

OVERVIEW OF THE KIT

How to Use these Materials

Each of the five thematic presentations includes a **Discussion Guide**. The **Presentation Introduction** introduces the theme and provides context to help students to answer the probe questions. The **Film Introduction** gives brief background information for each film and context for the specific excerpt. **Further Questions** ask students to apply their general knowledge of the topic and of film construction to each film clip.

Possible Answers are included as model evidence-based responses that address key concepts. However, there is rarely one right answer to any of these interpretative questions, and the professor should encourage multiple readings (interpretations) of the same scenes, and different types of evidence to back them up. **Further Questions** are suggested for each film as well as **Summary Explorations** for the entire theme as a means to deepen exploration of the topic and the media literacy understandings related to the theme.

The curriculum also includes an **Overview** for each theme including objectives, vocabulary, film clip titles and times, materials needed, approximate time to cover material, and (recommended) process. **Student Handouts** and **Student Readings** are included for each theme. In addition there is a four-page **Introductory Reading** on the general topic of creativity and aging as represented in film that can be assigned prior to beginning the series.

The time it takes to deliver these presentations will vary depending upon the prior knowledge of the students, the experience of the professor with this format and these materials, the number of further questions asked, and how many of the film

clips the professor uses. Although professors may need a smaller number of film clips to use, they should avoid the temptation to sacrifice student interaction for content coverage. The power of the film discussions emerges when students actively apply their knowledge, identify evidence, articulate their interpretations, analyze authorship and point of view, and discuss meaningful issues. If professors do not have the time to do all of the films for one theme, it is recommended that they select fewer film clips rather than try to cover all of them in a lecture format.

Additional Sources

In addition to the six student readings included in this kit, supplemental readings may be assigned from the reference list appearing on pp. 81-86. The following is a list of other recommended readings for faculty, in particular those by Cohen and Yahnke:

- Cohen, G. D. (2000). *The creative age: Awakening human potential in the second half of life*. New York: HarperCollins.
- Cohen, G. D. (2005). *The mature mind*. New York: Basic Books.
- Csikszentmihalyi, M. (1996). *Creativity: Flow and the psychology of discovery and invention*. New York: HarperCollins.
- Sternberg, R. J. (Ed.) (1999). *Handbook of creativity*. New York: Cambridge University Press.
- Thomas, W. H. (2004). *What are old people for? How elders will save the world*. Action, MA: VanderWyck & Burnham.
- Yahnke, R. (2005). *Heroes of their own stories: Expressions of aging in international cinema*. *Gerontology and Geriatrics Education*, 26, 57-76.