



Sociology and TV Production

by Spencer Swindler, Zebulon B. Vance High School

This curriculum unit is recommended for:
High School (9-12) TV Productions, Sociology, Psychology, Leadership

Keywords: television production, pre-production, post-production, teamwork, social interaction, video editing, *lassiez-faire*, social structure, role expectations, role strain, social institution, role set, reciprocal roles, role performance, specialization, *looking-glass self*, master status, ascribed status, achieved status, role conflict, expressive leader, instrumental leader, *tabula rasa*, *me*, *I*, socialization, Nielsen, sociology, media, technology

Teaching Standards: See [Appendix 1](#) for teaching standards addressed in this unit. (Insert a hyperlink to Appendix 1 where you've stated your unit's main standards.)

Synopsis: The objectives are to examine the purposes that groups fulfill through analysis of television production crews. Students define and evaluate the theoretical perspectives of social interaction. The sociological theories of people like Mills, Michels, Weber, Cooley, Durkheim, Mead, and Tonnies are introduced. Narrowing that focus, this unit helps students to understand Cooley and Mead's theories and explain the socialization process that takes place within the classroom. Classroom activities are detailed. Sample worksheets, handouts, and lesson plans are included. Looking-glass-self activities show students how crew members' reactions affect their self-image. Skits, comics, and simulations are uploaded to YouTube to help viewers grasp the concepts. Ultimately this unit will help teachers and students understand how individuals and groups interact.

I plan to teach this unit during the coming year to 16 students in a high television production course.

I give permission for the Institute to publish my curriculum unit and synopsis in print and online. I understand that I will be credited as the author of my work.

Spencer Swindler

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Content Objectives

The following content objectives are designed primarily to help teachers set up their TV Production class as a sociology course. Different sociology lesson plans are implemented to improve group function which should in-turn improve broadcasts. These lessons are useful for TV Production but could be used in a variety of educational settings.

Research shows that most TV Production courses are relatively small (<20 students). The activities in this unit are possible with larger groups but work better with smaller groups. Smaller groups allow more direct involvement and clarification. Knowing this, use these lessons to 'team-build' and teach group dynamics through observation and simulation. There are many sociology concepts covered in this unit's lessons. The objectives are to examine the purposes that groups fulfill through analysis of the television production crew. It is helpful to have students define and evaluate the theoretical perspectives of social interaction. Particularly focus on the theories of Cooley, Durkheim, Mead, and Tonnies. Narrowing that focus, use this unit to understand Cooley and Mead's theories and explain the socialization process that takes place within the classroom. Students will reflect on how crew members' reactions affect their self-image.

Many teachers have noticed that high school students seem 'busier' than previous generations. Many of today's top students have trouble prioritizing their time. To address this have the television crew distinguish statuses from roles, identify personal role conflicts and roles strains, and theorize ways to keep balance in their lives so that production quality remains high. Finally students should explain the types of social interaction and then create comic strips and skits to demonstrate. The skits are based on real interactions student either experience or imagine experiencing in the production process. The skits and comics are uploaded to YouTube with the hope that this helps viewers understand how individuals and groups interact.ⁱ

This study should be useful to sociology classes. Most schools that offer sociology have a unit on social structure that this study will serve particularly. This study will also be useful for schools who want to add TV Production to their curriculum and for teachers who are tasked with starting a new program. This lesson aids teachers in starting a

program from scratch with a student-generated list of equipment needs. The methods and techniques used to get students to produce their own lists, agendas, e-mails, graphics, and TV show ideas is made as tangible as possible. Steps are provided to have students demonstrate knowledge of the new state-of-the-art video production television tools. Television production students learn how to use this equipment to produce programming that is interesting to high school students, staff, and parents. Students work with their fellow TV production crew members to produce both informative and entertaining television. Students learn communication skills through announcements, interviews, and editorial speeches. Our aim is to produce content that enables staff members and parents to know more about youth culture through viewing productions and give the community a forum in which they are able to communicate with students. Lastly we provide training to students in a class that prepares them for broadcast careers should they choose to go that route. TV Production prepares students for a variety of college courses and/or internships.

Teaching Strategies and Philosophy

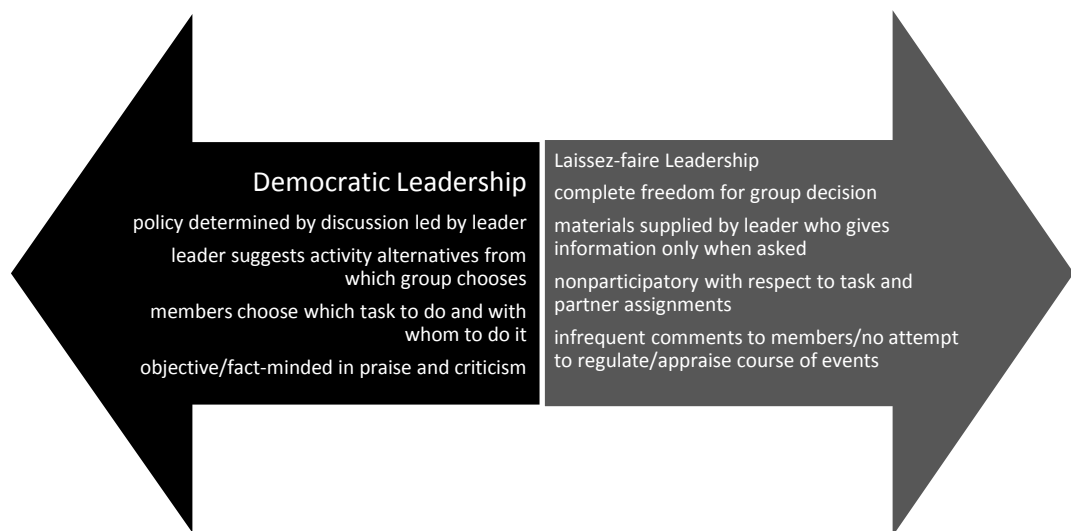
On the first day have students watch local and national news. After introducing themselves to each other point out what they notice about the broadcasts. Students will generate a list of ideas, things they want to do on their broadcast. To make these ideas a reality, break the tasks up and assign initial classroom positions. As positions are assigned, students research the roles associated with the particular statuses. Later some of these positions will change, and students may have a choice based on experience and ability.

In many ways the structure and organization of performance-based classes fits sociologist Max Weber's model of bureaucracies.ⁱⁱ There is division of labor, ranking of authority, 'employment' based on qualification, rules, norms, and regulations, and specific lines of promotion and advancement. It is important to keep this in mind when setting up the course. Once roles are established use rationality to divide the labor into specialties. There are different responsibilities and ranking of authority. Those with prior experience and qualifications are usually placed in the most desirable positions. Let it be known however that students can be promoted to more desirable positions once the skills required for those positions are acquired. Objective rules and assignments are given to individualize the different positions.

Not only can teachers think about leadership at the student level but also look in the mirror and ask what type of leadership style to adopt in order to have students at their most productive. Conveniently Dr. Lisa Walker, the seminar leader for *Human Social Groups*, taught about the leadership research of Kurt Lewin and colleagues in 1939. This research summary coupled with reflection helps in selecting the appropriate techniques. According to Lewin there are three main types of leadership styles.

- 1) Authoritarian
- 2) Democratic
- 3) Laissez-faire

Lewin identified an authoritarian as a person who determines policy, tells people what to do and who to do it with, directs activities one at a time, and is personal in praise and criticism. He also detailed the democratic and laissez-faire styles. When first proposed, this study was to experiment with a laissez-faire style.ⁱⁱⁱ After reading about Lewin's research it was decided to adopt a democratic style.



Dr. Walker teaches that the democratic leadership style was usually most productive.^{iv}

Initial Positions for Television Production

Teachers need to have a titled position for each student. After some “get to know me” activities teachers should split roles accordingly. Provided is a list to help get started.

- Producer
- Director
- Technical Director
- Video Editor
- Assistant Video Recorder
- Audio Technician
- Assistant Audio Technician
- Documentarian
- Graphics Position

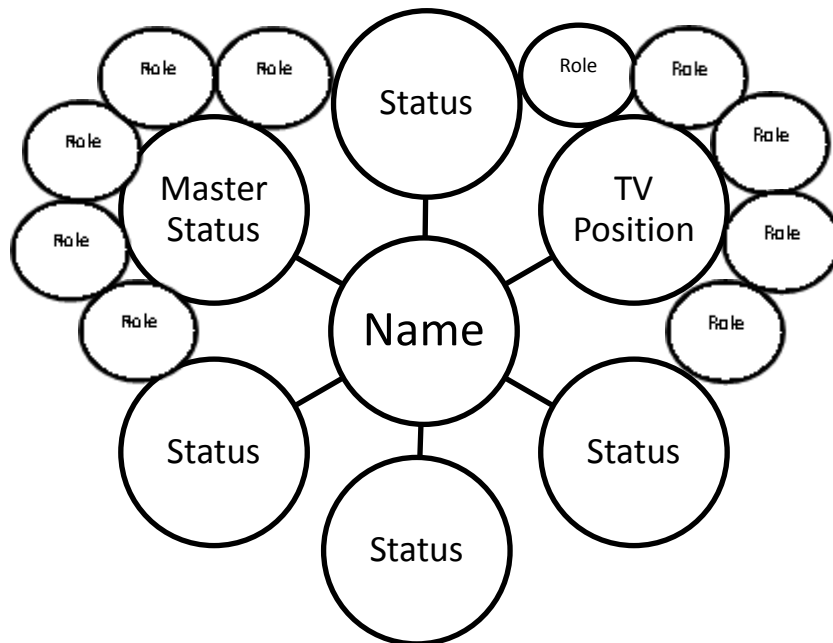
Assistant Floor Director
Lighting Specialist
Switcher
Utility
Gopher
Talent

It makes sense that the instructor takes the title *producer*. Try to be as hands-off in the creation process as possible but maintain final say on the content aired. The *director* decides camera positioning, talent placement, and program order. A *technical director* is needed to research production hardware. The technical director will be tasked with learning about the hardware needed for modern production. Machines like the NewTek Tricaster 40^v are very state-of-the-art. TV Production needs a position for *video editor*. The video editor needs to know about software.^{vi} Select a video editor that already has a passion for editing. It is convenient if your editor has personal cameras and video editing equipment. Look for someone who takes it upon themselves to record sporting events. Because TV Production programs are expected to capture so many events an *assistant video recorder* is needed to help the video editor. An *audio technician* is tasked with finding, converting, and uploading various formats of sound into the computer for the use of the program. The audio person is also responsible for testing the microphones. Consider an *assistant audio position* with larger classes. A *documentary team* records the recording process. Appoint a *documentarian* or head of the documentary team. This duty is described as “making a TV show on making a TV show.” Have three or four students add this project alongside their other duties. Look into a *graphics position*. This locates, produces, uploads, and overlays graphics that add to the visual appeal of the broadcast. For smaller classes the responsibilities of the graphics position can be shared amongst crew members. The *assistant floor director* helps the director with their duties and develops storyboards. The *lighting position* helps with numerous lighting issues and also works with the ‘documentary’ team. The *switcher* operates a switchboard that controls all cameras, numerous virtual sets, transition graphics, transition speeds, overlays, and fade-to-black functions. Vary the students who deliver the announcements. *Talent* can even rotate to students who are not in the class. Involve cooperating faculty in broadcasts. Give opportunities for many to get in front of the camera. Identify the best talent in the school so that ratings are maximized. Create *secretary/gopher* positions to record assignments and broadcast schedules in writing. The *gopher* helps communicate with the class via e-mail and telephone. Finally, a *utility* position helps prepare scripts for the teleprompter and also helps the gopher with communication.^{vii}

Classroom Activities

The following activities should be useful for any first year TV production program. Many of the social structure activities were developed specifically for high school sociology.

Teachers should model the status and role activity by completing the graphic organizer so that students can clearly examine it. Start off by putting *teacher* as the master status and put 10 or so of the roles that educators have.^{viii} Teachers also put *producer* as a second status/TV position. Students create a graphic organizer identifying at least six statuses for themselves. One of the statuses needs to be the student's TV production position. For that position the crew member identifies five *role expectations*. For their master status they identify five more role expectations. Then students explain how contradictory expectations through *role strain* and/or *role conflict* cause problems in their personal lives. Students may voluntarily share answers with their classmates. Brainstorm ways to keep role strain and role conflict from affecting production quality.



Various sociology terms are mastered using this technique. Role set, role expectations, role performance, status, master status, role strain, and role conflict are understood fairly quickly. Additionally, the class gets insight into the tasks that team members perform. They anticipate what the roles are like so they are more prepared for switching positions.

To introduce the five types of social interaction students create a comic strip based on events that happen in television production.^{ix} The following definitions are provided from *Holt Sociology*.

Competition: when two or more people or groups attempt to achieve a goal that only one can achieve

Exchange: an interaction that takes place in return for a tangible or perceived reward

Conflict: the attempt to oppose, control, or harm another usually arising from disagreement within groups

Cooperation: when two or more people or groups work together to mutually achieve a goal

Accommodation: an agreement that allows people and groups, to work together; a middle-ground between cooperation and accommodation

After illustrating the comic strips, students extend the activity by producing skits that exemplify the five types of interactions. Record the skits and produce educational sociology videos. These videos help viewers understand the five social interaction types. The production of the videos is a gradable activity that requires teamwork. Many talents of the various positions are combined to make YouTube videos. The videos require pre- and post-production work. This activity is highly recommended for both the sociological and production aspects.

For our next activity, television production students form subgroups of three or four people. Students name their subgroups, define boundaries for behavior, and select a leader. Students create three rules for themselves and consequences for breaking rules. Groups collectively assign three or four tasks that help their group achieve its goals. Each member is responsible for at least one task.

Students are given the definitions for expressive and instrumental leaders. Expressive leaders are emotion-oriented whereas instrumental leaders are task-oriented. My example for these definitions is that some football players respond better to cheerleaders and crowd noise while others need the direct instruction from the coach. Students identify how they see themselves (expressive or instrumental) and then examine how others see them. Comparing answers lets me preview the next part of the lesson which compares Cooley's *looking-glass self* to Mead's *generalized other*.

How I see myself.	How one partner sees me	How the other partner sees me
expressive or instrumental	expressive or instrumental	expressive or instrumental

Charles Horton Cooley wrote, *“I imagine your mind, and especially what your mind thinks about my mind, and what your mind thinks about what my mind thinks about your mind.”* Cooley wrote this to explain what he called the looking glass self. Begin an interactionist sociology lesson by having students get back into the triads from the previous lesson. Examine the quote by Cooley and discuss the exit ticket where students answered whether they saw themselves and group members as expressive or instrumental leaders. Lead a short discussion on identity. Ask how a person’s sense of self emerges. Share a brief lesson on the theories put forth to explain the process of socialization. Extend the activity by following Cooley’s steps.

- 1) According to Charles Horton Cooley we first consider how we appear to others. Often our imagination is spot-on but at other times it is incorrect.
- 2) Secondly we think about how people judge us based on their reactions. Lastly, we imagine how people feel about us. This imagination results in us changing our behavior based on other people’s perceptions.
- 3) Other people are our mirror and we react to what we see in the mirror. We can develop positive and negative feeling about ourselves depending on who knows us.

Students read a short article about a guidance counselor who made an assumption based on young lady’s ACT scores (written from a teenager’s prospective).^x Give students a few minutes to jot down some questions for discussions that take place during the second half of class. To influence students’ train-of-thought ask them to consider the idea that TV Production has the power to get viewers at their school to think more positively about themselves. After students prepare their questions go on with enhanced direct instruction about philosopher George Herbert Mead’s theories.

Cooley believed that we know ourselves because others know us. George Herbert Mead says that we take on the roles of others. Mead also believed in the development of self through communication. Being as TV Production is a communication class Mead’s theories are important for the crew to grasp. After explaining role-taking teach about the difference between “I” and “me.” “I” refers to unsocialized self-identity whereas “me” is the part of people that is socialized by significant and generalized others. Significant others are those that know us closely. Generalized others are the “they” people are always talking about. Basically the generalized others are society’s viewpoints. Ask

students if they think news anchors are more “I” or “me.” Give students the following short assignment.

1. *You will have 10 minutes to DRAW/FIND 7 pictures that represent your personality. Label each picture.*
2. *Then you will have to DRAW/Find 3 pictures of things or people that have influenced your personality. If you think the media or generalized other influenced you, you might use a picture of a television but you could also use a TV if one of your friends in this class influences you.*
3. *Now write down 3 words in your notebook that you think describe you.*
4. *Then write down 3 words that do not describe you.*
5. *MIX THEM UP and read them to your partner. Your partner will say “Yes” or “No” depending on whether they think this describes you or not.*
6. *Were they right or wrong? Do they see you differently than you see yourself?*

To end this lesson, ask students to act as a mirror. Teach about Kurt Lewin’s leadership styles and ask students which style works best for TV production. Ask if they think that style is being modelled. Ask for suggestions on how you can better exemplify the democratic style. Ask when the authoritarian and laissez-faire styles could be useful.

For the final part of the unit students will participate in group decision making activities. This activity begins with *They’ll Never Take Us Alive*.^{xi} This activity is credited to Dr. Karl A. Smith of the University of Minnesota. The modelling of this activity is credited to Dr. Lisa Walker of UNC Charlotte. *They’ll Never Take Us Alive* begins with fifteen dangerous activities. First individuals, then groups, rank activities by guessing which have the highest number of deaths. It takes teamwork to reach group consensus. To measure how well teams do the real statistics are displayed. (This worksheet is included).

After learning the teambuilding process use it to introduce content and develop broadcast schedules. A simple activity is to have teams rank whether they think more Americans have 1 TV, 2 TVs, 3 TVS, or 4 TVs. Then have students rank if more people have BluRay players, dvd players, satellite receivers, digital video recorders, video game consoles, digital cable receivers, or antenna. The Neilson sheet will help answer the number of television activity. Students will need to research device ownership to answer the other question.

After *They’ll Never Take Us Alive* and the media appliance activity use the team activity to set the lesson agenda. The list below contains great sociology/TV Production lessons. Let student debate and reach consensus on what order these topics will be taught.

Typical and Atypical Adolescents
The Audience as Cultural Gatekeepers
Increased Decision Making and Pressure on Busy People
The Search for Self
Social Media and Teenagers
Education Requirements for Careers in the Film Industry
Celebrity and *The Merchants of Cool*^{xii}
The Future of Media/statistics/ teen television viewership
Video Cultures: Television Sociology in the “New TV” Age^{xiii}

Sociological Imagination and Observing the TV Production Crew

TV Production is a formal group. Clearly defined goals can be somewhat static but the methods to achieve those goals should be dynamic. The norms need to be established collectively. TV Production classes usually fit the description of a secondary group though some primary relationships form.^{xiv} Classes will have both instrumental and expressive leaders.^{xv}

Teachers will notice a couple of things. Observing the group dynamics and individual differences will raise questions? Why do some students “grab the bull by the horns”^{xvi} while other sit back and wait for direction? Without being prompted some study PDF manuals, edit video on weekends, set up interviews on their own, and e-mail ideas. Others do great work but do not produce anything unless assignments are crystal clear. Sometimes the instructor may have to be explicit with directions. *Cut down the announcements on the teleprompter to twelve slides, use 48 font, and center it so that it doesn’t get cut off when broadcast in 480i resolution.*

Using what C. Wright Mills calls *sociological imagination* try to figure out why some crew members complete extra work while others have to be constantly reminded that certain tasks are being graded. Some students need the ‘grade-giver’ to provide formal or informal sanctions. If sanctions are not provided and enforced, some students will not work hard enough to meet deadlines. It will take longer for some crew members to develop ownership of the news show. Other students do not need formal or informal sanctions. Either they are worried about peer, parent, or staff responses or they are self-motivated. These students understand and internalize the established norms. It could simply be a matter of “buy in.”^{xvii} It could also be that some students will see this class as an apprenticeship.^{xviii}

The idea that certain students internalize the content of TV production better than others because of anticipatory socialization is such a sound theory that it borders on fact. The leaders try to make a name for themselves early so that they can start advancing up the ladder of this particular career path. It takes a conscience effort on part of the teacher

to make sure that the others, who do not yet know what career to pursue, feel needed and involved.

Technology and the Process of Producing a Broadcast for Teenagers

There are many tools required for a modern TV Production class. Some students may come in thinking all that is needed is cameras and microphones but there is much more. Ideally you begin with a NewTek Tricaster. Though the Tricaster is impressive, most things it does can be replicated on many other high-end computers. There are scores of videos, online manuals, TV production texts, and knowledgeable people who can help get a program started. During the first few weeks of television production class have a brainstorming session in which students compile wish lists of needed supplies. Create a list of 'future' technical achievements. Have students create these lists after going online and seeing things that other schools are doing. Watch local and national news. Definitely watch YouTube videos displaying the abilities of the NewTek Tricaster or similar computers. Combining the various media with student imagination allows classes to create interesting lists. Letting students learn on their own instead of the teacher telling them everything gives the crew ownership. This activity also gives the program direction.

Here is a short sampling of an achievement wish list:

Technical Achievements	Target Date
School logo during transition	October 1
Sound/music during transition	September 16
Name and position text displayed under the person speaking	September 16
Short summary of what the person is talking about displayed.	2 nd Quarter
Prerecording/auto playing.	September 16
Display digital clock.	2 nd Quarter
Using virtual sets with simulated TVs in background	2 nd Week
Creating and uploading a channel logo	First Show

Along with the classroom wish lists, assign homework. For example: *Each student should learn something about the Tricaster (via internet) and then teach their classmates about the function they researched.* Through this simple assignment students will learn how to capture live video to broadcast at a later time. Another student can teach a similar lesson but add how to create, configure, delete, backup, and record new sessions. Learn the steps to get equipment to easily mix live-cameras, videos, graphics, audio, and titles together. Learn how to transport video and audio project homework. Make sure students know how to change formats of files. Have the switcher learn about numerous transitions and the many ways to perform them. The technical director should learn and teach about

various media controls, including the ability to ‘grab’ and ‘take’ images. Have the graphics person locate three-dimensional virtual backgrounds. Have the utility person preload files on the machine while the video editor or someone else teaches a lesson on how to display these files.

To make the school broadcast truly a student broadcast let them do as much as possible. Give them the emails of equipment and software manufacturers and assign contact as a grade. Let them call people in the community to be guests. Let the student director put the show in order and set the timing. Invite technicians and TV personalities to come to your school. As a classroom activity develop a list of concerns and issues. Grade students on the plan they develop to solve these issues. Remember not to be ‘hands-off’ but also not to control everything that is aired.

Students will generate a wish list of supplies, hardware, and machines needed to do almost everything imaginable. Work together as a team to get the supplies. The process includes phone calls, formal letters, and emails. These not only help build the program but also teach skills students will use later on.

Ask for help in purchasing lights, microphones, tripods, and cameras. Have students research what green cloth or paint to buy for virtual backgrounds. Students can write thank you letters and give video recognition to anyone who helps. Once the video library starts increasing teachers can ask the community for new laptops, computer speakers, additional video cameras, wireless microphone clips, batteries, recordable DVDs, video editing software, etc. The class can ask about large used TV monitors to help with spatial awareness on green screen weather maps.

Leadership and Power

Though it is tempting to let the natural leaders do all of the work, teachers should avoid following that model. Work should consciously be divided as equally as possible and oligarchies avoided. Robert Michels points out weaknesses with the *iron law of oligarchy*.^{xix} He believes cliques that promote themselves can quickly destroy the productive environment. Michels argues that the members of the oligarchy desire status more than goal commitment.

All students should share as much knowledge as possible with their classmates, not keep it to themselves. Ideally teachers should rotate classroom positions yet not promote someone to a position in which they are unable or unwilling to perform.

Careers in Media and Why More Schools Should Have Television Production

TV production teaches communication skills with on-the-job training. Creating news stories and making announcements interesting requires teamwork. Summarizing, editing, storyboarding, and preparing for interviews requires writing. Students research video technology, audio, cinematography, producing, and directing. Crew members apply acting skills, studio art, and technical theater knowledge. Presenting TV Production as a sociology course increases the educational value of the course by teaching students about group dynamics and team-building. Students who choose careers in the media field will benefit from sociological imagination and an understanding of human nature.

There are three main categories of TV production jobs. These categories are

- 1) preproduction
- 2) production
- 3) post-production.

1. Preproduction

There are many details that to attend to before production. Scripts, lighting, and the sets need to be prepared ahead of filming. Teachers/producers need to reiterate and clarify crew assignments. Finally, the director establishes timing of the show.

2. Production

Although most 'shoots' are located in the production room in front of the green screen, classes still need to select the 'location' displayed behind the talent. These may vary from different types of newsroom desks, to images of school athletic fields, to roaring rapids through mountainous terrain. Movie studios often do the same thing with virtual sets or in choosing locales. They reproduce a location and make it look like somewhere else. It is important that to have decent lighting and cameras to pull this off. Combine good equipment with experience to make the virtual locales realistic. School regulations and budgets will not allow but so many trips off campus.

3. Post Production

The technical director and video editors have the most responsibility during post production. They take unedited footage and turn it into art. The audio technician finds and inserts music to liven the broadcast. Computer graphics and overlays are added during this stage.

Changing Positions

One month into the course have students write down what they think their position titles should be. Many students will change from the initial assignments. Use this activity to develop rubrics and to create a tangible list of students' role sets.^{xx}This 'check-in' activity is also very useful to do right before the *status* part of the unit. Below a sample list is provided. Initials are used instead of full names. Notice that a few students select more than one title. Also note how many people see anchor or talent as one of their roles.

TV Production Self-titled Team Positions and Roles:

TD: Video Producer/ Director/ Editor

- Sports Coverage/ Media Coverage on the football team
- Editing Video/Audio
- Conducting Interviews
- Intros
- Occasional Anchor.

DG: Secretary/Coverage Person

- Documentarian
- Interviews
- Anchor Person (SOMETIMES)
- Co-Video Editor
- Recorder (word docs)

JJ: aka Scroll Guy

- Scroll for Announcements
- Scroll for the day
- Fill-in Anchor
- Help come up with creative ideas
- AV Guy

TF: Switcher

- Make sure transitions run smoothly
- Switch between sets
- Choose transition design
- Assist D with editing videos
- Help organize videos

DF: Technical Director

- Responsible for recording Announcements
- Editing videos/ already recorded shows

Placing videos in organized folders
Training at least 2 people in using the Tricaster
Deciding which set to use

AB: Chief of Travel Team

Talent
Documenter
Co- Editor
Anchor Man
Travel Team Member

VL: Assistant Chief of Travel Team

Commercial production
Interviewer
Travel Team
Documenter
Talent/Anchor Women

NH: Audio

Give mic to those recording
Downloading music
Level out mic volumes
Turn master on/off
_ (missing role) _____

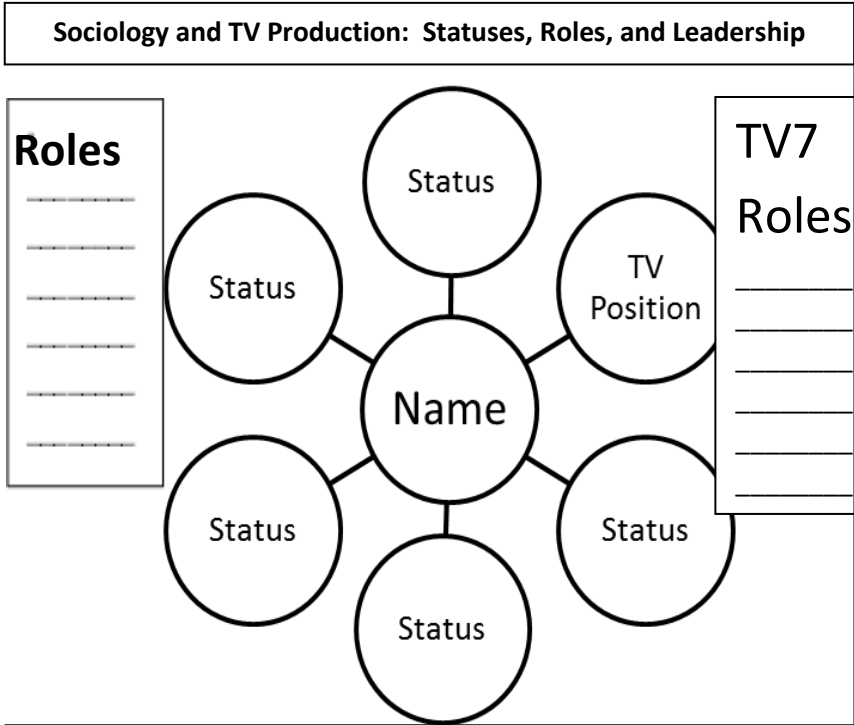
GS: Talent

Entertain
Inform
Teaching
Make people laugh
Inspire/Motivate

AW: CoProducer (Director)

Makes sure everyone is on task
Pick up jobs when someone is not here "SIT IN"
Makes arrangements for interviews & announcements
Add slides & announcements to daily news
Run assigned errands to help further Production

Sample Worksheets, Handouts, and Lesson Plans



The social structure lesson has an accompanying PowerPoint. This is a graded activity that has you working by yourself at first but then goes into dyads and triads. EVERY PERSON should turn in answers for 1-13. This means **your partners and you will write down the same thing for some answers**. Reproduce the graphic to the left on a separate sheet of paper.

1. For your TV position identify at least 5 **role expectations**.
2. For your **master status** identify 6 role expectations.
3. Define **role strain** and **role conflict**.
4. Explain if contradictory expectations through role strain or role conflict causes more problems in your personal life.
5. Brainstorm ways to keep role strain and role conflict from affecting production quality.
6. You will create a 5 part comic strip that will show all 5 types of **social interaction**. The comic characters will be based on your TV Production classmates. Each block will show a different type of interaction.
7. We will also be recording skits. Work with a partner and *share your skit ideas* (see ppt for more details). Write a brief summary.
8. Form **triads**. Name your subgroups, define boundaries for behavior, and select a leader.
9. Groups will create three rules for themselves and the consequences for breaking rules.
10. Groups will collectively assign three or four tasks that will help their group achieve its goals. Each member will be responsible for at least one task.
11. Identify how you see yourself (**expressive or instrumental**). Reproduce and complete the table.

Competition: when two or more people or groups attempt to achieve a goal that only one can achieve

Exchange: an interaction that takes place in return for a tangible or perceived reward

Conflict: the attempt to oppose, control, or harm another usually arising from disagreement within groups

Cooperation: when two or more people or groups work together to mutually achieve a goal

Accommodation: an agreement that allows people and groups, to work together; a middle-ground between cooperation and accommodation

Expressive leaders are emotion-oriented.

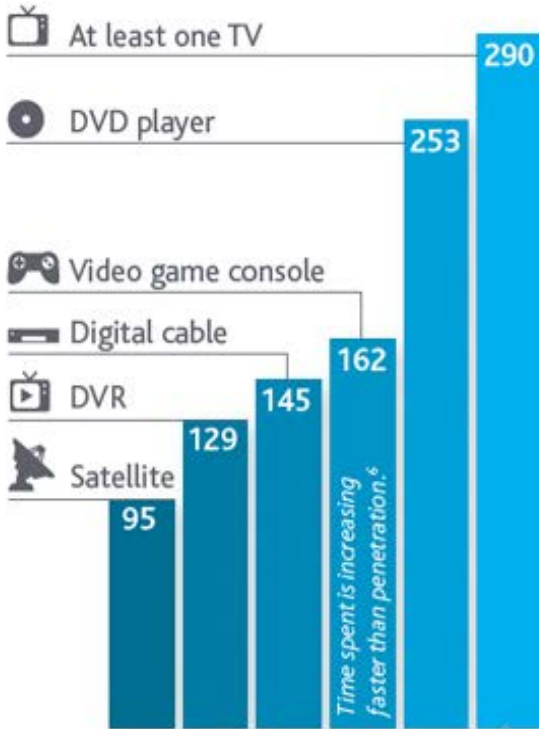
Instrumental leaders are task-oriented.

How I see myself.	How ____ sees me.	How ____ sees me.



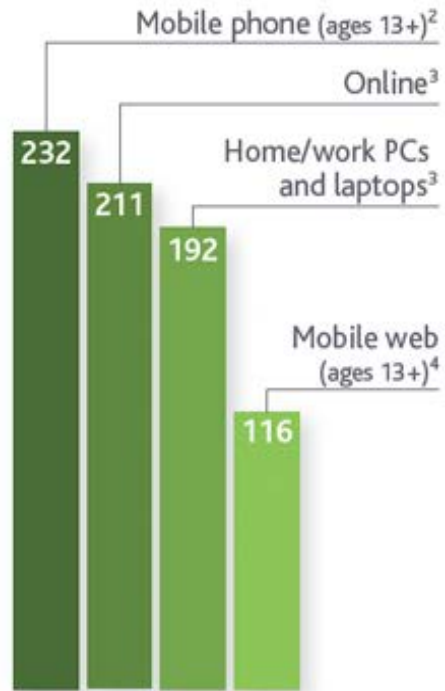
DEVICE OWNERSHIP¹

(millions of people who own)



MOBILE & ONLINE CONSUMERS

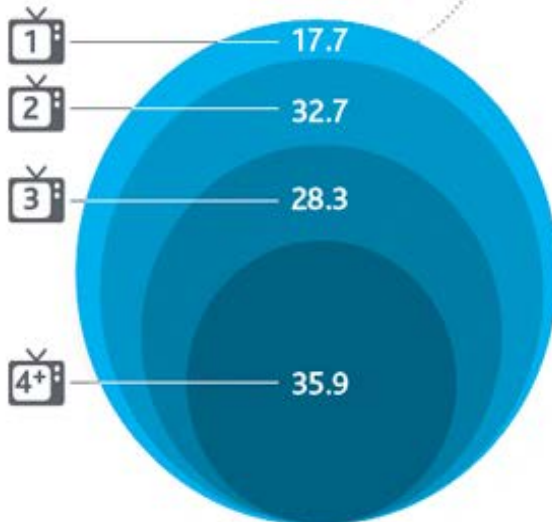
(millions of users)



HOUSEHOLDS WITH TVS

(millions of households)¹

At least 1 TV — 114.7 million



1. Nielsen. National People Meter, Universe Estimates (Nov. 2011)

2. Nielsen. Mobile Media Marketplace (Q3 2011)

3. Nielsen. NetView, (Sept. 2011)

4. Nielsen. Mobile Netview (September 2011)

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The Looking Glass Self: Why Your Teenager is a Failure

BY INTERN |

Gabriele is a 17-year-old aspiring writer from Jacksonville, FL. She loves the wit of Charles Dickens, the smell of sharpened pencils, and the charm of coffee shops. She lives her life by a Benjamin Franklin quote: "If you would not be forgotten as soon as you are dead, either write the things worth reading or do the things worth writing."



Teacher: And now we will discuss the famous sociologist Charles Cooley.

Me.

Teacher: His theory of the "looking glass self" happens to be his most famous concept in which we will go into more detail in the next twenty minutes.

Me.

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The sociology of media is the study of how mass media communication impacts people's views of each other as well as their daily interactions. This particular sub field of sociology is often concerned with how mass media relates to the transmission and accessibility of information between different groups of people. Scholars who study the sociology of media often outline how digital communication differs from face to face interaction. They also sometimes attempt to document how different types of media are designed to affect people's behavior, particularly in areas such as advertising and entertainment. The sociology of media actually differs from the sociology of technology because it encompasses a wider range of communication mediums such as newspapers, films, and television shows in addition to the Internet.

Studying the sociology of media often includes examining how different kinds of mass media are structured and designed. Some factors such as regulation impact the content of different forms of media, and sociologists sometimes form case studies of why such regulations are in place. They can also document the perceived objectivity or neutrality of various media such as print, television, Internet, and radio. A few of these mediums are considered more timeless than others, and some studies attempt to provide explanations for these changing trends.

ITT Tech - Official Site

They'll Never Take Us Alive Exercise

INSTRUCTIONS:

Listed below are fifteen of the top death-causing hazards. First, without conferring with anyone, rank order these hazards by placing a 1 in front of the most dangerous hazard, 2 by the next most dangerous hazard, and so on, through number 15.

After you have completed the task on your own, work with a group to develop consensus on how these hazards are ranked.

You have ten (10) minutes to complete this phase of the exercise.

- Swimming**
- Railroads**
- Police Work**
- Home Appliances**
- Alcohol**
- Nuclear Power**
- Smoking**
- Motor Vehicles**
- Pesticides**
- Handguns**
- Bicycles**
- Firefighting**
- Mountain Climbing**
- Vaccinations**
- Surgery**

Learning Focused Acquisition Lesson Plan:^{xxi}

Sociology and TV Production: Statuses, Roles, and Leadership

Spencer Swindler Vance High School

Lesson Essential Question:What purposes do groups fulfill and what can we learn about group functions through analysis of television production classmates?

Assessment Prompt #1: What are the five types of social interaction?

Assessment Prompt #2: What are role expectations? What are the roles of the TV crew?

Assessment Prompt #3:What is the interactionist perspective of sociology?

Activating Strategy: (*Learners Mentally Active*)

Create a graphic organizer identifying at least 6 statuses for yourself. Make sure one of the statuses is your TV production position. Identify 5 role expectations. For your master status identify 6 role expectations

Acceleration/Previewing: (*Key Vocabulary / Words needed for EQ*).

Laissez-faire Social Structure
Role Expectations Role Strain
Social Institution Role Set
Reciprocal Roles Role Performance
Master Status Ascribed Status
Achieved Status Role Conflict
Expressive Leader Instrumental Leader

Teaching Strategies: (*Collaborative Pairs; Graphic Organizers, etc.*)

We will brainstorm ways to keep role strain and role conflict from affecting production quality.

The class will complete a graphic organizer on status and role expectations.

The class will create a comic strip and a skit to show the five types of human interaction.

Students will record if they see themselves and group members as expressive or instrumental leaders.

Students will read an article about the looking glass self and write discussion questions.

Students will find 7 pictures that represent their personalities and label them. They will find 3 pictures of things or people that have influenced their personalities. Students will participate in a short experiment where they write down 3 words that describe and 3 words that do not describe them. They will read to their partners to see if their partner can tell what is true and not true.

Students will identify authoritarian, democratic, and laissez faire leadership styles.

Assessment Prompt #1: What are the five types of social interaction?

Competition: when two or more people or groups attempt to achieve a goal that only one can achieve

Exchange: an interaction that takes place in return for a tangible or perceived reward

Conflict: the attempt to oppose, control, or harm another usually arising from disagreement within groups

Cooperation: when two or more people or groups work together to mutually achieve a goal

Accommodation: an agreement that allows people and groups, to work together; a middle-ground between cooperation and conflict

Assessment Prompt #2: What are role expectations, role sets, role strains, and role expectations? What are the roles of the TV crew?

Students will write down what they think their production title should be and what are the five most important roles of that position. We will discuss the different roles of a TV crew member as well as the other statuses and roles of our everyday lives. Many times we may not performance our roles as we should and the role expectations are not met. Role conflict comes from when meeting the expectations of one status makes it difficult to perform the roles of another status. Role strain is where a person has difficulty meeting the role and expectations of a single status.

Assessment Prompt #3: What is the interactionist perspective of sociology?

Students will define and evaluate the theoretical perspectives of the social interactionist theories of Cooley and Mead. Students will explain the socialization process that takes place within television production.

Summarizing Strategies: *(Learners Summarize & Answer Essential Question)*

To end this lesson I ask students to act as my mirror. I review Lewin's leadership styles and ask students which style works best for TV production. I ask for suggestions on how I could better exemplify the democratic style. I want to know when the authoritarian and lassiez-faire styles would be useful.

Appendix 1: Implementing Common Core Standards

The following Common Core academic standards are implemented in *Sociology and TV Production*.

CCSS.ELA-Literacy.RH.9-10.1 Cite specific textual evidence to support analysis of primary and secondary sources, attending to such features as the date and origin of the information.

Students will read about classic ideals such as C. Wright Mills' sociological imagination. They will creatively explain Mills' concept through reading primary documents. Students will also gather secondary sources through various media. TV production students will continuously work on making connections between the larger world and their personal lives.

CCSS.ELA-Literacy.RH.9-10.4 Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social, or economic aspects of history/social science.

Students can learn vocabulary in three phases; before reading, during reading, and after reading. Sociology terms such as *lassiez-faire*, role conflict, role strain, reciprocal roles, master status, ascribed status, achieved status, expressive leader, and instrumental leader are previewed before reading, given contextual substance during reading, and reviewed and assessed after reading.

CCSS.ELA-Literacy.RH.9-10.7 Integrate quantitative or technical analysis (e.g., charts, research data) with qualitative analysis in print or digital text.

Students will examine tables and charts produced by Nielson (the 'rating' people) then use sociological imagination to locate texts that help explain and give meaning to the data.

CCSS.ELA-Literacy.RH.9-10.9 Compare and contrast treatments of the same topic in several primary and secondary sources.

Students will compare and contrast how different authors explain the "looking-glass self." Different formats such as book excerpts, blogs, and journal articles are used.

Bibliography for Teachers

Mills, C. Wright. *The Sociological Imagination*. Oxford England: Oxford University Press, 2000. In my opinion all students need to practice using what Mills calls sociological imagination. TV production students particularly need to have the ability to see the connection between the larger world and the more personal lives of their peers.

Bost, Audrey-Lee. Holt Sociology Summary Notes. PPT. Charlotte: Spencer Swindler, October 10, 2011. In 2011 Mrs. Bost taught sociology at Vance High School. I used a lot of her summaries. The activities she used to teach "I" and "me" were not only useful to students but helped me grasp the concept as well.

Walker, Lisa Slattery. "Human Social Groups." Lecture, Status, Power, and Bargaining, UNCC, Charlotte, September/October 2013. Various concepts were taught that were implemented into my unit including various forms of status like ascribed, achieved, and master. We also learned about status sets, role sets, role conflict, role strain, and role exit. I was most interested in the visual for communication patterns for five person groups. This changed the way I observe group interaction while completing production tasks.

Walker, Lisa Slattery. "Human Social Groups." Lecture, Small Group Dynamics, UNCC, Charlotte, September/October 2013. Dr. Walker taught about group size, leadership styles, polarization, choice shift, and cohesion. I was going to experiment with the laissez-faire style but decided to use the democratic style after attending this seminar. Most of my students were able identify my leadership style.

"What Are Leadership Styles and Skills?" BusinessNewsDaily.com. Accessed October 31, 2013. <http://www.businessnewsdaily.com/2704-leadership.html> Unlike Lewin which only selected three styles, Daniel Goleman categorized six different leadership styles with emotional intelligence creating the different types of leaders. The six types of leaders are detailed in this short article.

Walker, Lisa Slattery. "Human Social Groups." Lecture, Tasks and Dilemmas of Small Groups, UNCC, Charlotte, September/October 2013. Every day TV production has performance tasks to complete. This lecture covered ways tasks could be divided, how tasks are accomplished, the advantages and disadvantages of groups, and factors that affect progress. This seminar included outside problem solving activities.

Walker, Lisa Slattery. "Human Social Groups." PPT, Negotiation, UNCC, Charlotte, March/April 2013. As this is first year of the course I had to negotiate student schedules, the technology budget, and even the bell schedule in order to have a successful TV production program. I have discovered that if competence is shown when completing

tasks you will not be alone in cutting your personal red tape; by this I mean others will help you with obstacles that could potentially keep you from succeeding.

Cooley, Charles Horton. *Human Nature and the Social Order*. New York: Scribner, 1902. Cooley is the philosopher who implied that the way we get to know ourselves is by interacting with people who know us. I tend to lean more toward the interactionist school of sociology in which Cooley is one of the main figures.

"IRON LAW OF OLIGARCHY." . "Civil Service Is a Self-perpetuating Oligarchy, And what Better System Is There? Accessed October 06, 2013.http://sociologyindex.com/iron_law_of_oligarchy.htm. This site was used to help me understand what Robert Michels meant when he used the term "iron law of oligarchy." The article says that a small group of people can dominate a large organization. It stands to reason that if a small group can dominate a large group than a few people can most definitely dominate a small group. I did not want this to happen in my class.

"Bureaucracy" and "Rationality" in Weber's Organization Theory: An Empirical Study." *American Sociological Review* Vol. 24, No. 6 (Dec., 1959), Pp. 791-795. Rationality involves subjecting human behavior to calculation and control. Though my TV crew is a fairly informal, small, and personal group I noticed that they share some of the characteristics of Weber's bureaucratic model.

Thomas, W. LaVerne. *Holt Sociology: The Study of Human Relationships*. Austin, TX: Holt, Rinehart and Winston, 2005. For this curriculum unit I used the chapters on social structure, identity, adolescence, education, mass media, and collective behavior. It was nice to have a high school book with short definitions in a glossary. I used Holt's definitions for many of my terms. I hope stating that fact here is sufficient notation.

Smith, Karl A., Dr. Presentation. *They'll Never Take Us Alive*. Minneapolis & St. Paul: Engineers Leadership Institute, Jan. 2005. PPT. Dr. Walker (UNCC) modeled this activity. It is excellent for group decision making. For TV production the death-causing hazards are followed by an activity were the crew ranks what news stories get aired that week. Then the crew selects the order of what sociology and media topics are covered.

Bibliography for Students

"The Looking Glass Self: How Our Self-image Is Shaped by Society." POPULAR SOCIAL SCIENCE. Accessed October 11, 2013. <http://www.popularsocialscience.com/2013/05/27/the-looking-glass-self-how-our-self-image-is-shaped-by-society/>. This article talks about how our self-image is formed by interaction within groups. It should be obvious to anyone reading that one should surround oneself with positive people. I hope my students who read this article realize that some of the negativity that surrounds them in other classes does not have to be contagious.

"The Looking Glass Self: Why Your Teenager Is a Failure." Parenting From the Kid's Perspective--Radical Parenting. Accessed October 30, 2013. <http://www.radicalparenting.com/2012/03/03/the-looking-glass-self-why-your-teenager-is-a-failure/>. This article was selected because it is written from a teenagers point-of-view. It also efficiently covers the looking glass/mirror concept in a short reading that should speak to most teenagers.

BBC News. December 21, 2009. Accessed October 24, 2013. <http://news.bbc.co.uk/2/hi/programmes/newsnight/review/8425351.stm>. This video has a British panel discussing *Idol* and if the audience can be "cultural gatekeepers." I believe that the high school audience of a closed circuit television program has ultimate control of what programs are produced for consumption. In essence the student and faculty audience has a bigger impact on us than we do on them. Explaining this completely would require another study.

"Tv_production." Tv_production. Accessed October 31, 2013. http://web.hcpss.org/~lnorris/tv_production. At this writing I do not have a website for my students and I was curious to see an example. Mrs. Norris has been teaching for many years and has a professional site and structured class. Like most teachers I see what others do to see if their work can help improve class.

Grindstaff, Laura and Joseph Turow Video Cultures: Television Sociology in the "New TV" Age Annual Review of Sociology Vol. 32: 103-125 (Volume publication date August 2006) Department of Sociology, University of California, Davis, California

Classroom Activities

The students will develop an understanding of social interaction and social structure by examining the purposes that groups fulfill through analysis of television production classmates. We will understand Cooley and Mead's theories and explain the socialization process that takes place within television production.

1. Have a meeting day where essential questions, goals, and ideas are developed collectively. Below are results from our most recent meeting.

Essential Questions:

How do we become more consistent?
What norms should we develop?
How do we hold each other accountable?
How should I grade TV Crew?
What projects should we begin?
What are due dates on projects?

Essential Goals:

Schedule and agenda and outlines to reach goals
Observing positions to see if requirements are filled
Daily schedule with names recorded in a word document
Example with documentary – have storyboard prepared and length calculated
Overall participation and problem solving (Self-Assessment)
Meeting for updates/debriefing

Ideas:

Documentary outlines
Halloween specials
Yearbook commercial
Poetry Slam
Various skits
Café lip reading comedy
Sports show
Staff highlights
Student-teacher interview
Student involvement puzzles

2. Explain the types of social interaction, create comic strips and skits to demonstrate.

3. Distinguish statuses from roles, identify personal role conflicts and roles strains, and theorize ways to keep balance so that production quality remains high.
4. You will have 15 minutes to DRAW/FIND 7 pictures that represent your personality. Label each picture. Then you will have to DRAW 3 pictures of things or people that have influenced your personality. (if your mother has influenced your personality then find a picture of a woman and title it “mother”)
5. Jumping Jacks One partner will describe how to do jumping jacks and the other will follow the directions...YOU CANNOT DEMONSTRATE YOU MUST USE ONLY WORDS AND NOT TOUCHING!!!! ASSUME THEY KNOW NOTHING!
6. Write down 3 words in your notebook that you think describe you. Then write down 3 words that do not describe you. MIX THEM UP and read them to your partner. Your partner will say “Yes” or “No” depending on whether they think this describes you or not. Were they right or wrong? Do they see you differently than you see yourself?

Endnotes

ⁱ We also discussed how the social structure of a culture affects social interaction but there is not much detail on that part of the lesson in this write-up.

ⁱⁱ *Bureaucratic Theory* was developed by a German Sociologist and political economist Max Weber (1864-1920). According to him, bureaucracy is the most efficient form of organization. The organization has a well-defined line of authority. It has clear rules and regulations which are strictly followed. <http://kalyan-city.blogspot.com/2011/04/bureaucratic-theory-of-management-by.html>

ⁱⁱⁱ *Laissez faire*: the practice or doctrine of noninterference in the affairs of others, especially with reference to individual conduct or freedom of action.

<http://dictionary.reference.com/browse/laissez%20faire>

^{iv} *Lewin did say that the authoritarian leadership style was good in crisis, otherwise the democratic style is the most productive.* Walker, Lisa Slattery. "Human Social Groups." Lecture, Status, Power, and Bargaining, UNCC, Charlotte, September/October 2013.

^v This machine can handle various camera signals at the same time. It can generate virtual sets via green screen technology that are almost imperceptible from reality. Into the terabyte hard drive of the Tricaster we load videos from various sources. The Tricaster is an all-in-one, multi-camera video production studio computer.

^{vi} Programs such as iMovie, Adobe Premiere, Windows Movie Maker, and Sony Vegas Movie Maker are useful in adding sizzle to recordings.

^{vii} Our 'teleprompter' is a laptop with PowerPoint and a wireless mouse. The person reading clicks the mouse when they are ready to advance to the next slide. It works well.

^{viii} I put father, husband, son, brother, teacher, and TV producer as my statuses. I detailed *teacher* to let students know a little more about the profession. I consider *father* as my true master status.

^{ix} The five types of social interaction are exchange, competition, conflict, cooperation, and accommodation.

^x "The Looking Glass Self: Why Your Teenager Is a Failure." Parenting From the Kid's Perspective--Radical Parenting. Accessed October 30, 2013.

<http://www.radicalparenting.com/2012/03/03/the-looking-glass-self-why-your-teenager-is-a-failure/>. This article was selected because it is written from a teenager's point-of-view. It also efficiently covers the looking glass/mirror concept in a short reading that should speak to most teenagers.

^{xi} Smith, Karl A., Dr. Presentation. Minneapolis & St. Paul: Engineers Leadership Institute, Jan. 2005. PPT.

^{xii} *Merchants of Cool* is an excellent Frontline program which is available at PBS.org.

^{xiii} Video Cultures: Television Sociology in the "New TV" Age Annual Review of Sociology Vol. 32: 103-125 (Volume publication date August 2006)

^{xiv} High school classmates mostly make up *secondary groups* which are temporary and impersonal in nature. Classmates and coworkers who interact outside of school and work, over a long period of time, and on a personal basis make up *primary groups*.

^{xv} Expressive leaders are emotion-oriented whereas instrumental leaders are performance/task oriented.

^{xvi} “The saying *grab the bull by the horns* may conjure up an image of a lone matador standing in the way of a charging "toro bravo," or Spanish fighting bull. The saying is meant to inspire confidence in getting work done. The phrase is used whenever someone needs to tackle her problems directly without worrying about risks.” *How to Grab a Bull by the Horns* By George Lawrence

^{xvii} *buy-in* (as a verb or noun) signifies the commitment of interested or affected parties to a decision (often called stakeholders) to 'buy into' the decision, that is, to agree to give it support, often by having been involved in its formulation. *Wikipedia*

^{xviii} One student showed me pictures of a trip he took to Wilmington, NC. There he visited TV and movie sets. Another young lady talked to me about her experience with theater. She showed me a newspaper article about her which talked about her acting and rapping skills. Both will likely pursue careers in the television or film industry. Our director decided, on her own, to include national news in the broadcast. She summarized news articles and made slides for the teleprompter. She wants to be a teacher and was practicing skills that she will use later in life. She recently won a national video competition. This high school TV production class allows anticipatory socialization for future professional roles.

^{xix} The *iron law of oligarchy* concept by Robert Michels refers to the tendency of organizations and groups to develop a ruling clique of leaders with interests in promoting themselves. Michels argued that the oligarchy desired status more than goal commitment.

^{xx} Role sets are roles attached to a single status.

^{xxi} The *Learning Focused* Lesson Planning Tool enables teachers to easily create and publish lessons while ensuring that there is a connection between standards and instruction. https://toolbox.learningfocused.com/?action=toolbox_info

2013 Common Core Appendix

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