



CRSP

Canadian Restructured School Plan
Le Projet D'une École Canadienne Restructurée

You're Under the Influence
The ABCs of Media Literacy

CRSP is a project of the



Canadian Vocational Association
Association canadienne de la formation professionnelle

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Why study the topic?

Are you under the influence? Take a look at yourself and your surroundings. What kind of clothes and shoes do you own? What other things do you own? How many brand-name items can you identify? Are you a walking billboard for companies and their products? Everything in today's society can be identified by labels, brand names and companies-do you want to be just another walking statistic?

This unit takes a look at the ABCs of media literacy: **A**dvertising, **B**usiness and **C**ontent, but especially advertising. All forms of media--television, radio, magazines, and the Internet, to name a few--influence many aspects of our lives. The impact of the media needs to be studied and continually questioned. Does the media improve the quality of our lives or does it somehow impose a certain quality of life upon us?

Advertisements are the commercial enterprises of the media. The following topics are discussed in this learner guide:

- The large role ads play in our lives. They entertain, enlighten and educate us.
- The way that ads can also misinform, create and/or perpetuate stereotypes and distract us from other activities. The influence of advertising is strong and the repercussions of this influence are many.
- The implications that all media, and advertisements in particular, have on the quality of our lives. They convince us to be consumers, to believe certain ideals, and lead us to be passive learners.

What do I need to know before I begin?

You need to know how to scan for information, find information, recognize key concepts, and summarize ideas from a variety of sources, which include print media, the Internet, and CD-ROMs.

What will I know and be able to do when I have completed the guide?

You will be able to:

- Recognize the effect of prior knowledge and experience on the way a person receives a media message.
- Understand how communication through ads influences people's attitudes, behaviour, and values.
- Identify effective/ineffective advertisements by analyzing examples and studying the techniques used to create the ads.
- Recognize implied or stated messages in oral, written, and visual advertisements.
- Become aware of the way media messages influence a person's desire to consume.
- Recognize the connection between the intended message and the format of the advertisement.

What resources are available to help me?

Books

Denisson, Dell, and Linda Tobey. *The Advertising Handbook*. North Vancouver: Self Council Press, 1991.

Duncan, Barry, et al, eds. *Mass Media and Popular Culture*. Textbook and Resource Binder. Toronto: Harcourt and Brace Canada, 1996.

Gay, Kathlyn. *Caution! This May Be an Advertisement*. Toronto: Watts, 1992.

Jorgenson, Janice, ed. *Encyclopedia of Consumer Brands*. Detroit: James Press, 1994.

Levin, Sandy. *Advertising*. Toronto: Copp Clark Pitman Ltd., 1991.

Pasqua, Thomas, Jr., and others, eds. *Mass Media in the Information Age*. Englewood Cliffs, N.J.: Prentice Hall, 1990.

Videos

Deconstructing Advertising. Access Network.

Mexican TV Commercials. Gessler Publishing Company.

Scanning Television. Volumes 2 and 3. Harcourt Brace Canada, 1997.

Secrets of Selling. McIntyre Medial Ltd., 1996.

Undercurrents - Adbusters. Canadian Broadcasting Corporation, 1996.

Visual Merchandising. Access Network.

Other Resources

Current examples of mass media advertisements. They can be ads found in magazines and newspapers, on TV, and on billboards. They can also be travel brochures and movie posters.

People involved directly in the advertising industry: the advertisements editor of your local newspaper, TV station personnel, magazine editors, and business owners.

Internet sites. Check out the Media Awareness Network, for example. You can find it at <http://schoolnet2.carleton.ca/MediaNet>

Adbusters magazine.

How may I meet the expectations of the guide?

By completing all the activities in this guide.

When should my work be done?

This learner guide should take you about two to three weeks to complete. The time you actually spend on the guide will depend on how extensively you study the topic and the resources that are available to you.

If the culminating portfolio that you create for this learner guide is the major evaluation product for a broader media studies program, the portfolio could be expanded to include additional work. This will, of course, increase the amount of time you will spend on this unit.

How will I demonstrate I have met the expectations?

In this guide, you will build a detailed portfolio on advertising. Your teacher or mentor will evaluate your portfolio from time to time as you work through the activities in this unit and then again at the end of the unit. This way, your teacher or mentor will be able to see how you went about the **process** of creating your portfolio as well as the final **product** you produced. The following criteria will be used in the evaluation of your portfolio: completeness, content, thought/detail, and creativity. Your portfolio will include the following:

- The “10 Best and 10 Worst” lists you create at the beginning of the unit and again at the end of the unit.
- Your media log. (It will contain all the advertisements you collect and your thoughts on some of them.)
- An original advertisement that you create complete with planning sheets and the final copy.
- The sales pitch you make to sell your ad to your client.
- The results of the survey you conduct to find out how much advertising media influence three different age groups.
- Your deconstruction of an advertisement.
- Your study of advertising on the Internet.
- Any additional activities that your teacher or mentor will suggest. These additional activities, which can include surveys and reports on field trips, may be evaluated separately.

What activities do I need to do?

This guide is designed to help you to develop a critical understanding of the influence of advertising. You will have the opportunity to do so through various activities and discussions that will allow you to analyze advertising in detail. In all, the guide contains eight activities.

Activity 1: The 10 Best and the 10 Worst

What are some of your favourite ads? Which ads do you absolutely detest? Think of all the ads you have seen on TV, on billboards, buses, flyers, and read in magazines or heard on the radio. Come up with a list of the 10 best and the 10 worst. Write down the reasons for the selections you made. What do you think makes an ad succeed or fail?

Activity 2: Getting to Know the Terminology

Before you go any further in this study of advertising, you may find it helpful to familiarize yourself with the terminology used in the business. Study the glossary given below. Make sure you understand each term. If there is something you are unfamiliar with, consult the reference material you have at your disposal or ask someone who knows a good deal about advertising.

GLOSSARY OF MEDIA LITERACY TERMS

Audience	The people for whom the product/service is intended.
Background music	Music used to create a certain mood.
Broadcasting time	The total amount of time devoted to broadcasting.
A canted angle	A scene shown from some a slant or tint. The scene is not shown from the usual horizontal plane.

Celebrity	A person who is well known to the general public.
Censorship	The prohibition or alteration of communication usually for political, governmental or business reasons rather than for literary or editorial reasons.
Close up	A camera shot in which the subject is close to the camera.
Content analysis	The systematic study of messages.
Continuity	The logical and smooth transition between parts of a production.
Copy	All words used in print or broadcast ads, whether they are written or spoken.
Cut	And abrupt, instantaneous change from one shot to another.
Cutaway	A shot that focusses on a view other than the main action.
Deconstruct	To take apart, analyze or break down a media text into its component parts in order to understand how and why it was created.
Demographics	The population characteristics of the audience, including sex, age, level of education, and economic status.
Direct response advertising	Any advertising, including direct mail, that is designed to generate an immediate sale or inquiry.
Display advertising	Advertisements that use visual images (graphics, photos, etc.).
Documentary	A production that attempts to show things as they actually happen without staging or rehearsing.
Editing	The process of assembling the sound and picture material for presentation to the viewer. Also: The deletion, addition or rearrangement of materials to create a desired effect.

Genre	A category of a publication defined by its form, style, or market. (For example, mystery and science fiction are two types of novel genres.)
Icon	A highly valued person or product in popular culture. (For example, Coke, Shaquille O’Neal.)
Infomercial	A long television commercial that seems to be a TV program, but is designed to sell a product or service.
Issue advertisement	An advertisement in which the message is given a more important place.
Logo	An image that represents a product or service.
Mass media	Communications media that reach large numbers of people simultaneously or within a short period of time. (Some examples of mass media: newspapers, radio, TV.)
Media	Publications, broadcast stations and other vehicles that are paid to carry advertising.
Media text	Any form of reproduced communication—from books, films, ads, toys, and billboards to T-shirts.
Montage	Scenes that are connected by similar ideas and appear one after the other.
Pace	The rate at which a communication or images are presented.
Pan	The movement of the camera along a horizontal plane.
Product disclaimer	Specific information included in ads to warn the viewer about some characteristics of the product. (For example, a notice that batteries are not included.)
Propaganda	Efforts to influence public opinion by emotion rather than through facts.
Purchase influence	The ability to influence someone to make a purchase; someone who uses the product, but does not buy the product.

Rating	An estimate of a program’s popularity by sampling people’s viewing preferences.
Representation	The way groups are presented in the media and popular culture. Often the representations are stereotypical images that affect our views of gender, race, class, age and ability.
Scale	The size an object or product is represented as.
Script	The written text of a broadcast used in a television production voice-over. (A voice-over is a message or narrative spoken by someone who does not appear on the screen.)
Sounds effects	Any sounds other than speaking, singing, or instrumental music.
Storyboard	A cartoon-like set of panels showing how a commercial or ad will look.
Symbolic	An item or concrete object that represents or stands for something beyond its literal meaning. (For example, a dove is often used as a symbol of hope.)

<p>Activity 3: Media Log--Reflections and Connections</p>
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You are going to keep an ongoing media log as you work through this unit. Your media log chronicles the ads you come across each day and your thoughts and reflections on them. Your personal response to the ads will show if there is any change in your perception of advertising and its influence on your life. Your media log will also help you to make informed judgments about the influence of media.

Guidelines for Creating Your Media Log

Step One: Collecting

Every day, use your media log to create a written record of an advertisement you encountered that day. For each ad you select for your media log, include the information described below.

Collecting Ads: Media Log Data Sheet

Date	State the day you came across the ad.
Title	Give a title for the ad.
Type	Specify the kind of ad it is. (Radio (audio), TV (visual), print (magazine, newspaper, billboard, etc.)).
Source	State where you found the ad. (<i>Maclean's</i> magazine, "Seinfeld," the billboard at Exit 5, etc.)
Product	Describe the item/service or product that is being advertised.
Focus/Target	Decide who the ad is directed at-general age group, economic status, etc.

Whenever possible, include a **hard copy** of the advertisement (photocopy, audiocassette or videotape) in your log.

Step Two: Reflecting

Review the sample ad you chose and think about your reaction to it. Write down your thoughts in your media log or discuss the ad with your class or a small group.

By the time you finish this learner guide, your media log should contain your written comments on a minimum of:

- two (2) print advertisements,
- two (2) TV advertisements, and
- one (1) radio advertisement.

Make sure that every time you write about your reaction to an ad, you include answers to the following questions:

- a. Why did this ad initially catch your attention?

- b. What techniques were used by the producers of this ad to draw your attention?
- c. Was the product the focus of the ad or was it something else? Explain.

Step Three: Making Connections

Now think about how the ads influenced or changed you directly. You may choose to make a “second look” journal entry or share your information directly with some friends or a group of peers.

Continue to make daily entries in your media log book until you finish this learner guide.

Activity 4: You Be the Advertising Whiz Kid
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Now that you are becoming aware of ads and what they do, it’s time to create one of your own. Consider this scenario.

You are part of a new wave of young, bright and creative advertisers in your city. Learning of your stellar reputation, a large corporation approaches you to create an advertisement for their product line. You will be given an unlimited budget and complete artistic freedom. The choices and decisions are up to you-the company only asks that you bring all of your skill, knowledge and imagination to the job and create something extraordinary.

Since they are such a large corporation, the company has many products in its product line. Only one of the products will be the focus of your advertising campaign and you get to choose which product it will be. You may, if you choose, also enlist the help of an assistant to develop the product advertisement.

Your client, the corporation, adheres to a code of ethics and insists that all advertisements created for them respect this code. If you disregard the code, you risk being pulled from this prestigious project.

Before you begin working on the ad, spend some time studying the company’s code of ethics.

The Code of Standards in Advertising

Authority and Scope of the Code

The Code deals with **how** products or services may be advertised, not **what** may be advertised. Thus the Code deals with the content of the advertisements only and the Council, which exists to ensure that the Code is followed, does not have the authority to prohibit the promotion of legal products or services or their portrayal in circumstances of normal use.

The Code

This Code of Standards, which has been approved by all participating organizations, is designed to help set and maintain standards of honesty, truth, accuracy, and fairness in the marketplace.

No advertisement shall be prepared or knowingly accepted that contravenes this Code of Standards.

The clauses should be adhered to in letter and in spirit.

1. Accuracy, Clarity

- a. Advertisements may not contain inaccurate or deceptive claims or statements, either direct or implied, with regard to the price, availability, or performance of the produce or service. Advertisers and advertising agencies must be prepared to substantiate their claims promptly to the Council. Note that in assessing the truthfulness of a message, the Council's concern is not with the intent of the sender or the precise legality of the phrasing. Rather, the focus is on the message as received or perceived, that is, the general impression conveyed by the advertisement.
- b. Advertisements may be deceptive because they omit relevant information.

- c. All pertinent details of advertised offers should be clearly stated.
- d. Disclaimers or asterisked information should be large enough to be clearly visible.

2. Disguised Advertising Techniques

No advertisement shall be presented in a format that conceals its commercial intent. Advertising content, for example, should be clearly distinguished from editorial or program content. Similarly, advertisements are not acceptable if they attempt to use images or sounds of very brief duration or physically weak visual or oral techniques to convey messages below the threshold of normal human awareness. (Such messages are sometimes referred to as subliminal messages.)

3. Price Claims

- a. No advertisement shall include deceptive price claims or discounts, unrealistic price comparisons, or exaggerated claims as to the product's worth or value. "Regular price," "suggested retail price," "manufacturer's list price," and "fair market value" are misleading terms when used by an individual advertiser to indicate a savings-unless they represent prices at which a reasonable amount of the item was actually sold within the preceding six months in the market where the advertisement appears.
- b. Where price discounts are offered, qualifying statements such as "up to," "xx off," etc., should be in easily readable type, in close proximity to the prices quoted, and, where practical, regular prices should be included.
- c. Prices quoted in Canadian media in other than Canadian funds should be so identified.

4. Testimonials

Testimonials must reflect the genuine, reasonably current opinion of the endorser and should be based upon adequate information about or experience with the product or service advertised. This is not meant to preclude, however, an actor or actress presenting the true experience of an actual number of users or presenting technical information about the manufacture or testing of the product.

5. Bait and Switch

The consumer must be given a fair opportunity to purchase the goods or services offered at the terms presented. If supply of the sale item is limited, this should be mentioned in the advertisement. A refusal to show or demonstrate the product, the disparagement of the advertised product by sales personnel, or the demonstration of a product of superior quality are all illustrations of the “bait and switch” technique, which is a contravention of the Code.

6. Comparative Advertising

Advertisements must not discredit or attack unfairly other products, services or advertisements, or exaggerate the nature or importance of competitive differences. When comparisons are made with competing products or services, the advertiser must make substantiation available promptly upon the request from the Council.

7. Professional or Scientific Claims

Advertisements must not distort the true meaning of statements made by professionals or scientific authorities. Advertising claims must not imply they have a scientific basis they do not truly possess. Scientific terms, technical terms, etc., should be used in general advertising only with a full sense of responsibility to the lay public.

8. Slimming, Weight Loss

Advertisements shall not state or imply that foods, food substitutes, meal replacements, appetite suppressants, creams, lotions, or special devices will enable a person to lose weight or girth except in conjunction with a balanced calorie-controlled diet; and reference to the part played by such a diet shall be so located and large enough to be clearly visible.

9. Guarantees

No advertisement shall offer a guarantee or warranty unless the guarantee or warranty is fully explained as to conditions and limits and the name of the guarantor or warrantor is duly given. Failing that, the advertisement must indicate where such information may be obtained.

10. Imitation

No advertiser shall deliberately imitate the copy, slogans, or illustrations of another advertiser in such a manner as to mislead the consumer. The accidental or unintentional use of similar or like general slogans or themes shall not be considered a contravention of this Code, but advertisers, media, and advertising agencies should be alert to the confusion that can result from such coincidences and should seek to eliminate them when discovered.

11. Safety

Advertisements shall not display a disregard for public safety or depict situations that might encourage unsafe or dangerous practices, particularly when portraying products in normal use.

12. Exploitation of Human Misery

Advertisements may not hold out false hope in the form of a cure or relief for the mental or physically disabled, either on a temporary or permanent basis.

13. Superstition and Fears

Advertisements must not exploit the superstitious, or play upon fears to mislead the consumer into purchasing the advertised product or service.

14. Advertising to Children

Advertisements to children impose a special responsibility upon the advertiser and the media. Such advertisements should not exploit their credulity, lack of experience, or their sense of loyalty, and should not present information or illustrations that might result in their physical, mental, or moral harm. (See also Broadcast Code for Advertising to Children and the Quebec Consumer Protection Act, Bill 72.)

15. Advertising to Minors

Products prohibited from sale to minors must not be advertised in such a way as to appeal particularly to persons under legal age, and people featured in advertisements for such products must be, and clearly seen to be, adults under the law.

16. Taste, Opinion, Public Decency

As a public communication process, advertising should not present demeaning or derogatory portrayals of individuals or groups and should not contain anything likely, in the light of generally prevailing standards, to cause deep or widespread offence. It is recognized, of course, that standards of taste are subjective and vary widely from person to person and community to community, and are, indeed, subject to constant change.

Create the AD

Now that you are familiar with the Code of Standards, you are ready to plan your advertising campaign.

1. First, brainstorm for ideas. The following questions should help you to get started.
 - What type of product have you decided to build your campaign around?
 - Who is your target audience?
 - How are you going to sell the product? Are you going to use humour? Will your ad try to inform potential buyers?
 - What will your message be?

- How are you going to convince your target audience to buy the product?
 - How will owning this product benefit your target audience?
1. Next, decide on the appropriate medium for your ad (print, auditory, visual).
 2. Create layout/storyboard planning sheets. Include in your layout/storyboard the first version of the text for the ad. (Be sure to keep all of the work you do at the planning stages for your portfolio.)
 3. Work through two more “rough drafts” of your ad, experimenting with layout/text/styles. Identify the best elements from each.
 4. Incorporate the best elements from your rough drafts and create a “mock up” of your final ad. (A “mock up” is your first all-out attempt at the final ad complete with illustrations, jingles, etc.) Revise the mock up if necessary.
 5. Now create a final version of your ad.

And Now the Fun Part: *The “SELL”*

Now that you have created your ad, you need to pitch it to your client. That is, you have to make a presentation to sell the company on your idea. Your client has asked you to pitch your ad to a committee made up of members of the target audience and company executives.

Begin by writing a two- to three-paragraph summary discussing your ad. Explain the choices you made in regards to techniques, style, target, effectiveness, etc.

Then plan a brief presentation to “pitch” your ad. Your presentation should include some of the ideas you included in the summary you just wrote. Try to get the committee interested in your product. Be creative. The committee will be responsible for commenting on and evaluating your ad using the following criteria: how it grabs the audience’s attention, interest, and desire.

Make your presentation to a group of friends or classmates. If possible, your teacher or mentor should hear your presentation as well. Again, keep all the preparatory work you did for this activity in your portfolio.

Activity 5: Survey

In this activity, you will discover the extent to which advertisers use people who buy their products as live advertisements or “walking billboards.”

You are going to interview a number of people from three different age groups:

Age Group	Minimum Number of People to Interview:
14 to 19 years old	10
20 to 40 years old	5
Over 40	5

Ask each person you interview the following questions:

- What is the brand name of the clothing and accessories you are wearing today? (This includes shoes, jeans, shirts, hats, and perfume/cologne.)
- Are there brand-name items in your closet that you haven't worn for over a year? If yes, what are the items, their brand names and your reason for not wearing them?

Record the responses in a chart like the one given on the following page.

Inter- view	Age	Item(s)	Brand Names	Buried Item(s)?	Brand Names
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					

Now conduct the same interview on yourself.

What did you find out? Are there a lot of “walking billboards” among the people you interviewed? Do certain age groups buy more brand-name items than others? What are the advantages of having the logos of brand names splashed all over people’s clothing? Can you think of any disadvantages?

Activity 6: An Advertising Deconstruction Activity

Advertisements are **not** random constructions of thoughts, images and copy. On the contrary, every aspect of an ad is carefully chosen to imply values, emotions, support consumerism, and make judgments. By participating in this deconstruction activity, you will have an opportunity to see how the different aspects of an ad work.

Why is this called a “deconstruction activity”? “Deconstruction” means to take apart, analyze or break down a media text into its component parts in order to understand how and why it was created. You are going to complete the process of deconstruction on an advertisement that is given to you by your teacher or an ad you choose yourself.

The deconstruction involves five topics: models, setting, copy, point of view, and colour. Each topic is given below along with a list of guiding questions that you can use. You should write complete answers on each topic. Make sure your answers go beyond simply responding to the guiding questions provided for you.

1. Models

Who is in the ad ? What are their ages? What kind of clothes are they wearing? Does the ad show males, females, or a combination of the two? What is the social status of the people in the ad?

2. The Setting

What is the specific location of the ad? What clues are there? Describe the setting in detail.

3. The Copy

What words are used to advertise the product? What type of language is used- formal, slang, rhyming, etc.? What message are the words sending?

4. Point of View

Where is the camera located? What is the main focus of the picture? Is the image close up? Far away? Is it an effective point of view?

5. Colour

What are the dominant colours used in the ad? What do these colours suggest? Are there connections with the copy and the images?

6. Summary

After thoroughly analyzing the details of the ad, try to make some connections and draw some conclusions about the ad. What purpose does the ad serve ? What techniques are used to entice sales? Is the ad effective? Why or why not? To whom is the ad targeted?

Activity 7: The Internet Study

Because of advances in technology, the world of advertising has changed and evolved to include forms that were not around even five years ago. The most recent and powerful example of a new advertising media is the Net. Thousands of people log onto the Internet every minute. These website consumers are an instant market for millions of products and services—and show just how far reaching the influence of advertising can be.

1. Begin by logging onto the Net and finding six ads. Use the following chart to state the location, product name, target audience, and benefit or selling technique used for each ad.

Internet Ad	Location	Product/Service	Target	Benefit/ Techniques
1				
2				
3				
4				
5				
6				

- How does advertising on the Internet differ from other more traditional forms like TV, radio, and print ads, for example? List at least five differences.
- Search the Net using key words associated with marketing, advertising, or a specific product. Some examples of appropriate key words are: “advertising,” “women in ads,” “Coke,” “influence of media,” “selling products.”)

List the titles and URLs of the first three “hits.” Then skim through the articles. What are the main ideas about advertising found in the articles? Write a short summary of each article. Put all this information in your media log.

- Find the home page of *Adbusters* magazine. Look at their ads. How do their ads differ from typical advertisements? What purpose would an association like *Adbusters* serve? Record your comments in your media log.

Activity 8: The 10 Best and Worst--Revisited

Do you remember the “10 Best and Worst List” that you made in the first activity? Now that you have spent some time studying ads, it’s time to come up with a second, post-unit list of the best 10 and worst. Explain the reasons for your choices.

Where do I go from here?

This guide has given you an introduction to advertising, the “A” in the ABCs of media literacy. You may want to continue your media literacy studies by studying “B” and “C,” the business and content of media. There are many interesting topics to explore--gender issues, the communication process, the content of news media, the shaping of mass media values, global awareness, and cultural understanding, to name a few.

Even if you do not continue formal studies in this field, you should now be aware of the influence of advertising. This new awareness will enable you to make choices throughout your life based on an active, critical understanding of advertising media rather than on the persuasive powers of the ads.

LEARNER GUIDE WRITING TEAMS

NEW BRUNSWICK SITE

Site Leaders: Dr. Neil Wortman (1996); Chris Fleming (1997).

Participating Schools:

Campobello Island Consolidated School
Carleton North Senior High School
Fundy High School
Grand Manan High School
John Caldwell School
Nackawic High School
Southern Victoria High School
St. Stephen High School
Sir James Dunn Academy
Tobique Valley High School
Woodstock High School

Learner Guide Writing Teams by Subject

1. Art

Caroline Matheson, Leader	St. Stephen High School
Susan Galbraith	Carleton North Senior High School
Wendy Johnston	Woodstock High School
Alison Milne	Nackawic Senior High School

2. Career and Life Management (CALM)

MacFarlane, Donna, Leader	Fundy High School
Pearl Bourque	Fundy High School
Barbara Colwell	Carleton North Senior High School
Paul Ingram	Fundy High School
Carol McMillan	Fundy High School
Derek O'Brien	Fundy High School
Lynn Reid	Tobique Valley High School

3. English

Robert Griffin, Leader	Grand Manan High School
Sharon Dewitt	Tolbique Valley High School
Robert Lee	Fundy High School

4. French

Don Albert, Leader	Nackawic Senior High School
Paula Baker-Johnston	Tobique Valley High School
Tom Bridgeo	Woodstock High School
Fiona Cogswell	School District Office
Nancy Heppel	Woodstock High School
Sylvie Sirois	John Caldwell School

5. Mathematics

Clifford Kilcup, Leader	Southern Victoria High School
Alan Gilmor	St. Stephen High School
Glenna Monteith	Southern Victoria High School
Donna Seymour	Nackawic Senior High School
Ivan Shaw	Carleton North Senior High School
Pat Sorenson	John Caldwell School

6. Music

Diana Bainbridge, Leader	Fundy High School
Stephanie Archer	Sir James Dunne Academy
Alison Milne	Nackawic Senior High School

7. Physical Education

Jon Brain, Leader	Southern Victoria High School
Mike Fletcher	Woodstock High School
Al McGarvie	Nackawic Senior High School
Hal Mersereau	Fundy High School
Eric Rolbichaud	Tobique Valley High School

8. Science

Anne Sénéchal, Leader	John Caldwell School
Charlene Carroll	John Caldwell School
Linda Drisdelle	Tobique Valley High School
Kathy McGuire	Nackawic Senior High School
Maura Tait	Fundy High School

9. Social Studies

Paul Nugent, Leader	Campobello Island Consolidated High School
Kenin Inch	Nackawic Senior High School
Scott Jones	Woodstock High School
Larry Parker	St. Stephen High School
Trevor Perry	Carleton North Senior High School
Keith Pierce	Campobello Island Consolidated High School
Rick Savage	Tobique Valley High School

10. Technology

Marven Goodine, Leader	Wookstock High School
Maurère Desjardins	John Caldwell School
Chris Fleming	School District Office
Brent Shaw	Carleton North Senior High School
Chris Sherwood	St. Stephen High School

HUNTING HILLS HIGH SCHOOL SITE, Red Deer, Alberta

Site Leader: Duncan Anderson

Learner Guide Writers:

Bob Alspach
Duncan Anderson
Bruce Buruma
Carl Dyke
Michèle Ferreira
Pat Mosychuk
Rick Ramsfield

GRANDE YELLOWHEAD SITE, Alberta

Site Leader: Nancy Love-Crawford

Participating Schools:

Grande Cache Community High School, Grande Cache, AB
Jasper Junior and Senior High School, Jasper
Niton Central School, Niton Junction

Learner Guide Writers:

Andy Albas
Ian Kirillo
Angie Lemire
Nancy Love-Crawford
Vaughn Olorenshaw
Judy Smolnicky

GLENLAWN COLLEGIATE INSTITUTE SITE, Winnipeg, Manitoba

Site Leader: Arpena Babaian

Learner Guide Writers:

Arpena Babaian
Linda Howell
Jim Kullman
Theresa Oswald
Ken Thoroski