2014

ALEC 397: Media Literacy and Popular Portrayals of Agriculture—A Peer Review of Teaching Project Benchmark Portfolio

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Peer Review of Teaching 2013-2014
ALEC 397-001: Media Literacy and Popular Portrayals of Agriculture

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Portfolio Objectives

My goal is to disseminate this portfolio as a guide for other instructors who are interested in using media literacy as a guiding pedagogical principle for new courses as well as those who wish to incorporate popular media in existing curricula.

As such, my objectives for this Peer Review of Teaching benchmark portfolio are:

1. To produce a detailed overview of ALEC 397-001: Media Literacy and Popular Portrayals of Agriculture with extensive attention paid to text selection (identifying and choosing the proper materials to best enhance student learning outcomes).

2. To assist future instructors interested in media literacy with designing and implementing assessments. Assignment sheets, sample quizzes, and examples of student work across a range of ability levels will provide assessment guidelines for instructors developing new courses and a baseline for measuring student learning in upcoming semesters.

3. To incorporate visuals (e.g., screen captures from selected texts, photographs from class) as a means of recording class activities and assignments.
Description of the Course

The course I developed is ALEC 397-001: Media Literacy and Popular Portrayals of Agriculture, a three-hour special-topics course in UNL’s Agricultural Journalism program intended to help students understand the concept of media literacy and become more critical consumers of entertainment media content. Housed in the Department of Agricultural Leadership, Education, and Communication, ALEC 397-001 was open to all CASNR students. In the College of Agricultural Sciences and Natural Resources, we assume that our students possess a certain level of agricultural knowledge, awareness, and experience: Many were raised in production agriculture and desire to return to the food and fiber industry in some capacity upon graduation.

Given the proliferation of agricultural imagery in entertainment media, I feel that it is important to teach young people to critically assess the narrative, visual, and thematic elements of those images through close reading, content analysis, and reflection. ALEC 397-001 was something of a departure for the department and college in terms of methodology—though it has its roots in humanities-related fields such as English, film studies, and mass communication—but its intended outcome—producing learners who have the capacity to think critically about agriculture and natural resources’ place in society—aligns perfectly with the science-literacy initiatives currently underway in both ALEC and CASNR.

Agriculture has been a vital part of American culture since its inception, and the production of food and fiber is still a hot-button issue for many Americans, despite their increasing displacement from the farming community. The growing divide between those involved in agriculture and their consumer stakeholders has led to a culture war of sorts, a perceptual battle among competing factions both within and without the industry. Agriculturalists cite advertising campaigns, documentaries, and television shows as critical of modern production practices and advanced agricultural technology, while media actors contend that artistic license and public integrity drive their narratives, visual elements, and overarching themes.

With this in mind, ALEC 397-001 was designed to help agriculture students “unpack” those media texts and better understand how they may influence public perceptions of food and fiber production. In order to do so, students must first be able to identify key public issues related to agriculture and describe public sentiment toward those issues. They should be able to generate a comprehensive list of perceptual problems facing the industry and provide evidence of their salience in the public sphere. This catalog of issues was intended to serve as a touchstone for classroom discussion and student assessment.

Media literacy, defined by Scheibe and Rogow (2012) as “the ability to access, analyze, evaluate, and produce communication in a variety of forms” (p. 19), serves as the conceptual backbone of ALEC 397. One of the principle tenets of media literacy education is the idea of “critical autonomy,” the individual’s ability to independently evaluate media texts and connect those texts to a broader context. To do so, “media literacy education must aim to produce students who have an understanding of the
media that includes a knowledge of their own strengths and weaknesses, biases and priorities, role and impact, and artistry and artifice” (Scheibe & Rogow, 2012, p. 21). As with all qualitative scholarship, the individual becomes the lens through which media are viewed and analyzed. Therefore, the second goal of ALEC 397 was for students to reflect on their personal histories, attitudes, values, and beliefs and diagnose how those characteristics bias their own perceptions of agricultural production and technology. When writing my dissertation on the cultural impact of film and television portrayals of agriculture—the impetus for the development of this course—I was asked by my committee to provide such a reflection, to inform myself and my audience of the inherent predispositions of myself as critical instrument.

As with any scholarly field, film studies has a language and cultural practices all its own, and familiarity with methodology is paramount. Students in ALEC 397 should be able to use the techniques and terminology of textual analysis to describe and analyze the content of media depictions of agriculture. By the conclusion of the course, students should have the knowledge and skills to identify specific elements of media texts that support or refute their arguments: They should also be able to make informed, critical judgments about narrative, visual, and thematic elements of popular media portrayals and how they connect to or influence public opinions of agriculture and industry practices.

For a complete copy of the ALEC 397-001 syllabus, see Appendix A.
Instructional Practices

Teaching methods
Class time in ALEC 397-001 was largely split between screening media texts and discussing those films and television shows. Lectures and group work were interspersed as needed in the beginning of the course to introduce students to key terms and concepts, specifically those related to the process of media analysis. One key activity was the development of a comprehensive list of perceptual issues facing the agriculture industry today: The resulting list was intended to be referenced and supplemented throughout the semester in both discussion and out-of-class writing assignments.

In-class activities and materials
In-class activities began with a dialogue of the week’s homework assignment, which addressed both the film or television show screened the previous week and some element of media analysis. In the first three weeks of the semester, time was devoted to film studies and terminology and media analysis, including types of analytical methods. Students were given handouts taken from both online and hard-copy sources (see Appendix B for the handout on analytical approaches from *Film Analysis: A Norton Reader*).

After a brief introduction, the class then screened the week’s film or television program. Note taking and close reading of the texts was encouraged. I chose the films and television programs for classroom viewing for several reasons. First, they incorporate some aspect of agriculture (production, research and technology, agribusiness) as a narrative, thematic, or situational component. Second, they are programs that I gained familiarity with while conducting my doctoral research on social semiotics and the role of popular media in developing public perceptions of food and fiber production. Third, they were materials that could be screened in-class while allowing time for discussion and reflection before and after. The films and television programs screened in class included *Babe* (1995); *Border Incident* (1949); *Charlotte’s Web* (1973); *Country* (1984); *East of Eden* (1955); *Field of Dreams* (1989); *The Informant!* (2009); *The River* (1984); and episodes of *Bones* (“The Tough Man in the Tender Chicken”) and *CSI: Miami* (“Bad Seed”). One class period was spent watching television commercials, another rich source of agricultural imagery.

Following the screening, the class discussion was structured around a media literacy framework consisting of three primary areas of inquiry:

- What agricultural issue(s) does the film address?
  - Is it an issue we deal with today?
- How is the issue framed?
  - What is the power structure inherent to the portrayal?
- What visual, thematic, and narrative elements were employed, and to what effect?

These discussions were intended to address the third and fourth objectives set out in Memo 1: for students to describe and analyze the content of media depictions of agriculture and to make informed, critical judgments about narrative, visual, and
thematic elements of popular media portrayals and how they connect to or influence public opinions of agriculture. I felt that dialogue was necessary to stimulate a deeper analysis and understanding of the media texts by allowing students to share their own views with their classmates.

**Out-of-class activities and course materials**

Blackboard served as the primary instructional tool for out-of-class activities and lessons. Students were responsible for reading and watching materials related to the development of the texts we screened in the classroom. These out-of-class activities included assigned readings, videos, and quizzes, all of which were delivered in a labeled folder for each week or topic.

The readings provided students with background knowledge of how these films and television series are produced, written, cast, directed, and acted, as well as with box-office or viewership information to describe the popularity or reach of these media texts. Some readings imparted important contextual information regarding the issue or issues depicted in the media texts; for example, prior to the screening of *Country* (1984), students were asked to read about the Farmers Home Administration (FmHA) loan program enacted in the 1970s and ’80s that caused major financial hardships for American agriculturalists (*Figure 1*). The FmHA program is presented as the primary source of conflict in the film.

![Figure 1. Weekly readings for *Country* (1984) as displayed on Blackboard.](image)

Posting information to Blackboard allowed me to incorporate multimedia into the weekly out-of-class assignments. The media-embedding feature inserts online materials, such as YouTube videos, directly into the Blackboard interface, making them easily accessible to students without forcing them to visit external sites. I relied heavily on YouTube videos, predominantly film trailers and clips, to give students a quick overview of the texts prior to our in-class screenings. Like the readings, the trailers and clips provided the students with enough prior information to allow them to focus on particular elements of the texts rather than the plotline. Blackboard also allowed me to
embed assessments into the content folders. (See Figure 2 for an example of an out-of-class content folder with video, readings, and quiz included.)

Figure 2. The Blackboard folder for Border Incident, including YouTube video, readings, and a quiz.

The methods selected for the course follow the format of media courses I myself have taken: discussion, note taking, and reflection. These activities all contribute to a deeper understanding of individual texts and encourage broader application of media-literacy principles. Used in conjunction, the selected activities allow students to examine media works on a case-by-case basis while helping them build on issues and concepts from previous textual examinations, identify trends, and understand how public perceptions of agriculture develop in popular culture.
The Course and the Broader Curriculum

As mentioned above, the idea for ALEC 397-001 was borne of my dissertation research, which used social semiotics to describe how films and television programs have influenced and continue to influence America’s cultural memory of production agriculture. To my knowledge, few if any agricultural communication courses cover this material at the undergraduate level, perhaps due to lack of a solid conceptual framework or departmental perception of media-based courses as frivolous or unnecessary, fun electives that draw in students but fail to edify them in a constructive manner. I chose to develop a portfolio for ALEC 397-001 to explicate the value of media literacy as part of the agricultural journalism curriculum, to justify the use of popular media texts as instructional material in the agriculture classroom, and to generate (and test) a model for instructors to implement at UNL and other institutions. I also plan to use the portfolio as evidence for the university’s undergraduate curriculum committee of the course’s achievement and potential as a permanent part of the agricultural journalism program.

Media literacy is an area of communication studies that is often ignored in agricultural communications curricula, which, given the proliferation of agriculture depictions in popular and news media, is concerning. The media literacy framework provides students the opportunity to study these portrayals through both their personal frames of references and from the point of view of external audiences. Understanding how their own biases, as well as those of media producers and consumers, influence their interpretation of film and television will help these students read texts they may encounter other courses in a similar manner. This course will also help students understand the importance of contextual factors in the development, production, and dissemination of media texts. The concept of contextualization can be applied to fields ranging from visual communication to news writing and may prove especially helpful to students interested in working in media production, marketing, or advertising.

Overall, ALEC 397-001 was intended to stimulate critical thinking in a rather unconventional context. The purpose of the course was to force students to face their own biases, experiences, and beliefs and, using them, craft arguments about the impact of film, television, and advertising on modern society’s perceptions of agricultural production and technology.
When developing the syllabus for ALEC 397-001, I wrote four learning outcomes that I hoped for the students to fulfill by the end of the course. Those outcomes were 1) for students to be able to identify key public issues related to agriculture and describe public sentiment toward those issues; 2) for students to reflect on their personal histories, attitudes, values, and beliefs and diagnose how those characteristics bias their own perceptions of agricultural production and technology; 3) for students to be able to use the techniques and terminology of textual analysis to describe and analyze the content of media depictions of agriculture; and 4) for students to be able to make informed, critical judgments about narrative, visual, and thematic elements of popular media portrayals and how they connect to or influence public opinions of agriculture and industry practices. Student learning was assessed using weekly online quizzes, in-class discussion, and blog posts and a semester-long media analysis project. Each assessment is described more fully below.

It should be noted that the class comprised four students: 2 graduating seniors (MW and JR); 1 non-graduating senior (ET); and 1 sophomore (HH). All four students were agricultural communication majors, though one (HH) was a recent transfer into the program and thus had not completed the communications coursework required of the more advanced students.

**Weekly quizzes**

For each media text, background information—including production information, budgets, filming locations, and cast and crew—and critical reviews were provided to the students a week prior to screening. This information allowed students to contextualize each film or television show and to focus less on the story than on the thematic, visual, and narrative elements relevant to class discussion. Additional readings covered the agricultural issues depicted in each film, and film and television terminology and analytical methods were also presented in this format.

Each week, students completed a 5- to 10-question quiz covering the readings provided. The questions were a mix of multiple choice and true/false and were administered via Blackboard. (See Figure 3 for an example of a quiz for ALEC 397-001.) The quizzes were used as a diagnostic tool to ensure that the students were reading the assigned articles and documents (thus fulfilling the “informed” quotient of Goal 4). Overall, the students fared well on the weekly quizzes. On average, they missed 1-2 questions per quiz (Figure 2), and they seemed comfortable discussing the contextual elements of the media texts in class. Figure 4 displays the content of Quiz 1, which covered the film Border Incident (1949) and the issue of migrant labor in the mid-20th Century.
One caveat of using Blackboard-facilitated assessments was the inability to ensure that quizzes were “closed-book”; students could (and likely did) skim the readings for answers rather than reading them thoroughly. On the other hand, students were still digesting information deemed critical to our viewing and discussion, and administering the quizzes online allowed for faster grading and freed an additional 15 minutes for discussion.

**Weekly in-class discussion**
One of the biggest hurdles I encountered in teaching the course was facilitating discussion among a small group of students, most of whom were unused to a primarily discussion-based class format. At the beginning of the semester, discussions were largely instructor-facilitated; that is, my questions prompted direct responses from students rather than stimulating dialogue among the group. I recognized that the problem lay not just with the students’ inability to develop a conversation, but with my facilitation method, as well.

As the semester progressed, the discussion portion of the class improved significantly. The students developed a rapport with one another and with me; their growing level of comfort allowed them to speak and question each other more freely. I also took less of an active role in the discussion and made a conscious effort to avoid asking “yes/no” questions or others that could easily be answered without consideration or critical thought. Thanks to these small changes, the classroom discussion proved far more fruitful at the end of the semester.

Several situational factors could

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*Figure 4. Sample quiz from Spring 2014 covering *Border Incident* (1949) and migrant labor issues in the mid-20th Century.*
improve discussion in the future. This class was constrained by a small class size – four students. I believe that a larger, more diverse group of students would generate more sustained discussion and a broader range of reactions, ideas, and opinions. The class also experienced some issues with the classroom selected: Anticipating a larger enrollment, I scheduled a relatively large classroom with a number of tables and a surfeit of room, and I was unable to move the course to a smaller, more intimate space. A conference room with appropriate technology would have been an ideal setting for the group and may have encouraged more fruitful discussion from the outset.

**Weekly blog posts**
Following our in-class discussions, students were assigned a writing prompt that expanded on a facet of the conversation or introduced a related concept upon which they were expected to reflect. The resulting short essays were published to “Pop AgriCulture” (Figure 5; see Figure 6 for a comprehensive list of prompts), a blog I established for the purpose of the class. The blog format was based on feedback I received from a member of the Peer Review of Teaching cohort: I was looking for ways to make the weekly writing assignments more interactive and to encourage creativity. According to Halic, et al. (2010), blogging can enhance undergraduate learning by encouraging collaboration, reflection, and a sense of community among students.
Figure 5. The "Pop AgriCulture" blog served as the publishing vehicle for student writing.
The blog posts were intended as a warm-up exercise for the semester-long media analysis project and to help fulfill Course Objectives 3 and 4. Students were expected to use precise terminology in their essays and prepare well-reasoned arguments to support their opinions. I spent a minimal amount of time analyzing these posts throughout the semester, grading them primarily on completion; in retrospect, more emphasis should have been placed on the content of these posts as opposed to their completion as the semester progressed.
Media analysis project

The media analysis project served as the main assessment for the course as means of measuring fulfillment of Learning Outcomes 2, 3, and 4. The semester-long activity consisted of four parts: a text selection, which students were asked to choose one or more media texts from the list provided in the syllabus for their investigation; a proposal, a brief overview of the selected texts along with information about their analytical method; a presentation; and a 12- to 15-page paper (see Figure 7 for information as it appeared on Blackboard).

Text selection. The students had little difficulty selecting texts, though two students chose to analyze media materials produced by Chipotle, a restaurant chain that is a major source of consternation for agriculture advocates and a common topic for agricultural communications students. The complete list of texts selected by the students includes:

- **Student H**: *Farmed and Dangerous* (2014)
- **Student J**: *Superman* (1978) and *Man of Steel* (2013)
- **Student E**: *Son in Law* (1993)
- **Student M**: “The Scarecrow” (Chipotle’s online advertisement)

Three of the students (J, E, and M) selected texts that they had previously seen; only H chose new materials to analyze.
Proposals. Students were tasked with outlining their plans to study the texts they had selected as a starting point for their final presentations and papers. The content of the proposals was to eventually be folded into the students’ final papers, giving them a head start on their presentations and essays. According to the assignment description on Blackboard, the proposals were to include:

- Relevant background information about the text(s), including production information, box office or viewership data, synopses, and critical reviews;
- Discussion of the agricultural issue(s) depicted in the text(s) you’ve selected; and
- A thorough description of the type of analysis you plan to conduct, including a reasoned explanation for your decision.

The proposals were worth 30 points total; scores ranged from 28 points to 22 points. The proposals proved somewhat difficult for the students, particularly the development of an analytical method, though some amount of leeway was granted given their unfamiliarity with the subject matter. (In retrospect, more time should have been spent discussing those methods immediately prior to the assignment due date. This topic is discussed in greater detail in the Planned Changes section of the portfolio.) On the other hand, they had little trouble describing the plot details of the films, television programs, or advertisements that they selected or describing agricultural issues therein.

Media analysis presentations. One week before submitting their final papers (described below), students were tasked with presenting their findings to the class in 15-minute presentations. (For more information, see Appendix C for the grading rubric and Appendix D for students’ presentation slides.) Students were asked to develop presentations that included:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

The presentation portion of the project was worth 65 points: 15 points for background information; 10 points for describing their analytical method; 30 points for their findings and conclusions; and 10 points for contextualizing their analysis within their own lived experiences. Scores ranged from 61 points to 56 points.

The presentations were perhaps the most successful part of the project; the students presented with great enthusiasm and seemed to enjoy the opportunity to share their results with their classmates. The students did a commendable job using visual evidence from their respective texts to highlight important moments and inherent issues, though they had more difficulty developing and supporting effective arguments (discussed in more detail below).

Media analysis papers. The semester-long media-analysis project concluded with a written essay based in large part on the presentations. (See Appendix E for the
grading rubric and Appendix F for students’ papers and instructor feedback.) This 75-point assignment tasked students with writing a 12- to 15-page essay that included:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

Though perhaps less successful than the presentations, with scores ranging from 62 to 68 points, the papers afforded me a great deal of insight into the students’ learning over the course of the semester. The intent of the paper assignment was for students to develop an argument, synthesize textual evidence, and build logical conclusions based on both that evidence and their own contexts within – or apart from – agriculture.

Student H, who received the highest score on the essay, provided a concise if strongly worded argument against Chipotle’s depiction of modern farming practices: “Chipotle is misinforming viewers about the truth of industrial and family farms.” Student J presented the audience with a research question: “How have farm depictions in film evolved since Superman (1978) and Man of Steel (2013)?” Student E offered less of an argument than a statement of her research intentions: “I compared the stereotypes that were portrayed in Son in Law and then compared them to realistic individuals and truths.” Student M used a similar tactic, informing the audience of the purpose of the analysis rather than presenting a concise and fully formed argument: “Based on this analysis, the agriculture industry will be able to see and understand what its brand currently is and how to rebrand itself to be more appealing in the eyes of the consumer. The industry can then take notes as to how Chipotle’s marketing efforts have been so successful, and use those practices to make agriculture look appealing rather than displeasing.”

Based on students’ thesis statements and arguments, Learning Outcome 4: Making informed, critical judgments about narrative, visual, and thematic elements of popular media portrayals and how they connect to or influence public opinions of agriculture and industry practices was addressed in the course if not completely fulfilled. They did make strides in their ability to use textual evidence to support their points, even when their main arguments themselves were flawed or missing entirely. With regard to media-literacy-based Learning Outcome 2: Reflecting on personal histories, attitudes, values, and beliefs and diagnose how those characteristics bias perceptions of agricultural production and technology, all but one of the students successfully incorporated their own agricultural background into their analysis, identifying how their experiences with food and fiber production influenced their reading of the selected texts.
Planned Changes

Teaching ALEC 397-001 was a rewarding experience that provided me the opportunity to teach subject matter that I find relevant and engaging on both a personal and scholarly level. While I feel that the course was a success as a one-off special-topics offering, I would make the changes outlined below before submitting it for curriculum-committee approval as a permanent course.

Syllabus and scheduling
Overall, the course syllabus (Appendix A) proved an adequate representation of the course objectives, policies, and schedule. Throughout the semester, I made relatively minor revisions to the screening schedule; for example, the class’s discussion of *Country* (1984) led me to compare that film with *The River* (1984), which covers a similar period in American agriculture and was released the same year. The students asked to view *The River* the following week, though we were scheduled to screen *City Slickers* (1991) as part of a new topic. Building multi-week units, as opposed to weekly topics, into the syllabus would allow for greater flexibility in the course calendar and for increased responsiveness to student input.

Course scheduling. Screening films and television programs requires at least one 2-hour class session per week; due to scheduling constraints in Spring 2014, all class activities were conducted in one 3-hour session per week. Though this allowed ample time for all scheduled activities, I noticed that students’ attention would fade as the class went on. This phenomenon was problematic, given that discussion took place following our text screening and tended to wane prematurely. Ideally, future iterations of the course would consist of two class periods: a 1-hour session for lecture and discussion and a 2-hour session for film screening and reflection.

Teaching methods and class activities

Teaching methods. Learning Outcome 3: *Using the techniques and terminology of textual analysis to describe and analyze the content of media depictions of agriculture* remained only partially satisfied by the end of the semester, a consequence, I believe, of spending too little time discussing the intricacies of film analysis in class. In the future, I would like to incorporate more lecture material based on the weekly readings, assignments, and projects. The students had some difficulty grasping the different types of media analysis, opting for the blanket “formal analysis” method when other types of analysis may have yielded more substantial results. More in-class time spent on analysis and methodology could help students improve their critical-thinking and –writing abilities. Applying these concepts more skillfully in in-class discussion – or in in-class short-writing activities – may also improve students’ understanding of the concepts and their use.

Class activities. An in-class activity that fell rather flat in the semester was the development of the list of agricultural issues, which was intended to fulfill Learning Outcome 1: *Identifying key public issues related to agriculture and describing public sentiment toward those issues*. Given the importance of context in media literacy, I felt that the students needed some touchstone for perceptions of agriculture, some
repository they could refer to when discussing the media texts. We spent little time
forming the list in the early weeks of the course, and we found little opportunity to come
back to it as the semester progressed, though the screened texts, our discussion, and the
students' projects ultimately did deal with the issues listed. In retrospect, the gradual,
organic development of the list – based on the content of the films and TV shows
screened in class – would be a more beneficial activity, a means of cataloging issues,
stereotypes, and misconceptions facing agriculturalists as depicted in popular media. A
reflection on these issues, and how they reflect the students' own knowledge or
understanding of the industry, would make an interesting writing assignment or
discussion topic at the end of the semester.

Discussion was the primary in-class activity employed in Spring 2014. Discussion is a
necessary element of this type of course, and its use should be continued with some
adjustments. I would like to experiment with peer-facilitated discussion, asking a
different student to lead the conversation each week and allowing them to format the
session as they see fit. In subsequent semesters, I would also like to implement some
amount of role-play, forcing the students to “read” the texts from a different perspective
and to compare their real and assumed-persona responses to the films and programs.

Assignments and assessments
While I believe that the assignments and assessments set forth in the syllabus were
valuable, some necessary adjustments to specific assignments were noted. (As the online
quizzes were employed with minimal difficulty, they are not addressed below.)

**Weekly blog posts.** During the semester, I found myself grading the weekly
blog posts for completion, rather than providing substantive feedback on each
individual post. This method did little to help student understanding of the material,
though I had positioned the assignment as an exercise in critical writing rather than a
formal assignment. In a Peer Review of Teaching workshop, a fellow instructor
mentioned using a “check/plus/minus” grading system for regular assignments. Such a
grading system allows the instructor to give a broad qualitative assessment of students’
work without having to assign a specific letter grade or numerical score. A “check” (✓)
is received for adequate completion of the assignment; a “plus” (+) indicates the student
went above and beyond in some regard; and a “minus” (-) indicates that the student
completed the assignment but at a lower-than-acceptable standard. I feel that this
grading scheme would work well for the blog-post assignment, qualitative shorthand for
students trying to determine if their arguments and writing abilities are meeting
instructor expectations.

**Media analysis project.** For the instructor, the media analysis project was the
highlight of the semester. Presenting the project in stages throughout the term afforded
me plenty of time to provide feedback to the students, and the multistage structure
forced the students to stay on task throughout the semester. Considering the project as a
whole a success, I nonetheless discerned a few elements that could be changed in future
iterations.
First, I would limit students’ media choices to feature-length films, at least two episodes of an hour-long television program, or at least four episodes of a half-hour television program, eliminating television or online advertisements as texts for the media analysis project. Second, more emphasis should be placed on the analytical portion of the assignment, with closer attention paid to students’ use of terminology and to their development of conclusions to better address Learning Outcome 3. Spending more in-class time helping students develop their arguments and thesis statements may also improve their fulfillment of Learning Outcome 4.
Summary and Portfolio Assessment

As an instructor with relatively little formal education in college teaching, the Peer Review of Teaching Project was an incredibly valuable and rewarding experience. The program helped me develop effective, measurable learning objectives; identify objectives that were not quite successful; and consider ways to change or improve those objectives and the associated activities in subsequent offerings of the course. I also enjoyed the opportunity to learn more about the creative instructional methods and learning assessments employed by faculty across the University of Nebraska-Lincoln. Little did I know that classroom activities used in bench-science courses and grading procedures from history classes could be effective in an agricultural communications curriculum!

I am also extremely excited to share this portfolio with other agricultural communications faculty. I’ve discussed both the class and the portfolio with instructors at other institutions who are interested in incorporating popular media into their courses, and having this repository of information to distribute with them will hopefully encourage their endeavors in this vein. I believe that the syllabus, the list of texts, and the assignment rubrics will be valuable resources for these outside instructors as well as myself.
Appendix A
ALEC 397-001 Syllabus

Instructor
Dr. Annie Specht
108C Ag Comm. Bldg.
Office Phone: 472-2761
Email: aspecht2@unl.edu

Meeting Time and Location
Wednesdays, 4:00-6:50 PM
102 Ag Communications Bldg.
Office Hours: TR
9:00-11:00 a.m.

Course Description
Entertainment media are among the most powerful cultural forces at work in society today. Films, TV shows, and other mass-mediated texts play a large role in shaping how audiences view the world around them. ALEC 397: Media Literacy and Popular Portrayals of Agriculture will help students identify and decode the visual and narrative messages that film, television, and other forms of popular media share with audiences about agricultural production and technology. Students will screen, analyze, and discuss media texts while connecting those texts to current agricultural issues, making them literate consumers of popular media related to the food and fiber industry.

Course Goal and Objectives
ALEC 397 will help agriculture students “unpack” media texts, including films and television shows, and better understand how they may influence public perceptions of food and fiber production. At the conclusion of the course, students will be able to:

- Identify key public issues related to agriculture and describe public sentiment toward those issues
- Reflect on their personal histories, attitudes, values, and beliefs and diagnose how those characteristics bias their own perceptions of agricultural production and technology
- Use the techniques and terminology of textual analysis to describe and analyze the content of media depictions of agriculture

Students’ progress will be assessed through a combination of assignments and class discussion. Major assignments are listed in this syllabus; other assignments and readings may be given in class.

Course Resources
Required
There are no required textbooks for this course. Required readings will be posted on the course Blackboard account. To receive course materials, keep track of course grades, and communicate with the instructor, students must have access to:

- Blackboard – http://my.unl.edu
- An active email account that is checked regularly and frequently
- An account on Blogger.com

Recommended
Success in this course relies upon active and engaged viewing of media texts, including films, television shows, and television or Web advertisements. To gain easier access to these materials, subscriptions to the following streaming video and/or DVD rental sites are recommended:

- Netflix
- Amazon Instant Video
- Hulu or Hulu Plus
- YouTube
**Submitting Assignments**

**Course Blog**
Weekly journal assignments will be published on the course blog, Pop agriCulture. This blog will allow students to share their thoughts with their classmates in a creative, constructive way. Students will address a weekly question with a 300- to 500-word response posted to the course blog by **11:59 PM on the following Monday**.

**Blackboard**
Students’ final projects will consist of four elements: a written explanation of the text selected for analysis; a written project proposal; a PowerPoint presentation; and a written essay. All will be submitted via Blackboard. These assignments will be submitted in Microsoft Word and Microsoft PowerPoint format. UNL students may purchase the latest version of Microsoft Office from campus computer stores for a significantly discounted price (under $20). If you do not already have this software and choose not to purchase it, several computer labs are available across both East Campus and City Campus, and most if not all have Microsoft Word software.

**Late Assignments**
Late assignments will be accepted but are subject to a 10% deduction of the point value of the project each day, up to four days late **including weekend days**. After this time, projects will not be accepted and score will be entered as a zero.

**Course Conduct**
In college courses, respect is a vital component of a successful student experience. Students are expected to be courteous to the instructor, their classmates, and guests who visit the classroom. Respecting the beliefs, attitudes, and opinions of others is paramount.

**Course Writing**
This course will require a significant amount of writing throughout the semester. Learning to write well requires practice, as well as familiarity with a variety of different styles and types of writing.
Below are general expectations for all students, regardless of level of education:
- Students are familiar with proper spelling, grammar, and punctuation.
- Students are able to communicate their ideas clearly and effectively using the written word.
- In each in-class assignment, homework, and course project submission students use proper spelling, grammar, and punctuation.

Additionally, students are expected to:
- Arrive each day on time to class and be prepared to work – this includes having read the assigned material, completed any homework or projects due that day;
- Submit their best possible work for each in-class assignment, homework and course project;
- Have a curiosity about and interest in the topics discussed in class.

**Academic Honesty and Integrity**
Academic honesty is the foundation of intellectual inquiry and academic pursuit. Every student must adhere to UNL’s policy for academic integrity, set forth in the Student Code of Conduct in the UNL Undergraduate Bulletin. Students who plagiarize or academically dishonest are at risk of receiving a failing grade on an assignment or for an entire course and may be reported to the Student Judicial Review Board.
Academic dishonesty includes:
• Handing in work that is in whole or in part the work of another person;
• Submitting work from a class taken previously (including something you wrote in high school) for work in this class;
• Using notes or other study aids or otherwise obtaining unauthorized answers for a quiz, assessment or examination; and/or
• Using the words, opinions, or ideas of another person without giving full credit and accurate citation information.
  ○ Plagiarism consists of using phrases, sentences, paragraphs, and ideas from any source, and republishing these without attribution. Sources include, but are not limited to books, magazines, newspapers, television or radio reports, websites and papers of other students.

Academic dishonesty will not be tolerated in this course. Students who choose to violate the UNL Student Code of Conduct will be, at a minimum, reported to the Student Judicial Board and receive zero credit for associated assignments or projects. If you have any questions regarding this policy, please speak to the instructor. To review the Student Code of Conduct policy visit http://stuafs.unl.edu/ja/code/three.shtml

Technology in the Classroom Policy
Technology has become a necessary part of working in the communications field. However, communications technology, such as smart phones, tablets, and laptop computers, presents challenges in the classroom, especially when close attention to screened texts and course discussion are necessary for success. Therefore, the course policy regarding technology is as follows:
• Technology use in the classroom is to be for the exclusive purpose of class-related activities, such as note-taking and research for discussion.
• Students who choose to violate this policy will be first asked to discontinue the non-class-related activity.
• Persistent problems with the inappropriate use of technology during class may result in a reduction of the student’s final course grade.

Attendance Policy
Class attendance is essential for success in this course. Because the course meets once a week, unexcused absences will not be tolerated. Excused absences are limited to the following, all of which must be documented in writing:
• Medical issues (you must show proof of visiting a medical professional)
• University-related extra curricular activities and organizational duties
• Other university

Students unable to attend class for any reason are still responsible for materials covered in class and should make arrangements with the instructor to screen any missed media texts. Some will be available for checkout, while others will be available through the streaming services mentioned above.

Students who miss work due to an excused absence have one week from the date of the absence/return to class to make up related work without penalty, unless other arrangements have been made in writing between the student and instructor.
CASNR CARES Program – Absences for Health or Emergency Situations
The CASNR Cares program provides students in CASNR a single contact assistance in navigating the university’s student services programs – Coordinator Sue Voss (472-0609 or svoss1@unl.edu).

Contacting Dr. Specht – Emails, Phone Calls and Visits

Email
I do my best to respond to emails in a timely manner. However, I generally will not respond to emails sent after 5 p.m. on a weekday before class time the following morning.

Phone Calls
Please use the phone number listed on the first page of this syllabus. I will do my best to return your phone call within 24 hours if I am not out of the office. While traveling, phone calls will not be returned until I return to the office.

Office Hours and Visits
My office hours are dedicated time set aside each week to meet with students. Should you have questions, concerns, or comments about our class, or anything else, feel free visit. Should your work or class schedule prevent you from being able to visit during these set times, please email to set up an appointment time. I will do my best to accommodate you as quickly as possible.

Peer Review of Teaching Project

This semester, I am taking part in the Peer Review Project, a University-wide attempt to develop new and better methods to promote students’ understanding of key concepts. This yearlong process has allowed me to thoughtfully design this course and its materials, including syllabus, exams, class activities and written assignments. One of the project’s ultimate goals is to improve student learning, and we cannot accomplish this goal without student input.

As part of the Peer Review of Teaching project, I will be archiving your work in my course portfolio as a measure of student performance. These examples will demonstrate to my peers in higher education how much and how deeply students are learning. Once the course portfolio is completed, it will be put on a project website: www.courseportfolio.org so that it can be shared, used, and reviewed by other faculty.

Accommodations and Services for Students with Disabilities

Students with disabilities are encouraged to contact Christy Horn (ADA Compliance) for a confidential discussion of individual needs for academic accommodation. It is the policy of the University of Nebraska-Lincoln to provide flexible and individualized accommodation to students with documented disabilities that may affect their ability to fully participate in course activities or to meet course requirements. To receive accommodations, students must be registered with the Services for Students with Disabilities (SSD) office, located at 132 Canfield Administration. Phone: 472-3783, voice or TTY.
Course Assignments and Grading

- Weekly posts – **150 points** (10 at 15 points each)
- Blackboard quizzes – **100 points** (10 at 10 points each)
- Media analysis project:
  - Text selection – **5 points**
  - Media analysis proposal – **30 points**
  - Media analysis presentation – **65 points**
  - Media analysis final paper – **75 points**
- Participation/Attendance – **75 points**

Approximate total points during semester = **500**

Grade Breakdown:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percentage Range</th>
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<tbody>
<tr>
<td>A</td>
<td>94% to 100%</td>
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<tr>
<td>A-</td>
<td>90% to 93%</td>
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<tr>
<td>B+</td>
<td>87% to 89%</td>
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<tr>
<td>B</td>
<td>84% to 86%</td>
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<tr>
<td>B-</td>
<td>80% to 83%</td>
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<tr>
<td>C</td>
<td>74% to 76%</td>
</tr>
<tr>
<td>C-</td>
<td>70% to 73%</td>
</tr>
<tr>
<td>C+</td>
<td>77% to 79%</td>
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<tr>
<td>D</td>
<td>64% to 66%</td>
</tr>
<tr>
<td>D+</td>
<td>67% to 69%</td>
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<tr>
<td>F</td>
<td>Below 60%</td>
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</table>

Syllabus Disclaimer

Substantial effort and consideration were used in putting this syllabus together. This document is a contract between you as the student and me as the instructor, unforeseen events may cause changes to the scheduling of assignments, lectures, etc.

As the course instructor, I reserve the right to make any changes necessary to best fulfill the course objectives. As a student registered in this course, you will be made aware of any changes in a timely fashion using reasonable means. This disclaimer does not abrogate any student rights as described by University rules and regulations.
**Suggested Media Texts***

*This list is by no means complete. These and other texts may be found on Amazon, Amazon Instant Video, Netflix, or YouTube.

**Film:**
- *All the Pretty Horses* (2000)
- *Babe* (1995)
- *Border Incident* (1949)
- *Brokeback Mountain* (2005)
- *The Big Country* (1958)
- *Chicken Run* (2000)
- *City Slickers* (1991)
- *East of Eden* (1955)
- *Fantastic Mr. Fox* (2009)
- *Field of Dreams* (1989)
- *For Richer or Poorer* (1997)
- *Giant* (1956)
- *The Informant!* (2009)
- *Man of Steel* (2013)
- *Oklahoma!* (1955)
- *Old Yeller* (1957)
- *State Fair* (1945)
- *A Thousand Acres* (1997)
- *Unforgiven* (1992)
- *The Wizard of Oz* (1939)
- *The Yearling* (1946)

**Television:**
- *All Creatures Great and Small* (1975) [TV Movie]
- *All Creatures Great and Small* (1978-1990) [Series]
- *Animal Farm* (1999) [TV Movie]
- *Beverly Hillbillies* (1962-1971)
- *Bitter Harvest* (1981) [TV Movie]
- *Cold Comfort Farm* (1995) [TV Movie]
- *Cow Belles* (2006) [TV Movie]
- *Dirty Jobs* (2005-2012)
- *Green Acres* (1965-1971)
- *The Incredible Dr. Pol* (2011-2014)
- *Lonesome Dove* (1989) [TV Miniseries]
- *The Real McCoys* (1957-1963)
- *Roots* (1977) [TV Miniseries]
- *Smallville* (2001-2011)
- *Temple Grandin* (2012) [TV Movie]

**Advertisements:**
- “Heavenly Gain – It’s Gooder” (Gain)
- “Real California Milk” (California Milk Advisory Board)
- “Farmers Only” (farmersonly.com)
- “Ocean Spray Cranberry Guys” (Ocean Spray)
- “Scarecrow” (Chipotle)
<table>
<thead>
<tr>
<th>Week</th>
<th>Date</th>
<th>Topic(s)</th>
<th>In-Class Text*</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>1</td>
<td>Jan. 15</td>
<td>Syllabus overview</td>
<td><em>Lassie</em> (1954-1973)</td>
<td>HW1: <em>Positioning yourself as viewer</em></td>
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<td></td>
<td></td>
<td>Identifying issues in agriculture</td>
<td></td>
<td>BB reading and quiz</td>
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<td></td>
<td></td>
<td>Media analysis</td>
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<td>2</td>
<td>Jan. 22</td>
<td>Migrant labor and 1940s thrillers</td>
<td><em>Border Incident</em> (1949)</td>
<td>HW2: <em>Choosing an analytical method</em></td>
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<td>BB reading and quiz</td>
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<tr>
<td>3</td>
<td>Jan. 29</td>
<td>Agricultural technology and dramas of the 1950s</td>
<td><em>East of Eden</em> (1954)</td>
<td>HW3: <em>Deconstructing the visual</em></td>
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<td>BB reading and quiz</td>
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<td>4</td>
<td>Feb. 5</td>
<td>The “funny farm” in 1960s TV sitcoms</td>
<td><em>Green Acres</em> (1965-1971)</td>
<td>HW4: <em>Using humor</em></td>
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<td>BB reading and quiz</td>
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<td>5</td>
<td>Feb. 12</td>
<td>Animal care and children’s films (Part 1)</td>
<td><em>Charlotte’s Web</em> (1973)</td>
<td>BB reading and quiz <em>Media analysis text selection due</em></td>
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<td>BB reading and quiz</td>
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<td>BB reading and quiz <em>Media analysis proposal due</em></td>
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<td>8</td>
<td>March 5</td>
<td>“Mortgage melodramas” and the pastoral fantasy</td>
<td><em>Field of Dreams</em> (1989)</td>
<td>HW 7: <em>The pastoral fantasy onscreen</em></td>
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<td>BB reading and quiz</td>
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<tr>
<td>9</td>
<td>March 12</td>
<td>Traditionalism and 1990s comedies</td>
<td><em>City Slickers</em> (1991)</td>
<td>HW 7: <em>Back to the future</em></td>
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<td>BB reading and quiz</td>
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<td>10</td>
<td>March 19</td>
<td>Industrial livestock production and TV crime drama</td>
<td><em>Bones</em></td>
<td>HW 9: <em>Audience influence</em></td>
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<td></td>
<td>March 26</td>
<td>No class – Spring Break</td>
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<td>11</td>
<td>April 2</td>
<td>Television advertising</td>
<td>TBA</td>
<td>HW 10: <em>Advertising ag products</em></td>
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<td>BB reading and quiz</td>
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<td>13</td>
<td>April 16</td>
<td>No class – Work on presentations and papers</td>
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<td>14</td>
<td>April 23</td>
<td><strong>Media analysis presentations</strong></td>
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<td>15</td>
<td>April 30</td>
<td>Course wrap-up</td>
<td>Students’ choice</td>
<td>Evaluations</td>
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<td></td>
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<td></td>
<td><strong>Media analysis final paper</strong></td>
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</tbody>
</table>
Why analysis?
Analysis requires breaking down a complex phenomenon into its elements to see how they work, and why. Analysis identifies the formal elements, motifs, structures, themes, and ideas of a work and determines their function, their effects, and how they may be interpreted in broader social, contextual, and historical worlds. Analysis is an investigative process.

Topics and thesis statements
In this class, you will be tasked with responding to a prompt (in your blogged reflections) and with developing your own topic based on your interests. No matter how your topic is chosen, you will have to develop a thesis statement, a declarative sentence that states your point of view about your topic. A thesis statement may focus on an element of a single text—like the use of shadows in Border Incident—or more broadly discuss the ideas and beliefs represented in a film or TV show’s story or characters, or compare two or more texts. Your thesis statement is important because it is the touchstone for your analysis: All your evidence supports your thesis.

Types of analyses
• **Formal analysis**: “Close reading” of a text that often serves as the basis for other types of analysis. Formal analysis may focus on film production, the social and historical conditions that shape media texts; writing; directing; cinematography, or the “look” of the text; editing, or how an editor’s decisions affected the rhythm and pace of the text; or acting and casting decisions.
  • **Historical analysis**: All media texts reflect the historical conditions of the period in which they were made. Historical analysis may focus on:
    o The historical details involved in a film’s production or reception;
    o Its place in cinema history;
    o Its relations to artistic movements or intellectual currents;
    o Its relationship to social and economic changes of its time;
    o How films work as historical narratives
  • **Theoretical analysis**: Interpreting a media text through some theoretical lens. Models you may be familiar with include semiotics (“the science of signs”); Marxist analysis, or other ideological critiques that deal primarily with power structures and the role of capitalism; and feminist theories. Structuralist theories are also popular for media analysis; these theories are used to analyze thematic and narrative structures and usually focus on repeated elements or variations.
  • **Comparative analysis**: The process of analyzing a media text based on its proximity to other works. Comparative analysis can be as simple as a “compare and contrast” essay, in which parallels between two or more films are examined. Other comparative analyses include auteur analysis, which highlights characteristics of a particular auteur’s work; and genre analysis, which examines
films considered to be part of the same category (horror, sci-fi, gangster films, Westerns, musicals, melodramas, etc.).
Appendix C
ALEC 397-001 – Spring 2014
Media Analysis Presentation Rubric

Prepare a 15-minute presentation based on the outcomes of your media analysis. The presentation must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

PowerPoint presentations and other relevant materials must be submitted to the instructor prior to the start of class on Wednesday, April 23.

1. **Background information (15 points):**
   a. Development information overview (5 points)
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (10 points)

2. **Analytical method (10 points):**
   a. Type of analysis (7 points)
   b. Analysis rationale (3 points)

3. **Findings (30 points):**
   a. Identification of agricultural issue or concept (5 points)
   b. Thesis statement (5 points)
   c. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points)
      ii. Conclusions based on evidence (5 points)
      iii. Implications/effects of depiction (5 points)

4. **Contextualizing analysis (10 points):**
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)
Prepare a 15-minute presentation based on the outcomes of your media analysis. The presentation must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

PowerPoint presentations and other relevant materials must be submitted to the instructor prior to the start of class on Wednesday, April 23.

5. **Background information (15 points):** 15
   a. Development information overview (5 points) 5
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (10 points) 10

6. **Analytical method (10 points):** 6
   a. Type of analysis (7 points) 5: Make sure to choose a method from the list I gave out early in the semester (there was a handout on analysis types – I can dig up a copy if you need one). I would say that your analysis is a formal analysis, looking at the themes, images, and other elements of the text to validate your argument. In your paper, you might explain that you used formal analysis to do a close reading, and that you situated that reading from the viewpoint of a non-ag individual.
   b. Analysis rationale (3 points) 1 – Describing your analysis method is going to help a lot here!

7. **Findings (30 points):** 27
   a. Identification of agricultural issue or concept (5 points) 5 – Industrial agriculture
   b. Thesis statement (5 points) 5 – You might want to rephrase to reflect your viewpoint, i.e., “From a non-agricultural perspective, Chipotle depicts large farming and GM foods as dangerous.”
   c. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points) 10
      ii. Conclusions based on evidence (5 points) 4
      iii. Implications/effects of depiction (5 points) 3 – You want to make sure to talk about what these depictions might mean for the
industry or for consumers. How will these portrayals and perceptions affect agriculture? Or how people think/feel about agriculture?

8. **Contextualizing analysis (10 points):** Make sure to talk about this in your paper. What was it like watching the show as an “outsider”? How did it influence the way you saw the show?

   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)
Prepare a 15-minute presentation based on the outcomes of your media analysis. The presentation must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

PowerPoint presentations and other relevant materials must be submitted to the instructor prior to the start of class on Wednesday, April 23.

9. **Background information (15 points):** 12
   a. Development information overview (5 points) 4 – Watch for misspellings of names (Cavell v. Cavill on one slide).
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (10 points) 7 – Missing synopsis for *Superman* (1978)

10. **Analytical method (10 points):** 10 – Nice job!
   a. Type of analysis (7 points)
   b. Analysis rationale (3 points)

11. **Findings (30 points):** 27 – Be sure to discuss the “whys” and the “what nexts” in your paper. What are the implications of the depiction changes between *Man of Steel* and *Superman*? How does that influence what the audience thinks of agriculture?
   a. Identification of agricultural issue or concept (5 points) 5 – Depictions of farm life
   b. Thesis statement (5 points) 5 – Research question
   c. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points) 10
      ii. Conclusions based on evidence (5 points) 5
      iii. Implications/effects of depiction (5 points) 2

12. **Contextualizing analysis (10 points):** 10 – Good!
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)
Prepare a 15-minute presentation based on the outcomes of your media analysis. The presentation must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

PowerPoint presentations and other relevant materials must be submitted to the instructor prior to the start of class on Wednesday, April 23.

13. Background information (15 points): 15 – Very nicely done! Might like to see more information about the director, given his role in other comedies with a similar fish-out-of-water theme.
   a. Development information overview (5 points)
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (10 points)

14. Analytical method (10 points): 8 – I liked your choice of methods – comparative and sociological. It might be interesting for the paper to include some demographic information about what farm families looked like in the early 1990s – the USDA likely has some information from their Agricultural Censuses.
   a. Type of analysis (7 points)
   b. Analysis rationale (3 points)

15. Findings (30 points): 26
   a. Identification of agricultural issue or concept (5 points) 5 - Cultural stereotypes
   b. Thesis statement (5 points) 3 – Your thesis statement needs a little rephrasing. Remember that your thesis is an argument that you make, so something like “Son-in-Law represents stereotypes of both conservative farm families and liberal urban individuals” might work better for your purposes.
   c. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points) 10
      ii. Conclusions based on evidence (5 points) 5
      iii. Implications/effects of depiction (5 points) 3
16. **Contextualizing analysis (10 points):** Nice done! Your background gives you a pretty unique lens with which to view this film.

   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)
Prepare a 15-minute presentation based on the outcomes of your media analysis. The presentation must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, video excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

PowerPoint presentations and other relevant materials must be submitted to the instructor prior to the start of class on Wednesday, April 23.

17. **Background information (15 points):** 12
   a. Development information overview (5 points) 2 – Would like to see a bit more information here. Did Chipotle work with a marketing firm or specific production company? Was it done in-house? You might also want to mention the game/app that was developed alongside this video, check download stats, etc.
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (10 points) 10

18. **Analytical method (10 points):** 10 – Very nicely done!
   a. Type of analysis (7 points)
   b. Analysis rationale (3 points)

19. **Findings (30 points):** 29 – Really well done. You did a great job moving through the text and pointing out the visual/thematic elements that support your point.
   a. Identification of agricultural issue or concept (5 points) 5 – Chipotle and public perceptions of industrial ag
   b. Thesis statement (5 points) 4 – Might want to clarify a bit, make your argument a bit more obvious. It’s there, but needs to be highlighted.
   c. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points) 10
      ii. Conclusions based on evidence (5 points) 5
      iii. Implications/effects of depiction (5 points) 5 – I like the recommendations you provide – very thoughtful.

20. **Contextualizing analysis (10 points):** 10
a. Discussion of how your background influenced your reading of the text (6 points)
b. Discussion of how other audiences might interpret text (4 points)
Appendix D
Student Presentations
SON IN LAW

Background Information
- Released July 2, 1993
- Hollywood Pictures
- Grossed
  - $7 million opening weekend
  - $36.4 million 1993
  - 1,406 theaters
- Budget: considered low budget, Hollywood film (unable to find accurate, exact monetary numbers)

Story Writers
- Patrick J. Clinton
- Susan McMartin
- Peter M. Lenkov

Screenplay
- Fax Bahr
- Adam Small
- Shawn Schepps

Executive Producers
- Hilton Green

Producers
- Peter Lenkov
- Michael Rotenberg

Music
- Richard Gibbs

Director of Photography
- Peter Deming

Film Editor
- Dennis Hill

Casting
- Cheryl Bayer

PUTTING A FACE TO THE NAMES

Director: Steve Rash
Crawl: Pauly Shore
Rebecca Warner: Cotta Gugino

Walter Warner: Lane Smith
Connie Warner: Cindy Russell
Walter Warner, Sr.: Mason Adams
Zack Warner: Patrick Renna

Don Gauthier
Sara Thomas Thomas
Steve Rash
PLOT SYNOPSIS

- All-American girl, Becca
- Graduates top of class
- Has serious boyfriend, Travis
- Close family, granddad lives with them
- Leaves small town/farm life in South Dakota
- College in California
- Moves her as family, via truck
- Upon arriving... total culture shock
- Wild party in dorm, lesbian roommate, party theme
- Meet RA, Crawl, unique person, professional student
- Stays, rough time with boyfriend back home
- Befriends Crawl
- Gives her makeover
- Falls in love with the city culture
- Thanksgiving nears, Crawl has no family, brings him home
- Family is in complete shock
- Do not accept him
- Announce they are in a relationship together, engaged
- Daniel, dad, granddad, brother and ex torment him
- Crawl is asked to do foolish chores, makes fool of himself
- Family begins to warm up to him
- Gives mom makeover
- Charms them with his uniqueness and desire to fit in
- Travis throws a bachelor party for Crawl
- Stages what looks like Tracy and Crawl had been promiscuous
- Crawl is kicked out, Tracy banished
- Travis and hired hand, Theo are asked to leave and fired
- Crawl is welcomed back into family
- All stay and have Thanksgiving dinner!

CONTINUED...

- Want her to leave
- Stays, rough time with boyfriend back home
- Befriends Crawl
- Gives her makeover
- Falls in love with the city culture
- Thanksgiving nears, Crawl has no family, brings him home
- Family is in complete shock
- Do not accept him
- Announce they are in a relationship together, engaged
- Daniel, dad, granddad, brother and ex torment him
- Crawl is asked to do foolish chores, makes fool of himself
- Family begins to warm up to him
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- Travis throws a bachelor party for Crawl
- Stages what looks like Tracy and Crawl had been promiscuous
- Crawl is kicked out, Tracy banished
- Travis and hired hand, Theo are asked to leave and fired
- Crawl is welcomed back into family
- All stay and have Thanksgiving dinner!

AGAIN...

- People are raised in certain types of environments and due to the lack of understanding and exposure to different environments they form stereotypes and behavioral differences among other things.
- Found stereotypes shown in movie, compared them to realistic situations and stereotypes I am familiar with.

TYPE OF ANALYSIS

- Sociological Analysis
- Focuses on society-related closely to area I wanted to address

ANALYSIS RATIONALE
Issue: Addressing the stereotypes of the relationship between agriculture & non-agriculture community

- Very bold examples of “country” and “city”
- “Conservative” and “liberal”
- Thesis Statement: I compared the stereotypes portrayed in Son in Law and compared them to real life stereotypes and realistic truths.

EXAMPLE ONE

- Simple people with simple minds

EXAMPLE TWO

- Crawl: Where are you from?
  - Becca: South Dakota
  - Crawl: Fresh off the farm, oh my God, I can’t believe it. Right across the hallway. Hallelujah. So you’re inbred?
  - Becca: What?
  - Crawl: You know, where your mom’s your dad, and your dad’s your brother.

Assumption people from urban backgrounds often make about rural people, not a truthful one, though it does happen very rarely in both settings.

EXAMPLE THREE

- Crawl: Chickens You guys have chickens? I love chickens! Are they extra crispy or original recipe?
  - (This quote makes it seem as if urban individuals are not informed on where their food comes from, or any of the livestock)

- Crawl: ((to Becca during the Halloween party)) Let me guess miss your mom dad, brother, dog, boyfriend. practically everything you can think of back home, am I right?
  - (All small town, farm girls have serious boyfriend who they will rush home and marry after graduation) (that they wont be going anywhere but where they came from)

EXAMPLE FOUR

- How ag milk cows, dress
  - Mean and judgmental to Crawl, set him up for failure and to make a fool of himself
EXAMPLE FIVE

Gives mom a
makeover-barn dance

EXAMPLE SIX

After pressure and being made
fun of for not knowing how to do
farm chores, he
nerve-crawls
into tractor and starts it

CONCLUSION

People make stereotypes from real events
Both sides were stereotyped
Some had some valid truth to them
Others were just rare events that were made into stereotypes that
due to missed exposure are believed to be real
Gives both sides unfair images
Shows we are human and we judge things we are unfamiliar with
and prefer to stay with what we are comfortable with and consider
normal

CONTEXTUALIZING ANALYSIS

" Personal Background
   Was not born in ag background, had to be accepted
   Similar treatment and feelings
   more conservative/young
   Saw it comical yet some parts realistic
" Other Audiences
   Not fond of the ag community
   Afraid of being judged/not welcomed in
   Small town/small minds
   May not completely view it as comical

FIN!!
Background
- Budget: ~$1 million
- Producers: Chipotle & Piro
- Writers: Piro and Chipolte's creative team

Cast
- Ray Wise as Buck Marshall
- John Sloan as Chip Randolph
- Nick Clifford as Zack Mitcherson
- Eric Pierpoint as Mitch Mitcherson

The Companies
- I.F.I.B.
  - Industrial Food Image Bureau
- Animoil
- Industrial Farm
- Sustainable Family Farming Association

Synopsis
- The show is about an industrial farm, Animoil, which is trying to reduce America's dependence on foreign oil while increasing the food supply. Just before the release of a new genetically modified product, PetroPellet, an online video sends Animoil into a damage control frenzy. Chip, a family farmer, works to tear down PetroPellet and Animoil by fighting the lawyers and lobbyists.

Chipotle's branding
- Only mentioned once, episode 4
- Shown once, episode 2
Thesis

- Chipotle is misinforming viewers about family and industrial farms.

Method of Analysis

- I chose to look at this text from the viewpoint of a person that has no agricultural background but I am concerned about my food and all the stuff that gets put into it.

Episode 1: Oiling the Food Chain

Petropellet

- Reduce industrial farming’s dependency on foreign oil
- Made of petroleum

What They Think

- “If family farms are so sustainable how come so many go under every week?” “Because industrial farms are subsidized by the government.”
- “More antibiotics are given to livestock than sick people.”
- “The public has a right to know how their food is raised.” “No they don’t.”

Episode 2: Passing the Buck

- I.F.I.B.’s Food Disparagement Laws
  - Illegal to criticize food producers
- Industrial farming has hidden costs
  - Trucking
  - Crops/feed
Petrochicken

Episode 3: Raising the Steaks

- Animoll scientist
- Chip’s farm
  - Uncaged
  - Antibiotic-free
    - “My dad would whole days only giving antibiotic injections.”
  - Fresh tastes better

Episode 4: Ends Meat

- “Industrial agriculture: improving nature as God intended.”
- “Does McDonald’s own Chipotle?”

Oleyum Products

Commercials

- Ben and Jerry’s
- Chipotle
- Buck Marshall

Overall

- Most farms are industrial
  - Secretive
  - All about money
  - Corporate
  - Antibiotics and hormones
- All family farms are:
  - Cage free
  - Organic
Media Analysis

Jasmine Rogers
Question

How have farm depictions in film evolved since *Superman* (1978) and *Man of Steel* (2013)?
Man of Steel (2013) Background

- Released on June 14, 2013 by Warner Bros and lasted approximately 2 hours and 20 minutes.

- *Superman*, published by DC Comics

- *Man of Steel* (2013) received an overall 56 percent on Rotten Tomatoes with an average rating of 6.2 out of 10.

- Many considered the movie too long and filled with such an over-abundance of action that the viewer does not have time to take a breath.
Man of Steel (2013) Background

- **Cast**
  - Henry Cavell (Clark Kent)
  - Amy Adams (Lois Lane)
  - Michael Shannon (General Zod)

- **Budget** = $225,000,000 (estimated)

- **Director**
  - Zack Snyder
Man of Steel (2013) Background

- **Writers**
  - David S. Goyer (Screenplay & Story)
  - Christopher Nolan (Story)
  - Jerry Siegel (Creation)
  - Joe Shuster (Creation)

- **Production Company**
  - Warner Bros. (Presents)
  - Legendary Pictures (in Association With)
  - Syncopy (Production)
Man of Steel (2013) Storyline

• Kal-El (Henry Cavill) is a part of an otherworld species on the planet Krypton.

• Kal-El is found by Jonathan (Kevin Costner) and Martha Kent (Diane Lane), two farmers raise Kal-El as their son Clark.

• As an adult, Clark sets off to “find himself.”

• Finds an 18,000-year-old anomaly in the frozen Tundra.
Man of Steel (2013) Storyline

• Daily Planet reporter Lois Lane (Amy Adams) are investigating the anomaly.

• General Zod (Michael Shannon), exiled before Krypton erupted, returns to take back the DNA that was sent with Clark to keep safe.

• General Zod will do everything in his power to redevelop Krypton, including kill all humans and those Clark loves if he does not hand over the DNA.
Superman (1978) Background

- *Superman* (1978) received a 93 percent rating on Rotten Tomatoes with an 8 out of 10 overall rating.

- Josh Larson said, “...a studio product, certainly, but also something that could have grown from one of Smallville's sun-kissed cornfields.”

- In fact, more critics brought up the Midwest plains and the American spirit more so than the critics for *Man of Steel* (2013).
Superman (1978) Background

- Cast
  - Christopher Reeve (Clark Kent)
  - Margot Kidder (Lois Lane)
  - Gene Hackman (Lex Luthor)
- Budget = $55,000,000 (estimated)
- Director
  - Richard Donner
Superman (1978) Background

- Writers
  - Jerry Siegal (Creator)
  - Joe Shuster (Creator)
  - Mario Puzo (Story & Screenplay)
  - Leslie Newman, Robert Benton, and David Newman (Screenplay)

- Production Company
  - Dovemead Films
  - Film Export A.G.
  - International Film Production
Analytical Method

- Formal Analysis
  - Closely looking at the two film’s editing, look of the film, and rhythm and pace of the film.

- Comparative Analysis
  - Comparing Superman (1978) and Man of Steel (2013).
Analytical Findings

*Superman* (1978)

- Agriculture is more important and beautiful in *Superman* (1978).
- Shots of rolling hills, beautiful farmland, fields and farm equipment.
- Agriculture was green, popular, and a part of almost most of the population’s lifestyle.
Analytical Findings

*Man of Steel (2013)*

- minimal shots of farmland and more shots of Clark’s adventures while growing up.
- agriculture is not at the forefront of everyone’s minds today.
- less agricultural scenes in movies supports the idea that agriculture is there, but if not involved, then no one cares.
Analytical Support

*Superman* (1978)

- Farmers dress well with minimal plaid. On the weekends, they wear suits, nice hats, and dresses.
- Showed the importance of farm equipment and reliance on it.

This shot was of Clark and his father when Clark came home from school. His father was working on the tractor.
Analytical Support

*Superman* (1978)

- Whenever there was an opportunity, a picture of rolling hills and farmland was given.
- Relevance of agriculture and how it’s ingrained in all our lives.

Right before his father’s funeral. His plot is right on the hill where the camera is poised.
Analytical Support

*Superman* (1978)

- The home was always simple and peaceful.
- The land was clean with minimal junk.

Clark’s family home.
Analytical Support

*Superman* (1978)

- Showed working on farming equipment.
- Showed a lot of farm acres.
- No apparent theme of clothes.
- Farming is a way of life.
- More natural scenes.
Analytical Support

*Man of Steel* (2013)

- Minimal screenshots of farmland.
- His mom is always working in the garden, kitchen or laundry.

Clark’s mother doing laundry and his father working on the truck. Not much work put into farm equipment.
Analytical Support

Man of Steel (2013)

- Minimal screenshots of farmland.
- His mom is always working in the garden, kitchen or laundry.

Clark’s mother doing laundry and his father working on the truck. Not much work put into farm equipment.
Analytical Support

*Man of Steel* (2013)

- Shots are always close up and the colors are saturated and almost too vibrant.
- The farm in the background is more a prop than a way of life. A reminder.

Clark returning home after “finding himself.”
A lot of plaid, checkered, and doubled-shirted, collared clothes.
Always a dog.
The farm is more of an afterthought. You don’t ever see them working in the field.
Very green, almost too green.
Worked on trucks, no obvious farming equipment apparent.
Few just agricultural scenes.
Background Influences

- Grew up in the city a few blocks from agriculture.
- City built around us until the ag community was pushed backward.
Influences

- Able to look at the films objectively.
- Depict agricultural and city stereotypes.
- Notice the difference between the agricultural communities and city communities.
Any Questions?
Overview
- Released Sept. 11, 2013
- Over 12 million views
- Highlights Chipotle's quest for wholesome and sustainable food

Chipotle
- Mission: to change the way people think about the food they eat
- Serve as much "Responsibly Raised" meat as possible
- Offer more local produce than any other chain restaurant
- "Chipotle is tired of industrial agriculture degrading the quality of the American food supply."
- Chipotle wants to educate people so they know as much about their food as possible

The Video
- Scarecrow traveling through the city of Plenty
- He is exposed to a factory-like form of agriculture
- Cows are locked in crates, chickens are pumped with syringes, and food products are mislabeled
- Scarecrow grows his own food to be sold in the city of Plenty

Formal Analysis
- Focus on:
  - How the video is shot
  - What mood is being portrayed through animation and music
  - Emotions that are provoked
  - The reason behind why Chipotle filmed it in this manner
- The video motive can be exposed
- Discover how consumers view agriculture today
- Agriculture industry will see and understand what its brand is and how to rebrand itself to be more appealing

The crow
- Each scarecrow has one
- Represents the enforcer of the company/farmer
- Makes sure the scarecrow is doing his job without complaint or thought.
- Farmer is emotionless and just out to get the job done
Song

- “Pure Imagination” originally from Willy Wonka and the Chocolate Factory
- Tempo in WWCF is slow yet uplifting and has excitement
- Video it is slow and dark until 2:40 when scarecrow is growing his own food and it is uplifting
- A female is singing in the Chipotle video; shows more tenderness and allows viewers to get wrapped up in the emotional pictures they see

Mislabeling

- USDA inspectors

Growth Hormones

- Scarecrow visits “All-Natural” chicken facility to see chicken getting pumped with hormones
- Creates distrust
- Scarecrow closes the gap in the wall and moves on with his day as if he saw nothing
- Makes the farmer out to be someone who simply turns his back on something that is wrong

Milk Factory

- High technology but poor animal-welfare
- Untrue portrayal of dairy farm

Feeding the world

- Upset at the end of his day and traveling home and sees the billboard
- Interprets the message as farmers using wrong practices to feed the world
- Appear to be doing good, actually harming the world through unsustainable practices
- Sky is dark, everything brown

Home

- Viewer sees green for the first time
- Only place where there is natural growth, showing growing things at home is better
- Begins to grow his own garden
“Better way”
- Takes his home grown products to city of Plenty
- No technology-simple steps
- Makes the consumer feel confident in what they are receiving
- Whole new option

Cultivate a Better World
- Chipotle only uses selective food
- Sway the consumer to believe this is the best and only way food should be grown

Comments
- “It’s sad knowing this is how our world really is.”
- “The poor little moo cow 😢.”
- “This almost makes me become a vegetarian, almost…”

Formal Analysis
- Focus on:
  - How the video is shot
  - What mood is being portrayed through animation and music
  - Emotions that are provoked
  - The reason behind why Chipotle filmed it in this manner
- The video motive can be exposed
- Discover how consumers view agriculture today
- Agriculture industry will see and understand what its brand is and how to rebrand itself to be more appealing

Conclusion
- Shot animated more appealing
- Fantasy world-happily ever after if they choose correct food
- Music and animated images work together to share message: sad or uplifting
- Emotions are provoked: anger, fear and sympathy
- Mislabeling=anger, products they eat=fear, treatment=sympathy
- Filmed in this manner to focus on the emotions instead of facts

Cont.
- Chipotle's motive is for people to feel extra confident in its food by making other food appear less than adequate.
- Encourage people to come to Chipotle instead of any other restaurant for responsibly raised food
- Consumers view agriculture as a business where food is “created” and not grown
- Raising food at home is the only way food is safe and healthy
Agriculture

- Agriculture believes its image is trustworthy and sustainable
- Farmers work hard to produce food for everyone
- Message not being received
- Need to highlight emotions more than facts
- Ex. Focus on how the food makes the person feel
- After establishing feeling facts can be shared.
Appendix E
ALEC 397-001 – Spring 2014
Media Analysis Paper Rubric – 75 points

Prepare a 12- to 15-page essay based on the outcomes of your media analysis. The paper must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

21. Introduction and thesis statement (10 points): __________
   a. Introduction that identifies the text and the agricultural issue portrayed in the text (5 points)
   b. Coherent, concise thesis statement that makes a specific argument (5 points)

22. Background information (10 points): __________
   a. Development information overview (5 points)
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (5 points)

23. Analytical method (5 points): __________
   a. Type of analysis (7 points)
   b. Analysis rationale (3 points)

24. Findings (30 points): __________
   a. Interpretation of findings (20 points)
      i. Evidence (e.g., images, dialog, etc.) (10 points)
      ii. Conclusions based on evidence (5 points)
      iii. Implications/effects of depiction (5 points)

25. Contextualizing analysis (10 points): __________
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)

26. Language and formatting (10 points): __________
   a. Correct use of grammar, punctuation, and spelling (5 points)
   b. Use of APA essay format (12-point Times New Roman, 1-inch margins, double-spaced) (3 points)
   c. Use of APA format for in-text citations (2 points)

ALEC 397-001 – Spring 2014
Media Analysis Paper Rubric – 75 points – Student H

Prepare a 12- to 15-page essay based on the outcomes of your media analysis. The paper must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

27. Introduction and thesis statement (10 points): 10
   a. Introduction that identifies the text and the agricultural issue portrayed in the text (5 points) 5
   b. Coherent, concise thesis statement that makes a specific argument (5 points) 5

28. Background information (10 points): 10 – Nicely done!
   a. Development information overview (5 points)
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (5 points)

29. Analytical method (5 points): 5
   a. Type of analysis (2 points)
   b. Analysis rationale (3 points)

30. Findings (30 points): 26
   a. Interpretation of findings
      i. Evidence (e.g., images, dialog, etc.) (15 points) 14
      ii. Conclusions based on evidence (10 points) 7
      iii. Implications/effects of depiction (5 points) 4

31. Contextualizing analysis (10 points): 10
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)

32. Language and formatting (10 points): 8
   a. Correct use of grammar, punctuation, and spelling (5 points) 4
   b. Use of APA essay format (12-point Times New Roman, 1-inch margins, double-spaced) (3 points) 3
   c. Use of APA format for in-text citations (2 points) 1

ALEC 397-001 – Spring 2014
Media Analysis Paper Rubric – 75 points – Student J
Prepare a 12- to 15-page essay based on the outcomes of your media analysis. The paper must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

33. **Introduction and thesis statement (10 points): 9**
   a. Introduction that identifies the text and the agricultural issue portrayed in the text (5 points) 5
   b. Coherent, concise thesis statement that makes a specific argument (5 points) 4

34. **Background information (10 points): 7**
   a. Development information overview (5 points) 5
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (5 points) 2 – Missing synopsis for Superman (1978)

35. **Analytical method (5 points): 5**
   a. Type of analysis (2 points)
   b. Analysis rationale (3 points)

36. **Findings (30 points): 22**
   a. Interpretation of findings
      i. Evidence (e.g., images, dialog, etc.) (15 points) 13 – Could do with more visual evidence from Superman (1978)
      ii. Conclusions based on evidence (10 points) 7 – You mention a few thematic elements, but a bit more in-depth analysis might be useful. Nice job with farming as easy/non-labor-intensive.
      iii. Implications/effects of depiction (5 points) 2 – Need to flesh this bit out. What does it mean that the two films portrayed ag in the ways they did?

37. **Contextualizing analysis (10 points): 10**
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)

38. **Language and formatting (10 points): 9**
a. Correct use of grammar, punctuation, and spelling (5 points) **4** – **Second-person can be a bit distracting; some issues with italics/formatting.**
b. Use of APA essay format (12-point Times New Roman, 1-inch margins, double-spaced) (3 points) **3**
c. Use of APA format for in-text citations (2 points) **2**
ALEC 397-001 – Spring 2014
Media Analysis Paper Rubric – 75 points – Student E

Prepare a 12- to 15-page essay based on the outcomes of your media analysis. The paper must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

39. Introduction and thesis statement (10 points): 9
   a. Introduction that identifies the text and the agricultural issue portrayed in the text (5 points) 5
   b. Coherent, concise thesis statement that makes a specific argument (5 points) 4

40. Background information (10 points): 9
   a. Development information overview (5 points) 4 – Good information; some organizational issues.
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (5 points) – 5 - Nice synopsis!

41. Analytical method (5 points): 4 – I think a formal analysis with comparative elements might have been a more useful way to describe your analysis.
   a. Type of analysis (2 points) 1
   b. Analysis rationale (3 points) 3

42. Findings (30 points): 21
   a. Interpretation of findings
      i. Evidence (e.g., images, dialog, etc.) (15 points) 12 – Might have liked to see these more organically integrated in your paper to improve the flow a bit.
      ii. Conclusions based on evidence (10 points) 8 – Nice work here!
      iii. Implications/effects of depiction (5 points) 3 – What are the outcomes of these stereotypes?

43. Contextualizing analysis (10 points): 10
   a. Discussion of how your background influenced your reading of the text (6 points)
   b. Discussion of how other audiences might interpret text (4 points)

44. Language and formatting (10 points): 7
a. Correct use of grammar, punctuation, and spelling (5 points) 3 –
   **Remember to do a thorough check for grammar/spelling issues.**
   **Some sentence fragments and comma splices.**

b. Use of APA essay format (12-point Times New Roman, 1-inch margins, double-spaced) (3 points) 3

c. Use of APA format for in-text citations (2 points) 1 – **Any references?**
Prepare a 12- to 15-page essay based on the outcomes of your media analysis. The paper must include:

- An overview of the background information of the text provided in the proposal;
- A brief description of your analysis type and methods;
- The outcomes of your analysis, including identification of the agricultural issue(s) depicted in the text, your interpretation of the portrayal of those issues, and supporting evidence (screenshots, dialog excerpts, etc.); and
- A description of how your own background influenced your analysis of the text.

45. **Introduction and thesis statement (10 points):** 9
   a. Introduction that identifies the text and the agricultural issue portrayed in the text (5 points) 5
   b. Coherent, concise thesis statement that makes a specific argument (5 points) 4 – Need to clarify your argument and boil it down into a single statement. You hint at it at the end of your introduction, but I’d like to see it more directly stated.

46. **Background information (10 points):** 7
   a. Development information overview (5 points) 2 – Any additional information about the video’s production?
      i. Budget
      ii. Personnel (e.g., director, writers, producers, production company)
      iii. Cast
   b. Plot synopsis (5 points) 5

47. **Analytical method (5 points):** 5
   a. Type of analysis (2 points)
   b. Analysis rationale (3 points)

48. **Findings (30 points):** 30 – Very nicely done!
   a. Interpretation of findings
      i. Evidence (e.g., images, dialog, etc.) (15 points)
      ii. Conclusions based on evidence (10 points)
      iii. Implications/effects of depiction (5 points)

49. **Contextualizing analysis (10 points):** 6
   a. Discussion of how your background influenced your reading of the text (6 points) 2 – I’d like to hear more about your own background and how it influenced your interpretation.
   b. Discussion of how other audiences might interpret text (4 points) 4

50. **Language and formatting (10 points):** 9
   a. Correct use of grammar, punctuation, and spelling (5 points) 5
b. Use of APA essay format (12-point Times New Roman, 1-inch margins, double-spaced) (3 points) 3

c. Use of APA format for in-text citations (2 points) 1
Appendix F
Student Papers

_Farmed and Dangerous: An Attack or Comedy by Chipotle?_
Student H
ALEC 397: Media Analysis
University of Nebraska-Lincoln
Farmed and Dangerous: An Attack or Comedy by Chipotle?
What do exploding cows, viral videos, and agriculture all have in common? They are all a part of a new mini-series by Chipotle called Farmed and Dangerous. The issue this series brings forth is industrial agriculture versus family farms. The show is a satirical “comedy series that explores the outrageously twisted and utterly unsustainable world of industrial agriculture.” (“Farmed and Dangerous” n.d.) Chipotle is misinforming viewers about the truth of industrial and family farms.

Chipotle is a chain food restaurant that started in 1993. They first started moving towards naturally raised livestock products in 2000. Their definition of naturally raised is food raised without artificial growth hormones or antibiotics. The campaign they use for naturally raised food is Food with Integrity. (“Chipotle” n.d.) Chipotle is only mentioned once during the series’ course and their logo is only shown once in an advertisement during the show. (Figure 1)

Figure 1: Chipotle’s logo is shown in an advertisement on Farmed and Dangerous.
In the series a corporate company, Animoil, is trying to reduce America’s dependence on foreign oil while increasing the food supply. Just before the release of a new genetically modified product, PetroPellet, an online video sends Buck Marshall, director of the Industrial Food Image Bureau and partner of Animoil, into a damage control frenzy. Chip Randolph, director of the Sustainable Family Farming Association, works to tear down PetroPellet and Animoil by fighting the lawyers and lobbyists. Animoil is depicted as all forms of industrial animal agriculture. Chip is clearly named after Chipotle in his quest to bring down industrial farming. It is also important to note that the Industrial Food Image Bureau (I.F.I.B.) is working with Animoil to market their products.

*Farmed and Dangerous*’ first episode aired on February 17, 2014. The next three episodes aired on the next three consecutive Mondays after that. All of the *Farmed and Dangerous* episodes can be found on Hulu and viewed for free. Online versions of shows are difficult to gauge because the episodes can be replayed many times. Also, because *Farmed and Dangerous* is such a new show there are not many details about current viewership. The official trailer has been viewed about 890,000 times on YouTube as of April 29, 2014. *Farmed and Dangerous* also has a Facebook page that has approximately 44,000 likes, also as of April 29, 2014. The *New York Times* reported that Chipotle spends about $250,000 per episode, which the chief marketing and development officer denied. (2014)

The show stars Ray Wise as Buck Marshall, Karynn Moore as Sophia Marshall, John Sloan as Chip Randolph, Eric Pierpoint as Mick Mitcherson, and Nick Clifford as Zack Mitcherson. The series is jointly produced by Chipotle and Piro, a New York advertising and television production agency. Writers for the show include Piro and Chipotle’s creative team.
Chipotle’s creative team oversees the writing to make sure the correct messages are portrayed.

Timothy Piper is the director for the series.

The type of analysis I chose to use for this series was formal analysis. I chose formal analysis so I could look at the decisions made concerning the show, such as color schemes, lighting, and word choice, and how they portray different types of agriculture to the public. My goal was to view the film from the perspective of a person that has no agricultural background and determine how the show would influence my thoughts as a food-buying consumer. I found it easiest to complete my analysis in chronological order based on the events in each episode.

The opening scene of *Farmed and Dangerous* shows a dark, stormy sky outside of Animoil. This is the industrial farm of the series where all animals are housed inside. (Figure 2)

![Figure 2: Animoil’s industrial farm looking dark and suspenseful.](image)

Animoil looks like a corporate office building; it is meant to look nothing like the picture-perfect farm.
The main source of conflict in the show stems from PetroPellet, a petroleum based livestock feed. The show claims there are so many hidden costs to industrial farming that mostly include oil. PetroPellet cuts out the need to use oil to grow crops and bring that feed to livestock. Agriculturalists would save money on oil by feeding it to their livestock. Mick Mitcherson claims that PetroPellet is the “biggest improvement since synthetic growth hormones” and that the animals “can survive without ever eating a plant.” The only problem with PetroPellet is that it makes the animals highly flammable and sensitive to radioactivity such as in cell phones. This is demonstrated by a cow exploding that has eaten PetroPellet after Buck Marshall answers a phone call in the presence of the cow. (Figure 3 and Figure 4)

Figure 3: The cow starts burning from the inside out.
The security footage of the cow exploding lands in Chip’s hands and he puts it online, which causes it to go viral. The video causes a stir among customers as they start to question Animoil and I.F.I.B., cleverly named for their tendencies to lie. The rest of the series investigates how Animoil and I.F.I.B. work to bring Chip and the Sustainable Family Farming Association down for tainting their name.

Also during this first episode Buck and Chip meet for the first time as Buck confronts Chip about the cow video. During their conversation there are a few quotes that really stand out concerning both farms and the way they view their customers. Buck first questions Chip as to why there are not many family farms by asking, “If family farms are so sustainable why do so many go under every week?” Chip replies by saying, “Because industrial farms are subsidized by the government.” Chip is saying that family farms cannot afford to compete with industrial farms because the government only wants to help industrial farms. The conversation switches to the
amount of antibiotics that industrial farms give livestock. Chip says, “More antibiotics are given to livestock than sick people.” The last important quote from this episode, and probably the entire series is yet another banter between Chip and Buck. Chip tells Buck he doesn’t want to take the video down because “the public has a right to know how their food is raised.” “No they don’t,” is Buck’s response. This conversation sets the tone for the rest of the series and how industrial and family agriculture are pitted against each other. Each of these quotes showcases Chipotle’s want to make industrial farmers look like the bad guys and family farming to look more and more appealing to consumers. As an uninformed consumer I would be afraid of how industrial farming raises the food that I am eating and start to question their motives.

In the next episode Sophia Marshall, Buck’s daughter, brings up the Food Disparagement Laws that I.F.I.B. created so no one can criticize food producers, especially them. These laws have been in effect but are vital to the company now that there is a viral video of one of their cows exploding. I.F.I.B. sends Sophia on a morning show with Chip to claim that the video was edited to look like the cow was exploding but that it never happened.

Animoil doesn’t just work on inventions such as PetroPellet; they create genetically modified organisms (GMOs). Animoil has created an eight-winged chicken and they are working on making it twelve. Their excuse is that this technology will help feed the growing world. (Figure 5)
This episode also shows what PetroPellet does to the animal as a meat product. This example shows the flammability of PetroPellet fed animals is a barbeque that Buck hosts. Buck is grilling chicken that “virtually cooks itself” after it comes in contact with the flames from the grill. The chicken is engulfed in flames as a result of eating oil. (Figure 6)
As the show continues we learn of the side effects of PetroPellet. The scientist that created PetroPellet, Dr. Van Riefkind, played by Thomas Mikusz, isn’t allowed to complete testing on PetroPellet to make the product safer or solve its problems because Animoil wants to get the product on the market as fast as possible to make money. The product, we learn, also causes cancer in the animals it is fed to which will then show up in the humans consuming the products, along with the other qualities of flammability and sensitivity to radioactivity as they will be eating food laden with petroleum oil.

Viewers are finally introduced to Chip’s farm. Chip’s farm is bright, colorful, and the kind of farm that makes people think of happy farming, the kind they expect with a natural and rustic feel. (Figure 7)

Figure 7: Chip’s farm.

Chip tells Sophia the history of the farm; it was originally owned by his father who housed a concentrated animal feeding operation (CAFO) or industrial pig farm there. The pigs lived in
their own excrement, as they do in all industrial operations as Chip says. One day the ventilation system failed and the herd suffocated. Chip goes on to tell Sophia that sometimes his father would spend entire days just giving antibiotic injections. The farm’s corporate sponsors would tell Chip’s family many ways to care for the animals, “one day they were telling us to cut the tails off pigs, then beaks off chickens, then we forgot we were dealing with living things.”

One day Chip’s father got bit by a boar and got an infection. The boar had been given antibiotics its whole life which caused the infection to be resistant to any antibiotics Chip’s father took and he eventually died. Chip took over the farm and changed things so it was more sustainable. He doesn’t add anything to his crops and all his livestock are free range. Chip asks Sophia if she has ever seen a chicken outside before as he makes fun of caged chickens. (Figure 8)

![Figure 8: Chip asks Sophia if she’s ever seen a chicken in the outdoors.](image)

He gives Sophia a tomato to eat and her response is, “What did you put in this?” Chip’s reply is “nothing” and explains to her that natural food is much better than industrial produced.
Chip’s claims about industrial farming add to the worry Chipotle generates towards concerned consumers.

As Sophia has gotten to know Chip and the differences between industrial and family farming she is now at a crossroads to pick a side. On the Animoil side, because the name was tainted with the exploding cow video they have marketed their products under a different name, Oleyum. These are the same products associated with PetroPellet just under a different name so consumers will still buy the products. As before, these products are still flammable and sensitive to radioactivity. The end scene for the series shows a man who has bought and eaten Oleyum products. He is going to light a cigarette and then all viewers see is flames. Chipolte and Piro leave the rest up to the viewer to make up. (Figure 9)

Figure 9: An Oleyum consumer starts to light a cigarette.

Industrial agriculture is portrayed in a very poor light in this series. It makes it seem as though industrial farmers stock their animals full of hormones and antibiotics, they are very
corporate and all about money, and they lie about new technologies by saying they’re safe when they aren’t. One issue that this really brings to mind as a consumer is the debate over whether or not GMOs are safe for consumption. The eight-winged chicken example is an over exaggerated example of GMOs as that is not the reason we have them. Antibiotic injections are important in animal feeding operations to help the animals in time of sickness. Farmers do not give injections unless they are needed. The story about Chip’s father is unrealistic as his infection would not be resistant to any kind of antibiotics just because the boar had been given antibiotics. Chip also says that all industrial farming operations allow the animals to live in their own excrement. This also allows viewers to think that large scale livestock farms are unsanitary and smell. This is untrue as animal agriculturalists work hard to keep their animals happy, clean, and conditions sanitary. These farmers still have to work in these conditions too so they aren’t likely to want their animals to live in that fashion.

Family farming is clearly supposed to be the better option in this series as the products are natural and organic. The livestock are uncaged and allowed to free-range on the farm’s premises. The livestock are also antibiotic and hormone free. These farmers care about nature and the consumers. Chipotle is also using this as persuasion for consumers to eat at their restaurant and to look for family farmer food products at the grocery store. They create the concern in uninformed consumers to start asking questions and be more conscientious about their food choices. If I was an uninformed consumer I would want to buy the food that is best for me and that has no chemicals or additives.
The real claim Chipotle is trying to make in this text is that conventional agriculture is bad and unsafe for consumers. They replace conventional agriculture with the term “industrial,” which can confuse viewers that do not have a background or good understanding of agriculture. They are promoting organic or natural farming, which they use in their restaurant, with the term “family farms.” This creates even more of a disconnect between producers and consumers because most farms in the United States are family-owned farms that practice conventional agriculture. I would also be wary of industrial farms because they do not want me to know how my food is raised. The quote associate with this in the first episode is probably the most damning accusation in the whole series. Today’s farmers are working towards creating transparent relationships with their customers so there is trust and understanding from both sides. There is no word on whether or not the series will continue but if it does the real family farmers will need to stand up and make their stories heard if they want any chance at proving Chipotle wrong.

I didn’t grow up on a farm but I was raised around agriculture. I spent my weekends and free time at my grandparent’s and uncle’s farms. When I became involved in 4-H and FFA I could see the true impact that agriculture has on our everyday lives. My eyes were also opened to the problems with agricultural awareness in today’s society. As an urban agriculturalist I know that I was lucky to understand where my food comes from and how it is raised. With this background I was able to read the text as someone that is concerned about how my food is raised and where it really comes from.
References


Synopsis

*Man of Steel* (2013) and *Superman* (1978) come from different generations. With more and more children leaving the farm and finding jobs in the city, agriculture has been downgraded in importance in society. I will look at the farm setting, display of agriculture, and stereotypes of that generation depicted on the farm. Most of the agricultural scenes in *Man of Steel* (2013) and *Superman* (1978) are at the beginning of the film, before Clark leaves his home. How have farm depictions in film evolved since *Superman* (1978) and *Man of Steel* (2013)?

Background

The most recent Superman movie, *Man of Steel*, was released on June 14, 2013 by Warner Bros, directed by Zack Snyder, lasted approximately two hours and 20 minutes. The cast included Henry Cavell (Clark Kent), Amy Adams (Lois Lane), and Michael Shannon (General Zod). The film had a budget of $225,000,000. *Man of Steel* (2013) is a remake of other Superman movies as well as the original comic *Superman*, published by DC Comics in the National Periodical Publications comic book *Action Comics* #1. Superman had a $55,000,000 budget and was directed by Richard Donner. The main cast included Christopher Reeve (Clark Kent), Margot Kidder (Lois Lane), and Gene Hackman (Lex Luthor).

*Man of Steel’s* (2013) storyline is similar to that of other Superman films or comics. Kal-El (Henry Cavill) is a part of an otherworld species on the planet Krypton. With the coming destruction of their planet, the child’s parents send their son, and the DNA of Krypton, to Earth.
where he should be safe. Kal-El is found by Jonathan (Kevin Costner) and Martha Kent (Diane Lane), two farmers raise Kal-El as their son Clark.

As an adult, Clark sets off to “find himself.” During that time, he finds an 18,000-year-old anomaly in the frozen tundra. There, the American government workers and Daily Planet reporter Lois Lane (Amy Adams) are investigating the anomaly, believing it is a lost ship from many generations ago. While investigating, Lois finds that the anomaly is not from earth and gains the proof she needs to get her story published. However, her editor does not believe her story and refuses to publish it.

General Zod (Michael Shannon), exiled before Krypton erupted, returns to take back the DNA that was sent with Clark to keep safe. Because Lois does not want to give up on the story, she continues to pursue it, which causes her to catch the eye of General Zod and his Krypton companions.

General Zod will do everything in his power to redevelop Krypton, including kill all humans and those Clark loves if he does not hand over the DNA. This includes using Lois Lane as a captive and threatening all the humans on Earth to get what he wants.

Reviews

Many critics were not satisfied with Man of Steel (2013) as they were with previous movies, such as Superman (1978). Man of Steel (2013) received an overall 56 percent on Rotten Tomatoes with an average rating of 6.2 out of 10. David Nusair from Reel Film Reviews said, “The worst Superman movie since 1987’s Superman IV: The Quest for Peace...” Another reviewer, Eric D. Snider, stated, “For two-thirds of the running time, the film is grandly
entertaining.... But then, as we get into the climactic battles, the level of wanton destruction becomes excessive, even tacky.”

Many considered the movie too long and filled with such an over-abundance of action that the viewer does not have time to take a breath. Because there is so much action, there is no way to relax and enjoy the film. *Man of Steel* (2013) was also criticized for not having many of the famous Superman habits such as Clark Kent changing in a photo booth or the theme song playing throughout the movie. Granted, society has changed since *Superman* (1978) and photo booths are rarely used, but the audiences would have liked something that was similar to that effect.

In brief comparison, *Superman* (1978) received a 93 percent rating on Rotten Tomatoes with an 8 out of 10 overall rating. Josh Larson said, “...a studio product, certainly, but also something that could have grown from one of Smallville's sun-kissed cornfields.” In fact, more critics brought up the Midwest plains and the American spirit more so than the critics for *Man of Steel* (2013).

**Analytical Method**

Because two films were compared, it would only be appropriate to perform a comparative analysis on them. However, I closely looked at the two films and how they were edited, how the film was portrayed based on the time differences, and the rhythm and pace of the film. It was important to compare the two movies to each other, but the method was actually much deeper than that. I wasn’t looking at just one aspect between the two films, but multiple aspects. Yes, the pictures were different and the storyline was edited, but those two features were not the only differences between the films.
Findings Overview

After watching both films, it was apparent agriculture was more important and beautiful in Superman (1978). Throughout the movie, there were long screen shots of rolling hills, beautiful farmland, fields and farm equipment. Agriculture was green, popular, and a part of most of the population’s lifestyle. In Man of Steel (2013), There were minimal shots of farmland and more shots of Clark’s adventures while growing up. This shows that agriculture is not at the forefront of everyone’s minds today. With more families further removed from the farm, less agricultural scenes in movies supports the idea that agriculture is there, but if not involved, then no one cares. There was also evidence of stereotypes in both films.

Analytical Support – Superman (1978)

As stated before, Superman (1978) was very big on agriculture and the presentation was true to its time. Farmers did not dress in plaid or checkered clothes, instead they wore suspenders, colored shirts, and on the weekends, they dressed up. They were clean and respectable. There were also a few scenes scattered throughout the film where farm equipment was being worked on or shown in the background. This shows farm machinery is more than something to place out in your front lawn after it no longer works. It is dire to the farmers and ranchers that it works and keeps working. It is important that the equipment is up to par because that means your crops will be as well. Scenes that might be overlooked by some show the evidence that farming is integrated in everyone’s lives and that it is important.
Near the beginning of the film, Clark runs home from school and we see his father working on the tractor near the end of his driveway. This scene shot shows the importance of farm equipment and how the farm and the machines are ever present in their lives. You also see some of the clothes they wore throughout the film. You see, in the screen shot above, Clark wearing a bright orange, collared shirt with a plain white undershirt. You also see his father in suspenders and a neutral, button-up, collared shirt. This screen shot had been cropped, but the scene off to the left was nothing but a field of crops. A lot of scenes in Superman (1978) were shot with wide screens to show the farmland and machines on the land.

This scene is shown right before Clark’s father’s funeral. The camera is positioned on the hill where the cemetery is. The camera is also panning in order to show the beauty of the farm below. You can see the large fields, small houses, rolling hills, barns, along with some “wild”
land, or land that has not been cultivated and is in its natural state. If there was an opportunity to show farmland, it was shown. It makes the farm ever present in our minds throughout the film, which proves it was also ever present in their lives then.

This screen shot is evidence that the farm was always clean and clear of junk. Nowadays, you have farms that are littered with old, rusty machines that do not function or do not have a purpose.

Here, the barn and house are the color of wood and are not painted. You see pretty, white windows and a windmill in the background, which adds to its simplicity. The whole screen shot above paints a peaceful picture regardless of what is to come. This scene is right after Clark and his father are walking up the drive and before his father dies of a heart attack. Even though the people are going through a rough time, the farmland is still present and peaceful. When Clark’s father dies, the camera zooms out to show more of the land instead of focusing on the tragedy.

In conclusion to Superman (1978)’s analytical support, the film showed working farm equipment, farm acres, there was no apparent theme of clothes, farming is a way of life, and the scenes were more natural and peaceful.

**Analytical Support – Man of Steel (2013)**

Man of Steel (2013) is in a completely different time than Superman (1978). Because of that, portrayals of agriculture are different and modern stereotypes are apparent throughout the film. For example, there was a lot of plaid and checkered clothing worn by Clark and his parents (mainly his mother). There was at least one pattern in every scene on the farm that was plaid or
checkered. Clark’s mother was almost always seen in the kitchen, gardening or doing laundry and half the time she could be seen wearing an apron. Although it is apparent the Kents live on a farm, they are not shown tilling or caring for the land. Even after Clark’s father passes away, you don’t see his mother taking care of the farm. And yet, the farm was always well taken care of.

This pictures shows evidence of the checked-print clothing as well as Clark’s father working on his old pick-up truck. However, his father only worked on the pick-up and not other equipment related to the farm. The colors are bright, everything is very focused and in detail. You see a wide screen, but instead of showing the farmland, you see trees and shrubs and the roof of a barn.

This is the Kent’s home. As you can see, it is also very simple and pretty. It has multiple windows and gives off a peaceful feeling much like the home in Superman (1978). You can also see a portion of the barn in the background. This farmland also has an appearance of being clean although most farmlands are not like that today. The land is too perfect and too clean, which gives the viewers a misrepresentation of farm life in today’s generation. The whole appearance of the Kents home throughout the film was always quiet and perfect. Even when General Zod put a hole through the roof, there was still a peaceful aura
around the house because Clark’s mother was not hurt. It made you feel like all would be well in
the world.

This screen shot is when Clark’s father tells him that he can’t always save people. Clark was sent
here for a reason, but they do not know what that reason is yet. Clark cannot show the world who he is
until the world is ready.

When that is, they do not know.

Here, you can see an inkling of a grain silo and the bark, both blending into the background to look more like a wall than something important to the film. There were many scenes throughout the film that reminded you that the family is on a farm, but they do not show them working on the farm. You can also see the blue pick-up truck but no farm machinery. This also makes the viewer either think that farming is perfect and does all the work on its own, or that farming is more of an after thought.

You still do not see a corn of wheat field. Instead, you see trees, grass and buildings that might be related to agriculture, or they might not. If you did not know that Clark Kent grew up on a farm, then you might overlook the subtle hints of agriculture during the first few scenes. Through the start of the film, the director made Clark’s childhood more sporadic and based off memories rather than something that was happening right away. The viewer is thrown from
scene to scene before they could even figure out where they were. Is this a memory or is this in the present?

In this screenshot, there is more evidence of checkered and plaid clothing. This is the first scene where Clark resembles Superman with the blanket attached to his collar. However, there is still no evidence of farmland in this shot. Instead, you see daisies and trees mixed with clothing. The shot is also slightly blurred and his very near-sighted. The only thing in clear focus is Clark’s midsection. Everything else is slightly blurred. This lets the viewer know that this is a scene in the past and it has action. Here, young Clark was running around with his cape around the line of clothes.

Another detail the audience would not normally see is the fact that the camera shots are almost always up close and personal. You see the detailed expression in the person’s face or how bright his or her clothes are instead of farmland. In Superman (1978), scenes were always wide and showed at least some aspect of agriculture. By having close-up scenes, this takes away from the land in the background and almost allows the viewer to forget about agriculture until they show that one grain silo or an acre of land.
Lastly, here is a shot of Clark returning home after “finding himself.” You finally see a row of corn in the background. It’s vibrant green but since the focus is not the crops and is Clark, it is blurred out. Again, you get a reminder that they live on a farm and grow crops, but this is the first evidence you see that they grow corn. Clark’s expression is more important in this screenshot and not the crops. You also see the collared shirt theme that was happening throughout the film. When Clark was younger, there was a lot of plaid, checkered, and other prints, as he ages, he starts to wear more bland colors that make you wonder if he actually found himself or not. It also makes it seem like he older and more mature. However, when you go back to the farm, his mother is always wearing something that reminds the viewer of different prints from his childhood.

Throughout the film, you always see Clark wearing multiple layers of shirts. In this particular screenshot, you see him wearing three layers, as if one or two weren’t enough. This, however, is typical of men in today’s society. They have to wear an undershirt such as a white tank top, and then a shirt and an over shirt. In Superman (1978), Clark only wears two layers: a white undershirt and a shirt.

The colors of the pictures in Man of Steel (2013) were always vibrant and seemed too saturated for the viewer to think that it was real. The crops were too green, the water too blue to be a reflection from the sky. Red was fire truck red and yellow was blinding. The colors in
Superman (1978) were more natural and didn’t flood the viewer with colors that were too vibrant. It helped the viewer relax.

**Background Influences**

Growing up in the city has been a hamper on my agricultural career. I never liked the city and whenever I could get a chance I would travel to my aunt and uncle’s farm in North Platte, Neb. just to help out. I loved animals and I loved “the simple life.” To me, farm life was simple because I wanted to participate. I wanted to be involved and I wanted to understand. It allowed me to focus on the needs of animals or crop instead of other people. When I was a teenager, my family and I moved to the outskirts of Omaha, Neb. a few blocks from Elkhorn.

I understand agriculture and I understand city life. I am the perfect balance between the two. I have no bias toward one or the other and I prefer it that way. It helped me view agricultural issues objectively as well as see actual stereotypes. Sometimes, when people are trying to look at something with a different perspective, he or she tends to over exaggerate. That does not happen because of my background. I also have the ability to depict stereotypes and whom they represent: rural or urban dwellers. Lastly, because of my background, I realized agriculture had a more obvious appearance in Superman (1978) rather than Man of Steel (2013).

**Conclusion**

Between the two films, visual aspects were more important than dialogue. It was pure visual and mapping out stereotypes, consistencies, patterns, and the differences between how agriculture was portrayed throughout the films. Superman (1978) showed the family working on farm equipment and not just trucks, showed more farm acres, had no apparent clothing theme, made the viewer understand farming was a way of life and had more natural scenes.
Man of Steel (2013) had a lot of plaid and checkered clothing, made agriculture more of an after thought than an important part of the film, have vivid colors, worked on trucks but no other farm equipment and only had a few scenes that showed crops of any kind. Another difference was the fact that Man of Steel (2013) had a shorter amount of time in the film designated to agriculture at all. So, how have farm depictions in film evolved since Superman (1978) and Man of Steel (2013)? Agriculture has been pushed to the back of everyone’s mind. If it isn’t there, it will fix itself. More and more generations are being removed from the farm, which means less people feel obligated to care for the land and help feed the world.

Bibliography


Son in Law, a movie released by Hollywood Pictures on July 2, 1993, is a classic American comedy about city meeting country. It was directed by Steve Rash, who was also a producer for The Buddy Holly Story, Can’t Buy Me Love, and the American Pie Movies. It has MTV comedy favorite Pauly Shore provided a fresh sense of humor and set of good laughs as he plays Crawl, a very eccentric and vibrant individual!

This movie touches on a few big issues dealing with agriculture. It is very true that if you aren’t from the area or an agriculture background it is hard to be accepted. It also tackles the issue of being overly conservative and not open minded to others who are unique and different. While the stereotype for farming families is that the children are raised very strictly and are always very well behaved that is not always the case. Not every farm kid goes off to college and struggles adjusting to the new culture either. This movie does depict some of the above stereotypes which tend to be very often true, especially the hard to accept “outsiders”.

I compared the stereotypes that were portrayed in Son in Law and then compared them to realistic individuals and truths. I found them to be exaggerated for the most part, but some were pretty accurate.
Stereotypes are a part of life, regardless of where you are from or where you go so it is a valid and important topic. It also shows how stereotypes can be broken once you get to know a person and reach a level of understanding and respect.

It is classified as a low-budget Hollywood film, and I was unable to find the exact budget allotted for the filming.

Other cast members include: Carla Gugino as Rebecca Warner, Dan Gauthier as Travis, Tiffani Thiessen as Tracy, Lane Smith as Walter Warner, Cindy Pickett as Connie Warner, Mason Adams as Walter Warner, Sr., Patrick Renna as Zack Warner and Dennis Burkley as Theo.

The story writers Patrick J. Clinton, Susan McMartin and Peter M. Lenkov. Fax Bahr, Adam Small and Shawn Schepps were in charge of screenplay. Executive producer was Hilton Green. It was produced by Peter Lenkov and Micheal Rotenberg. Music was directed by Richard Gibbs, photography by Peter Deming, film editing by Dennis Hill and casting was done by Cheryl Bayer.

The movie was not a huge success at the box office. It grossed approximately $7 million in the opening weekend, and was released in 1,406 theaters across the country. It quickly dropped after opening weekend in both theaters and sales. In the first year it grossed $36 million.

Son in Law received mixed reviews from the movie critiques. It was apparent that most either loved the movie or disliked it. There were a few that were on the fence, stating that Shore’s wittiness saved the movie from being completely dislikable. The same goes for reviews from those who have watched the movie. It is apparent that the movie, as most movies, is one that you will either enjoy or not…no in between.
The movie focuses on your all-American farm girl, Becca, who graduates top of her class and decides to venture off to college. Instead of staying close to home in South Dakota, she travels to California for the ultimate college experience. Being close to her family, it was hard to adjust for both her and her family.

Once they arrive in California is it clear that Becca is very conservative compared to her surroundings; it is a compete culture shock. Her parents are equally as surprised to the environment that their daughter will be living in. She has a hard time adjusting until she befriends her floor advisor, Crawl. He is a professional student who helps introduce her to the California student lifestyle. She eventually warms up to her surroundings and Crawl even gives her the ultimate Cali college student make-over. She cuts her long, gorgeous brown hair, dyes it blonde, updates her wardrobe to a hippy-style and gets a small butterfly tattoo.

As Thanksgiving is nearing Becca finds out the Crawl has no family and no plans for the holiday so she invited him to come home with her. She is also worried about her boyfriend back home, Travis, who she assumes will be proposing to her soon.

Once she arrives home on her South Dakota farm, her family is appalled by her physical changes. They can’t get over her hair nor her clothing choices. She surprises them even more when Crawl re-introduces his vibrant self to the family. Becca throws the family for another curve ball when she convinces Crawl to pretend to be the new man in her life, causing Travis to get upset and beats Crawl up at family dinner. Her father, Walter, is beyond distraught at the idea of his daughter marrying a man not respectable such as crawl, and the potential of him taking over the family dairy farm.

The hired hand introduces Crawl to farm work and sets him up for numerous failures along the way. Crawl eventually begins to slowly overcome the obstacles and starts to grow on
Walter. He even attempts to save the grandfathers life while out and about. He eventually wins over the younger brother, and mother who he helps make over for an area gathering. He brings spice and fashion back into her life and in a sense, helps rekindle the relationship between the mom and dad.

Travis soon finds a way to ruin this by staging a bachelor’s party to “introduce” Crawl to the family. He ends up drugging one of Becca’s friends and Crawl. He stages them in a position in the barn that would make it appear as if they had slept together. It causes drama and leads to him leaving in embarrassment for Los Angeles.

Becca’s friend, Tracy, soon realizes that the night was staged by Travis and a few others when she stumbles upon a pill bottle in her car and the seat is clear back. She goes to pick Crawl up from his walking adventure and they both confront Travis and the hired hand, Theo, and then head for the farm. Walter fires the hired-hand after he admits to taking part in the hoax. At the end of the movie Becca is going to admit the whole engagement was a hoax, but then Crawl steps in and says the wedding should be pushed off...and he is finally fully accepted into the family.

I used comparative analysis to critique this movie. There are countless stereotypical individuals, behaviors and events that occur throughout the movie on both the agricultural side and the urban side.

I looked at all of the stereotypes that were portrayed throughout the movie, and compared them to what most people expect as realistic stereotypes and then compared it again to my own person experience. I can relate personally to both sides, and am actively involved in both rural and urban life so it was very easy to do.

**Example One:**
The family portrayed in the film is what most people think of when they think of a farm family. A close family that is strong in faith, work ethic and the older generation is still very much included. While this is a stereotype, it is realistic as well.

**Example Two:**

- Crawl: “Where are you from?”

- Becca: “South Dakota.”

- Crawl: “Fresh off the farm, oh my God, I can't believe it. Right across the hallway. Hallelujah. So you're inbred?”

- Becca: “What?”

- Crawl: “You know, where your mom's your dad, and your dad's your brother.”
This depicts how those who are removed from the agricultural life assume that we all stay where we were born and that we marry those who we are related to. It is a stereotype and is not truthful, except in very small percentages in both rural and urban areas. It is illegal to do so!

**Example Three:**

- Crawl: “Chickens You guys have chickens? I love chickens! Are they extra crispy or original recipe?”

This quote is a great example of a person who is unfamiliar with agriculture and where their food comes from. It is an honest mistake to assume that is how chickens are, but not every urban person will think in this mindset.

**Example Four:**

- Crawl: ((to Becca during the Halloween party)) “Let me guess miss your mom dad, brother, dog, boyfriend. practically everything you can think of back home, am I right?”

This is the stereotype that most small town and rural girls have, that we are all going to move back home to a boy back there, marry, have kids and stay home while he works. That is not always the case, but it realistically happens frequently. It also makes it appear that a rural and small town girl cannot adjust to life away from home and all that she is familiar with.

**Example Five:**
The clothing that Crawl has on is mocking what traditional agriculture attire looks like. He also is milking the cow wrong which makes it seem like urban individuals are incapable of properly completing farm chores. Both are stereotypes that can be true, but not always!

**Example Six:**

The family is getting ready to attend the local barn dance and Crawl goes into the bathroom assuming it is Becca. It ends up being her mother and he is blown away by her beauty.
He convinces her that she needs to realize she is beautiful still and revamps her appearance for the night. Everyone is in complete awe of her as she enters the dance, as she is not wearing her typical, traditional attire. It takes a while for people to warm up to her changes and eventually they realize that she just has different clothing, hairstyle and makeup but she is still the same woman underneath it all.

**Example Seven:**

Theo is suppose to be keeping an eye on Crawl but he lets him out of his sight. Crawl sees a tractor that is covered with a sheet and is naturally intrigued. He goes over, climbs inside and begins to explore the cab of the tractor. He turns on the music and conviniently, “Thank God I am a Country Boy” by John Demver is playing. He ends up starting the tractor, and destroying some fence before he is stopped.

**Example Eight:**
Theo: “How you like farmin', city boy?”

Theo: “All right, City, just climb up on this tractor here.”

Crawl: “I used to have one of these when I was a little fella.”

Theo: “That's wonderful.”

Theo: “Get up there. I want you to fire it up.”

Theo: “You gotta pull out the silver button, push the black ‘un.”

Crawl: “The blacken?”

Theo: “Come on. I ain't got all day.”

Crawl: “Ooh!”

Theo: “All right. Now, drop it down into first gear there, down to your right.”

Crawl: “Yeah?”

Theo: “And then bring her on back in. Give it plenty of gas.”

Crawl: “Okay.”

Crawl: “Stop, Theo! Theo, stop it! Help!”

Theo: “I forgot to tell ya there. That first gear can be just a little tricky.”

This scene showcases that it is difficult to be welcomed into the agricultural community if you are different or from an urban background. The hired hand deliberately goes out of his way to make a fool of Crawl to be mean, not to show him how to actually work a piece of farm equipment. It makes the agricultural community come off as one that does not welcome others in without testing them, and even then the intentions are not always good.

Example Nine:
Crawl: “Humming "Old MacDonald Had a Farm"”
Crawl: “Mmm, smells like down-home cooking.”
Becca: “You okay?”
Crawl: “Hey, hey, hey, I'm okay.”
Crawl: “First day, first day. This barnyard stuff is not as easy as I thought, though.”
Crawl: “I gotta hand it to you Mr. Warner. You farm guys got it goin' on.”
Walter: “Yeah, well, I guess your farm days are about over, huh?”
Crawl: “Nope. Just haven't found my groove yet.”
Listen, I figure your "groove" cost me about close to $  this morning.”
Crawl: “Sir, I plan on paying you back for the damages.”
Walter: “How are you gonna do that? You don't even have a job.”
Crawl: “Well, yes, I do. I'm a farmer.”
Walter: “Don't be callin' yourself a farmer.”

This exert is an example of how it is hard to be different, make mistakes and be forgiven/accepted in the agriculture atmosphere. It also shows how serious farming is taken, in this movie it is his livelihood which he takes a lot of pride in, and in real life that is very realistic as well.

These scenes shown in the movie show the positives of rural life and urban life. Both sides had stereotypes shows, many of which were true, and those that were not true. There will always be stereotypes as people who are unfamiliar with something are going to make assumptions off of what they hear and see. This movie showed some points that were very true
about agriculture, but as needed to make a movie, things were exaggerated and added in for dramatic reasoning. I am not sure a comedy movie would make people assume that is how every farming family is, but it would give them a small and somewhat accurate glimpse of how it is.

With my background of coming from a non-agriculture background and trying to be accepted in the agriculture and western world I can relate to Crawl. I know first-hand how difficult it is to be accepted into a group where everyone has known each other for generations and they are not necessarily wanting to add more people in. I am very open minded and liberal on several topics and I dress in a way that is unique so I understand how it is to have to work hard to be accepted. I felt like I related to both sides of the film so I knew why each side behaved the way they did and is why I enjoy this film so much.

I think others who watch the film will see it as a comedy and not take everything seriously. They will notice the stereotypes, but I don’t see it having an impact on how people view agriculture or city life. Movies such as this one are all very over-dramatized so people take everything seen as a grain of salt.
Introduction

Since its release date on September 11, 2013, “The Scarecrow,” by Chipotle has been viewed over 12 million times on YouTube. The video was created to highlight Chipotle’s quest for wholesome and sustainable food. Chipotle’s mission is to change the way people think about the food they eat. Chipotle does this by serving as much “Responsibly Raised” meat as possible and offering more local produce than other chain restaurants. As a company, Chipotle is tired of industrial agriculture degrading the quality of the American food supply. It wants to educate people so they know as much about their food as possible (Chipotle, 2013).

“The Scarecrow” shows the public what is on the horizon for the future of agriculture and the American food supply. Some of these practices include processed foods, animal confinement, and the use of synthetic growth hormones, non-therapeutic antibiotics, and toxic pesticides. According to Chipotle Mexican Grill Inc., the job of “The Scarecrow” is to educate people about the alternative practices and food that are out there.

The YouTube video has now grown into an app for people to download and an interactive game with its own website. “The Scarecrow” holds great value for Chipotle and its overall mission of seeking high-quality, sustainable food. The video showcases a sad scarecrow traveling through the city of Plenty. On his journey he is exposed to a factory-like form of agriculture. Cows are locked in crates, chickens are pumped with syringes, and food products are mislabeled. In the ends, the scarecrow starts his own form of fresh production using only
homegrown, free-range products. The video implies the only form of good food production is local, natural and sustainable.

Comments made by the general public based on the video range from support to disgust. However, the majority of the commenters are very shocked by the “facts” Chipotle sets forth and are upset with modern food production. Comments include: “It’s sad knowing this is how our world really is.”; “The poor little moo cow .”, “This almost makes me become a vegetarian, almost…”

Based on the video, app, and comments it is easy to see a misperception of what agriculture and sustainability mean. Agriculture is always changing. It will continue to change with the increasing demand for food. By 2050 we will need to produce 50 percent more food than we are today, and 70 percent of that will come from the use of improved technology.

The following formal analysis will focus on how the video is shot, what mood is being portrayed through the animation and music, the emotions that are provoked and the reason behind why Chipotle filmed it in this manner. By looking at it in this light, the video motive can be exposed. How consumers view agriculture today will also be revealed. Based on this analysis, the agriculture industry will be able to see and understand what its brand currently is and how to rebrand itself to be more appealing in the eyes of the consumer. The industry can then take notes as to how Chipotle’s marketing efforts have been so successful, and use those practices to make agriculture look appealing rather than displeasing.

**Formal Analysis**

In the beginning of the video, the viewer sees an unmotivated scarecrow off to work at Crow Foods Inc.
Each scarecrow has an evil looking crow following him around through his tasks. In Figure 1, the crow is shown and it can represent many things. In this case, the crow more than likely represents the manager or enforcer of the company, or farmer. The crow makes sure the scarecrow is doing his job without complaint or thought. This makes the farmer to appear to be an emotionless figure that is only out to get the job done.

In the background, the viewer hears “Pure Imagination,” a song originally sung by Gene Wilder, which originally appeared in Willy Wonka and the Chocolate Factory. However, there is a large difference between the song in “The Scarecrow” and in Willy Wonka and the Chocolate Factory: the tempo and mood portrayed. In Willy Wonka and the Chocolate Factory, the tempo is slow yet uplifting and carries with it a sense of excitement. In “The Scarecrow” the tempo is slow and dark until around the 2:40 time stamp of the video when the scarecrow begins to grow his own food. At that point, it becomes more uplifting like in the major motion picture. The other difference is it is a female voice in “The Scarecrow” versus a male voice singing in Willy Wonka and the Chocolate Factory. The female voice shows more tenderness and allows viewers to get
wrapped up in the emotional pictures they see appear before them. The viewer becomes more appalled by and sympathetic to what they are seeing in the production cycle, for example, with the cow and the chicken. In Figure 2, the cow is locked in a crate and shows the audience misery and fear. It makes it very easy for people to connect with and feel terrible for what this cow is going through just to provide the world with milk.

![Figure 2](image)

The video portrays a factory atmosphere, making agriculture appear to be filled with high technology but poor animal-welfare practices. In Figure 3, the scarecrows are transported on conveyer belts as food products move from one end of the supply chain to another.
Even though it is portrayed in a dark and gloomy light, this is one of the most factual parts of the video: In food production, conveyer belts are used to quickly transport food from one end of the supply chain to another. For example, in packing plants, cattle begin on the kill floor as a full animal and after fabrication end up as a product for retail at the end of the process (Burson, 2014). Excluding the cooling period, it takes approximately 20 minutes once the carcass hits the fabrication floor to be packaged in a box and ready for retail shipping (Burson, 2014). The difference between reality and the video is the mislabeling that occurs in the video.

In every packing plant, United States Department of Agriculture inspectors are required to grade every product (Bertelsen). Therefore, nothing is mislabeled for consumers when the product lands in their grocery stores. The “100% Beef-ish” product in Figure 4 shows this misconception. Another instance of this fallacy is shown when the scarecrow visits the all-natural chicken sector and sees that the chicken is being pumped full of growth hormones, Figure 5. “All-natural” is not government regulated, and most consumers do not understand this misconception (FDA, 2014). This depiction of the chicken causes distrust between the consumer and farmer, making the farmer to appear to be only a liar. The scarecrow simply closes the gap in
the wall and moves on with his day as if he saw nothing at all, making the farmhand or worker out to be someone who simply turns his back on something that is wrong.

As the video continues, Figure 6, the scarecrow sees the “100% Beef-ish” product being eaten by the consumer. He shows concern for the person and is scolded by the crow, as shown in Figure 7. This reinforces the portrayal of the crow as the farmer who does not want his workers to be caught up in the consumer side, but to just focus on getting the job done to make money.
The crow continues to scold the scarecrow as the scarecrow looks into the milk factory to see a helpless cow being milked in a box. This is not a true portrayal of what happens on a dairy farm. Today, dairy cows normally milked twice a day. The milking machines resemble a young calf obtaining milk from its mother. The machine acts as a pulsating vacuum around the teat, which causes the milk to be released from the udder (ProCon, 2011).

The scarecrow is very upset at the end his day of work and you can see he is concerned that his job is not worth the price of his disgust on a daily basis. As he travels home, he sees a
sign being put together of farmers feeding the world, Figure 8. The scarecrow on the billboard is much happier than the scarecrow returning home after working at Crow Foods Inc. The tagline for the agriculture industry is “Feeding the World.” Farmers, ranchers, researchers, agribusiness leaders, and other preach this as their main goal when they wake up in the morning and go to bed at night. However, this video, interprets the message as farmers and ranchers using the wrong practices to feed the world; while they appear to be doing good, in reality, they are simply harming the world with unsustainable practices. The unsustainable piece is shown through the animation: The sky is cloudy the ground is brown with nothing growing and it appears to be a desert. This represents the fact that farmers supposedly take more natural resources than they put back.

Figure 8

The scarecrow continues to his home where the viewer sees green for the first time in the video, Figure 9. This home is the only place where there is natural growth, showing the viewer that growing things at home is better than any other option. The scarecrow then turns this concept into action. In Figure 10, he begins to grow his own garden of the freshest looking produce seen throughout the video. He is portrayed as the best steward of the land.
The video continues with him taking his produce to the city of Plenty to compete with the products being sold by Crow Foods Inc. The scarecrow is shown raising, cooking and selling his own food, Figure 11. This portion shows the entire production process in a much better light: without the use of technology in simple steps, making the consumer feel more confident in the food he or she is receiving.
The scarecrow has created a whole new option for the public to take advantage of. Just like Chipotle, it is the first chain to highlight its use of “responsibly raised” food products. This video gives the consumer the idea that one form of agriculture is better than another and to only trust food with truthful labels from trustworthy companies.

The final message implores the viewer to “cultivate a better world,” shown in Figure 12. Chipotle embodies this through its mission of only using selective food in its stores (Chipotle Mexican Grill Inc, 2014). The video attempts to sway the consumer to believe that this is the best and only way food should be grown by showing green and natural growth only on the homefront. Misconceptions are abundant in the video; however, the marketing strategy is amazing. It was effective in every way, from the music to the animation. If a person was not exposed to agriculture, he or she could easily be persuaded through this video, as shown by the comments stated earlier.
Conclusions

The agriculture industry has a large task ahead in terms of marketing their products. Research needs to be done to see what the consumer feels is most important in their purchasing decisions and the agriculture industry needs to reflect that in the production and marketing arenas. The video was shot as an animated cartoon because it is more appealing to the eye. It creates a fantasy world where everything can be fixed and possibilities are endless. It shows the audience the happily ever after they can get when they choose the correct food. Throughout the video the animation and music worked together to portray certain moods at certain times. The beginning portion creates the feeling of sadness and disappointment based on the pictures the scarecrow saw. When he returns to his home and decides to grow a garden, the mood becomes uplifting and inspiring because he has broken ground on a new and better idea. The images and sound also provoked anger, fear and sympathy. Going back to the picture of the cow, the viewer felt lied to because of the mislabeling, fear that this is how the milk they buy is actually collected, and sympathy that this is how cows are treated. Chipotle filmed the video in this
manner to make sure emotions were the driving force instead of facts. Chipotle wants to make people feel extra confident in its food by making other food appear less than adequate. The video motive is to encourage people to come to Chipotle instead of any other restaurant chain because it uses the most responsibly raised food products it can.

Based on the formal analysis from the video, consumers view agriculture as a factory-like business where food is “created” and not grown. Consumers feel that nothing is the way it seems and labels cannot be trusted. The lack of colors and fresh appealing produce in the city of Plenty means consumers believe that raising food at home is the only way food should be grown because it is the safest and healthiest.

The agriculture industry believes its brand to be trustworthy and sustainable. It shows farmers and their families hard at work producing the food for the everyday person. Based on the video, this message is not coming across. Yes, it is a marketing claim on behalf of Chipotle, but still the agriculture industry needs to be aware of its image. In order to be as successful as Chipotle at sharing its brand, agriculture needs to highlight more emotions instead of facts in its advertisements. One step would be focusing on how the food makes the person feel. After establishing a feeling, facts can be shared.
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