

Grades 9 & 10: Standard 1.7 Use props, visual aids, graphs, and electronic media to enhance the appeal and accuracy of presentations.

Grades 11 & 12: Standard 1.10 Evaluate when to use different kinds of effects (e.g., visual, music, sound, graphics) to create effective productions.

## Comprehension

Grades 9 & 10: Standard 1.2 Compare and contrast the ways in which media genres (e.g., televised news, news magazines, documentaries, online information) cover the same event.

Grades 11 & 12: Standard 1.1 Recognize **strategies** used by the media to inform, persuade, entertain, and transmit culture (e.g., advertisements; perpetuation of stereotypes; use of visual representations, special effects, language); Standard 1.2 Analyze the impact of the media on the democratic process (e.g., exerting influence on elections, creating images of leaders, shaping attitudes) at the local, state, and national levels; Standard 1.3 Interpret and evaluate the various ways in which events are presented and information is communicated by visual image makers (e.g., graphic artists, documentary filmmakers, illustrators, news photographers).