

# Audiovisual Material Overview and Approval

## Grades K-12

### **I. CURRICULAR CONNECTION**

The relationship between the film or video and the course/Common Core State Standards/GLEs/objectives must be explicit. Films or videos, even in a "face-to-face" classroom setting, may not be used for entertainment or recreation, whatever the work's intellectual content.

### **II. SENSITIVE MATERIALS**

Policy 2020 on Course Design and Instructional Materials states: *Sensitive materials are any print and non-print materials perceived by the general public to be controversial in content or manner of presentation. Examples are materials on sexuality, vulgarity, promotion of radical points of view, etc. These materials require approval of the CCA (Council for Curriculum and Assessment) and the School Board. Citizens' committees will generally be involved in the recommendation of materials in sensitive curriculum areas, such as human growth and development.*

Sensitive materials at the high school level are defined as **rated R**. Sensitive materials at the middle school level are defined as **rated PG-13 and R**. Sensitive materials at the elementary school level are defined as **rated PG or higher**. Note: Rated R audiovisuals are not allowed in elementary or middle school under any circumstance. Staff wanting to show a sensitive audiovisual, as defined above, must:

1. discuss the rationale for showing the content with the principal, and
2. complete the attached Approval for Audiovisual Material Process for CCA and School Board approval, and
3. once approved by CCA and School Board, obtain written parental permission for any student to view the audiovisual. Note: Students without permission slips are excused and will be provided with appropriate alternative educational opportunities. Once the audiovisual material is approved by the CCA and School Board it applies to all schools in the district. However, each time the approved film is to be shown, staff must still discuss the rationale for showing the film with the principal, obtain written parental permission for any student to view the audiovisual, and provide appropriate alternative educational opportunities for those without parental permission.

**III. EDITING A FILM.** Additionally, editing a film by actually cutting a scene(s) or "fast-forwarding" through a scene is not permissible. A copied film is not allowable by copyright laws (see below) and fast-forwarding is, essentially, censorship, and would require permission by the owner of the film. As in the book approval process, a film is either approvable, or not.

### **IV. COPYRIGHT LAWS.**

The following is in reference to the overall copyright laws for educational use of film:

#### Audio-Visual Materials: Films and Video Classroom Use

Possession of a film or video does not confer the right to show the work. The copyright owner specifies, at the time of purchase or rental, the circumstances in which a film or video may be "performed". For example, videocassettes from a video rental outlet usually bear a label that

specifies "Home Use Only". However, whatever their labeling or licensing, use of these media is permitted in an educational institution so long as certain conditions are met. Section 110 (1) of the Copyright Act of 1976 specifies that the following is permitted:

*Performance or display of a work by instructors or pupils in the course of face-to-face teaching activities of a nonprofit educational institution, in a classroom or similar place devoted to instruction, unless, in the case of a motion picture or other audio-visual work, the performance, or the display of individual images is given by means of a copy that was not lawfully made...and that the person responsible for the performance knew or had reason to believe was not lawfully made.*

Additional text of the Copyright Act and portions of the House Report (94-1476) combine to provide the following, more detailed list of conditions [from Virginia M. Helms, *supra*]:

1. They must be shown as part of the instructional program.
2. They must be shown by students, instructors, or guest lecturers.
3. They must be shown either in a classroom or other school location devoted to instruction such as a studio, workshop, library, gymnasium, or auditorium if it is used for instruction.
4. They must be shown either in a face-to-face setting or where students and teacher(s) are in the same building or general area.
5. They must be shown only to students and educators.
6. They must be shown using a legitimate (that is, not illegally reproduced) copy with the copyright notice included.

## Approval of Audiovisual Material Process Grades K-12

**Directions:** Complete all parts of Sections 1, 2, and 3. Give completed form to your department head [secondary level] or elementary subject area coordinator for approval.

***NOTE: If approval is granted for the use of sensitive audiovisual material, such material may only be shown by the certificated classroom teacher.***

### SECTION 1: INFORMATION ON SENSITIVE MATERIALS

<b>Audiovisual Material Information</b>	
<b>Title</b>	
<b>Author</b>	
<b>Publisher</b>	
<b>Copyright Date</b>	
<b>Material Format</b>	
<b>Genre</b>	
<b>Summary of content:</b> (Attach reviews of film available on-line.)	
<b>Film Rating:</b> (Indicate the reason for the rating, e.g., violence.)	
<b>Rationale Information</b>	
Course Title	Identify at least one course in which the book will be used. Course Title _____
Grade Level	<input type="checkbox"/> Primary (K-3) <input type="checkbox"/> Intermediate (4-6) <input type="checkbox"/> Middle School <input type="checkbox"/> High School
Content Area	
<b>CCSS Connections</b>	
List the specific content standards the film will be used to support.	

<p>List the objectives of the lesson the film will be used to support and connect the lesson objectives with the standards within the unit of study.</p>	
<p>List the student outcomes and evidence of learning for watching the film. [What learning(s) will students gain from this material and what will serve as evidence of that learning?]</p>	
<p>Indicate how the film provide the information more specifically than another source [e.g., primary source documents, video streaming] and why the other source would not be satisfactory.</p>	

**SECTION 2: SENSITIVE CONTENT**

**Sensitive Content**  
*Referring to Policy 2020, sensitive materials "are any print and non-print materials perceived by the general public to be controversial in content or manner of presentation." Examples are materials on or referring to sexuality, vulgarity, violence, etc.*

Please indicate the sensitive content of the materials and clarify how your instruction will prepare students for the sensitive content of the material(s). Be specific.

Indicate the materials you will use to teach this subject [sensitive content] and attach all handouts you will use during instruction.

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### SECTION 3: SCREENING FOR BIAS IN INSTRUCTIONAL MATERIALS

If you feel that bias exists when considering the following areas, please include a description of how you are going to deal with in with your students. An answer of "Yes" then would require some comment. If you need further clarification, please refer to the Director of Instructional Programs.

#### Screening for Bias in Instructional Materials

<b>Bias in language</b>  <i>Instructional materials or strategies planned to address the problem</i>	<input type="checkbox"/> No <input type="checkbox"/> Yes - If there are there words with insulting overtones or words that exclude, ridicule, or perpetuate stereotypes.  <hr/> <hr/> <hr/>
<b>Bias in characters</b>  <i>Instructional materials or strategies planned to address the problem</i>	<input type="checkbox"/> No <input type="checkbox"/> Yes - If there are characters who exhibit stereotypical or non-diverse characteristics, or the material contains gender bias.  <hr/> <hr/> <hr/>
<b>Bias in relationships</b>  <i>Instructional materials or strategies planned to address the problem</i>	<input type="checkbox"/> No <input type="checkbox"/> Yes - Relationships between characters often convey subtle messages about power. Consider that bias exists if: <ul style="list-style-type: none"> <li>• Power, leadership, and decision-making are not exhibited by diverse characters</li> <li>• People of color, females, and other disenfranchised groups function only in supporting roles</li> <li>• There is no awareness of the changing status of women and men of all cultures</li> </ul> <hr/> <hr/> <hr/>

<p><b>Bias in lifestyles</b></p> <p><i>Instructional materials or strategies planned to address the problem</i></p>	<p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes - People and their settings should be depicted in a way that honors and reflects their culture. Consider that bias exists if:</p> <ul style="list-style-type: none"> <li>• People of color and the disenfranchised are not shown favorably</li> <li>• Depiction of diverse lifestyles are not free from negative value judgments</li> <li>• Stereotypical environments such as ghetto, migrant camps, and homeless shelters are used without extreme care and sensitivity</li> <li>• Social class groupings are limited in their positive characteristics and are referred to by their status rather than their characteristics.</li> <li>• Language of social oppression is present.</li> <li>• Illustrations do not go beyond oversimplifications and offer genuine insights into other lifestyles</li> <li>• Cultures are depicted inaccurately</li> <li>• People in non-traditional lifestyles are portrayed with negative stereotypes.</li> </ul> <hr/> <hr/>
<p><b>Bias in story</b></p> <p><i>Instructional materials or strategies planned to address the problem</i></p>	<p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes - Success, resolution of problems, and the roles of characters from oppressed groups should be accurately portrayed and not based on dominant culture standards. Consider that bias exists if:</p> <ul style="list-style-type: none"> <li>• The story line encourages passive acceptance to unjust societal treatment</li> <li>• Members of oppressed groups are not empowered to resolve their own conflicts</li> </ul> <hr/> <hr/>
<p><b>Bias in self image story</b></p> <p><i>Instructional materials or strategies planned to address the problem</i></p>	<p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes - Underlying attitudes and incidents have an effect on the reader's self image. Consider that bias exists if:</p> <ul style="list-style-type: none"> <li>• The material contains images of the color white as the ultimate in beauty, cleanliness, and virtue and/or the color black as evil, dirty, and menacing</li> <li>• Materials are not free of norms which limit the reader's aspirations and self concept</li> <li>• Physical features are not portrayed accurately</li> <li>• Persons with disabilities are shown without positive and contributing qualities in work and play and are referred to by their handicap rather than their name.</li> <li>• Role models do not exist with whom all students can identify in a positive way</li> </ul> <hr/> <hr/>
<p><b>Bias in author, illustrator, or illustrations story</b></p> <p><i>Instructional materials or strategies planned to address the problem</i></p>	<p><input type="checkbox"/> No</p> <p><input type="checkbox"/> Yes - Authors and illustrators work out of a personal context. Consider that bias exists if:</p> <ul style="list-style-type: none"> <li>• Biographical information is not available to determine the accuracy of the author or illustrator, thereby allowing a check to see what qualifies her/him to deal with the subject</li> <li>• Characters are depicted as genuine individuals who reinforce stereotypes</li> <li>• The illustrations are not congruent with the historical reality of diverse groups.</li> </ul> <hr/> <hr/>