What Is Gender? Entry Task

Name: ____________________________

Date: ____________________________

Answer the following questions independently:

1. What does the word “gender” mean?

2. What is a “gender role”?
Gender Excerpts and Text-Dependent Questions:
Pygmalion

Excerpt 1: Higgins, Act IV

You might marry, you know. [He bites a large piece out of the apple, and munches it noisily.] You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you’re not bad-looking; it’s quite a pleasure to look at you sometimes—not now, of course, because you’re crying and looking as ugly as the very devil; but when you’re all right and quite yourself, you’re what I should call attractive.

1. What action does Higgins assume Eliza can take in order to provide for herself?

2. What does Higgins assume makes Eliza an eligible woman for marrying?

Excerpt 2: Mrs. Higgins, Act III

Mrs. Higgins has just told Higgins and Pickering that in experimenting upon Eliza, they have created the “problem” of what is to be done with her after the experiment is over.

**Higgins.** I don’t see anything in that. She can go her own way, with all the advantages I have given her.

**Mrs. Higgins.** The advantages of that poor woman who was here just now! The manners and habits that disqualify a fine lady from earning her own living without giving her a fine lady’s income! Is that what you mean?
3. Mrs. Higgins states that a “fine lady’s manners and habits” make it impossible for a woman to earn her own living. What does this statement imply about working and women in Victorian times? (Hint: Remember the article we just read together.)

Excerpt 3: Stage Directions, Act II

He [Eliza’s father] hurries to the door, anxious to get away with his booty. When he opens it he is confronted with a dainty and exquisitely clean young Japanese lady in a simple blue cotton kimono printed cunningly with small white jasmine blossoms.

4. This is the first time Eliza has been referred to in the play as a “lady.” Remember that she is coming into the room after her first bath at Wimpole Street. What has changed about her in these stage directions?

5. What does this stage direction imply is important for a woman to be defined as a “lady” in Victorian Britain?
Using the information you now have from the article “Women and Urban Life in Victorian Britain” and the excerpts from the play *Pygmalion* that you have reread today, fill in the columns below.

<table>
<thead>
<tr>
<th>A Victorian Lady’s Gender Role</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Victorian lady MUST NOT ...</td>
</tr>
</tbody>
</table>

**Exit Ticket**

Name:

Date:

Using the information you now have from the article “Women and Urban Life in Victorian Britain” and the excerpts from the play *Pygmalion* that you have reread today, fill in the columns below.
What Is Media? Entry Task

Name:

Date:

Answer the following questions independently:

1. What does the word “media” mean?

2. What is an “advertisement”?
1890s Advertisement

Name:

Date:

FRONT-LACE CORSETS

The ELSO Corset is constructed on thoroughly scientific lines and will positively improve the figure. The materials used in the construction of ELSO CORSETS are absolutely the best. Eminent physicians and female specialists indorse the ELSO FRONT-LACED CORSETS as thoroughly conducive to health. Every pair of ELSO CORSETS guaranteed to give satisfaction or money returned. None genuine unless bearing the trademark, ELSO, as above.

BIRDSEY-SOMERS CO. MAKERS
233 Fifth Avenue, New York
Basic Concepts of Media Literacy
Anchor Chart

Name: 

Date: 

1. Media messages affect our thoughts, attitudes, and actions.
2. Media use “the language of persuasion.”
3. Media can construct fantasy worlds.
4. Media messages can be decoded; youth and adults who can decode these messages are “media literate.”

Adapted from a Creation of the Media Literacy Project. Shared under a Creative Commons Attribution-NonCommercial-ShareAlike 3.0 License. Details at http://creativecommons.org/licenses/by-nc-sa/3.0/us/
1. Media messages affect our thoughts, attitudes, and actions. We don’t like to admit it, but all of us are affected by advertising, news, movies, pop music, video games, and other forms of media. That’s why media are such a powerful cultural force, and why the media industry is such big Business.

   Go back to the 1890s corset ad. How would this affect the thoughts, attitudes, or actions of the women viewing the ad?

2. Media use “the language of persuasion.” All media messages try to persuade us to believe or do something. News, documentary films, and nonfiction books all claim to be telling the truth. Advertising tries to get us to buy products. Novels and TV dramas go to great lengths to appear realistic. To do this, they use specific techniques (like flattery, repetition, fear, and humor) we call “the language of persuasion.”

   What “persuasive language” was used in the 1890s ad we viewed?

3. Media can construct fantasy worlds. While fantasy can be pleasurable and entertaining, it can also be harmful. Movies, TV shows, and music videos sometimes inspire people to do things that are unwise, anti-social, or even dangerous. At other times, media can inspire our imagination. Advertising constructs a fantasy world where all problems can be solved with a purchase. Media literacy helps people to recognize fantasy and constructively integrate it with reality.

   What “fantasy world” is constructed by the 1890s ad we viewed?
4. **Media messages can be decoded; youth and adults who can decode these messages are “media literate.”** By “deconstructing” media, we can figure out who created the message, and why. We can identify the techniques of persuasion being used and recognize how media makers are trying to influence us. We notice what parts of the story are not being told, and how we can become better informed. Media literacy helps people consume media with a critical eye, evaluating sources, intended purposes, persuasion techniques, and deeper meanings.

*How would a Victorian woman have benefited from “decoding” this ad before she paid $6 for a magnetic corset?*

*How will being an active consumer of media help you in your own life, right now?*
### Questions to Ask When Analyzing Media Messages

#### KEY QUESTIONS TO ASK WHEN ANALYZING MEDIA MESSAGES

**www.projectlooksharp.org**

**www.namle.net**

<table>
<thead>
<tr>
<th>AUDIENCE &amp; AUTHORSHIP</th>
<th>Authorship</th>
<th>Who made this message?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose</td>
<td>Why was this made? Who is the target audience (and how do you know)?</td>
<td></td>
</tr>
<tr>
<td>Economics</td>
<td>Who paid for this?</td>
<td></td>
</tr>
<tr>
<td>Impact</td>
<td>Who might benefit from this message? Who might be harmed by it? Why might this message matter to me?</td>
<td></td>
</tr>
<tr>
<td>Response</td>
<td>What kinds of actions might I take in response to this message?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>MESSAGES &amp; MEANINGS</th>
<th>Content</th>
<th>What is this about (and what makes you think that)? What ideas, values, information, and/or points of view are overt? Implied? What is left out of this message that might be important to know?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Techniques</td>
<td>What techniques are used? Why were those techniques used? How do they communicate the message?</td>
<td></td>
</tr>
<tr>
<td>Interpretations</td>
<td>How might different people understand this message differently? What is my interpretation of this and what do I learn about myself from my reaction or interpretation?</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>REPRESENTATIONS &amp; REALITY</th>
<th>Context</th>
<th>When was this made? Where or how was it shared with the public?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Credibility</td>
<td>Is this fact, opinion, or something else? How credible is this (and what makes you think that)? What are the sources of the information, ideas, or assertions?</td>
<td></td>
</tr>
</tbody>
</table>
Ad Analysis Homework Lesson 2

Name:

Date:

Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Audience and Authorship</th>
<th>Answer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Who made this message?</td>
<td></td>
</tr>
<tr>
<td>Why was this made?</td>
<td></td>
</tr>
<tr>
<td>Who is the target audience (and how do you know)?</td>
<td></td>
</tr>
<tr>
<td>Who paid for this?</td>
<td></td>
</tr>
<tr>
<td>Who might benefit from this message?</td>
<td></td>
</tr>
<tr>
<td>Who might be harmed by it?</td>
<td></td>
</tr>
<tr>
<td>Why might this message matter to me?</td>
<td></td>
</tr>
<tr>
<td>What kinds of actions might I take in response to this message?</td>
<td></td>
</tr>
</tbody>
</table>
Ad Analysis Task

Name: 

Date: 

Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Meanings and Messages</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is this ad about (and what makes you think that)</td>
<td></td>
</tr>
<tr>
<td>2. What ideas, values, information, and/or points of view are overt? Implied?</td>
<td></td>
</tr>
<tr>
<td>3. What is left out of this message?</td>
<td></td>
</tr>
<tr>
<td>4. What techniques are used? (OPTIONAL!)</td>
<td></td>
</tr>
</tbody>
</table>
Ad Analysis Task

Name: 

Date: 

Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Meanings and Messages</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Why were those techniques used?</td>
<td></td>
</tr>
<tr>
<td>How do they communicate the message?</td>
<td></td>
</tr>
<tr>
<td>(OPTIONAL!)</td>
<td></td>
</tr>
<tr>
<td>6. How might different people</td>
<td></td>
</tr>
<tr>
<td>understand this message differently?</td>
<td></td>
</tr>
<tr>
<td>7. What is my interpretation of</td>
<td></td>
</tr>
<tr>
<td>this and what do I learn about</td>
<td></td>
</tr>
<tr>
<td>myself from my reaction or</td>
<td></td>
</tr>
<tr>
<td>interpretation?</td>
<td></td>
</tr>
</tbody>
</table>
Basic Persuasion Techniques

Name: 
Date: 

1. **Association.** This persuasion technique tries to link a product, service, or idea with something already liked or desired by the target audience, such as fun, pleasure, beauty, security, intimacy, success, wealth, etc. The media message doesn’t make explicit claims that you’ll get these things; the association is implied. **Association** can be a very powerful technique. A good ad can create a strong emotional response and then associate that feeling with a brand (family=Coke, victory=Nike). This process is known as **emotional transfer.** Several persuasion techniques below, like **Beautiful People and Warm & Fuzzy,** are specific types of association.

2. **Bandwagon.** Many ads show lots of people using the product, implying that “everyone is doing it” (or at least, “all the cool people are doing it”). No one likes to be left out or left behind, and these ads urge us to “jump on the bandwagon.” Politicians use the same technique when they say, “The American people want ...” How do they know?

3. **Beautiful People.** **Beautiful People** uses good-looking models (who may also be celebrities) to attract our attention. This technique is extremely common in ads, which may also imply (but never promise!) that we’ll look like the models if we use the product.

4. **Bribery.** This technique tries to persuade us to buy a product by promising to give us something else, like a discount, a rebate, a coupon, or a “free gift.” Sales, special offers, contests, and sweepstakes are all forms of **bribery.** Unfortunately, we don’t really get something for free—part of the sales price covers the cost of the bribe.

5. **Celebrities.** (A type of **Testimonial**—the opposite of **Plain Folks.**) We tend to pay attention to famous people. That’s why they’re famous! Ads often use celebrities to grab our attention. By appearing in an ad, celebrities implicitly endorse a product; sometimes the endorsement is explicit. Many people know that companies pay celebrities a lot of money to appear in their ads (Nike’s huge contracts with leading athletes, for example, are well known) but this type of testimonial still seems to be effective.
6. **Experts.** (A type of *Testimonial.*) We rely on experts to advise us about things that we don’t know ourselves. Scientists, doctors, professors, and other professionals often appear in ads and advocacy messages, lending their credibility to the product, service, or idea being sold. Sometimes, “plain folks” can also be experts, as when a mother endorses a brand of baby powder or a construction worker endorses a treatment for sore muscles.

7. **Explicit Claims.** Something is “explicit” if it is directly, fully, and/or clearly expressed or demonstrated. For example, some ads state the price of a product, the main ingredients, where it was made, or the number of items in the package—these are *explicit claims.* So are specific, measurable promises about quality, effectiveness, or reliability, like “Works in only five minutes!” Explicit claims can be proven true or false through close examination or testing, and if they’re false, the advertiser can get in trouble. It can be surprising to learn how few ads make explicit claims. Most of them try to persuade us in ways that cannot be proved or disproved.

8. **Fear.** This is the opposite of the *Association* technique. It uses something disliked or feared by the intended audience (like bad breath, failure, high taxes, or terrorism) to promote a “solution.” Ads use fear to sell us products that claim to prevent or fix the problem. Politicians and advocacy groups stoke our fears to get elected or to gain support.

9. **Humor.** Many ads use humor because it grabs our attention and it’s a powerful persuasion technique. When we laugh, we feel good. Advertisers make us laugh and then show us their product or logo because they’re trying to connect that good feeling to their product. They hope that when we see their product in a store, we’ll subtly re-experience that good feeling and select their product. Advocacy messages (and news) rarely use humor because it can undermine their credibility; an exception is political satire.

10. **Intensity.** The language of ads is full of intensifiers, including *superlatives* (greatest, best, most, fastest, lowest prices), *comparatives* (more, better than, improved, increased, fewer calories), *hyperbole* (amazing, incredible, forever), *exaggeration,* and many other ways to hype the product.

11. **Maybe.** Unproven, exaggerated, or outrageous claims are commonly preceded by “weasel words” such as may, might, can, could, some, many, often, virtually, as many as, or up to. Watch for these words if an offer seems too good to be true. Commonly, the **Intensity** and **Maybe** techniques are used together, making the whole thing meaningless.
12. **Plain Folks.** (A type of *Testimonial*—the opposite of *Celebrities.*) This technique works because we may believe a “regular person” more than an intellectual or a highly paid celebrity. It’s often used to sell everyday products like laundry detergent because we can more easily see ourselves using the product, too. The *Plain folks* technique strengthens the down-home, “authentic” image of products like pickup trucks and politicians. Unfortunately, most of the “plain folks” in ads are actually paid actors carefully selected because they look like “regular people.”

13. **Repetition.** Advertisers use repetition in two ways: within an ad or advocacy message, words, sounds, or images may be repeated to reinforce the main point. And the message itself (a TV commercial, a billboard, a Web site banner ad) may be displayed many times. Even unpleasant ads and political slogans work if they are repeated enough to pound their message into our minds.

14. **Testimonials.** Media messages often show people testifying about the value or quality of a product, or endorsing an idea. They can be *experts, celebrities,* or *plain folks.* We tend to believe them because they appear to be a neutral third party (a pop star, for example, not the lipstick maker, or a community member instead of the politician running for office). This technique works best when it seems like the person “testifying” is doing so because they genuinely like the product or agree with the idea. Some testimonials may be less effective when we recognize that the person is getting paid to endorse the product.

15. **Warm & Fuzzy.** This technique uses sentimental images (especially of families, kids, and animals) to stimulate feelings of pleasure, comfort, and delight. It may also include the use of soothing music, pleasant voices, and evocative words like “cozy” or “cuddly.” The *Warm & Fuzzy* technique is another form of *Association.* It works well with some audiences, but not with others, who may find it too corny.
Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Meanings and Messages</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is this ad about (and what makes you think that)?</td>
<td></td>
</tr>
<tr>
<td>2. What ideas, values, information, and/or points of view are overt? Implied?</td>
<td></td>
</tr>
<tr>
<td>3. What is left out of this message?</td>
<td></td>
</tr>
<tr>
<td>4. What techniques are used?</td>
<td></td>
</tr>
</tbody>
</table>
Ad Analysis Homework
Lesson 3

Name:

Date:

Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Meanings and Messages</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>5. Why were those techniques used? How do they communicate the message?</td>
<td></td>
</tr>
<tr>
<td>6. How might different people understand this message differently?</td>
<td></td>
</tr>
<tr>
<td>7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?</td>
<td></td>
</tr>
</tbody>
</table>
Persuasion, Argument and Other Appeals (optional)

- **Argument**: Uses logic and evidence
- **Emotion**: Appeals to "the heart": empathy, sorrow, humor, etc.
- **Values**: Appeals to our sense of what is right, wrong, and/or ethical in the world
Ad Analysis Task
Lesson 4

Name: 
Date: 

Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Representations and Reality</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. When was this made?</td>
<td></td>
</tr>
<tr>
<td>2. Where or how was it shared with the public?</td>
<td></td>
</tr>
<tr>
<td>3. Is this fact, opinion, or something else?</td>
<td></td>
</tr>
<tr>
<td>4. How credible is this (and what makes you think that)?</td>
<td></td>
</tr>
<tr>
<td>5. What are the sources of the information, ideas, or assertions?</td>
<td></td>
</tr>
</tbody>
</table>
Good researchers stop often to look around and see where they are, check their maps, and set their course toward their final destination. They sometimes take side trips, but they use their route-finding tools to reach their destinations.

### Initiating Inquiry

**Step 1:** Set a purpose for research: What is the overarching research question? What information do you need to find? Why is this research worthwhile?

**Step 2:** Gather background information about your topic from a reliable source and generate supporting research questions. Criteria for effective supporting research questions:

### Gathering Sources

**Step 3:** Gather a variety of reliable and relevant sources.

### Analyzing Sources

**Step 4:** Use your sources. For each source:
- Skim the source to see if it is useful for you.
- If it is useful, read it and mark parts of the text that are relevant to your research.
- On your note-taking sheet, record the source information and take notes in your own words on ideas and information that are relevant.

### Evaluating Research

**Step 5:** After you are done reading a source, step back and evaluate:
- Which of my supporting research questions have I answered, either partially or completely?
- What additional supporting research questions did I generate?
- How thorough is my answer to the overarching research question?
- Which source might I use next?

### Developing an Evidence-Based Perspective

**Step 6:** When you have enough information, synthesize and share your findings.
Overview

Throughout this module, we have explored different aspects of personal identity. We read several first-person narratives from the perspective of men and women about their identity struggles. We also read *Pygmalion*, which explored one woman’s journey of identity transformation given her limitations as a working-class woman in Victorian England. Recently, we’ve been reading and researching about the role of advertisements identity formation among young men and women. Now we are going to put all of this together to analyze an advertisement that perpetuates gender stereotypes and potentially impacts people’s sense of self. Then we will create a new-and-improved version of it that does not rely on gender stereotypes.

Prompt

Part 1: Advertisement Analysis

• Using your researcher’s notebook to guide you, you will analyze an advertisement in a well-constructed paragraph that explains how the ad portrays stereotypical images of men and women. You will use the terms you’ve learned throughout the unit as well as quotations from your researcher’s notebook to support your analysis.

Part 2: Create a counter ad and explain your choices

• With a partner, you will create a counter ad that changes the original ad so it does not rely on stereotypical portrayals of men and women. Instead, this counter ad addresses the text, bias, and persuasive methods the original ad uses and finds other ways to communicate that people should buy this product. See the example counter ad for a concrete example for how to do this successfully.

• Then, you will add a final paragraph to your Advertisement Analysis that explains the changes you made and why.

Preparation: Research (individually)

• Conduct a short research project and complete a researcher’s notebook. In your notebook you will gather information, generate questions, and summarize your findings in a well-written paragraph in which you acknowledge the source and synthesize your sources. In the End of Unit 3 Assessment, you will synthesize your research findings in a well-written paragraph.
Below are key criteria students need to address when completing this task. Specific lessons during the module build in opportunities for students to understand the criteria, offer additional criteria, and work with their teacher to construct a rubric on which their work will be critiqued and formally assessed.

**Key Criteria for Success (aligned with NYSP12 ELA CCLS)**

Ad Analysis will demonstrate:

- Clear informational writing, appropriate to audience and task
- Coherent analysis of gender roles in ad, drawing on evidence from research
- Mastery of conventions
- Use of technology to share ideas
Ad Analysis and Counter Ad

I. Ad Background

This advertisement was made by Abed Tahan to sell Samsung appliances online. This advertisement appeared as a billboard, as pictured in this photograph.

II. Target Audience

The advertisement targets spouses, partners, and children who want to get “Mom” a gift. Perhaps this ad was displayed near the time of Mother’s Day, or around the holidays.

III. Persuasive Techniques

The main picture is a large washing machine and a vacuum cleaner both tied with red ribbons, making them appear as appealing gifts. The ad uses the persuasive technique of “Association” by linking the two gifts to a mother’s love and appreciation. The ad also employs the technique of “Bribery” because if you buy a washing machine, you get a vacuum cleaner for free. It also implies that you can bribe your mother for love by buying giving her these two gifts, allowing you to “cross your mother’s mind twice a day.” It implies that you might not cross her mind otherwise.

IV. Gender Role/Identity Analysis

The text on the advertisement is centered on “mothers” and implies that you would only buy a washing machine and a vacuum cleaner for women. This suggests that females are concerned with washing laundry and vacuuming the house and want these appliances as gifts, perpetuating stereotypical gender roles and the image of women as housecleaners. Many women would be offended by this gender role. This ad also suggests that, unless you buy her these gifts, your mother wouldn’t think of you throughout her day; however, if you buy these products for her, you are sure to cross her mind at least twice a day. This has a doubly damaging impact of suggesting that first, your mother spends time every day washing laundry and vacuuming, and second, she doesn’t think of you throughout her day. The ad implies your mother would only think of you while she does these chores if you buy her these new, shiny appliances.
V. What the Research Says

- Research shows that advertising, such as this ad, often uses gender roles that are more traditional than the ones actually present in society.
- One study shows that 89% of the advertisements in business and news magazines show stereotypical presentations of women.
- Jean Kilbourne, a leading advertisement critic and scholar, says, “The tyranny of the ideal image of...the objectification of women [in ads]—it’s all gotten worse.”

VI. My Counter Ad

My counter ad does not have the caption, “Cross your mother’s mind twice a day”. Instead, it has the same image of the washing machine and vacuum in ribbons, but with the new caption: “Give your house a gift.” By implying that the appliances would be doing a favor for the house, instead of the for the mother, this ad returns to the actual purpose of a washing machine and a vacuum, which are to help keep clothes and floors clean. My ad does not rely on female stereotypes as housecleaners nor does it suggest that you must bribe people with these gifts. My ad also does not suggest that any one family member in particular would “own” the appliances, but rather that they are a purchase for the entire household.

VII. Works Cited


<table>
<thead>
<tr>
<th>Overarching research question: How do advertisements use gender roles to sell products? What impact do these advertisements have on viewers’ identity?</th>
</tr>
</thead>
<tbody>
<tr>
<td>I wanted to find a basic overview of the gender roles in modern advertising before I began thinking about how those ads impacted people who saw them.</td>
</tr>
<tr>
<td>The first Web site I went to was called The Media Literacy Project. I decided that it was a credible site, and I skimmed it to find some information. From there, I found out that both men and woman have many stereotypical gender roles in modern ads. So I now had a more specific question: What exactly were some of those roles?</td>
</tr>
<tr>
<td>I also decided that “gender roles” was very broad, so I narrowed it down to female gender roles because I was very interested in that and I thought it would be a good case study—a detailed example that has been studied a lot and can help me infer about the larger subject gender roles in ads.</td>
</tr>
<tr>
<td>Then I began to search some more. On the first Web site, the author talked about a report on a TV show on ABC called “Nightline.” I decided a national TV show would be a credible source, so I went there first.</td>
</tr>
<tr>
<td>I skimmed through the slideshow based on the TV report and found some of the information I was looking for. I didn’t watch the whole TV show because I was just skimming.</td>
</tr>
<tr>
<td>Then I stopped and reassessed. I had lots of negative information about female gender roles. But that gave me more questions: Is there any such thing as a positive female gender role in an ad? Were there any companies that used positive female gender roles in their ads? What were these companies, if they existed?</td>
</tr>
</tbody>
</table>
### Sample Supporting Research Question Strips

<table>
<thead>
<tr>
<th>Effective</th>
<th>Ineffective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Were photographs ever used in Victorian ads?</td>
<td>What colors were available for printing in Victorian times?</td>
</tr>
<tr>
<td>What were some female gender roles in Victorian ads?</td>
<td>Will we ever have a complete collection of Victorian ads?</td>
</tr>
<tr>
<td>What were some male gender roles in Victorian ads?</td>
<td>Why didn’t Victorian ads use better graphics?</td>
</tr>
<tr>
<td>What goods and services were the subjects of Victorian ads?</td>
<td>Where can I buy a Victorian ad print for my bedroom?</td>
</tr>
<tr>
<td>Where could you find Victorian ads?</td>
<td>Did the Victorian ad makers speak English?</td>
</tr>
<tr>
<td>Were Victorian ads expensive?</td>
<td>What sort of paper did Victorian ads use?</td>
</tr>
<tr>
<td>What laws governed the publication of Victorian ads?</td>
<td>Why are Victorian ads so boring?</td>
</tr>
<tr>
<td>Who were the target audiences of Victorian ads?</td>
<td>Do corsets hurt?</td>
</tr>
<tr>
<td>What persuasive techniques did Victorian ads use?</td>
<td>Why did women wear those big hats in Victorian times?</td>
</tr>
<tr>
<td>Where did you find the most Victorian ads?</td>
<td>Were the Victorians stupid because they couldn’t figure out the lies in some of these ads?</td>
</tr>
<tr>
<td>Who produced/designed/printed Victorian ads?</td>
<td>What were the conditions like in the factories or offices that produced Victorian ads?</td>
</tr>
</tbody>
</table>
Ad Name/Description: ____________________________________________________

<table>
<thead>
<tr>
<th>Questions about Representations and Reality</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. When was this made?</td>
<td></td>
</tr>
<tr>
<td>2. Where or how was it shared with the public?</td>
<td></td>
</tr>
<tr>
<td>3. Is this fact, opinion, or something else?</td>
<td></td>
</tr>
<tr>
<td>4. How credible is this (and what makes you think that)?</td>
<td></td>
</tr>
<tr>
<td>5. What are the sources of the information, ideas, or assertions?</td>
<td></td>
</tr>
</tbody>
</table>
Read the passage below. Use context to determine the meaning of plagiarize and paraphrase.

“I’ve heard that story before, Ben,” said his friend Bob. “It’s exactly the same as the movie I saw last week! Didn’t you tell me that you wrote it?” “I didn’t mean to plagiarism,” said Ben. “Why don’t you try paraphrasing some of the dialogue?” suggested Bob. “And maybe you could add some new characters or change the setting, too. Then it would be more your own.”

Plagiarize means:

Paraphrase means:
Truth in Advertising?”
(Source 1)

Name: ____________________________________________

Date: ____________________________________________

Directions: As you read, you will practice writing the ideas of the author in your own words, or paraphrasing. To avoid plagiarizing, it’s very important that you credit your source of information. Use these sentence stems to help you:

<table>
<thead>
<tr>
<th>According to + source</th>
<th>+ paraphrased fact</th>
</tr>
</thead>
<tbody>
<tr>
<td>Source + writes</td>
<td>+ paraphrased fact</td>
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<tr>
<td>illustrates</td>
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<td>notes</td>
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<td>observes</td>
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<tr>
<td>reports</td>
<td></td>
</tr>
<tr>
<td>claims</td>
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</tbody>
</table>

Original Text

Paraphrase

P1. Pizza Hut calls itself “America’s favorite pizza.” Bounty pitches its paper towels as the “quicker picker-upper.” Clearasil promises that its new acne product “visibly reduces redness and pimple size in as little as four hours.” Should you believe any of this?

P2. A lot of advertising uses slogans that aren’t necessarily meant to be taken literally. But now even some companies are admitting you shouldn’t believe everything you see—at least in their competitors’ ads. In fact, using laws designed to protect consumers from deceptive advertising, an increasing number of companies are suing each other, claiming that false advertising by a competitor is hurting their sales.
<table>
<thead>
<tr>
<th>Original Text</th>
<th>Paraphrase</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>P3.</strong> Longtime foes like AT&amp;T and Verizon Wireless, Campbell’s Soup and Progresso, Dove and Pantene, and pet-food makers Science Diet and Iams have all wrestled over ads recently. Pantene has attacked Dove’s claim that its conditioner “repairs” hair better, and Iams has been challenged for saying that “No other dog food stacks up like Iams.”</td>
<td></td>
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<tr>
<td><strong>P4.</strong> “In this economy, where [profit] margins are a bit tighter, a lot of marketing departments have decided to become more aggressive,” says John E. Villafranco, a lawyer who specializes in advertising. What exactly are advertisers allowed to say about their products? In legal terms, advertising is considered &quot;commercial speech”—speech on behalf of a company or individual with the purpose of making a profit—and it’s treated differently than other kinds of speech.</td>
<td></td>
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<tr>
<td><strong>P5.</strong> “Commercial speech is sometimes called the stepchild of the First Amendment in that it receives some First Amendment protections but not as much as other types of speech,” says David Hudson of the First Amendment Center. With a few key exceptions, such as libel and incitement to violence, almost all noncommercial speech is constitutionally protected.</td>
<td></td>
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<tr>
<td><strong>P6.</strong> “False and misleading advertising is not protected at all,” Hudson adds. “That’s where a lot of the court battles come into play, because there’s heated disagreement as to what constitutes misleading commercial speech.” Truth-in-advertising laws are designed to protect consumers by requiring advertisers to be truthful and able to back up their claims. The Federal Trade Commission is responsible for enforcing these laws. But the agency doesn’t actively search for inaccuracies; it only follows up on complaints.</td>
<td></td>
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<tr>
<td>Original Text</td>
<td>Paraphrase</td>
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<td>---------------</td>
<td>------------</td>
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<tr>
<td><strong>P7.</strong> “We’ve all had a pizza delivered to us with a box that says ‘world’s greatest pizza,’” says Robert Thompson, a professor of media at Syracuse University in New York. “It probably isn’t, but there’s no way to prove that.”</td>
<td></td>
</tr>
<tr>
<td>But when there is a way to back up a claim, companies are insisting that their competitors do so.</td>
<td></td>
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<tr>
<td><strong>P8–11.</strong> In December, AT&amp;T sued Verizon Wireless over, literally, empty space, when Verizon began comparing its third-generation wireless network to AT&amp;T’s in TV commercials. AT&amp;T isn’t challenging the crux of the ad, which is that Verizon has more widespread wireless 3G coverage than AT&amp;T. Rather, it’s upset over the maps comparing the companies’ networks.</td>
<td></td>
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<tr>
<td>“There are vast [blank] spaces ... in the map that depicts AT&amp;T’s coverage,” says Mark Siegel, a spokesman for AT&amp;T. “It suggests to the viewer that not only is there no 3G coverage in that area, but there is no coverage at all.”</td>
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<tr>
<td>UPS stopped running ads saying it was the “most reliable” shipping company after FedEx sued in May, arguing that the claim was based on outdated information.</td>
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<tr>
<td>Last fall, Campbell’s Soup started an ad campaign that said its Select Harvest soups were “Made with TLC,” while labeling rival Progresso soups as “Made with MSG”—monosodium glutamate. Progresso responded with its own campaign, and then both companies complained to the Council of Better Business Bureaus, which recommended withdrawal of some ads by both soup makers.</td>
<td></td>
</tr>
<tr>
<td>Original Text</td>
<td>Paraphrase</td>
</tr>
<tr>
<td>------------------------------------------------------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>P12.</strong> But Thompson, the media professor, says that though the regulations are designed to prevent bold-faced, inaccurate claims, they cannot prevent everything that's misleading. “Advertising has always been about hyperbole and illusion,” he says. &quot;That’s what we signed up for as a capitalist, consumer society.”</td>
<td></td>
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</table>

Directions: Write down one of your supporting research questions. Explain why it is a good question.
Entry Task: Distinguishing between Strong and Weak Paraphrasing

Name: 
Date: 

**Directions:** Each of these quotes contains a fact I would like to include in my report about female gender roles in advertising. Read the quote from the text. Then read the two paragraphs. Circle the one that best paraphrases the information and explain your choice.


| Quote from text | A. Recent graduates browsing job announcements may not be conscious of it, but employment ads can signal whether a job is typically held by men or women, according to researchers at Duke University’s Fuqua School of Business, Princeton University and the University of Waterloo. | B. The clues come in the form of gendered words like competitive and dominant (male) versus compassionate and nurturing (female), the researchers report. Both men and women show a preference for job descriptions matching their gender, women more strongly so. But no one in the study was aware of the effect, the researchers discovered. | C. Because every study participant missed the presence of gendered language, the researchers believe it’s likely that companies unintentionally place gendered job advertisements. |

*Duke Today/Duke University Office of News and Communications*
<table>
<thead>
<tr>
<th>Rationale from choice</th>
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<tbody>
<tr>
<td><strong>Paraphrase 2</strong></td>
</tr>
<tr>
<td><strong>Paraphrase 1</strong></td>
</tr>
</tbody>
</table>
“Cover Girl Culture” exposes media’s impact on young girls
By Melanie Deziel

“I didn’t eat yesterday/And I’m not gonna eat today/And I’m not gonna eat tomorrow/ Cause I’m gonna be a supermodel!/So beautiful!”

These are the lyrics to Jill Sobule’s song, “Supermodel,” which plays in the background of the film “Cover Girl Culture: Awakening the Media Generation,” a documentary about the impact of media images and messages from the media on the self-esteem of the young girls exposed to them.

The Women’s Center, room 421 in the Student Union, offered a free showing of this documentary last Thursday night as part of their “Thursday At The Movies” program. Students packed into the Women’s Center Program Room for the 6 p.m. screening of the film and to take part in the discussion that followed.

Krissy Dolce, a library assistant and program assistant at the Women’s Center, was pleased with the turnout and brought out additional seating for the group of students pouring into the room for the event.

“It’s a good topic. We see it all the time in the movies and in magazines, you know? It’s really in your face and that makes it an accessible topic,” said Dolce, an eighth-semester English major and women’s studies minor who has worked at the Women’s Center since she was a freshman and also works as a peer educator.

The film by former fashion model Nicole Clark relies on powerful media images carefully juxtaposed with interviews with dozens of individuals in the fashion industry as well as magazine executives, models, body images coaches, authors, doctors, and more. Perhaps the most moving interviews come from the teen and young girls themselves, some as young as six.

Six-year-old Megan tells the camera she wants to be a model when she grows up, “because I’d like to be kinda famous and make a lot of money.” Eleven-year-old Kailey, donning what appear to be fake nails with a fresh French manicure, admits to taking more than two hours to get ready each morning. Eleven-year-old Davanay looks at the ground and says, “If I was born naturally pretty then I’d want to be a model.”
These young girls get their ideas about what is beautiful, sexy, and healthy from magazines, television shows, music videos, commercials, and more. The images sent out by the media are unavoidable, and their impact on the self-esteem of millions of young girls is undeniable.

Images of emaciated models flashed across the screen. They showed advertisements with more sad faces than smiling ones. X-rays of women who had endured foot binding and worn corsets showed damages caused by the extreme desire for beauty throughout history.

“It’s shocking how much it’s hurting your body,” said Alexander Ashley, a sixth-semester pre-communications major.

The movie not only emphasized the messages being sent, but also exposed the deferral of blame that occurs within the various parts of the media. Interviews revealed modeling agents who blamed the demands of their clients, experts, and more. Everyone seemed to believe the problem was someone else’s responsibility.

“It’s not a modeling issue, it’s a societal evolution. It’s more for a women’s studies class to address than a fashion magazine,” said Jane Grenier, the associate publisher of “Teen Vogue.”

Kateryna Karayanidi, a second-semester undecided major, disagreed. “Everyone sees those images and not everyone can take a women’s studies class like that,” she said. “The class can’t teach everyone about [negative images] if everyone can’t take it.”

The young girls interviewed also addressed this deferral of blame and the claims of good intentions by magazine employees. Despite the appearance of one or two health articles, one of the girls said, “You don’t support us in our weight because the rest of your magazine is full of thin pin people.”

The ratio of advertisements to health articles is a legitimate concern. The filmmakers kept one year’s worth of “Teen Vogue” and laid out the pages on a basketball court—ads on one side and health-promoting articles on the other. The final results: more than 1,730 ads, less than 700 articles.

Another shocking scene showed an interview with a cosmetic surgeon who said that the problem for these young girls is low self-esteem, but that higher self-esteem would put him out of business. He immediately covers his face and says he’ll be kicked out of his professional society for saying that. He hoped that the clip wouldn’t be included in the documentary.
“The fact that he reacted the way he did made it more offensive,” said David Griggs, a sixth-semester communications major. “Overall, it’s kind of unfortunate because it’s a business. It’s obviously going to take some sort of massive change to get people to agree to make less money in order to help people’s confidence.”

“They are making a lot of money at the expense of our physical, emotional, and mental well-being,” says Misty Tripoli, a Nike Elite Athlete and body image coach. “But we control it. Until we say ‘I don’t need that [product] to be the amazing human being that I am,’ then it’s going to keep going.”

Deb Burgard, a licensed psychologist, stressed the impact that mothers have on their daughter’s self-image. She said mothers are always surprised to learn that projecting a positive self-image is vital to their daughters’ development to strong and confident women. “You’re the queen in her world. You’re the future. [Moms] need to feel entitled,” Burgard said.

Connie Sobczak, an author and body image coach, agreed. “We are all responsible. We are all taking part in how negative this is. I think parents have a huge responsibility to protect their children,” she said. The more a young girl can look to their parent as a positive role model, she said, “she can see that and choose that instead.”
Excerpts from an article
By Tom Nakayama

“What is a man?”

(1) This may seem like an odd question to be asking, but it’s one that’s answered all the time in print ads and television commercials. Ads and commercials, with their images of cowboys, successful businessmen, construction workers, sophisticate in tuxedos, muscle men, and others, may seem to be flashing by casually. But they actually represent countless—if often unconscious—decisions by writers, advertisers, producers, programmers, and others about what men look like, say, and even think.

(2) As each ad answers the questions: “What images of men will sell my product to men? To women?” they shape viewers’ images of men as well.... Advertising narrows the definition of what it means to be a man.

(3) According to the advertising archetypes presented, men are in charge, self-contained, and often alone. When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.... These images of men, from hard hats building dams to captains of industry rewarding themselves with the best whiskey, are powerful and disturbing. Only a few more recent ads focus on men in families, men with children, or men shown in partnership with women or other men.

(4) ... A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies. Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback. Instead, they affirm the idea that men, like women, experience a broad range of feelings and emotions.


1 experienced, worldly wise
2 not realized
3 a perfect example
4 private; not revealing emotions
5 showing
6 different from the normal
7 support
Long-Term Learning Targets Assessed:

I can generate questions for additional research. (W.7.7)
I can quote or paraphrase others’ work while avoiding plagiarism. (W.7.8)
I can select evidence from literary or informational texts to support analysis, reflection, and research. (W.7.9b)

Read the article “Images of Men in Advertising.” As you read, mark information that might help you answer some of your supporting research questions. Also consider what other supporting research questions this article raises.

After you have read and marked the text, answer the following questions:

1. Of the supporting research questions listed below, which does this article help answer? (W.7.7)
   a. What are some gender roles of men in modern advertising?
   b. What products are currently sold with men in their advertisements?
   c. What are some conscious decisions advertisers make about their ads using men?
   d. Why do men feel a broad range of emotions?
2. Choose one piece of evidence from the list below that would help answer the supporting research question you identified in Question 1. Put a star next to it. (Note: There are several possibilities; just choose one.) (W.7.9b)

a. “As each ad answers the questions: “What images of men will sell my product to men? To women?” they shape viewers’ images of men as well....”

b. “This may seem like an odd question to be asking, but it’s one that’s answered all the time in print ads and television commercials.”

c. “Such images offer alternative social roles for men unwilling or unable to restrict themselves to the role of the strong, silent loner on horseback.”

d. “According to the advertising archetypes presented, men are in charge, self-contained, and often alone.”

e. “A few advertisers have begun to concentrate on another view of masculinity by portraying images of men who are gentle, caring, sensitive—even able to hold babies.”

f. “When shown with other men, they seem ready to unleash their aggression at any moment. When shown with women, they must be dominant.”

3. In the space below, paraphrase the piece of evidence you starred in Question 2. (W.7.8)
4. Explain how this piece of evidence helps you address the supporting research question you identified in Question 1. (W.7.9b)

5. Which of the following questions would be an effective supporting research question that you might ask after reading this article? (W.7.7)
   a. How many ads use men to sell alcohol?
   b. What year was this article published in?
   c. What other alternative gender roles for men exist in modern advertising?
   d. Why do men feel that they shouldn’t take care of children?

6. List two more effective supporting research questions you now have after reading this article. (W.7.7)
Exit Ticket: Independent Reading

Name:

Date:

Did you meet your independent reading goal for today’s check-in?

If yes, what helped you do that?

If no, what got in your way? How can I help you?
<table>
<thead>
<tr>
<th>Suggested Texts</th>
<th>Topics Discussed in the Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>3. “Geena Davis, Media Equalizer,” <em>New Moon Girls</em>, July/Aug. 2012.</td>
<td>• Female stereotypes and gender roles in the media, especially television and film</td>
</tr>
<tr>
<td>4. “Body Image and Eating Disorders.” <em>The Center for an Ad-Free Childhood.</em> <a href="http://www.commercialfreechildhood.org/resources-factsheets">http://www.commercialfreechildhood.org/resources-factsheets</a>.</td>
<td>• Advertisements’ influence on the body images of both male and female youth</td>
</tr>
</tbody>
</table>
Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

By COURTNEY KANE

Published: January 28, 2005

ARE today’s men incompetent, bumbling idiots? Judging by portrayals in some advertising, the answer seems to be yes—much to the dismay of some men.

The portrayals began as a clever reversal of traditional gender roles in campaigns, prompted by the ire of women and feminist organizations over decades of ads using stereotyped imagery of an incompetent, bumbling housewife who needed to be told which coffee or cleanser to buy.

As those images disappeared, the pendulum swung, producing campaigns portraying men in general, and husbands and fathers in particular, as objects of ridicule, pity, or even scorn. Among them are ads for Bud Light, Domino’s, Hummer, T-Mobile, and Verizon.

The “man as a dope” imagery has gathered momentum over the last decade, and critics say that it has spiraled out of control. It is nearly impossible, they say, to watch commercials or read ads without seeing helpless, hapless men.

In the campaigns, which the critics consider misandry (the opposite of misogyny), men act like buffoons, ogling cars and women; are likened to dogs, especially in beer and pizza ads; and bungle every possible household task. Most marketers presenting incompetent, silly male characters say their campaigns provide a harmless comedic insight into the male mentality while also appealing to women. But men who describe themselves as rights activists are increasingly speaking out against the ads as a form of male-bashing, especially when the ads disparage the roles that fathers play in their children’s lives.

“You can’t routinely denigrate a given segment of the population mercilessly,” said Richard Smaglick, a founder of an organization known as the Society for the Prevention of Misandry in the Media, which runs fathersandhusbands.org, a Web site. “We’re trying to wake up the industry to get business leaders to recognize that this isn’t the way to build relationships with their customers.”

Some critics label the campaigns a reaction to the political correctness that makes it no longer permissible to use stereotypes of women.

Paul Nathanson, who wrote “Spreading Misandry: The Teaching of Contempt for Men in Popular Culture,” with Katherine K. Young, said the issue was larger than just what was presented in advertising.
“Negative imagery in advertising is part of negative imagery in popular culture in general,” Dr. Nathanson said. “If you add up the way men are presented in popular culture, then it is a problem because the message is that that’s what men are.”

Then there are the longer-term effects, Dr. Nathanson said, asking, “How do boys form a healthy identity?” if they are constantly exposed to anti-male stereotypes.

Martyn Straw, chief strategy officer at BBDO Worldwide in New York, part of the Omnicom Group, offered an explanation.

“In advertising and in general communications,” Mr. Straw said, “there is the notion that things that are ‘negative’ are always much funnier than ‘positive,’ which can get very schmaltzy.”

“In order to not cross over the line into denigration,” Mr. Straw said, the situation portrayed in an ad needs to be truthful and funny. If those elements are in place, he added, “it’s not really bashing, it’s just having a funny look at the way men work sometimes and the way they approach things.”

Critics have compiled lists of ads they deem offensive. One Web site, Standyourground.com, in cooperation with the Men’s Activism News Network, lists 30 brands it asks men to avoid buying because of what they regard as male-bashing advertising; the list includes Budweiser, Hummer, J. C. Penney, and Post-it notes.

One of the companies most cited is Verizon Communications, for a commercial for its Verizon DSL service created by McGarry Bowen in New York. The spot shows a computer-clueless father trying to help his Internet-savvy daughter with her homework online. Mom orders Dad to go wash the dog and leave their daughter alone; the girl flashes an exasperated look of contempt at him.

A Verizon spokesman, John Bonomo, said, “It was not our intention certainly to portray fathers as inessential to families.” The commercial has run its scheduled course, he added, and is no longer appearing.

In many ways, said Ann Simonton, coordinator of Media Watch in Santa Cruz, Calif., an organization that challenges what it considers to be racism, sexism, and violence in the media, such commercials play on stereotypes of both sexes. For instance, speaking of the Verizon spot, Ms. Simonton said, “One might be able to interpret the women as being very nagging.”
Men Are Becoming the Ad Target of the Gender Sneer
(Suggested Text #1)

Summary

A new trend in advertising is to portray men as stupid, foolish, and clumsy. This new portrayal began as a reaction to criticism that women were often portrayed in ads as incompetent, and needing to be told what to do. Now, many people consider the “man as a dope” to be reverse sexism, a form of “male-bashing.” This is particularly troublesome to people who believe this view of men in ads makes a negative comment on men’s ability to be effective parents.

Marketers defend this portrayal of men as simply a way of adding humor to the advertisement. Others, however, wonder if young male viewers will be able to find positive role models in these kinds of ads. Many view it as a larger problem: the fact that negative stereotypes of both men and women dominate American advertising.

Vocabulary

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>ire: anger</td>
<td>anger</td>
</tr>
<tr>
<td>pendulum: a metaphor for public opinion</td>
<td>movement</td>
</tr>
<tr>
<td>momentum: movement</td>
<td>movement</td>
</tr>
<tr>
<td>hapless: incompetent</td>
<td>hatred of men</td>
</tr>
<tr>
<td>misandry: hatred of men</td>
<td>hatred of women</td>
</tr>
<tr>
<td>misogyny: hatred of women</td>
<td>to demean or put down</td>
</tr>
<tr>
<td>schmaltzy: sickeningly sweet</td>
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From The New York Times, January 28, 2005 © 2005 The New York Times. All rights reserved. Used by permission and protected by the Copyright Laws of the United States. The printing, copying, redistribution, or retransmission of this Content without express written permission is prohibited.
By Elizabeth Sweet

IMAGINE walking into the toy department and noticing several distinct aisles. In one, you find toys packaged in dark brown and black, which include the “Inner-City Street Corner” building set and a “Little Rapper” dress-up kit. In the next aisle, the toys are all in shades of brown and include farm-worker-themed play sets and a “Hotel Housekeeper” dress.

If toys were marketed solely according to racial and ethnic stereotypes, customers would be outraged, and rightfully so. Yet every day, people encounter toy departments that are rigidly segregated—not by race, but by gender. There are pink aisles, where toys revolve around beauty and domesticity, and blue aisles filled with toys related to building, action, and aggression.

Gender has always played a role in the world of toys. What’s surprising is that over the last generation, the gender segregation and stereotyping of toys have grown to unprecedented levels. We’ve made great strides toward gender equity over the past 50 years, but the world of toys looks a lot more like 1952 than 2012.

Gender was remarkably absent from the toy ads at the turn of the 20th century but played a much more prominent role in toy marketing during the pre- and post-World War II years. However, by the early 1970s, the split between “boys’ toys” and “girls’ toys” seemed to be eroding.

During my research into the role of gender in Sears catalog toy advertisements over the 20th century, I found that in 1975, very few toys were explicitly marketed according to gender, and nearly 70 percent showed no markings of gender whatsoever. In the 1970s, toy ads often defied gender stereotypes by showing girls building and playing airplane captain, and boys cooking in the kitchen.

But by 1995, the gendered advertising of toys had crept back to midcentury levels, and it’s even more extreme today. In fact, finding a toy that is not marketed either explicitly or subtly (through use of color, for example) by gender has become incredibly difficult.

There are several reasons gender-based marketing has become so prevalent. On a practical level, toy makers know that by segmenting the market into narrow demographic groups, they can sell more versions of the same toy. And nostalgia often drives parents and grandparents to give toys they remember from their own childhood.
Guys and Dolls No More?
(Suggested Text #2)

Such marketing taps into the deeply held beliefs about gender that still operate in our culture; many parents argue that their daughters and sons like different things. This is particularly true for boys: parents tend to stick with gender-typed toys for boys, either because they understand that the social costs for boys who transgress into the “pink” zone are especially high in a homophobic culture or because of their own desire for gender conformity.

This becomes a self-reinforcing cycle: As toys have become more and more gender segregated, the social costs of boundary crossing and the peer pressure to stay within the lines are huge, for kids and parents alike.

But if parents are susceptible to the marketers’ message, their children are even more so. In a study on parental toy purchases led by the psychologist Donna Fisher-Thompson, researchers who interviewed parents leaving a toy store found that many bought gender-typed toys because their kids had asked for them, and parents were a bit less likely to choose gendered toys—at least for girls—on their own.

Moreover, expert opinion—including research by developmental and evolutionary psychologists—has fueled the development and marketing of gender-based toys. Over the past 20 years, there has been a growth of “brain science” research, which uses neuroimaging technology to try to explain how biological sex differences cause social phenomena like gendered toy preference.

That’s ridiculous, of course: It’s impossible to neatly disentangle the biological from the social, given that children are born into a culture laden with gender messages. But that hasn’t deterred marketers from embracing such research and even mimicking it with their own well-funded studies.

For example, last year the Lego Group, after two decades of marketing almost exclusively to boys, introduced the new “Friends” line for girls after extensive market research convinced the company that boys and girls have distinctive, sex-differentiated play needs.

Critics pointed out that the girls’ sets are more about beauty, domesticity, and nurturing than building—undermining the creative, constructive value that parents and children alike place in the toys. Nevertheless, Lego has claimed victory, stating that the line has been twice as successful as the company anticipated.

The ideas about gender roles embedded in toys and marketing reflect how little our beliefs have changed over time, even though they contradict modern reality: Over 70 percent of mothers are in the labor force, and in most families domestic responsibilities are shared more equitably than ever before. In an era of increasingly diverse family structures, these ideas push us back toward a more unequal past.
**Summary**

Toys in American are rigidly divided in how they are marketed between “boys” and “girls.” This division has not always been a problem, but since the 1970s, the market for “boy toys” versus “girl toys” has increased, and is now at levels we have never seen before.

There are several reasons why this is occurring. One is that marketers are aware that if they can market strictly to smaller groups such as “girls” and “boys,” they can sell more versions of the same toy.

In addition, marketers are also tapping into beliefs in America that are still strong about the differences between boys and girls. This results in a cycle: Families feel threatened if their boy or girl plays with toys that are not for “boys” or “girls”; they buy gender-specific toys; the marketers make more gender-specific toys; and so on. In fact, the children themselves are more likely to buy gender-specific toys than their parents are.

There has been a growth of research that scientists believe documents that difference in gender lies in the brain. Marketers have used this research to develop even more gender-specific toys, even though gender differences are both biological and social. The Lego Group, for example, recently developed a girl-specific line of Legos. Some people feel this line doesn’t allow girls to have the same constructive and creative relationship with Legos that boys do because of how the Legos are marketed.

The article makes the final point that in the home and in the workforce, the relationship between males and females is more equal than ever before. However, gendered toys push our ideas about gender equality backwards.
**Vocabulary**

<table>
<thead>
<tr>
<th>domesticity: having to do with the home</th>
<th>conformity: fitting in</th>
</tr>
</thead>
<tbody>
<tr>
<td>unprecedented: never seen before</td>
<td>susceptible: easily affected by</td>
</tr>
<tr>
<td>equity: equality</td>
<td>phenomena: events</td>
</tr>
<tr>
<td>prevalent: widespread</td>
<td>deferred: put off</td>
</tr>
<tr>
<td>demographic: having to do with human populations</td>
<td>distinctive: individual</td>
</tr>
<tr>
<td>nostalgia: a longing for the past</td>
<td></td>
</tr>
<tr>
<td>transgress: to go beyond the set limits</td>
<td></td>
</tr>
<tr>
<td>homophobic: afraid of homosexuality</td>
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</tbody>
</table>
When little girls and boys watch movies and TV, what ideas do they develop about girls and women? Actor Geena Davis didn’t like what she saw, so she took action. She started the Geena Davis Institute on Gender in Media (seejane.org), which works to improve the images of girls and women in children’s media. As an actor, Geena is known for playing strong female roles—check out the movie *A League of Their Own* (she’s in an all-women baseball league), or the 2005–06 TV series “Commander In Chief,” in which she plays the first female U.S. president. Geena shared her activist inspiration with *Daughters*, a NMG sister publication that’s now a website (daughters.com) with great advice for parents of girls and girl advocates.

“My eyes were really opened when I started watching preschool television with my daughter when she was about two years old. I noticed that there weren’t nearly as many female characters as male characters. It seemed that on the majority of young children’s programming, even on public television, my daughter and the other children watching didn’t see a world like the real one, in which girls and women make up half of the population. And the female characters that did appear were too often covered with bows and jewelry and cared a great deal about their appearance.

“I kept watching, and got more and more frustrated. I saw that the majority of TV shows, videos, and movies designed specifically for children—whether the shows were animated, live-action, or puppets—are dominated by male characters and male stories. Studies have shown that in large part we learn our self-worth by seeing ourselves reflected in the culture. What message are we sending to girls and boys? It’s just as important to me for my two boys to see girls playing vital roles in the stories they watch. My sons will most likely be husbands and fathers, and I want them to value women as much as I want my daughter to feel valued.”

Read these facts from the Geena Davis Institute on Gender in Media and do your own research as you watch family movies and TV. Don’t forget to check animated animals: How many are girls? How many are boys? Ask questions about the roles girls play.

- Males outnumber females 3 to 1 in family films, even though females make up a little more than half of the population in the United States. This male-female ratio is the same as it was in 1946!
- Females are almost four times as likely as males to be shown in sexy attire and nearly twice as likely as males to be shown with a tiny waistline.
- Females also are underrepresented behind the camera. In a study of more than 1,500 content creators, only 7 percent of directors, 13 percent of writers, and 20 percent of producers were female.

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Media and Marketing Promote Impossible Physical Standards

- A life-size Barbie doll would have a 16-inch waist.¹
- Action figures, such as G.I. Joes, have “bulked up” in recent years.² Boys today rate these new, more muscular figures as healthier than the old ones.³
- A study of 500 models found that almost half were malnourished, according to World Health Organization standards.⁴ The average American woman is 5’ 4” tall and weighs 140 pounds. The average American model is 5’ 11” tall and weighs 117 pounds.⁵

Increased Body Dissatisfaction

- An increasing number of reality TV shows such as ABC’s *Extreme Makeover* glamorize dramatic changes to physical appearance and have been criticized for promoting unhealthy body image.⁶
- In one study, more than half of boys ages 11–17 chose as their physical ideal an image only possible to obtain using steroids.⁷
- Television shows continue to feature impossibly thin actors in lead roles.⁸
- Discontent with how we look starts young. About 42% of first- to third-grade girls want to be thinner⁹, and 81% of 10-year-olds are afraid of being fat.¹⁰

Dangerous Ideals

- Most magazines airbrush photos and use expensive computer technology to correct model’s blemishes and hide their figure flaws.¹¹
- One out of every 150 girls between the ages of 14 and 16 years suffers from anorexia nervosa—bulimia is considered to be more common.¹²
- 55% of teenage girls and 25% of teenage boys reported dieting in the previous year.¹³
- Over one-half of teenage girls and nearly one-third of teenage boys use unhealthy weight control behaviors such as skipping meals, fasting, smoking cigarettes, vomiting, and taking laxatives.¹⁴
Media and Marketing Are Linked to Body Dissatisfaction and Eating Disorders

- Adolescent girls’ discontent about body image is directly correlated to how often they read fashion magazines.\(^{15}\)
- Viewing television commercials leads to increased body dissatisfaction for both male and female adolescents.\(^{16}\)
- After television was introduced in Fiji there was a significant increase in eating disorders among adolescent girls.\(^{17}\)
- Research shows that ads featuring thin models increase women’s negative feelings about themselves, but also increase the positive image of the brands being advertised. Women report being more likely to buy products from ads with skinny models than ads showing average models.\(^{18}\)
Works Cited


Language has a very strong influence on the target audience of consumers, especially when it uses gendered language or persuasive techniques in language.

According to *Duke Today*, researchers have determined that language geared toward men or women in job ads can indicate whether men or women typically work in that job. *Duke Today* reports that no participant in the study demonstrated that they were aware of the impact of gendered language. Researchers, *Duke Today* reports, believe that “it’s likely that companies unintentionally place gendered job advertisements.”

Ads can appeal to our emotions (pathos), our logic (logos), or our sense of values (ethos). The language they use can cause us to feel sad, happy, or empathetic; it can provide scientific-sounding evidence, or counter-arguments; or, it can assure us that the company is not just out for our money, but really cares for us (Renee Shea, *The Rhetoric of Advertising*, www.apcentral.com).

Ads can even target our socio-economic class. A recent study done at Stanford University concluded that expensive potato chips used language on their bags to target upper-class customers, using more difficult language and more claims about health. (http://www.stanford.edu/~jurafsky/freedmanjurafsky2011.pdf)
Ad Analysis Homework  
Lesson 8

_____ Name: ________________________________________________________________________

_____ Date: _________________________________________________________________________

Ad Name/Description: ________________________________________________________________________________

<table>
<thead>
<tr>
<th>Questions about Meanings and Messages</th>
<th>Answers</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. What is this ad about (and what makes you think that)?</td>
<td></td>
</tr>
<tr>
<td>2. What ideas, values, information, and/or points of view are overt? Implied?</td>
<td></td>
</tr>
<tr>
<td>3. What is left out of this message?</td>
<td></td>
</tr>
<tr>
<td>4. What techniques are used?</td>
<td></td>
</tr>
<tr>
<td>5. Why were those techniques used? How do they communicate the message?</td>
<td></td>
</tr>
<tr>
<td>6. How might different people understand this message differently?</td>
<td></td>
</tr>
<tr>
<td>7. What is my interpretation of this and what do I learn about myself from my reaction or interpretation?</td>
<td></td>
</tr>
</tbody>
</table>
In Unit 3, you have been working toward these learning targets:

I can conduct a short research project. (W.7.7)
I can generate additional questions for further research. (W.7.7)
I can quote or paraphrase others’ work while avoiding plagiarism. (W.7.8)

Now I’d like to see how well you’ve reached these standards. To see your progress, I’m going to evaluate your research synthesis for the following items:

___ You directly address the overarching research question.
___ You answer one or more of the supporting research questions.
___ You use information from more than one source.
___ You paraphrase information from sources.

Research Synthesis
Directions: In well-written paragraphs, synthesize your findings about gender roles in advertising and their impact on viewers’ identity. Remember to use complete sentences and to acknowledge your sources.
**Directions:** Read the model performance task.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Questions to discuss with your partner</th>
<th>What does a 4 look like? Write as many bullets as you can here.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Content</td>
<td>What are the parts of this project? What do you notice about the counter ad?</td>
<td></td>
</tr>
<tr>
<td>Command of Evidence</td>
<td>What kinds of facts does the author use? How are facts presented?</td>
<td></td>
</tr>
</tbody>
</table>
**Directions:** Read the model performance task.

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Questions to discuss with your partner</th>
<th>What does a 4 look like? Write as many bullets as you can here.</th>
</tr>
</thead>
</table>
| Cohesion/Style    | What do you notice about the layout?  
                      What is the intended audience?  
                      How do you know?                                                      |                                                                 |
| Conventions       | What do you notice about the language? Grammar? Spelling? Conventions?                                  |                                                                 |
Use the following guide to address all parts of the performance task.

**Title**: Ad Name  
(or your own title)

**Section I**: Ad Background

**Section II**: Target Audience

**Section III**: Persuasive Techniques

**Section IV**: Gender Role Analysis

**Section V**: What the Research Says

What are the three most compelling pieces of information someone your age needs to know about gender roles in advertising? (Make sure this information also connects to your analysis of your ad.)

1. 

2. 

3. 

**Section VI**: My Counter Ad
Section VII: Works Cited
Here are the articles we have read and discussed as a class. Star the sources that you and your partner used in your research. Then copy those sources into your Works Cited section, making sure to keep them in alphabetical order:

- “Body Image and Eating Disorders.” *The Center for an Ad-Free Childhood.*
  http://www.commercialfreechildhood.org/resources-factsheets.
- “Geena Davis, Media Equalizer.” *New Moon Girls*, July/August 2012.

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