WASHINGTON—A group of leading historians held a press conference Monday at the National Geographic Society to announce they had "entirely fabricated" ancient Greece, a culture long thought to be the intellectual basis of Western civilization.

The group acknowledged that the idea of a sophisticated, flourishing society existing in Greece more than two millennia ago was a complete fiction created by a team of some two dozen
historians, anthropologists, and classicists who worked nonstop between 1971 and 1974 to forge "Greek" documents and artifacts.

"Honestly, we never meant for things to go this far," said Professor Gene Haddlebury, who has offered to resign his position as chair of Hellenic Studies at Georgetown University. "We were young and trying to advance our careers, so we just started making things up: Homer, Aristotle, Socrates, Hippocrates, the lever and fulcrum, rhetoric, ethics, all the different kinds of columns—everything."

"Way more stuff than any one civilization could have come up with, obviously," he added.

According to Haddlebury, the idea of inventing a wholly fraudulent ancient culture came about when he and other scholars realized they had no idea what had actually happened in Europe during the 800-year period before the Christian era.

Frustrated by the gap in the record, and finding archaeologists to be "not much help at all," they took the problem to colleagues who were then scrambling to find a way to explain where things such as astronomy, cartography, and democracy had come from.

Within hours the greatest and most influential civilization of all time was born.

"One night someone made a joke about just taking all these ideas, lumping them together, and saying the Greeks had done it all 2,000 years ago," Haddlebury said. "One thing led to another, and before you know it, we're coming up with everything from the golden ratio to the Iliad."

"That was a bitch to write, by the way," he continued, referring to the epic poem believed to have laid the foundation for the Western literary tradition. "But it seemed to catch on."
Around the same time, a curator at the Smithsonian reportedly asked for Haddlebury's help: The museum had received a sizeable donation to create an exhibit on the ancient world but "really didn't have a whole lot to put in there." The historians immediately set to work, hastily falsifying evidence of a civilization that—complete with its own poets and philosophers, gods and heroes—would eventually become the centerpiece of schoolbooks, college educations, and the entire field of the humanities.

Emily Nguyen-Whiteman, one of the young academics who "pulled a month's worth of all-nighters" working on the project, explained that the whole of ancient Greek architecture was based on buildings in Washington, D.C., including a bank across the street from the coffee shop where they met to "bat around ideas about mythology or whatever."

"We picked Greece because we figured nobody would ever go there to check it out," Nguyen-Whiteman said. "Have you ever seen the place? It's a dump. It's like an abandoned gravel pit infested with cats."

She added, "Inevitably, though, people started looking around for some of this 'ancient' stuff, and next thing I know I'm stuck in Athens all summer building a goddamn Parthenon just to cover our tracks."

Nguyen-Whiteman acknowledged she was also tasked with altering documents ranging from early Bibles to the writings of Thomas Jefferson to reflect a "Classical Greek" influence—a task that also included the creation, from scratch, of a language based on modern Greek that could pass as its ancient precursor.

Historians told reporters that some of the so-called Greek ideas were in fact borrowed from the Romans, stripped to their fundamentals, and then attributed to fictional Greek predecessors. But others they claimed as their own.

"Geometry? That was all Kevin," said Haddlebury, referring to former graduate student Kevin Davenport. "Man, that kid was on fire in those days. They teach Davenportian geometry in high schools now, though of course they call it Euclidean."

Sources confirmed that long hours and lack of sleep took their toll on Davenport, and after the lukewarm reception of his work on homoeroticism in Spartan military, he left the group.

In a statement expressing their "profound apologies" for misleading the world on the subject
of antiquity for almost 40 years, the historians expressed hope that their work would survive on its own merits.

"It would be a shame to see humanity abandon achievements such as heliocentrism and the plays of Aeschylus just because of their origin," the statement read in part. "Moreover, we have some rather disappointing things to tell you about the pyramids, the works of Leonardo da Vinci, penicillin, the Internet, the scientific method, movies, and dogs."

---

**LESSEР NEWS FROM THE WEB**

Find the Best Deals on Car Insurance with Yahoo Search!
Yahoo

27 Normal Things Every ’80s Kid Did in School That Would Never Fly Today
The Stir

6 Reasons To Buy Your Next Pair Of Glasses From Warby Parker
Warby Parker

32 Astonishing Photos of the World’s Most Evil People Taken When They Were Kids
BreakVille
What is media?

Sender
Usually a person or a company

THE MEDIUM
How the message is sent

THE MESSAGE
Example: You should buy Nikes. Or, you should be thinner.

Via letter, e-mail, book, movie, TV show, advertisement, radio, billboard, magazine, etc.
Multiple Mediums=MEDIA

Receiver
Usually a person or a group of people

FEEDBACK
Messages and Media Activity
Cut these “messages” and “media” into individual strips and place in two separate buckets or hats. Students should draw one of each type and should try to communicate the given “message” through the given “medium.”

<table>
<thead>
<tr>
<th>Messages</th>
<th>Media</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like cats.</td>
<td>Drawing</td>
</tr>
<tr>
<td>Your hair looks good.</td>
<td>Song</td>
</tr>
<tr>
<td>I hate pizza.</td>
<td>Mime</td>
</tr>
<tr>
<td>You should buy Nikes.</td>
<td>TV commercial</td>
</tr>
<tr>
<td>I like your shoes.</td>
<td>Radio announcement</td>
</tr>
<tr>
<td>Spiders are scary.</td>
<td>Dance</td>
</tr>
<tr>
<td>Teachers are nice.</td>
<td>Drawing</td>
</tr>
<tr>
<td>School is fun.</td>
<td>Song</td>
</tr>
<tr>
<td>I love ice cream.</td>
<td>Mime</td>
</tr>
<tr>
<td>You should play basketball.</td>
<td>TV commercial</td>
</tr>
<tr>
<td>Driving is scary.</td>
<td>Radio announcement</td>
</tr>
<tr>
<td>I hate dogs.</td>
<td>Dance</td>
</tr>
</tbody>
</table>
**DECONSTRUCTING AN ADVERTISEMENT**

» For a print advertisement

<table>
<thead>
<tr>
<th><strong>STEP 1: MAKE OBSERVATIONS</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>» Think of five adjectives that describe the ad.</td>
</tr>
<tr>
<td>» Look at the ad and evaluate its aesthetics:</td>
</tr>
<tr>
<td>■ Are there people depicted in the ad? What gender is represented? What race? What do the people look like (young, old, stylish, etc.)? What are their facial expressions?</td>
</tr>
<tr>
<td>■ Estimate what the camera angle was. Was it far from the subject or close to it? Was it above, eye-level, or below the subject?</td>
</tr>
<tr>
<td>■ Take note of the lighting used in the ad. Does it appear to be natural or artificial? Why or why not? Are certain parts of the ad highlighted while others are not? If so, why do you think this is? Are there shadows? If so, how big are they?</td>
</tr>
<tr>
<td>■ What colors are used? Are they bright? black and white? in sharp contrast to each other?</td>
</tr>
<tr>
<td>■ If the ad has text or copy, how does it look? What kind of font is used? Is more than one type of font used? How big is the text? What color is the text? Is there more than one color used? What does the text actually say? What does the large text say? The small text?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>STEP 2: DETERMINE THE PURPOSE OF THE AD</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>» Remember that the purpose of an ad is always to sell a product!</td>
</tr>
<tr>
<td>» What product is being sold?</td>
</tr>
<tr>
<td>» Do you find the product appealing? Why or why not?</td>
</tr>
<tr>
<td>» Who is the target audience for this product? Children? Teens? Adults? The elderly?</td>
</tr>
<tr>
<td>» What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?</td>
</tr>
</tbody>
</table>

(continued on next page)
STEP 3: DETERMINE THE ASSUMPTIONS THE AD MAKES & THE MESSAGES IT SENDS

» Assumptions may not be contained directly in the ads themselves, but in the messages that are produced from them

- What assumptions does the ad make about gender? (i.e. Women are powerful when they hold a hair dryer in their hands. Men like to drink beer. Women are primary caregivers, etc..) Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?

- What assumptions does the ad make about race (i.e. African Americans are excellent athletes. Latinos are sensual and passionate. Etc..)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about racial identity?

- What assumptions does the ad make about class (i.e. Wealthy people are happy and trouble-free. Poor people are always looking for a handout, etc..)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about class?

STEP 4: CONSIDER THE POSSIBLE CONSEQUENCES OF THESE MESSAGES

» What are some possible consequences? (long-term and short-term)

» Do the messages create unrealistic expectations for people? Why or why not?

» How do the messages in this ad counter or undermine social change?

» Is this ad socially responsible? How or how not? What does it mean for an ad or a company to be socially responsible?

» In the closing comments of the video Killing Us Softly 3, Jean Kilbourne states that change will depend upon “an aware, active, educated public that thinks for itself primarily as citizens rather than primarily as consumers.” What does it mean to think of oneself primarily as a citizen rather than primarily a consumer? Can one be both a citizen and a consumer? How? Reflect on this ad with the above statement in mind.
Deconstructing a Print Advertisement Worksheet
Use with Media Education Foundation’s “Deconstructing an Advertisement”

Step 1: Make Observations
Think of five adjectives that describe the ad.

Answer one of the first four bulleted questions.

Answer the fifth bulleted question.
How does text work in this ad? What connotations does the text carry?

Step 2: Determine the Purpose
What product is being sold?

Do you find the product appealing? Why or why not?

Who is the target audience for this product?

What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?
Step 3: Determine the Assumptions the Ad Makes & The Messages It Sends
Answer the first bulleted question.
What assumptions does the ad make about gender? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Step 4: Consider the Possible Consequences of these Messages
Answer one of the five questions.
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
DECONSTRUCTING A VIDEO ADVERTISEMENT

**STEP 1: MAKE OBSERVATIONS**

» Watch the ad from start to finish *(with audio and at normal speed)*. Think of five adjectives that describe the ad.

» Watch the ad a second time and evaluate its aesthetics *(Note: the frame is the space the ad takes up, or everything you can see in the “world” of the ad;)*:

- Are there people depicted in the ad? What gender is represented? Are both genders represented equally? What do the people look like *(young, old, stylish, etc.)*? What are their facial expressions? How are they dressed?

- Where is the person, or subject, in relation to the product being sold? *(Think of this in terms of ‘frame geography’: For example, is the person at the center of the frame, while the product itself is in the lower right hand corner of the ad?)*

- Estimate how the camera was used. The angles: Does it appear to be far from the subject, or close to it, or somewhere in between? Does the camera appear to be above the subject, below it, or at eye-level? Does the camera seem to move a lot: from right to left, or from top to bottom, of the frame?

- Take note of the lighting used in the ad. Does it appear to be natural or artificial *(daylight or flashing lights of different colors)*? Why or why not? Are certain parts of the ad highlighted while others are not? If so, why do you think this is? Are there shadows? If so, how big are they?

- What colors are used? Are they bright or in sharp contrast to one another? Is the whole ad in black and white, etc.? Do the colors change?

- Does the ad have text or copy? If so, how does it look? What kind of font is used? Is there more than one type of font used? How big is the text? What color is the text? Is there more than one color used? What does the text actually say: the large text and the small text? Where is the text located in the frame? Does the text move?

- Does the ad contain any other graphics like animation? If so, describe them.

» Play the ad again from start to finish, but this time, listen to the audio only.

- Describe the sound of the ad: Is it a person talking? What gender is the person? Does the ad have music? What genre of music is used? Do you recognize the song? Does the product have its own jingle *(i.e. the Oscar Mayer bologna song)*?

(continued on next page)
DECONSTRUCTING A VIDEO ADVERTISEMENT

STEP 1: MAKE OBSERVATIONS (CONT.)

- What does the ad actually say? Listen and write it down. Is what the ad says different from the written words or scenario depicted in the ad? If so, why do you think this is?
- What is the product’s brand name (i.e. Campbell’s makes Soup on the Go)? How many times do you hear the brand name of the product?
- What is the product’s slogan? Where is that located in the ad? How many times did you hear it?

STEP 2: DETERMINE THE PURPOSE OF THE AD

- Remember that the purpose of an ad is always to sell a product!
- What product is being sold?
- Do you find the product appealing? Why or why not?
- Who is the target audience for this product? Children? Teens? Adults? The elderly?
- What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?
- Would you, or do you, actually use the product being advertised? Why or why not?

STEP 3: DETERMINE THE ASSUMPTIONS THE AD MAKES & THE MESSAGES IT SENDS

- Assumptions may not be contained directly in the ads themselves, but in the messages that are produced from them
- What assumptions does the ad make about gender? (i.e. Women are powerful when they hold a hair dryer in their hands. Men like to drink beer. Women are primary caregivers, etc..) Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?
- What assumptions does the ad make about race (i.e. African Americans are excellent athletes. Latinos are sensual and passionate. Etc.)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about racial identity?
- What assumptions does the ad make about class (i.e. Wealthy people are happy and trouble-free. Poor people are always looking for a handout, etc..)? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about class?
STEP 4: CONSIDER THE POSSIBLE CONSEQUENCES OF THESE MESSAGES

» What are some possible consequences of the message(s) you’ve identified? *(long-term and short-term)*

» Do the messages create unrealistic expectations for people? Why or why not?

» How do the messages in this ad counter or undermine social change?

» Is this ad socially responsible? How or how not? What does it mean for an ad or a company to be socially responsible?

» In the closing comments of the video *Killing Us Softly 3*, Jean Kilbourne states that change will depend upon “an aware, active, educated public that thinks for itself primarily as citizens rather than primarily as consumers.” What does it mean to think of oneself primarily as a citizen rather than primarily a consumer? Can one be both a citizen and a consumer? How? Reflect on this ad with the above statement in mind.
Deconstructing a Video Advertisement Worksheet
Use with Media Education Foundation’s "Deconstructing a Video Advertisement"

Step 1: Make Observations
Watch the ad once.
Think of five adjectives that describe the ad.
____________________________________________________________________________

Watch the ad a second time.
Answer one of the seven bulleted questions.
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Play the ad a third time. Listen to the audio only.
Answer one of the four bulleted questions.
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Step 2: Determine the Purpose
What product is being sold?
____________________________________________________________________________

Do you find the product appealing? Why or why not?
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________

Who is the target audience for this product?
____________________________________________________________________________

What feelings or emotions is the ad trying to associate with the product? Did it work? Why or why not?
____________________________________________________________________________
____________________________________________________________________________
____________________________________________________________________________
Step 3: Determine the Assumptions the Ad Makes & The Messages It Sends
Answer the first bulleted question.
What assumptions does the ad make about gender? Are these assumptions realistic? Why or why not? Do these assumptions reinforce or challenge stereotypes about gender identity?
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Step 4: Consider the Possible Consequences of these Messages
Answer one of the five questions.
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
Critical Thinking In-Class Essay

Choose one of the two prompts below. Prepare to write a five-paragraph essay in response to your chosen prompt. Evidence for each prompt may consist of advertisements discussed in class or advertisements that you analyzed outside of school. Use the back of this sheet to create an outline or brainstorm for your essay.

Prompt #1
What does it mean to think critically? Offer a definition and then support that definition with three pieces of evidence. Be sure to explain how each piece of evidence can be critically analyzed.

Example of one Body Paragraph:
At first glance, a Keds advertisement may seem to be selling shoes. However, when a Keds advertisement is critically analyzed, one may notice that Keds models are usually young, thin, white women. By only showing one type of “woman” in its advertisements, Keds suggests that being young, thin, and white is the best way to be happy. This could impact the self-esteem of young girls and women who do not fit those narrow criteria. Only when we “break down” advertisements and analyze their “parts” do we start to notice these hidden messages.

Prompt #2
How much does advertising affect you? Are you easily swayed by advertising’s messages, or do you actively resist them? Briefly describe how you respond to advertising and then support that response with three pieces of evidence. For each piece of evidence, explain how you accepted or rejected its messages.

Example of a Body Paragraph:
I am not easily swayed by advertising. Every time I see Tina Fey’s Garnier Nutrisse commercial, I laugh at how perfectly shiny and bouncy her hair is. No one’s hair looks like that in real life. Because I find this ad so ridiculous, I refuse to spend extra money on “name brand” shampoos like Garnier Nutrisse; instead I buy more affordable shampoos like Suave.
<table>
<thead>
<tr>
<th>Criterion</th>
<th>4 points</th>
<th>2 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>Introduction is a full paragraph and contains a clear thesis statement.</td>
<td>Introduction is not long enough to be considered a paragraph, OR no clear thesis is offered.</td>
<td>No introduction is offered for the essay.</td>
</tr>
<tr>
<td>Body Paragraph 1</td>
<td>Contains one piece of evidence (description of an advertisement) and writer explains how this evidence connects to his/her thesis.</td>
<td>Contains one piece of evidence (description of an advertisement) but the evidence’s connection to thesis is unclear.</td>
<td>Paragraph does not contain a piece of evidence (description of an advertisement).</td>
</tr>
<tr>
<td>Body Paragraph 2</td>
<td>Contains one piece of evidence (description of an advertisement) and writer explains how this evidence connects to his/her thesis.</td>
<td>Contains one piece of evidence (description of an advertisement) but the evidence’s connection to thesis is unclear.</td>
<td>Paragraph does not contain a piece of evidence (description of an advertisement).</td>
</tr>
<tr>
<td>Body Paragraph 3</td>
<td>Contains one piece of evidence (description of an advertisement) and writer explains how this evidence connects to his/her thesis.</td>
<td>Contains one piece of evidence (description of an advertisement) but the evidence’s connection to thesis is unclear.</td>
<td>Paragraph does not contain a piece of evidence (description of an advertisement).</td>
</tr>
<tr>
<td>Conclusion</td>
<td>Conclusion restates the thesis and offers a reflection on what the writer has learned about media since the beginning of the unit.</td>
<td>Conclusion does not restate thesis OR does not offer a reflection about what the writer has learned about media.</td>
<td>No conclusion is offered for the essay.</td>
</tr>
</tbody>
</table>
The Genderbread Person v2.0

Gender is one of those things everyone thinks they understand, but most people don’t. Like **Inception**. Gender isn’t binary. It’s not either/or. In many cases it’s both/and. A bit of this, a dash of that. This tasty little guide is meant to be an appetizer for understanding. It’s okay if you’re hungry for more.

---

**Gender Identity**

- **Nongendered**
  - Woman-ness
  - Man-ness

- **Agender**
  - Masculine
  - Feminine

- **Asex**
  - Female-ness
  - Male-ness

---

**Gender Expression**

- Butch
- Femme
- Androgynous
- Gender neutral
- Hyper-masculine

---

**Biological Sex**

- Female
- Male

---

**Attracted to**

- (Men/Males/Masculinity)
- (Women/Females/Femininity)
Genderbread Person - Instructor’s Sheet

Gender Identity

Attracted to

Gender Expression

Biological Sex

Asex

Nongendered

Gender Expression

Agender

Attracted to

Biological Sex

Female-ness

Female-ness

Man-ness

Woman-ness

Masculinity

Femininity

Females/Women/Femininity

Males/Men/Masculinity
## Two-Column Notes

<table>
<thead>
<tr>
<th>Date:</th>
<th>Name:</th>
<th>Class/Subject:</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### Topic or Chapter

<table>
<thead>
<tr>
<th>Page #</th>
<th><strong>The Text Says</strong></th>
<th><strong>I Say</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Notes (key concepts, direct quotes, etc.)</td>
<td>My notes, commentary</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **The Text Says**: Add notes from the text you are studying.
- **I Say**: Include your own notes and commentary.
Are action figures giving boys body-image anxiety?

Just as Barbie dolls are blamed for giving girls warped ideas about the female body, Jonathan Wells asks whether childhood action figures are promoting unrealistic physical expectations among boys.

Many action figures that use the likeness of real people exaggerate their body proportions.

By Jonathan Wells
8:05AM BST 17 Sep 2015

Over the past few years, obsessive bodybuilding and a culture of 'fat shaming' have insidiously entered the mainstream.

Sales of protein powders and sports supplements have rocketed and, just last month, a study suggested that 82 per cent of men "feel more stressed about not having an impressive physique than they did five years ago".

The younger generation appear to be the affected demographic. Endless hours spent on social media fuel the fitness frenzy, as average young men constantly compare themselves to the few vain enough to post pictures of their rippling abs and pumped-up pectorals online. Subsequently, steroid abuse has become worrying prevalent amongst young adults, with the number of teenagers using...
these illegal substances more than doubling between 2009 and 2012.

• **Men's overuse of protein powder 'is an eating disorder'**

So why are millennials the most muscle-crazed generation in recent history, and what factors have combined to create this supplement-fuelled fixation?

Well here's one you might not have considered: action figures. If you haven't looked at these "dolls for boys" recently, you might be surprised to see just how over-developed the average male action figure is these days.

From childhood, we are taught that strength is good: to be strong is to be successful and respected. Mass produced action figures are major reinforcers of this concept, and the designs of these toys – to which children are exposed every time they walk into their bedroom – have become increasingly muscular over the past several decades.

You need look no further than the merchandise of major franchises to notice these changes. Star Wars, for example, produced a realistically proportioned line of toys when the first trilogy of films were released in the late Seventies. But after updating the designs for a turn of the Millennium reissue, the majority of the figures now look like they've been bench-pressing the Death Star.
Timothy Baghurst, a professor of physical education at Oklahoma State University, has researched these physical exaggerations and the adverse effects they may potentially be having on younger generations. "We found that current action figures were statistically larger than the originals," Baghurst tells me, "to the point where it would be unlikely to impossible that anyone could obtain these dimensions".

• Why gym-toned men are a huge turn-off

Physical power in childhood heroes is often used as a representation of both moral conviction and strength of character. Superheroes in particular are presented to young children as being righteous and principled individuals: role models. And whilst it is commendable that children are being encouraged to adopt these ideals of selflessness and loyalty, they are also, by proxy, being encouraged to pursue their idols' physical characteristics. Characteristics which, in the majority of cases, and especially with regard to action figures, are unachievable.

The subtext of our modern superhero culture is simply: to be good, you must have muscles. It's Batman, not fat-man.

Charles Atlas was one of the most famous bodybuilders of the 20th Century  Photo: Getty Images

Now, one can't attribute the rise in unhealthy gym-addiction and steroid abuse to action figures
alone, but it is true that these toys have had a contributory role in the shift towards increased muscularity, normalising over-pumped physiques to children from a very young age. You need only look at Charles Atlas, a 1940s bodybuilder who was long considered to be physically perfect, to see just how quickly society's perception of what is considered 'muscly' has changed.

But could these ever-higher targets to which today's gym-goers aspire be a consequence of their childhood exposure to caricatured action figures? For years, eating disorders and self-confidence issues in women have been attributed to a subconscious desire to emulate their childhood Barbie dolls. So have recent years seen male-aimed toys set an equally unrealistic benchmark?

The overwhelmingly popular superhero boom that began with 2000s *X-Men* facilitated the further pneumatic growth of these figures, with 'superhumanity' seized on as an excuse forever more bulging biceps. This was given added impetus when manufacturers began to cast toys in the likenesses of actors, but wildly exaggerate their physical characteristics.

• Magic Mike XXL: what it tells us about modern manhood

Hugh Jackman, who has embodied the superhero 'Wolverine' in the X-Men franchise, has become increasingly muscular as the film series has progressed. Could it be that Jackman has felt
pressurised into 'living up' to the over-muscled image of the character because the tie-in media and merchandise has exaggerated the actor's physical proportions with every instalment? The image above shows the increase in muscularity of both action figure and actor.

As action figures have got ever brawnier, men who have grown up believing in the merit and attainability of these physiques during their childhood are now in pursuit of them, and thus begins a damaging cycle. For as individuals spend more time in the gym, and the population grows more muscular as a whole, toy manufacturers continue to bulk up their figures to ensure their products still stand out – and justify their 'superhuman' or 'hero' descriptions. And it is this perpetual battle of one-upmanship that is driving the unhealthy pursuit of unattainable 'perfection'.

The most recent evidence of this cultural obsession can be found in film advertising, where the trailer for almost every major action release now contains a gratuitous topless shot of the male lead. Even Chris Pratt was told that no one would take him seriously as a hero if he didn't shed his chub.

And as actors such as Dwayne Johnson and Terry Crews openly flaunt bodies that even action figure manufacturers wouldn't have considered realistic until a few years ago, many long-standing franchises have felt pressured to jump onto the bodybuilder bandwagon so as not to be left behind. Just look at the progression of James Bond, who made his debut on film as a man of fairly average
build, but has recently had to hit the gym hard in order to pass as a convincing 21st century action man.

- Are protein shakes good for you?

Action figures are clear indicators of society becoming increasingly 'ripped', and have been proven to exacerbate a condition called Muscle Dysmorphia. This disorder, dubbed the 'Adonis Complex' by psychiatry professor Harrison Pope, is characterised by a fear of being too small, and perceiving oneself as small and weak even when one is actually large and muscular.

Timothy Baghurst's study establishes a clear link between the exaggeration of action figures and a drop in male self-confidence. "I don't mean to say that we shouldn't encourage a healthy physique in the toys we create for boys, but healthy is the key term. As they are, many toy figures for boys are unhealthily proportioned and could serve as a catalyst for unhealthy mental and physical behaviours."

Connery and Moore's Bonds were built like average men; Craig's is considerably more brawny

And not only do unrealistically proportioned playthings damage children's views of their own bodies, they can also negatively alter their perceptions of others. With a figure of Chris Hemsworth's Thor in his hand, a young boy could surely be forgiven for thinking of his averagely-
built father as less of a man, less like a hero – and therefore less worthy of his respect. The majority of action figures that children play with today will have sharply defined abdominals, and inflated pectorals – whereas, back in 1966, the first Action Man figure had the equivalent of a 34-inch chest.

- Spray-on abs could put an end to your gym membership

Baghurst's report also noted that the facial expressions of action figures seem to be getting progressively more aggressive and that this, coupled with both an increasingly violent media and unstable hormones caused by steroid injections and over-exercise, could be permanently damaging not only the physicality, but also the psychology of growing boys.

Since the turn of the Millennium, children have been indoctrinated with the belief that to become a hero, one must be strong, fierce and feared – with the result that an increasing number of our young men have become victims of an anabolic arms race; imprisoned in the gym, fuelled by illegal steroids and alienated from the very moral qualities that originally characterised their heroes.
August 13, 2015

APA Review Confirms Link Between Playing Violent Video Games and Aggression

*Finds insufficient research to link violent video game play to criminal violence*

WASHINGTON — Violent video game play is linked to increased aggression in players but insufficient evidence exists about whether the link extends to criminal violence or delinquency, according to a new American Psychological Association task force report.

“The research demonstrates a consistent relation between violent video game use and increases in aggressive behavior, aggressive cognitions and aggressive affect, and decreases in prosocial behavior, empathy and sensitivity to aggression,” says the report of the APA Task Force on Violent Media. The task force’s review is the first in this field to examine the breadth of studies included and to undertake multiple approaches to reviewing the literature.

“Scientists have investigated the use of violent video games for more than two decades but to date, there is very limited research addressing whether violent video games cause people to commit acts of criminal violence,” said Mark Appelbaum, PhD, task force chair. “However, the link between violence in video games and increased aggression in players is one of the most studied and best established in the field.”

“No single risk factor consistently leads a person to act aggressively or violently,” the report states. “Rather, it is the accumulation of risk factors that tends to lead to aggressive or violent behavior. The research reviewed here demonstrates that violent video game use is one such risk factor.”

In light of the task force’s conclusions, APA has called on the industry to design video games that include increased parental control over the amount of violence the games contain. APA's Council of Representatives adopted a resolution at its meeting Aug. 7 in Toronto encouraging the Entertainment Software Rating Board to refine its video game rating system “to reflect the levels and characteristics of violence in games, in addition to the current global ratings.” In addition, the resolution urges developers to design games that are appropriate to users’ age and psychological development, and voices APA's support for more research to address gaps in the knowledge about the effects of violent video game use.

The resolution replaces a 2005 resolution on the same topic.

The task force identified a number of limitations in the research that require further study. These include a general failure to look for any differences in outcomes between boys and girls who play violent video games; a dearth of studies that have examined the effects of violent video game play on children younger than 10; and a lack of research that has examined the games’ effects over the course of children's development.

“We know that there are numerous risk factors for aggressive behavior,” Appelbaum said. “What researchers need to do now is conduct studies that look at the effects of video game play in people at risk for aggression or violence due to a combination of risk factors. For example, how do depression or delinquency interact with violent video game use?”

The task force conducted a comprehensive review of the research literature published between 2005 and 2013 focused on violent video game use. This included four meta-analyses that reviewed more than 150 research reports published before 2009. Task force members then conducted both a systematic evidence review and a quantitative review of the literature published between 2009 and 2013. (A systematic evidence review synthesizes all empirical evidence that meets pre-specified criteria to answer specific research questions — a standard approach to summarizing large bodies of research to explore a field of research.) This resulted in 170 articles, 31 of which met all of the most stringent screening criteria.

“While there is some variation among the individual studies, a strong and consistent general pattern has emerged from many years of research that provides confidence in our general conclusions,” Appelbaum said. “As with most areas of science, the picture presented by this research is more complex than is usually included in news coverage and other information prepared for the general public.”
In addition to Appelbaum, members of the APA Task Force on Violent Media were: Sandra Calvert, PhD; Kenneth Dodge, PhD; Sandra Graham, PhD; Gordon N. Hall, PhD; Sherry Hamby, PhD; and Larry Hedges, PhD.


The American Psychological Association, in Washington, D.C., is the largest scientific and professional organization representing psychology in the United States. APA's membership includes more than 122,500 researchers, educators, clinicians, consultants and students. Through its divisions in 54 subfields of psychology and affiliations with 60 state, territorial and Canadian provincial associations, APA works to advance the creation, communication and application of psychological knowledge to benefit society and improve people’s lives.

Find this article at:
Determining Central Idea and Writing Summaries of Informational Texts

Aligns directly to CCSS RI.4.2, RI.5.2, RI.6.2, RI.7.2, RI.8.2, and RI.9-10.2
Determining Central Idea

**Directions:** Complete the following chart to determine the central (main) idea of a text.

Copy down the title, headings, sub-headings, bold and italicized words in the document:

What is the PURPOSE of the text?  
How is the text STRUCTURED?

What are the three MOST important points being made in the text?

1. 
2. 
3. 

**SO...**

What is the CENTRAL idea of the text? (Write your three main points into one complete, concise sentence)
SUMMARIZING A NON-FICTIONAL TEXT

In one or two words, who or what is the text about? (You can usually tell from the title)

What are the 3 MOST important things we learn about this topic from this text?
1. ___________________________________________
2. ___________________________________________
3. ___________________________________________

What is the CENTRAL idea of the text? Write this in ONE sentence.

Using your CENTRAL idea as your topic sentence and the 3 most important things above that as your details, write a one-paragraph summary of the text on the lines below.

_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________
_________________________________________________________________________

©2012 Secondary Solutions           www.4secondarysolutions.com
Romantic comedies can shape expectations of what love is really like

By Laura Marostica, Deseret News
Published: Thursday, May 24 2012 3:00 p.m. MDT

Researchers investigating the content of films, especially romantic comedies, are finding that love as depicted has very little to do with real life. Marriage is often portrayed as entirely distinct from romance. And while movies are not intended or expected to be entirely realistic, scholars of communication theorize that exposure to media like romantic comedies, especially for young people, can shape expectations about both romance and marriage, shifting adolescent perceptions about what love is like, and how to show it.

Romantic comedies can shape expectations of what love is really like

Summary

Researchers investigating the content of films, especially romantic comedies, are finding that love as depicted has very little to do with real life. Marriage is often portrayed as entirely distinct from romance.

“I think it’s absolutely true that the movies certainly overestimate the immediacy in which love develops”

Stephanie Coontz, professor of history and family studies at Evergreen State College

Rachel is leaving the concert, teary-eyed. Dex has just confessed that he can’t stop thinking about her, even though he’s engaged to be married to Rachel’s best friend. Rachel loves him. She’s loved him for years. But she’s walking away from him. She pauses in the street, then suddenly turns to see Dex coming toward her. With car lights behind and around them, they kiss. "I do feel the same way," says Rachel.

This scene, from "Something Borrowed," a romantic comedy released this time last year, has all the staple qualities of its predecessors: attractive stars, forbidden love, a wedding and occasionally dangerous public displays of affection. And while this particular film made little impression at the 2011 box office, its themes are of increasing interest to scholars studying the effect of mass media on consumers.

Researchers investigating the content of films, especially romantic comedies, are finding that love as depicted has very little to do with real life. Marriage is often portrayed as entirely distinct from romance.

And while movies are not intended or expected to be entirely realistic, scholars of communication theorize that exposure to media like romantic comedies, especially for young people, can shape expectations about both romance and marriage, shifting adolescent perceptions about what love is like, and how to show it.

The magic of media

I think that it’s absolutely true that the movies certainly overestimate the immediacy in which love develops”

Stephanie Coontz, professor of history and family studies at Evergreen State College

Rachel is leaving the concert, teary-eyed. Dex has just confessed that he can’t stop thinking about her, even though he’s engaged to be married to Rachel’s best friend. Rachel loves him. She’s loved him for years. But she’s walking away from him. She pauses in the street, then suddenly turns to see Dex coming toward her. With car lights behind and around them, they kiss. "I do feel the same way," says Rachel.

This scene, from "Something Borrowed," a romantic comedy released this time last year, has all the staple qualities of its predecessors: attractive stars, forbidden love, a wedding and occasionally dangerous public displays of affection. And while this particular film made little impression at the 2011 box office, its themes are of increasing interest to scholars studying the effect of mass media on consumers.

Researchers investigating the content of films, especially romantic comedies, are finding that love as depicted has very little to do with real life. Marriage is often portrayed as entirely distinct from romance.

And while movies are not intended or expected to be entirely realistic, scholars of communication theorize that exposure to media like romantic comedies, especially for young people, can shape expectations about both romance and marriage, shifting adolescent perceptions about what love is like, and how to show it.

The magic of media
Studying the way love is portrayed in the media is still an infant field, according to Debra Merskin, professor of journalism and communication at the University of Oregon and the co-author of "Critical Thinking about Sex, Love and Romance in Mass Media." The absence of research on the subject puzzles her. "(Relationships are) one of the most important and long-term things that happen in our lives and that affect us. But they aren't talked about except in tabloids," she said.

But the small body of existing research is based around the theory that media consumers, whether we know it or not, are affected by what we watch.

Scholars have coined two versions of this idea. One, social cognitive theory, according to a 2009 study by Kimberly R. Johnson and Bjarne M. Holmes, "suggests individuals may actively observe media portrayals of behaviors in romantic relationships for insight into how they themselves could behave in their own relationships."

A parallel theory suggests that even if viewers aren't necessarily taking notes in front of the movies they watch, what they see over a long period of time will still shape what they perceive as normal, thanks to oft-repeated themes and images in the land of movie love.

"Media can shape our attitudes," said Sarah Coyne, professor of family life at Brigham Young University. "It totally makes sense if we're seeing all these unrealistic (romances) ... what we feel is acceptable in a relationship and what we want our own relationship to be like" will be affected, she said.

And while research suggests adolescents and young people are most likely to be swayed by media portrayals than older people, the trends are more pervasive than viewers often assume. "Most people would say they aren't affected (by media), other people are," said Merskin. "It's called third person effect. 'I'm not affected, but I know someone who is.' It's a little bit hard to get away from it."

**Candy-coated courtship**

Using the theories that media consumers are, in fact, affected by what they watch, Johnson and Holmes set out in several studies to determine what kind of lessons viewers were learning when they sat down to enjoy a romantic comedy, the classic staple of date nights and sleepovers.

The researchers analyzed the relationships found in 40 popular, widely released romantic comedies over the course of 10 years. They coded and analyzed all the romance-related content in the movies, from "serenading" to "risking safety for love" to characters seeming "lost in the moment."

What they found, in essence, is that couples in romantic comedies show behavior that is typical to both the beginning stages of a relationship and the later ones, even if they have only known each other or been involved for a short amount of time. Movie lovers get to have their cake and eat it, too: be infatuated one
moment and declare their love the next. It takes Julia Roberts and Richard Gere a total of one week to 'drop the L-word' to each other in "Runaway Bride." They are shortly married.

"I think that it's absolutely true that the movies certainly overestimate the immediacy in which love develops," said Stephanie Coontz, professor of history and family studies at Evergreen State College and author of "Marriage, a History." She noted that today, couples often know each other much longer, and that young people in particular "make more of a distinction between infatuation and love."

But Holmes and Johnson found that public displays of affection — Tom Hanks and Meg Ryan kissing in the middle of New York's Riverside Park in the final scene of "You've Got Mail" — happened often in many of the movies analyzed, which could indicate to young viewers that PDA is "an important behavioral feature of relationships," wrote the study's authors.

These and other findings highlight the differences between movies and life: Being in love does not demand a kiss in a park. Just because couples haven't declared their love after a week doesn't mean their relationship is doomed. But that doesn't make the gestures or moments any less desirable to viewers.

That movies promote unrealistic expectations "I think is spot-on," said Coyne. "I do know a lot of individuals who say, 'I can't watch chick flicks, because it makes me feel bad about my own relationship.'"

But the sunshine and rainbows in the land of movie love are often accompanied by thunderstorms, the researchers found. Romantic relationships end heatedly and often, according to content analysis, usually after a fight. The study's authors concluded that adolescents storing up knowledge for future romances could then define arguing as anathema to a successful relationship.

Because of the accompanying drama, Holmes and Johnson found that "relationships (in romantic comedies) were shown to be at once highly desirable and highly undesirable." For every earnest John Cusack serenading with a boombox over his head, there's a philandering Hugh Grant.

**Mundane marriage**

"Marriage has always been portrayed as the downside of weddings," wrote Lois Smith Brady, New York Times Vows columnist, last week. "Weddings are glamorous and usually involve weight loss; marriage is dull and involves weight gain. Every bride and bridegroom is beautiful; every husband and wife is exhausted. At a wedding everything is new. And later, is anything new?"

Not according to the movies. Because of the nature of the genre, romantic comedies tend to focus on romances that are on their way to being established — if the movie has a wedding, it comes at the end. But married couples also populate the romantic comedy universe, albeit tangentially, and their depiction can affect young people's perception of the institution as a whole.
Holmes and Johnson’s content analysis uncovered a wide gap between a movie’s main couple and its married counterparts: Where the stars are caring, their wedded friends nag each other. And while affection between the star-crossed lovers takes up considerable screen time, physical contact between married people is rare. "Such a representation may leave adolescent viewers to see marriage and romance as disparate entities and with affection between married couples as an exception instead of the norm,” the authors wrote.

**Shifting trends**

Because of traditional romantic comedy structure, a wedding — as columnist Brady said — is portrayed as the peak, rather than the starting point, of a relationship.

But as marriage itself can experience tectonic cultural shifts, some movies, just as mainstream and popcorn-friendly, are highlighting relationships that extend beyond the honeymoon phase.

Brady, reflecting on her 20 years recording the love stories of blissful engaged couples, wrote that she has seen a shift in the way people understand marriage. "It's like farming, once considered drudgery and hard work, but now seen as a soulful utopian adventure."

Coontz agreed. "Friendship is so much more important to marriage than it used to be," she said. Educated couples who juggle breadwinning and childcare duties are doing well. Egalitarianism in marriage is on the rise and proving successful.

Today, Coontz said, the tensions in marriages arise "between work and family and between (couples') own relationship and their relationship with their kids."

"Now we've moved into the thing of marriage (in which) you're going to have to work on it," echoed Merskin. "The tendency is more around child care and the condition of children in these marriages, because both men and women have more options."

The movies, according to the experts, seem to be reacting to society’s trends only slowly. But a few recent films are investing more in married couples, and performing well with audiences.

"Crazy, Stupid, Love," which was released last summer and according to the website Box Office Mojo, grossed more than $84 million domestically, focuses primarily on the deterioration and then rejuvenation of a long-married couple, who learn from their children and rekindle a romance gone neglected.

"What to Expect When You're Expecting," released on May 18 and currently the fifth most-popular movie at the box office, introduces five couples grappling with the prospect of impending parenthood. Four out of five are already romantically established.

Spoiler alert: They stick it out.

Email: lmarostica@desnews.com
TV Ignores Women’s Sports Now More Than It Did 25 Years Ago

06/08/2015 01:46 pm ET | Updated Jun 09, 2015

Women’s sports have come a long way in the last couple of decades. But the media is stuck in the past.

In 1989, University of Southern California first analyzed broadcasts from Los Angeles network affiliates KCBS, KNBC and KABC, as well as ESPN’s “SportsCenter” to determine how frequently the outlets covered female athletes. They have recreated the study every five years. The latest update, published this month in the journal Communication & Sport, shows that women’s athletics are virtually missing from TV.

In examining 934 local network affiliate news stories from 2014, researchers found that only 32 segments were on women’s sports — amounting to about 23 minutes.
of coverage — while 880 stories featured men's sports and 22 segments featured gender-neutral sports. On “SportsCenter,” 376 stories covered men's sports and 13 segments covered women's sports.

Even though there has been a huge increase in the number of women who play sports and women's sporting events have grown more popular, media coverage of female athletes hasn’t kept up. In fact, nearly three decades after the researchers started the study, they note that the presence of female athletes on TV is “dismally low” — even lower than it was when they first took on the project.

The three local LA network affiliates dedicated about 5 percent of their coverage to women's sports in 1989. In 2014, that number was down to 3.2 percent. For almost every network examined, coverage of women's sports was higher 10, 15, 20 and 25 years ago than it is today.

Over a six-week period in 2014, “SportsCenter” dedicated just 2 percent of its highlight program to women's sports. KCBS was worse: During that same period, there was just one story — or 0.2 percent of the network's total sports coverage — featuring female athletes.

“It really demonstrates the unevenness of social change,” the study's co-author Michael Messner said. “We’ve had this incredible explosion of girls and women going into sports in the last 40 years. ... What’s puzzling to us is that the increased interest and participation in women’s sports has not at all been reflected in news and highlights shows.”

And when the media did cover female athletics, it wasn’t always in a positive light.

“Women's sports continues to be covered in ways that convey the message to audiences that women's sport is less important, less exciting, and, therefore, less valued than men’s sports,” the study reads.

The research shows that the tendency to describe female athletes as sexual objects has gone down in the last there decades, but that the media is increasingly likely to contextualize them as mothers and caregivers.

Another study, published this year in Electronic News, found that ESPN's “SportsCenter” and Fox Sports 1’s “Fox Sports Live” aired women's sports coverage less than 1 percent of the time during 2013 and 2014, with only a small bump in programming during the Winter Olympics.

Below is a list of topics the sports shows chose to cover instead of women’s sports:

- A swarm of bees invading a Red Sox vs. Yankees game
- An 18-inch corndog at the Arizona Diamondbacks stadium
- Former Dodgers manager Tommy Lasorda’s new restaurant opening
- Whether NBA player Kendall Marshall will be able to find a decent burrito when he goes to Milwaukee
A stray dog who has become beloved by fans at the Milwaukee Brewers’ stadium

Fascinating, surely, but we want to see our female athletes.
The Price is Right!

Created by: Ms. Oliver
Alberto VO5 2 in 1 Moisturizing Shampoo + Conditioner
12.5 fl oz

$1.99  $0.16 / oz

Overview:
- Long lasting fragrance
- 5 Essential vitamins
- For healthy, beautiful hair

Alberto VO5 Mens 3-IN-1 Shampoo, Conditioner
Body Wash Ocean Surge
12.5 fl oz

$1.29  $0.19 / oz

Overview:
- Clean from head-to-toe
- With 5 essential vitamins
- Helps hydrate & moisturize

The New York Department of Consumer Affairs
Schick Hydro 5 Cartridge Razor Refills
4.0 ea
4.3 (144) 4.7 (36)
$14.99 $3.75 / ea
Overview:
- Hydrating gel reservoir
- 5 ultra glide blades
- With skin guards that smooth skin

Schick Hydro Silk for Women Cartridges
4.0 ea
4.3 (144)
$18.49 $4.62 / ea
Overview:
- Water activated moisturizing serum
- 5 curve sensing blades for closeness
- Hydrates longer than any other razor

Shipping options:
- Ship one time
  FREE shipping on orders of $35 or more. Details
  Arrives in 1-3 business days

Radio Flyer Girls My 1st Scooter Sparkle - Pink $49.99
List of Feminist Media Resources

Songs and Music Videos:

“Who Says” by Selena Gomez
“Crooked Smile” by J Cole
“Try” by Colbie Caillat
“Independent Women” by Destiny’s Child
“All About That Bass” by Megan Trainor
“I’m Just a Girl” by No Doubt
“Been a Son” by Nirvana

Feel free to add your own feminist songs to this list!

Commercials:

“Inspire Her Mind” by Verizon
“I Will What I Want” by Under Armour
“First Moon Party” by GoFlo (it’s about periods)
“#Girls Can: Women Empowerment” by CoverGirl
“Evolution” by Dove
“Real Beauty Sketches” by Dove
“Change One Thing” by Dove

Feel free to add your own feminist commercials to this list!

Poems:

“Phenomenal Woman” by Maya Angelou
“Still I Rise” by Maya Angelou
“Makeup on Empty Space” by Anne Waldman
“Be Nobody’s Darling” by Alice Walker

Feel free to add your own feminist poems to this list!
The Personal Attributes Questionnaire (Spence, Helmreich, & Stapp, 1974) was included in the 1981 interview to determine the sex-typing of personality. Its two scales, "expressivity" and "instrumentality," measure the degree to which a person can be classified according to masculine or feminine adjectives. It is a 24 item self-report questionnaire in which people are asked to indicate the extent to which they can be characterized in terms of various adjectives. Thus, for example, a person responding to the questionnaire was asked to indicate, using a scale like that shown below, the extent to which they see themselves as independent:

<table>
<thead>
<tr>
<th>Not at all independent</th>
<th>X</th>
<th>X</th>
<th>X</th>
<th>X</th>
<th>X</th>
<th>Very Independent</th>
</tr>
</thead>
</table>

The instrumental scale

Eight of the questionnaire items represent characteristics that (a) men are stereotyped to possess to a greater extent than women, and (b) that are seen as desirable qualities for both men and women. The items are shown in the table to the right. These items were selected from a much longer list. In thinking about the construct "masculinity," it is important to consider it in terms of the whole cluster, rather than a single item. Thus, "superior" makes more sense when it is embedded within the other seven items than when is considered in isolation. Note that "masculinity" as defined by the PAQs means being "self-assertive" or "instrumental." Stereotypes of "masculine" are much more broadbased, of course, and include physical qualities such as strong, big, as well as demeanor (e.g., tough).

The expressive scale

Another eight items were chosen to represent the extent to which a person sees himself or herself as possessing characteristics that (a) women are generally seen possessing more than men; and (b) that are viewed as desirable qualities for both men and women. These qualities include such attributes as "kind, gentle, helpful, and understanding of others -- in short, "expressive" or "interpersonal" traits.

The androgyny scale

The other eight items were originally designed to measure another construct, "androgyny," but the measure has generally been abandoned. Most researchers keep the full 24-item scale intact even though they don't score the androgyny subscale.

<table>
<thead>
<tr>
<th>MASCULINE: (High scores reflect high &quot;masculinity&quot; or &quot;instrumentality.&quot;)</th>
<th>FEMININE: (High scores reflect high &quot;femininity&quot; or &quot;expressivity.&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Independent</td>
<td>Emotional</td>
</tr>
<tr>
<td>Active</td>
<td>Able to devote self completely to others</td>
</tr>
<tr>
<td>Competitive</td>
<td>Genuinely</td>
</tr>
<tr>
<td>Can make decisions easily</td>
<td>Helpful to others</td>
</tr>
<tr>
<td>Never give up easily</td>
<td>Kind</td>
</tr>
<tr>
<td>Self-confident</td>
<td>Aware of feelings of others</td>
</tr>
<tr>
<td>Superior</td>
<td>Understanding of others</td>
</tr>
<tr>
<td>Stand up well under pressure</td>
<td>Warm in relations with others</td>
</tr>
</tbody>
</table>
Personal Attributes Questionnaire

The items below inquire about what kind of person you think you are. Each item consists of a pair of characteristics, with the letters A-E in between. For example:

| Not at all Artistic | A.....B.....C.....D.....E | Very Artistic |

Each pair describes contradictory characteristics—that is, you cannot be both at the same time, such as very artistic and not at all artistic.

The letters form a scale between the two extremes. You are to choose a letter which describes where you fall on the scale. For example, if you think you have no artistic ability, you would choose A. If you think you are pretty good, you might choose D. If you are only medium, you might choose C, and so forth.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Not at all aggressive</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Very aggressive</td>
</tr>
<tr>
<td>2. Not at all independent</td>
<td></td>
<td></td>
<td></td>
<td>Very independent</td>
<td></td>
</tr>
<tr>
<td>3. Not at all emotional</td>
<td></td>
<td></td>
<td>Very emotional</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Very submissive</td>
<td></td>
<td>Very dominant</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Not at all excitable in a major crisis</td>
<td></td>
<td>Very excitable in a major crisis</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Very passive</td>
<td>Very active</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Not at all able to devote self completely to others</td>
<td>Able to devote self completely to others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Very rough</td>
<td>Very gentle</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Not at all helpful to others</td>
<td>Very helpful to others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Not at all competitive</td>
<td>Very competitive</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Very home oriented</td>
<td>Very worldly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. Not at all kind</td>
<td>Very kind</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Indifferent to others approval</td>
<td>Highly needful of others approval</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>14. Feelings not easily hurt</td>
<td>Feelings easily hurt</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>15. Not at all aware of feelings of others</td>
<td>Very aware of feelings of others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>16. Can make decisions easily</td>
<td>Has difficulty making decisions</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17. Gives up very easily</td>
<td>Never gives up easily</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>18. Never cries</td>
<td>Cries very easily</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19. Not at all self-confident</td>
<td>Very self-confident</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20. Feels very inferior</td>
<td>Feels superior</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21. Not at all understanding of others</td>
<td>Very understanding of others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22. Very cold in relations with others</td>
<td>Very warm in relations with others</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23. Very little time for security</td>
<td>Very strong need for security</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24. Goes to pieces under pressure</td>
<td>Stands up well under pressure</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
GEPAQ – German Extended Personal Attributes Questionnaire (Runge et al. 1981)

Der GEPAQ ist die übersetzte und erweiterte Version des PAQ und umfasst insgesamt 40 bipolare Attribute auf einer 5-stufigen Skala. Jeweils 8 Items repräsentieren eine Subskala; für jede Subskala des Fragebogens werden Summenscores über die Einzelitems gebildet:
- Die Skala Mplus erfasst über 8 Items positiv bewertete, maskuline Eigenschaften (z. B. „nicht selbstsicher vs. sehr selbstsicher“).
- Die Skala Mminus erfasst über 8 Items negativ bewertete, maskuline Eigenschaften (z. B. „sehr zynisch vs. nicht zynisch“).
- Die Skala Fplus erfasst über 8 Items positiv bewertete, feminine Eigenschaften (z. B. „bin nicht hilfsbereit vs. bin sehr hilfsbereit“).
- Die Skala Fminus erfasst über 8 Items negativ bewertete, feminine Eigenschaften (z. B. „sehr nervös vs. nicht nervös“).
- Die letzte Skala umfasst gemischte Attribute.

Zur Erfassung der Maskulinität und Feminität werden die jeweils 8 Items der M+ - und F+ - Skalen des GEPAQ verwendet, d.h. die sozial erwünschten männlichen bzw. weiblichen Eigenschaften:

Ich halte mich für...

1. nicht unabhängig ........................................ A.....B.....C.....D.....E......... sehr unabhängig
2. nicht gefühlsbetont ................................. A.....B.....C.....D.....E......... sehr gefühlsbetont
3. sehr passiv ............................................. A.....B.....C.....D.....E......... sehr aktiv
4. fähig, auf andere einzugehen ......... A.....B.....C.....D.....E......... völlig unfähig auf andere einzugehen
5. sehr rau.................................................... A.....B.....C.....D.....E......... sehr zart
6. nicht hilfreich........................................ A.....B.....C.....D.....E......... sehr hilfreich
7. nicht wettbewerbsorientiert .......... A.....B.....C.....D.....E......... sehr wettbewerbsorientiert
8. sehr unfreundlich................................. A.....B.....C.....D.....E......... sehr freundlich
9. der Gefühle anderer nicht bewusst . A.....B.....C.....D.....E......... der Gefühle anderer sehr bewusst
10. fällt leicht Entscheidungen .......... A.....B.....C.....D.....E......... fällt schwer Entscheidungen
11. gebe leicht auf .................................... A.....B.....C.....D.....E......... gebe nie leicht auf
12. nicht selbstsicher............................... A.....B.....C.....D.....E......... sehr selbstsicher
13. fühle mich überlegen.................. A.....B.....C.....D.....E......... fühle mich überlegen
14. nicht verständnisvoll...................... A.....B.....C.....D.....E......... sehr verständnisvoll
15. sehr kühl in Beziehungen .......... sehr herzlich in Beziehungen zu anderen
16. kann Druck nicht standhalten........ A.....B.....C.....D.....E......... kann Druck gut standhalten

M+ (Instrumentalität)
unabhängig
aktiv
wettbewerbsorientiert
fällt leicht Entscheidungen
gibt nicht leicht auf
selbstsicher
berlegen
kann Druck gut standhalten

F+ (Expressivität)
gefühl betont
fähig, auf andere einzugehen
zart
sehr hilfreich
freundlich
der Gefühle anderer bewusst
verständnisvoll
herzlich in Beziehungen zu anderen

In den Untersuchungen des Zürcher Längsschnitts kommt in der Regel eine andere Version des GEPAQ zum Einsatz (Buddeberg et al., 2003). Er besteht ebenfalls aus 16 bipolaren Item-Paaren, die jedoch auf einer 6-stufigen Skala bewertet werden. Alfermann (1998) berichtet Mittelwerte von 3.75 (Männer) und 3.50 (Frauen) für PAQ-I, 4.38 (Männer) und 4.63 (Frauen) für PAQ-E, Cronbachs alpha 0.72 (PAQ-I) und 0.75 (PAQ-E).

Media Literacy: The Final Project!

Create your own piece of media that actively resists gender stereotypes. You may choose to combat traditional representations of masculinity, femininity, or both. You may work individually or with a group (no more than four people in one group). The project is worth 50 points. See rubric for scoring details.

Option 1: Create a Print Advertisement
- Use Microsoft PowerPoint, Microsoft Publisher, or Google Drawings to create a print advertisement to sell a product.
- Ad must include: picture and name of product, price, slogan for product, and information about where to buy the product.
- Remember: your ad must combat gender stereotypes. It can be a gendered product that you make "genderless" (ex: unisex lipstick), or it can be a gendered product that you market in a new way (ex: a purse that is specially designed to carry science and math textbooks).

Option 2: Create a Video Advertisement
- Write a script for a TV commercial and then use an iPad to film the commercial.
- Commercial must include: name of product, price, slogan for product, information about where to buy the product. The commercial must be 60-90 seconds long.
- Remember: your ad must combat gender stereotypes. It can be a gendered product that you make "genderless" (ex: unisex lipstick), or it can be a gendered product that you market in a new way (ex: a purse that is specially designed to carry science and math textbooks).

Option 3: Create a Radio Advertisement
- Write a script for a radio commercial and use a laptop or iPad to record the commercial.
- Commercial must include: name of product, price, slogan for product, information about where to buy the product. The commercial must be 60-90 seconds long.
- Remember: your ad must combat gender stereotypes. It can be a gendered product that you make "genderless" (ex: unisex lipstick), or it can be a gendered product that you market in a new way (ex: a purse that is specially designed to carry science and math textbooks).
Media Literacy Final Project Timeline

Create a timeline for completion of your final Media Literacy Project.

Goal(s) for Workshop Day 1:
________________________________________________________
________________________________________________________
________________________________________________________

Goal(s) for Workshop Day 2:
________________________________________________________
________________________________________________________
________________________________________________________

Goal(s) for Workshop Day 3:
________________________________________________________
________________________________________________________
________________________________________________________

Complete self and group evaluation forms for homework

Each group must present its final project to the class on Friday. Guidelines for the presentation are as follows:
• Display your original advertisement for the class.
• Explain your inspiration for the advertisement.
• Discuss what you’ve learned as a result of this unit on gender and media literacy.
• Presentation should be approximately 3 minutes for single presenters and 5 minutes for group presentations.
• If participating in a group presentation, each group member must speak throughout the course of the presentation.
Media Literacy Self & Peer Evaluation Sheet

Self Evaluation:
What letter grade would you give yourself for this project? (circle one)

A  B  C  D  F

Why? Write 2-3 sentences to justify the letter grade you chose. Consider the quality of your final product and how you used your time throughout workshops.

Peer Evaluations (if working in a group):
Name of group member #1:______________________________

What letter grade would you give this group member? (circle one) A, B, C, D, F
Why?

Name of group member #2:______________________________

What letter grade would you give this group member? (circle one) A, B, C, D, F
Why?

Name of group member #3:______________________________

What letter grade would you give this group member? (circle one) A, B, C, D, F
Why?
Ms. Oliver
Media Literacy

### Media Literacy Final Project Rubric

<table>
<thead>
<tr>
<th>Criterion</th>
<th>10 points</th>
<th>8 points</th>
<th>6 points</th>
<th>0 points</th>
</tr>
</thead>
<tbody>
<tr>
<td>Workshop Participation</td>
<td>Student actively engages during all three workshops.</td>
<td>Student actively engages during two out of three workshops (or 66% of the time).</td>
<td>Student actively engages during one out of three workshops (or 33% of the time).</td>
<td>Student makes little to no effort to engage in workshops.</td>
</tr>
<tr>
<td>Timeline for Completion</td>
<td>Timeline is complete with detailed goals for each day.</td>
<td>Timeline is complete with generalized goals for each day.</td>
<td>Timeline is not complete and has only generalized goals.</td>
<td>Timeline is not complete or was not submitted.</td>
</tr>
<tr>
<td>Final Project</td>
<td>Product clearly combats gender stereotyping and includes:</td>
<td>Product clearly combats gender stereotyping but is missing one or more of the 4 advertisement requirements (see left).</td>
<td>Product does not clearly combat gender stereotyping but meets all or almost all advertising requirements (see left).</td>
<td>Final project is not finished or was not submitted.</td>
</tr>
<tr>
<td></td>
<td>- Product name</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Product slogan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Price</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- Information about where to buy product.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presentation</td>
<td>Presenter:</td>
<td>Presenter meets three out of four presentation requirements (see left).</td>
<td>Presenter meets only one or two of the four presentation requirements (see left).</td>
<td>No presentation is attempted or student does not speak during presentation.</td>
</tr>
<tr>
<td></td>
<td>- meets time requirement (3-5 minutes)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- displays their final project</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- explains their inspiration for the project</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>- what they have learned about gender and/or media literacy</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rubric total = 40 points
Self & peer evaluation scores (average) = 10 points
Total points possible = 50 points