POPULAR CULTURE ICONS AND CELEBRITIES

*English, Grade 11 College Preparation (ENG3C)*

**INTRODUCTION**

The Popular Culture Icons and Celebrities unit is intended to be part of the Grade 11 College Preparation English course. The following lessons use course expectations listed in the *Ontario Curriculum* (2007) to promote student development of critical literacy skills. These skills will help students to better analyze, to critically respond, and to create media texts.

Andy Warhol, in 1968, said that, “In the future, everyone will be famous for 15 minutes.” That quotation has never been more applicable than today. The concept of celebrity has changed rapidly over the last decade, as technology has advanced and the media has become more democratized. People now become famous for events that seem relatively trivial when compared to pop culture icons of the past. One even could argue that the allure of becoming a “star” is now more desired than becoming recognized as an outstanding talent in a respective field (e.g. acting, music, etc.). The issue of celebrity is worth analysis as these new stars have definite influence on the lives of teens today. Celebrities often become their own brands, and they can affect the spending habits of many. Also, as many celebrities become role models for teens, social behaviours and expectations may predispose youth to adopting behaviours similar to that of the celebrity. All lessons in this unit recognize and examine this influence.

Through a series of seven lessons, students will explore a number of concepts related to the notion of celebrity. They will examine the changing zeitgeist of icon vs. celebrity, look at the potential negative social effects the idolization of celebrities can have, as well as explore positive influences of celebrity status. Students will think critically about all of these issues, and will become active participants in this exploration, which will lead to understanding.

The resources provided in these lessons will contain some sensitive materials that match the realistic viewing experiences to which adolescents are exposed. Teachers should consider reviewing all lessons, links, and resources to ensure the content is suitable for their given audience/class. In addition, all links and resources should be checked to ensure the content is still available and accessible online.
UNIT OVERVIEW

This unit will guide English students to become critically literate about aspects of the media around them.

- Lesson 1: Celebrity Status
- Lesson 2: Block Rockin’ Beats
- Lesson 3: Role Models
- Lesson 4: Video Game Hero
- Lesson 5: Canada’s Next Top Beauty Campaign
- Lesson 6: The Silver Lining
- Lesson 7: Looking Back

Lesson 1: Celebrity Status

Lesson One compares and contrasts the notions of “celebrity” and “icon,” exploring how the concept of celebrity has changed over time. Students will examine how it now is easier for people to become famous because of things like reality television, and through technological advances such as YouTube. They then will analyze thematically songs about becoming a celebrity, and will discuss any advantages and drawbacks to fame. Finally, they will start thinking about celebrities as role models.

Lesson 2: Block Rockin’ Beats

Lesson Two focuses primarily on the music industry, and how many teenagers idolize musicians. Students will think about their own musical heroes, and will examine how seriously society takes musicians, both because of the lyrics they create and because of their status as celebrities. They then will complete an activity using violent song lyrics to determine the appropriateness of content, and therefore, the appropriateness of the fame of the celebrity in his or her target audience. Finally, they will complete a RAFT activity to address the issue of violence in music, and the social responsibility of artists.

Lesson 3: Role Models

Lesson Three further examines the notion of celebrities as role models. Students will read an article about revering celebrities, and then look at specific examples of celebrities who have been involved in scandals, and the impact (or lack thereof?) of these events on their respective careers. Students will formulate their own opinions and then engage in a triangle-style debate on the topic, “Do celebrities have an obligation to be role models?”

Lesson 4: Video Game Hero

Lesson Four deals with video games, and takes a hard look at the protagonists in them. The majority of top-selling video games are violent, and the characters used in these games set unrealistic expectations for both males and females. Students will consider how video game characters provide a new type of “role model” for youth, and then explore how “constructed” these characters really are. Students will create their own video game character based on more realistic and admirable traits.

Lesson 5: Canada’s Next Top Beauty Campaign

Lesson Five delves into the world of beauty campaigns, and the unrealistic expectations these can create. By examining the constructions that go into creating beauty product advertisements, students will see
how it may be impossible to achieve the results promoted. They also will examine satirically created beauty ads, and then will create their own to demonstrate their understanding of the concept.

Lesson 6: The Silver Lining

Lesson Six allows students the opportunity to see that celebrity status can be used for more positive and noble purposes. Students will examine philanthropic and social-issue-based campaigns which celebrities have supported and positively influenced, whether monetarily or by raising awareness. They then will choose a celebrity, match him or her to a cause, and create a public service announcement.

Lesson 7: Looking Back

Lesson Seven gives students the chance to reflect back on the unit they have completed. They will think about what they’ve learned, and will consider strategies that most effectively helped them understand. This knowledge can be used to help them apply their skills in other contexts.
LESSON 1: CELEBRITY STATUS

75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.1 Purpose and Audience – Explain how media texts, including increasingly complex texts, are created to suit particular purposes and audiences (e.g., reality television shows use ordinary people from different walks of life to appeal to different demographic groups; an infomercial uses techniques associated with public service announcements to persuade people to buy a product “for their own good”).
  - 1.2 Interpreting Messages – Interpret media texts, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (e.g., determine which book covers or movie posters are aimed at females and which at males; determine what model of happiness a popular teenage television show promotes).
  - 1.5 Critical Literacy – Identify the perspectives and/or biases evident in media texts, including increasingly complex texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., describe messages inherent in depictions of women on the covers of mass-market romance novels; explain what is implied by the presence or absence and/or the portrayal of particular professions or socio-economic and ethnocultural groups in a popular television show).

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- What is the difference between “icon” and “celebrity”?
- How is celebrity status achieved?
- How has the concept of celebrity changed over time?
- Why are celebrities considered role models?

INTRODUCTION / OVERVIEW

“I want to be rich and I want lots of money/ I don’t care about clever, I don’t care about funny/...I’ll take my clothes off and it will be shameless/ ‘Cause everyone knows that’s how you get famous.” – Lily Allen, “The Fear” (from the album It’s Not Me, It’s You, EMI UK, 2009)

The concept of “celebrity” has changed rapidly. In the recent past, those most famous or celebrated by society either were considered newsworthy heroes or had earned that status through talent and achievement in a particular field. With a more democratized media and greater opportunities for people to achieve their “15 minutes” of fame (such as through reality television shows), more and more people are becoming famous for various other reasons. In this lesson, students will explore the difference between traditional icons and celebrities, and will examine and analyse music which deals with and discusses fame. They also will consider whether or not celebrities should be considered role models.

TEACHING/LEARNING STRATEGIES

VENN DIAGRAM – To begin, tell the class that up until a few years ago, famous people usually were individuals with talents or skills in their areas of expertise, such as athletes, musicians, or actors. These
individuals were thought of as icons by their many fans. Then suggest that many famous people today arise from the “instant” fame possible through media such as YouTube or reality TV shows. We call these individuals celebrities, because society “celebrates” them by paying attention to them. As an introductory activity, show students images of famous people and have students vote on whether they feel the person is a celebrity or an icon. Have students justify their answers with evidence (awards, notoriety, etc.). Ask students to think about what jobs/professions produce celebrities and icons. Discuss whether or not a celebrity can become an icon.

Divide students into small groups of 4 or 5 (Try to keep all the groups the same size, as they will be moving from these groups into new ones in activity #4). In these home groups, students use Venn Diagram: Icon and Celebrity (1.1 H) to compare and contrast the terms Icon and Celebrity Take these up as a class, creating a class diagram for the bulletin board.

**Note to teacher: Use the information from this activity to create a “Wordle” for the next lesson in this series for both terms of Icon and Celebrity.** A “Wordle” is a free, online tool (available at: www.wordle.net), which allows the user to create word clouds. They can be used effectively in helping students understand key concepts. A sample Wordle for “Celebrity” can be found in 1.3 REF.

**CLASS DISCUSSION** – Conduct a class discussion using the following suggestions below as starting points.

- How has the concept of “celebrity” changed over time? This discussion should start off in their small home groups, and then shift to a whole class discussion facilitated by the teacher.
- Why is it now easier to become a celebrity? Such things as the advent of reality television shows and the increased use and availability of internet technologies have played a part. Ask the students for examples they know of these new celebrities. *(Examples of celebrities who achieved fame via the internet include Canadian singer Justin Bieber, Celebrity Blogger Perez Hilton, and singer Charice Pempengco.)*

**JIGSAW ACTIVITY** – Students, still in their home groups, should be numbered off from 1 – 4 or 5, and then each number will form its own new group at a separate station. Students will go with their new group members to the assigned work station, and will listen to a song which deals with the concept of celebrity. If you wish, they also could watch the music video via YouTube. Copies of the song lyrics should be handed out at each station. Song options are provided on handouts called Song Lyrics (1.4 REF). The titles included are:

- “The Fear”- Lily Allen
- “Glamorous”- Fergie
- “Celebrity Skin”- Hole
- “Paparazzi”- Lady Gaga
- “Billionaire”- Tracie McCoy
- “Celebrity”- Brad Paisley
- “Beverly Hills”- Weezer

**Note to teacher: Some of the songs listed above include strong language.** “Radio edit” versions, which remove the offending lyrics so the song is appropriate for radio, may be used. These versions are available on YouTube or can be downloaded from iTunes. All songs should be previewed by the teacher. Edited lyrics have been provided in 1.4 REF. If you plan to use the music videos, you first will need to preview them to check for objectionable content or lyrics.)
After listening, students each will complete the **Celebrity Song Analysis sheet (1.2 H)**. They may wish to discuss ideas with their group members, and add missed points to their worksheets. Then, instruct the students to return to their original home groups to discuss their findings. Allow time for each of the group members to present his/her ideas.

**THINK PAIR SHARE** – Instruct the students to respond to the questions that you will ask, first by thinking to themselves, then by telling a partner, and finally by sharing with the rest of the class in a discussion. Then write these two questions on the board:

- Why are celebrities considered Role Models?
- Should they be?

**EXIT SLIP** – Instruct the students to answer individually the following question, to be handed in before they leave class today: **What is the difference between an Icon and a Celebrity?**

**ACTIVISM**

Students could think about ways that they can become role models for people in the community, including students younger than they are. For example, during grade 8 to grade 9 transition programming, students could make a presentation to the new students about the importance of completing the Community Service requirement, and suggest places for new students to volunteer. They also could become peer mentors for these students.

**ASSESSMENT OPPORTUNITIES**

- Anecdotal assessment of both small group and whole class discussions
- Exit slip

**IMPLICATIONS FOR FUTURE LESSONS / HOMEWORK / EXTENSION ACTIVITIES**

Students will work together to define the term “Celebrity” and think about celebrities as role models, which is the basis for the entire unit. Individuals who idolize celebrities may be inclined to imitate their behaviours, including potentially violent actions against others or themselves. This will be examined further in subsequent lessons.

As an extension activity for homework, students could interview someone to find out what celebrity this person admires, and why he or she admires this celebrity. Students also could track the amount of celebrity-related paraphernalia they see on their peers (shirts, shoes, etc.).

**CROSS CURRICULAR CONNECTIONS**

- Grade 11, Open – Media Studies
  - Media Production: demonstrate an understanding of the interrelationship of form, content, and audience by creating media works for different audiences and purposes
  - Media Production: analyse, interpret, and assess the techniques, forms, style, and language of media works to describe and explain how different media communicate
meaning; analyse media representations to describe their content, identify bias, and explain their impact on audiences

- Behaviours and Attitudes – analyse the representation of behaviours and attitudes in media texts and comment on how they influence the behaviours and attitudes of the audience

- Grade 11, University/College Preparation – Introduction to Anthropology, Psychology, and Sociology
  - Self and Others: demonstrate an understanding of the major questions related to “self and others” that are posed by anthropologists; evaluate the major contributions to our understanding of the idea of self in relation to others made by at least one of the leading practitioners in each of anthropology; evaluate the role of cultural influences in socialization
  - Social Change: explain the relationship among conformity, alienation, and social change

**MATERIALS AND RESOURCES**

- Venn Diagram: Icon and Celebrity (1.1 H)
- Celebrity Song Analysis (1.2H)
- Sample Wordle for “Celebrity” (1.3 REF)
- Song Lyrics (1.4 REF)
- Data projector and screen or SMARTboard

**IMPORTANT TERMINOLOGY / BACKGROUND FOR TEACHER**

- **Celebrity** - a famous or well-known person
- **Craze** - a popular or widespread fad, fashion, etc.; mania
- **Fad** - a temporary fashion, notion, manner of conduct, etc., especially one followed enthusiastically by a group
- **Fame** - widespread reputation, especially of a favourable character; renown; public eminence
- **Gossip** - idle talk or rumour, especially about the personal or private affairs of others
- **Hype** - exaggerated publicity; hoopla
- **Icon** - an important and enduring symbol; one who is the object of great attention
- **Infamy** - extremely bad reputation, public reproach, or strong condemnation as the result of a shameful, criminal, or outrageous act
- **Notoriety** - the state, quality, or character of being widely known
- **Paparazzi** - photographers who doggedly pursue celebrities to take candid pictures for sale to magazines and newspapers
- **Trend** - the general course or prevailing tendency or style

**LINKS / RESOURCES**

- Definitions
  www.dictionary.com
- YouTube
  www.youtube.com
VENN DIAGRAM: ICON AND CELEBRITY

Icon

Celebrity
**CELEBRITY SONG ANALYSIS**

Song title: _____________________________

*Use the following questions to guide your group’s discussion of the song. Remember to write down your answers to take back to your home group.*

What does this song have to say about the following details?

<table>
<thead>
<tr>
<th>a) How is celebrity status achieved?</th>
<th>b) What are the benefits of being a celebrity?</th>
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<th>c) Does the song discuss/imply any potential drawbacks of becoming famous? If so, what are these?</th>
<th>d) What is the tone/message of the piece? Why do you think this?</th>
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</table>
SAMPLE WORDLE FOR “CELEBRITY”

(DESIGNED ON: www.wordle.net/create)
SONG LYRICS

SONG: THE FEAR (RADIO EDIT)
PERFORMED BY: LILY ALLEN
WRITTEN BY: LILY ALLEN AND GREG KURSTIN

I want to be rich and I want lots of money
I don’t care about clever I don’t care about funny
I want loads of clothes and I want loads of diamonds
I heard people die while they are trying to find them

I’ll take my clothes off and it will be shameless
‘Cuz everyone knows that’s how you get famous
I’ll look at the sun and I’ll look in the mirror
I’m on the right track yeah I’m on to a winner

Chorus
I don’t know what’s right and what’s real anymore
I don’t know how I’m meant to feel anymore
When we think it will all become clear
‘Cuz I’m being taken over by The Fear

Life’s about film stars and less about mothers
It’s all about fast cars and passing each other
But it doesn’t matter cause I’m packing plastic
and that’s what makes my life so fantastic

And I am a weapon of massive consumption
and it’s not my fault it’s how I’m programmed to function
I’ll look at the sun and I’ll look in the mirror
I’m on the right track yeah I’m on to a winner

Chorus

Bridge
Forget about guns and forget ammunition
Cause I’m killing them all on my own little mission
Now I’m not a saint but I’m not a sinner
Now everything is cool as long as I’m getting thinner

Chorus
SONG: GLAMOROUS (RADIO EDIT)

PERFORMED BY: FERGIE (FT. LUDACRIS)

WRITTEN BY: FERGIE, JAMAL JONES, WILLIAM ADAMS, ELVIS WILLIAMS, AND CHRISTOPHER BRIDGES

If you ain't got no money take your broke broke home
You say: If you ain't got no money take your broke broke home

We flying the first class up in the sky
Poppin’ champagne, livin’ the life
In the fast lane and I won’t change
By the Glamorous, oh the flossy flossy

[chorus:]
The glamorous,
The glamorous, glamorous (the glamorous life)
By the Glamorous, oh the flossy flossy

Wear them gold and diamonds rings
All them things don’t mean a thing
Chaperons and limousines
Shopping for expensive things
I be on the movie screens
Magazines and boogie scenes
I’m not clean, I’m not pristine
I’m no queen, I’m no machine
I still go to Taco Bell
Drive through, raw as hell
I don’t care, I’m still real
No matter how many records I sell

After the show or after the Grammies
I like to go cool out with the family
Sippin’, reminiscing on days when I had a Mustang
And now I’m in...

Chorus
I’m talking Champagne wishes, caviar dreams
You deserve nothing but all the finer things
Now this whole world has no clue what to do with us
I’ve got enough money in the bank for the two of us
Plus I gotta keep enough lettuce
To support your shoe fetish
Lifestyles so rich and famous
Robin Leach will get jealous
Half a million for the stones
Taking trips from here to Rome
So If you ain’t got no money take your broke broke home

Chorus x2
I got problems up to here, I’ve got people in my ear
Telling me these crazy things
That I don’t want to know
I’ve got money in the bank
And I’d really like to thank
All the fans, I’d like to thank
Thank you really though
Cause I remember yesterday
When I dreamt about the days
When I’d rock on MTV, that be really dope
Damn, It’s been a long road
And the industry is cold
I’m glad my daddy told me so, he let his daughter know.
SONG: CELEBRITY SKIN  
PERFORMED BY: HOLE  
WRITTEN BY COURTNEY LOVE, ERIC ERLANDSON, BILLY CORGAN

Oh, make me over  
I'm all I want to be  
A walking study  
In demonology

Chorus:  
Hey, so glad you could make it  
Yeah, now you really made it  
Hey, so glad you could make it now

Oh, look at my face  
My name is might have been  
My name is never was  
My name's forgotten

Hey, so glad you could make it  
Yeah, now you really made it  
Hey, there's only us left now

When I wake up in my makeup  
It's too early for that dress  
Wilted and faded somewhere in  
Hollywood  
I'm glad I came here  
With your pound of flesh  
No second billing cause you're a star now  
Oh, Cinderella

They aren't sluts like you  
Beautiful garbage beautiful dresses  
Can you stand up or will you  
just fall down

You better watch out  
What you wish for  
It better be worth it  
So much to die for

Chorus

When I wake up in my makeup  
Have you ever felt so used up as this?  
It's all so  
sugarlessHooker/waitress/model/actress  
Oh, just go nameless  
Honeysuckle, she's full of poison  
She obliterated everything she kissed  
Now she's fading  
Somewhere in Hollywood  
I'm glad I came here  
With your pound of flesh

You want a part of me  
Well, I'm not selling cheap  
No, I'm not selling cheap
SONG: PAPARAZZI (RADIO EDIT)

PERFORMED BY: LADY GAGA

WRITTEN BY: STEFANI GERMANOTTA. ROB FUSARI

We are the crowd we're c-comin' out
Got my flash on it's true
Need that picture of you
It so magical; we'd be so fantastical

Leather and jeans, garage glamorous
Not sure what it means
But this photo of us, it don't have a price
Ready for those flashing light
'Cause you know that baby I

I'm your biggest fan I'll follow you until
you love me
Papa paparazzi
Baby there's no other superstar you
know that I'll be
Your papa paparazzi
Promise I'll be kind
But I won't stop until that boy is mine
Baby you'll be famous chase you down
until you love me
Papa paparazzi

I'll be your girl backstage at your show
Velvet ropes and guitars
Yeah cause you're my rock star in
between the sets
Eyeliner and cigarettes

Shadow is burnt yellow dance and we
turn
My lashes are dry purple teardrops I cry

It don't have a price loving you is cherry
pie
Cause you know that baby I

I'm your biggest fan I'll follow you until
you love me
Papa paparazzi
Baby there's no other superstar you
know that I'll be
Your papa paparazzi
Promise I'll be kind
But I won't stop until that boy is mine
Baby you'll be famous chase you down
until you love me
Papa paparazzi

Real good we dance in the studio
Snap snap to that stuff on the radio
Don't stop for anyone
We're plastic but we still have fun

I'm your biggest fan I'll follow you until
you love me
Papa paparazzi
Baby there's no other superstar you
know that I'll be
Your papa paparazzi
Promise I'll be kind
But I won't stop until that boy is mine
Baby you'll be famous chase you down
until you love me
Papa paparazzi

Media Literacy: ENG3C
SONG: BILLIONAIRE (RADIO EDIT)
PERFORMED BY: TRAVIE MCCOY (FT. BRUNO MARS)
WRITTEN BY: TRAVIS L. MCCOY, PETER HERNANDEZ, ARI LEVINE, PHILIP LAWRENCE

[Chorus]
I wanna be a billionaire so fricking bad
buy all of the things I never had
uh, I wanna be on the cover of Forbes magazine
Smiling next to Oprah and the Queen
Oh every time I close my eyes
I see my name in shining lights
A different city every night oh
I swear the world better prepare
for when I'm a billionaire

Yeah I would have a show like Oprah
I would be the host of, everyday Christmas
Give Travie a wish list
I'd probably pull an Angelina and Brad Pitt
And adopt a bunch of babies that ain't never had it
Give away a few Mercedes like here lady have this
And last but not least grant somebody their last wish.
It's been a couple months since I've singled so
You can call me Travie Claus minus the Ho Ho
Get it, hehe,

I'd probably visit where Katrina hit
And damn sure do a lot more than FEMA did
Yeah can't forget about me stupid
Everywhere I go Im'ma have my own theme music

Oh every time I close my eyes
I see my name in shining lights

A different city every night oh
I swear the world better prepare
for when I'm a billionaire

Oh oooh oh oooh for when I'm a Billionaire

I'll be playing basketball with the President
Dunking on his delegates
Then I'll compliment him on his political etiquette
Toss a couple milli in the air just for the heck of it
But keep the fives, twenties completely separate
And yeah I'll be in a whole new tax bracket
We in recession but let me take a crack at it
I'll probably take whatever's left and just split it up
So everybody that I love can have a couple bucks
And not a single tummy around me would know what hungry was
Eating good, sleeping soundly
I know we all have a similar dream
Go in your pocket pull out your wallet and put it in the air and sing

I wanna be a billionaire so fricking bad
Buy all of the things I never had
uh, I wanna be on the cover of Forbes magazine
Smiling next to Oprah and the Queen

[Chorus]
SONG: CELEBRITY

WRITTEN BY: BRAD PAISLEY

PERFORMED BY: BRAD PAISLEY

Someday I'm gonna be famous. Do I have talent? Well, no.
These days you don't really need it thanks to reality shows
Can't wait to date a supermodel, can't wait to sue my dad
Can't wait to wreck a Ferrari on my way to rehab

[1st Chorus]
'Cause when you're a celebrity
It's adios reality
You can act just like a fool
People think you're cool
Just 'cause you're on TV
I can throw a major fit
When my latte isn't just how I like it
When they say I've gone insane
I'll blame it on the fame
And the pressures that go with
Being a celebrity

I'll get to cry to Barbara Walters when things don't go my way
And I'll get community service no matter which law I break
I'll make the supermarket tabloids, they'll write some awful stuff

But the more they run my name down the more my price goes up

[2nd Chorus]
'Cause when you're a celebrity
It's adios reality
No matter what you do
People think you're cool
Just 'cause you're on TV
I can fall in and out of love
Have marriages that barely last a month
When they go down the drain
I'll blame it on the fame
And say it's just so tough
Being a celebrity

[Bridge]
So let's hitch up the wagons and head out west
To the land of the fun and the sun
We'll be real world bachelor jackass millionaires
Hey hey, Hollywood, here we come

[3rd Chorus]
'Cause when you're a celebrity
It's adios reality
No matter what you do
People think you're cool
Just 'cause you're on TV
Being a celebrity
Yeah celebrity
SONG: BEVERLY HILLS
PERFORMED BY: WEEZER
WRITTEN BY: RIVERS CUOMO

Where I come from isn't all that great
My automobile is a piece of crap
My fashion sense is a little whack
And my friends are just as screwy as me

I didn't go to boarding schools
Preppy girls never looked at me
Why should they I ain't nobody
Got nothing in my pocket

[Chorus]
Beverly Hills - That's where I want to be! (Gimme Gimme)
Living in Beverly Hills...
Beverly Hills - Rolling like a celebrity! (Gimme Gimme)
Living in Beverly Hills...

Look at all those movie stars
They're all so beautiful and clean
When the housemaids scrub the floors
They get the spaces in between

I wanna live a life like that
I wanna be just like a king
Take my picture by the pool
Cause I'm the next big thing!

[Chorus]

[Bridge]
The truth is...I don't stand a chance
It's something that you're born into...
And I just don't belong...

No I don't - I'm just a no class, beat down fool
And I will always be that way
I might as well enjoy my life
And watch the stars play
LESSON 2: BLOCK ROCKIN’ BEATS

75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.2 Interpreting Messages – Interpret media texts, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (e.g., determine which book covers or movie posters are aimed at females and which at males; determine what model of happiness a popular teenage television show promotes).
  - 1.3 Evaluating Texts – Evaluate how effectively information, ideas, issues, and opinions are communicated in media texts, including increasingly complex texts, and decide whether the texts achieve their intended purpose (e.g., determine how well the name and logo of a sports team communicate messages about the team and promote loyalty among its fans; explain the purposes that text messaging serves effectively and those for which it is not a useful medium).
  - 1.4 Audience Responses – Explain why the same media text might prompt different responses from different audiences (e.g., explain why a public service announcement about gambling addiction might prompt different reactions from consumers and people in the casino business; explain why some audiences might respond positively and others negatively to celebrity endorsements of social justice causes).

- WRITING – DEVELOPING AND ORGANIZING CONTENT
  - 1.1 Identifying Topic, Purpose, and Audience – Identify the topic, purpose, and audience for a variety of writing tasks (e.g., a speech to a youth group in support of a charity; a single organized paragraph outlining a procedure to someone who is not familiar with it – for example, explaining to a new computer user how to create a backup file; an investigative report on a local issue for a community newspaper; a review of several websites that provide similar kinds of information of interest to teenagers; a small anthology of poems for a friend).

- ORAL COMMUNICATION – LISTENING TO UNDERSTAND
  - 1.2 Using Active Listening Strategies – Select and use appropriate active listening strategies when participating in a variety of classroom interactions (e.g., stay on topic during a class discussion; respond to a guest speaker with appropriate empathy and interest; ask questions during a student-teacher conference to clarify the teacher’s suggestions for essay revisions).

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- Why are artists respected and admired?
- Do fans take what celebrities say seriously?
- How can violent song lyrics be interpreted differently by various audiences?
- Do musicians have a social responsibility to the public not to express themselves through violent lyrics?
INTRODUCTION/OVERVIEW

The influence of music on teenagers is staggering. It is a multi-billion dollar business, and the vast majority of advertising surrounding the music industry is targeted towards teens. The guise presented by artists is powerful, as we often see students dressing and attempting to act like the persona their favourite musical artist presents. In this lesson, students will discuss the influence musicians have. They will examine violent song lyrics from popular culture, and then have the opportunity to express their opinions about lyrics, and any responsibility artists have with respect to this, in a RAFT activity.

TEACHING/LEARNING STRATEGIES

WORDLES – Distribute the class-formulated “Wordles” on “Icon” and “Celebrity” that were produced in lesson one, and review the main concepts of each with the students.

INFLUENCE OF MUSICIANS – Give each student a sticky note, and have them write down on it the name of a musician they admire. Students should then post these on a centrally located space (e.g. Blackboard or bulletin board).

As a whole class, discuss why some of the musicians or artists are admired and respected. (Possible reasons could include the music genre they represent, their ability to overcome difficult circumstances, the significance of the lyrics they write, their fashion sense, other superficial reasons, etc.).

Discuss, as a class, the influence of musicians.

Possible Discussion Questions:

- How have musicians influenced society as a whole?
- How have you seen the influence of musicians in your day-to-day life?
- Do scandals or controversy make musical artists more or less appealing? (Both sides of the issue can be discussed; for example, both Eminem and Chris Brown have had sordid issues since becoming famous, and Eminem’s career has thrived while Chris Brown’s has stalled).
- Do fans generally take artists’ lyrics/messages seriously? Why or why not?
- Do fans take some artists’ lyrics more seriously than others? Why?

FOUR CORNERS – Complete a Four Corners activity. In the classroom, post a sign in each corner of the room for each of the following options:

- Strongly Agree
- Somewhat Agree
- Somewhat Disagree
- Strongly Disagree

Students will be asked questions in the following steps, and they will go to the corner which most closely aligns to their point of view. While there, they will discuss why they feel the way they do with other students who feel the same way. This then transforms into a teacher-moderated class discussion.

Using an overhead projector or data projector, display excerpts from songs which contain violent lyrics, or where appropriate, play the song or music video from YouTube or Grooveshark (music streaming
engines). Two or three songs could suffice. Possible options are included in Violent Song Lyrics (2.1 REF), which contains the following titles:

- “Cop Killer” - Ice-T
- “Boyz in Da Hood” - Easy E
- “Paper Planes” - M.I.A. (song could be used)
- “Goodbye Earl” - Dixie Chicks (song or video could be used)
- “Before He Cheats” - Carrie Underwood (song or video could be used)

Note to teacher: some of the songs listed above contain lyrics which may be considered highly offensive (especially the first two options). It is recommended that the lyrics are screened first by the teacher, and that only edited excerpts of the lyrics are displayed.

After each excerpt is shown (or song/video is played), give the students, one at a time, the following prompts, and then generate discussion about each, based on the Four Corners technique described above.

### Possible Discussion Topics:

- The lyrics to the song are violent.
- The lyrics to the song are offensive.
- The lyrics of the song would appeal to the musician’s target audience.
- The lyrics justify violence as a way to solve a problem.
- The lyrics could influence the target audience to resolve their issues in a similar way.

Distribute and go over the RAFT Assignment (2.2 H). Briefly discuss the choices of point of view and format listed. As a class, develop a marking scheme (for example, a checklist or rubric) for the task, or use sample rubric provided. Give students time to work on the assignment.

**Activism**

Students could find a song with violent lyrics, analyze its message, and then rewrite the song, keeping the same message but removing the violence in it.

Students could volunteer with organizations that are thematically tied to the issues presented in a song. (For example, partner abuse is present in “Boyz in Da Hood.” Students could volunteer at a local women’s shelter).

Students may promote the services of local charities and organizations connected to the lyrics of the songs by creating posters or pamphlets which advertise services.

Students could go to www.mediawatch.com to see how they can take action against some of the issues brought up in the songs they used.

**Assessment Opportunities**

- Anecdotal assessment of discussions
- RAFT Assignment (2.2 H)
As an extension activity, discuss the role sexism plays in this topic. Songs which have violent lyrics and that are performed by male artists are considered more offensive and have caused more public outrage than those by female artists. (The songs suggested in this lesson by female artists all became popular and none of them caused controversy, even though “Goodbye Earl” and “Paper Planes” advocate murder.) Students could write a journal about why they think this double standard exists.

To further examine the regulation of violence in the media (and specifically, with respect to this lesson, in music videos on television), students could examine the Canadian Association of Broadcasters’ (CAB): Voluntary Code Regarding Violence in Television Programming (2.4 REF) to examine self-regulation guidelines. They also can investigate the Canadian Broadcasts Standards Council (CBSC): Complaints Process (2.5 REF) to see how the process works.

## Cross Curricular Connections

- Grade 11, Open – Media Studies
  - Purpose and Audience: identify and explain the purpose and audience of a variety of media texts
  - Message and Meaning: identify and explain the messages in and meanings of media texts
  - Codes and Conventions: identify the codes and conventions used in media texts and explain how they help to create meaning
  - Language and Point of View: analyse how the language, tone, and point of view used in media texts work to influence the interpretation of messages

## Materials and Resources

- Violent Song Lyrics (2.1 REF)
- RAFT Assignment (2.2 H)
- RAFT Assignment: Sample Rubric (2.3 REF)
- Canadian Association of Broadcasting (CAB): Voluntary Code Regarding Violence in Television Programming (2.4 REF)
- Canadian Broadcasts Standards Council (CBSC): Complaints Process (2.5 REF)
- Overhead projector, or data projector

## Important Terminology/Background for Teacher

- **Misogyny**: hatred, dislike, or mistrust of women

## Links / Resources

- Definitions
  - [www.dictionary.com](http://www.dictionary.com)
- YouTube
  www.youtube.com

- Grooveshark – music searching and streaming
  http://listen.groveshark.com

- Media Awareness Network
  www.media-awareness.ca

- Media Watch
  www.mediatwatch.com
ICE-T: "COP KILLER" (EDITED SELECTION)

I got my black shirt on.
I got my black gloves on.
I got my ski mask on.
This shit's been too long.

I got my twelve gauge sawed off.
I got my headlights turned off.
I'm 'bout to bust some shots off.
I'm 'bout to dust some cops off.

Cop killer, better you than me.
Cop killer, f@#$ police brutality!
Cop killer, I know your family's grievin'
(f@#$ 'em)
Cop killer, but tonight we get even.

I got my brain on hype.
Tonight'll be your night.
I got this long-@#$ knife,
and your neck looks just right.
My adrenaline's pumpin'.
I got my stereo bumpin'.
I'm 'bout to kill me somethin'
A pig stopped me for nuthin'!
EASY E: "BOYZ IN THA HOOD" (EDITED SELECTION)

Bored as h@#$ and I wanna get ill
So I go to a place where my homeboyz chill
The fellas out there try to make that dollar
I pulled up in the 6-fo’ Impala

greeted with a 40 and I start drinkin’
And from the 8-ball my breath start stinkin’
I gotta get my girl to rock that body
Before I left I hit the Bacardi

Pulled to the house get her out of the pad
And the b@#$% said something to make me mad
She said somethin’ that I couldn’t believe
So I grabbed the stupid b@#$% by her nappy-a#$ weave

She started talkin’ s@#$, would’nt you know?
I reached back like a pimp and slapped the ho.
And her father stood up and he started to shout
So I threw a right-cross and knocked his old a#$ out.
DIXIE CHICKS: "GOODBYE EARL"

Mary Anne and Wanda were the best of friends
All through their high school days
Both members of the 4H Club
Both active in the FFA
After graduation Mary Anne went out lookin'
for a brand new world
Wanda looked all around this town
and all she found was Earl

Well it wasn't two weeks
after she got married that
Wanda started getting abused
She put on dark glasses and long sleeved blouses
And make-up to cover a bruise
Well she finally got the nerve to file for divorce
She let the law take it from there
But Earl walked right through that restraining order
And put her in intensive care

Right away Mary Anne flew in from Atlanta
On a red eye midnight flight
She held Wanda's hand as they worked out a plan
And it didn't take 'em long to decide

That Earl had to die
Goodbye Earl
Those black-eyed peas
They tasted all right to me Earl

You're feelin' weak
Why don't you lay down
and sleep Earl
Ain't it dark
Wrapped up in that tarp Earl?

The cops came by to bring Earl in
They searched the house high and low
Then they tipped their hats and said, "thank you ladies
if you hear from him let us know"

Well the weeks went by and
Spring turned to Summer
And Summer faded into Fall
And it turns out he was a missing person
who nobody missed at all

So the girls bought some land
and a roadside stand
out on Highway 109
They sell Tennessee ham and strawberry jam
and they don't lose any sleep at night 'cause

Earl had to die
Goodbye Earl
We need a break
Let's go out to the lake Earl
We'll pack a lunch
And stuff you in the trunk Earl
Well is that all right
Good Let's go for a ride
Earl hey
CARRIE UNDERWOOD: "BEFORE HE CHEATS"

Right now, he's probably slow dancing with a bleached-blonde tramp
And she's probably getting frisky
Right now he's probably buying her some Fruity little drink
'Cause she can't shoot whiskey
Right now, he's probably up behind her with a pool-stick
Showing her how to shoot a combo
Oh and he don't know...

That I dug my key into the side of his Pretty little souped up four wheel drive
Carved my name into his leather seat
I took a Louisville slugger to both head lights
Slashed a hole in all four tires
Maybe next time he'll think before he cheats

I might've saved a little trouble for the next girl
'Cause the next time that he cheats
Oh, you know it won't be on me
No, oh
Not on me...

'Cause I dug my key into the side of his Pretty little souped up four wheel drive
Carved my name into his leather seat
I took a Louisville slugger to both head lights
Slashed a hole in all four tires
Maybe next time he'll think before he cheats

Oh, maybe next time he'll think before he cheats...

Before he cheats

Oh, oh
Before he cheats

ohhhh.
M.I.A.: "PAPER PLANES"

[x2]
I fly like paper, get high like planes
If you catch me at the border I got visas in my name
If you come around here, I make 'em all day
I get one down in a second if you wait

[x2]
Sometimes I think sitting on trains
Every stop I get to I'm clocking that game
Everyone's a winner, we're making our fame
Bonafide hustler making my name

[x4]
All I wanna do is (BANG BANG BANG BANG!)
And (KKKAAAA CHING!)
And take all your money

[x2]
Pirate skulls and bones
Sticks and stones and weed and bombs
Running when we hit 'em
Lethal poison for the system

[x2]
No one on the corner has swagger like us
Hit me on my Burner prepaid wireless
We pack and deliver like UPS trucks
Already in hell just pumping that gas

[x4]
All I wanna do is (BANG BANG BANG BANG!)
And (KKKAAAA CHING!)
And take your money

M.I.A.
Third world democracy
Yeah, I got more records than the K.G.B.
So, uh, no funny business

Some some some I some I murder
Some I some I let go
Some some some I some I murder
Some I some I let go

[x4]
All I wanna do is (BANG BANG BANG BANG!)
And (KKKAAAA CHING!)
And take your money
RAFT ASSIGNMENT

Using the song lyrics we looked at today as an inspiration, create a piece that expresses your opinion and demonstrates your understanding of the topics discussed in class. You only need to choose one of the following options.

<table>
<thead>
<tr>
<th>ROLE</th>
<th>AUDIENCE</th>
<th>FORMAT</th>
<th>TOPIC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fan</td>
<td>Musician</td>
<td>Letter</td>
<td>Influence of song lyrics</td>
</tr>
<tr>
<td>Radio Listener</td>
<td>Radio Station Executive</td>
<td>Complaints’ Line Voicemail</td>
<td>Violent song lyrics</td>
</tr>
<tr>
<td>Parent</td>
<td>Musician</td>
<td>Letter of Complaint</td>
<td>“I don’t think the lyrics you use are appropriate.”</td>
</tr>
<tr>
<td>Community/Charitable Organization Member</td>
<td>Record Label Executive</td>
<td>Speech</td>
<td>Artist responsibility</td>
</tr>
<tr>
<td>Musician</td>
<td>Public</td>
<td>Opinion Piece or Rap/Song</td>
<td>“I didn’t ask to be a role model.”</td>
</tr>
</tbody>
</table>
## RAFT Assignment – Sample Rubric

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge/Understanding of audience and purpose</td>
<td>Demonstrates limited understanding of audience and purpose</td>
<td>Demonstrates some understanding of audience and purpose</td>
<td>Demonstrates considerable understanding of audience and purpose</td>
<td>Demonstrates thorough understanding of audience and purpose</td>
</tr>
<tr>
<td>Expression and Organization of ideas and information in the Production of Media Text (Communication)</td>
<td>Expresses and organizes ideas and information with limited effectiveness</td>
<td>Expresses and organizes ideas and information with some effectiveness</td>
<td>Expresses and organizes ideas and information with considerable effectiveness</td>
<td>Expresses and organizes ideas and information with a high degree of effectiveness</td>
</tr>
<tr>
<td>Use of critical/creative thinking processes</td>
<td>Uses critical/creative thinking processes with limited effectiveness</td>
<td>Uses critical/creative thinking processes with some effectiveness</td>
<td>Uses critical/creative thinking processes with considerable effectiveness</td>
<td>Uses critical/creative thinking processes with a high degree of effectiveness</td>
</tr>
</tbody>
</table>

Note: a student whose achievement is below 50% will receive a Level R

**Comments:**
Canadian Association of Broadcasters (CAB): Voluntary Code Regarding Violence in Television Programming

1.1 Canadian broadcasters shall not air programming which:

- contains gratuitous violence in any form*
- sanctions, promotes or glamorizes violence

(*Gratuitous means material which does not play an integral role in developing the plot, character or theme of the material as a whole.)

2.0 Children's Programming

(Children refers to persons under 12 years of age)

2.1 As provided below, programming for children requires particular caution in the depiction of violence; very little violence, either physical, verbal or emotional shall be portrayed in children's programming.

2.2 In children's programming portrayed by real-life characters, violence shall only be portrayed when it is essential to the development of character and plot.

2.3 Animated programming for children, while accepted as a stylized form of storytelling which can contain non-realistic violence, shall not have violence as its central theme, and shall not invite dangerous imitation.

2.4 Programming for children shall deal carefully with themes which could threaten their sense of security, when portraying, for example, domestic conflict; the death of parents or close relatives; the death or injury of their pets; street crime; or the use of drugs.

2.5 Programming for children shall deal carefully with themes which could invite children to imitate acts which they see on screen, such as the use of plastic bags as toys, use of matches, the use of dangerous household products as playthings, or dangerous physical acts such as climbing apartment balconies or rooftops.

2.6 Programming for children shall not contain realistic scenes of violence which create the impression that violence is the preferred way, or the only method to resolve conflict between individuals.

2.7 Programming for children shall not contain realistic scenes of violence which minimize or gloss over the effects of violent acts. Any realistic depictions of violence shall portray, in human terms, the consequences of that violence to its victims and its perpetrators.

2.8 Programming for children shall not contain frightening or otherwise excessive special effects not required by the storyline.
3.0 Scheduling

3.1 Programming

3.1.1 Programming which contains scenes of violence intended for adult audiences shall not be telecast before the late evening viewing period, defined as 9 pm to 6 am.

3.1.2 Accepting that there are older children watching television after 9 pm, broadcasters shall adhere to the provisions of article 5.1 below (viewer advisories), enabling parents to make an informed decision as to the suitability of the programming for their family members.

3.1.3 In order to provide viewers with the benefit of Canadian program classification and viewer advisories not available on foreign distant signals, broadcasters who have CRTC-permitted substitution rights over programming which is imported into their markets before the late evening viewing period, may employ substitution, notwithstanding article 3.1.1.

3.1.4 Broadcasters shall exercise discretion in employing substitution in accordance with article 3.1.3 and shall at no time avail themselves of substitution rights over programming which contains gratuitous violence in any form or which sanctions, promotes or glamourizes violence.

3.1.5 Broadcasters shall take special precautions to advise viewers of the content of programming intended for adult audiences which is telecast before 9 pm in accordance with article 3.1.3.

(Note: To accommodate the reality of time zone differences, and Canadian distant signal importation, these guidelines shall be applied to the time zone in which the signal originates.)

3.2 Promotional material which contains scenes of violence intended for adult audiences shall not be telecast before 9 pm.

3.3 Advertisements which contain scenes of violence intended for adult audiences, such as those for theatrically presented feature films, shall not be telecast before 9 pm.

4.0 Classification System

4.1 Canadian broadcasters are in the process of co-operatively developing with other segments of the industry a viewer-friendly classification system, which will provide guidelines on content and the intended audience for programming.

Once complete, the classification system shall complement this Voluntary Code. As it is recognized that a classification system will have a bearing on program scheduling, the provisions of article 3.0 above shall be reviewed at that time.

5.0Viewer Advisories

5.1 To assist consumers in making their viewing choices, broadcasters shall provide a viewer advisory, at the beginning of, and during the first hour of programming telecast in late evening hours which contains scenes of violence intended for adult audiences.

5.2 Broadcasters shall provide a viewer advisory at the beginning of, and during programming telecast outside of late evening hours, which contains scenes of violence not suitable for children.
5.3 Suggested language for suitable viewer advisories is outlined in Appendix A.

6.0 News & Public Affairs Programming

6.1 Broadcasters shall use appropriate editorial judgment in the reporting of, and the pictorial representation of violence, aggression or destruction within their news and public affairs programming.

6.2 Caution shall be used in the selection of, and repetition of, video which depicts violence.

6.3 Broadcasters shall advise viewers in advance of showing scenes of extraordinary violence, or graphic reporting on delicate subject matter such as sexual assault or court action related to sexual crimes, particularly during afternoon or early evening newscasts and updates when children could be viewing.

6.4 Broadcasters shall employ discretion in the use of explicit or graphic language related to stories of destruction, accidents or sexual violence, which could disturb children and their families.

6.5 Broadcasters shall exercise particular judgment during live coverage of domestic terrorist events or civil disorders, to ensure news coverage does not become a factor in inciting additional violence.

6.6 While broadcasters shall not exaggerate or exploit situations of aggression, conflict or confrontation, equal care shall be taken not to sanitize the reality of the human condition.

6.7 Broadcasters shall refer to The Code of Ethics of the Radio-Television News Directors Association of Canada (RTNDA) for guidance regarding broadcast journalism in general.

7.0 Violence Against Women

7.1 Broadcasters shall not telecast programming which sanctions, promotes or glamorizes any aspect of violence against women.

7.2 Broadcasters shall ensure that women are not depicted as victims of violence unless the violence is integral to the story being told. Broadcasters shall be particularly sensitive not to perpetuate the link between women in a sexual context and women as victims of violence.

7.3 Broadcasters shall refer to the Canadian Association of Broadcasters’ code on Sex Role Portrayal for guidance regarding the portrayal of women in general.

8.0 Violence Against Specific Groups

8.1 Broadcasters shall not telecast programming which sanctions, promotes or glamorizes violence based on race, national or ethnic origin, colour, religion, gender, sexual orientation, age, or mental or physical disability.

9.0 Violence Against Animals

9.1 Broadcasters shall not telecast programming which sanctions, promotes or glamorizes violence against animals.

9.2 Broadcasters shall not be restricted in the telecast of legally sanctioned activities associated with animals. In such telecasts, judgment shall be used in the selection of video and associated audio, particularly if the telecast is broadcast outside of late evening hours.
10.0 Violence in Sports Programming

10.1 Broadcasters shall not promote or exploit violent action which is outside the sanctioned activity of the sport in question.

10.2 In sports programming which involves animals, broadcasters shall refer to Section 9.0 of this Voluntary Code.

(SOURCE: www.media-awareness.ca)
2.5

**CANADIAN BROADCAST STANDARDS COUNCIL (CBSC): COMPLAINTS PROCESS**

**HOW TO COMPLAIN TO THE CBSC:**

- Make your complaint about a given program as soon as possible. Regulations require broadcasters to keep tapes of their telecasts or radio programs for four weeks only.
- Clearly state your concerns in writing. Include the name, date and time of the program. Be sure to name all the stations on which the offending program appears.

**TO REGISTER YOUR COMPLAINT, WRITE TO:**

Canadian Broadcast Standards Council (CBSC)
P.O. Box 3265, Station D
Ottawa, Ontario
K1P 6H8
Tel: (613) 233-4607
Fax: (613) 233-4826

The CBSC also provides a complaints page on their Web site, at: [www.cbsc.ca/english/complaints/howto.htm](http://www.cbsc.ca/english/complaints/howto.htm).

**WHAT HAPPENS WHEN YOU COMPLAIN:**

- When a viewer or listener complains to the Canadian Broadcast Standards Council (CBSC), the complaint is forwarded to the broadcasters concerned. Broadcasters are encouraged to resolve the grievance directly with the complainant. Most of the time matters are settled this way.
- If the broadcaster’s response fails to satisfy the complainant, he/she may sign the "Ruling Request" form sent by the CBSC. By signing this form, the complainant asks the CBSC to refer the complaint to a Regional Panel.
- The CBSC will send the complaint letter, the broadcaster’s response and a tape of the program to the appropriate Regional Panel. At its next meeting, the Panel will decide whether the broadcaster has contravened any of the Codes and whether the broadcaster’s response was satisfactory. The CBSC will provide the complainant and the broadcaster with the full text of the decision. The decision is also posted on the CBSC Web site.
- If the Panel upholds the complaint, the broadcaster must announce the decision on air. If the decision is in the broadcaster’s favour, the broadcaster need not air it; however, the CBSC releases all of its decisions to the national media.
- If the Regional Panel decision does not satisfy the complainant, the CRTC becomes the "court of last resort".
HERE ARE SUMMARIES OF THE THREE PROCESSES:

(SOURCE: www.media-awareness.ca)
LESSON 3: ROLE MODELS

3x75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.2 Interpreting Messages – Interpret media texts, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (e.g., determine which book covers or movie posters are aimed at females and which at males; determine what model of happiness a popular teenage television show promotes).
  - 1.5 Critical Literacy – Identify the perspectives and/or biases evident in media texts, including increasingly complex texts, and comment on any questions they may raise about beliefs, values, identity, and power (e.g., describe messages inherent in depictions of women on the covers of mass market romance novels; explain what is implied by the presence or absence and/or the portrayal of particular professions or socio-economic and ethnocultural groups in a popular television show).

- MEDIA STUDIES – REFLECTING ON SKILLS AND STRATEGIES
  - 4.2 Interconnected Skills – Explain how their skills in listening, speaking, reading, and writing help them interpret and produce media texts (e.g., researching and writing an outline of the advantages and drawbacks of a product can help them produce an effective infomercial for the product).

- ORAL COMMUNICATION – SPEAKING TO COMMUNICATE
  - 2.1 Purpose – Communicate orally for a variety of purposes, using language appropriate for the intended audience (e.g., role-play a job interview; present a monologue from the point of view of a character from a work of prose fiction; explain how an object from a career of their choice is used; interview a Grade 8 student for a research project on how their high school is perceived by the community).
  - 2.3 Clarity and Coherence – Communicate in a clear, coherent manner, using a structure and style appropriate to the purpose, subject matter, and intended audience (e.g., use a formal structure that includes an opening statement, a point-by-point argument, and a summary/conclusion; restate the main facts from a graphic text in the correct sequence).

- ORAL COMMUNICATION – REFLECTING ON COMMUNICATION SKILLS AND STRATEGIES
  - 3.2 Interconnected Skills – Identify a variety of their skills in viewing, representing, reading, and writing and explain how the skills help them improve their oral communication skills (e.g., explain how a specific writing skill can be used to create an effective audio-visual presentation; explain how understanding their needs as a reader can help them improve their skills as a listener).

- READING AND LITERATURE STUDIES – READING FOR MEANING
  - 1.1 Variety of Texts – Read a variety of short, contemporary student and teacher-selected texts from diverse cultures, identifying specific purposes for reading (e.g., examine workout programs provided on a fitness website to develop a personal fitness plan; review sports and fashion magazines to prepare for a debate on gender stereotyping; note text forms and features in textbook excerpts; prepare a “timed retell” of a non-fiction text).
1.3 Demonstrating Understanding of Content – Identify the most important ideas and supporting details in texts, including increasingly complex texts (e.g., describe to a peer the main events in a novel; explain how a scatter graph in a math textbook illustrates the main idea in the accompanying text; compare two newspaper articles on the same current event, listing the main ideas in each and the details provided to support them).

**Key Concepts and Questions to Consider**

- Do celebrities have an obligation to be role models?
- Should celebrities be publicly admonished for private transgressions?
- What is the potential fallout for celebrities during scandal?

**Introduction/Overview**

Celebrities have become modern-day heroes for many people, whether or not this is warranted. Their endorsements of products can have a significant impact on the product’s success, and causes they support definitely become more supported. For many people, celebrities have become role models, whether they want this role or not, and whether they deserve the title or not. In this lesson, students will examine articles about celebrities, scandals, and the fallout of these situations. They will use these articles to explore, in a triangle debate, the idea of celebrities as role models.

**Teaching/Learning Strategies**

**Values Line** – Use a “Values Line” strategy by creating a line (with masking tape or using a line on the floor) which has “Totally Agree” at one end and “Totally Disagree” at the other. Introduce the question: “Do celebrities have an obligation to be role models?” Have students place themselves on the values line with respect to their opinions, and instruct them to have ready reasons to support their choice. Ask for student input, and steer conversation to include both sides of the argument.

Distribute copies of “The biggest 2009 show-biz lesson: Celebrities are NOT role models!” (3.1 H), as well as copies of I Read/I Think/Therefore... Organizer (3.2 H).

**Shared Reading and Think Aloud** – Use a “Shared Reading” approach to examine the article, “The biggest 2009 show-biz lesson: Celebrities are NOT role models!” (3.1 H). Then, use a “Think Aloud” approach to model for students how to begin completing the I Read/I Think/Therefore... Organizer (3.2 H). Check that everyone understands what is to be done.

**Organizers** – Divide the class into small groups, and instruct the students to continue using their organizers for this next step. Hand out the following articles: Why is Charlie Sheen’s career scandal-proof? (3.3 H); Why scandals don’t faze Charlie Sheen’s career (3.4 H); Kellogg’s to drop Michael Phelps from endorsements over bong photo (3.5 H); IOC, Phelps’ sponsors ensure support (3.6 H). Students will now read these articles, to gather more information for their organizers.

*(Note to teacher: These articles have been included in the lesson as examples. It may be more appropriate or more current to select other articles on different celebrities to meet the interests and needs of your students).*
TRIANGLE DEBATE – After the students have completed their organizers, instruct them to discuss their conclusions in their groups. When they are finished, prepare the class for a Triangle Debate (as adapted from Think Literacy Cross Curricular Approaches, 2003) by writing on the board the initial guiding question: Do celebrities have an obligation to be role models?

Divide the class into three groups, and assign a task to each group:

- **Group 1** • Argue for the issue
- **Group 2** • Argue against the issue
- **Group 3** • Prepare comments and questions about the issue

Review procedures for the debate so that students may prepare properly. Students in groups 1 and 2 will prepare their debate speeches. Students in group 3 will prepare insightful comments and questions for each side of the debate. To assist in instructing and organizing this assignment, the following overhead sheets should be used: Triangle Debating Procedures (3.7 OH); Triangle Debating Tips (3.8 OH); and Triangle Debate Organizer (3.8 OH). Go over each of these sheets with the class.

(Note to teacher: Depending on numbers, you may opt to pair students up or work with other flexible groupings. For example, if you have a class of 30, pairs of students could be responsible for each section.)

The preparatory work for this debate will be completed by using details from the articles provided from the day’s lesson, as well as the students’ own supported thoughts and opinions. When their preparations are completed, and the students are ready to present their arguments, make a final draft of the Triangle Debate Organizer (3.9 OH) and display this for students to follow.

Arrange the chairs or desks in the classroom to reflect the three-group structure, enabling all members to see each other (a triangular shape works well).

During the debate, the teacher will act as the moderator, calling on students to speak, acting as the judge, and ensuring that students avoid negative comments.

After the debate, distribute the appropriate copies of Triangle Debate Groups 1 and 2 – Reflections (3.10 H) and Triangle Debate Group 3 – Observations (3.11 H) to the students. Give students time to reflect on the experience, and to complete these reflections sheets. If you wish to evaluate this exercise, these reflections sheets could be handed in.

DEBRIEFING – Lead a whole-class debriefing session about the experience. Possible debriefing questions include the following ideas:

- What arguments do you think were strongest for each side?
- What other arguments would you have added to the opposing side of the debate?
- Have your opinions changed because of the debate? If so, how and why?
- Do you feel like the media treats celebrities unfairly, or holds them to a higher standard?
- Why are we, as a society, so interested in the rise and fall of celebrities?
**ACTIVISM**

Students could create posters, brochures, or a website about a “Real Role Model”, someone in their life to whom they look for guidance or inspiration. This could be a parent, family member, member of the community, teacher, or famous person. As a class, students can come up with a list of criteria for being a good role model, and then use these criteria to evaluate (or measure) their role model to the established standards. The product should explain why they’ve chosen this person as a role model, describing skills and abilities the person has, which make him or her admirable. These can be displayed throughout the school.

**ASSESSMENT OPPORTUNITIES**

- Anecdotal assessment of discussion, and “I Read/I Think/ Therefore... Organizer”
- Triangle Debate presentation
- Triangle Debate Reflections and Observations

**IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK / EXTENSION ACTIVITIES**

- As an optional, final activity, students individually could write a journal or blog response as to how they feel about the guiding question now that the debate is over. Perhaps some have changed their opinion, or may be even more firmly fixed on the topic.
- Additionally, students could research celebrity scandals, and examine how the scandal affected the star’s marketability and popularity. Students also could look at how celebrity behaviour has affected fans. (For example, there are numerous examples of serious injury from people copying the stunts performed by the cast of MTV’s “Jackass.”)

**CROSS CURRICULAR CONNECTIONS**

- Grade 11, Open – Media Studies
  - Media Production: demonstrate an understanding of the interrelationship of form, content, and audience by creating media works for different audiences and purposes
  - Media Production: analyse, interpret, and assess the techniques, forms, style, and language of media works to describe and explain how different media communicate meaning; analyse media representations to describe their content, identify bias, and explain their impact on audiences
- Grade 11, Open – Presentation and Speaking Skills
  - Preparing Presentations: plan presentations for specific purposes and audiences
  - Making Presentations: communicate orally for a variety of specific purposes and audiences, using the forms, language, and techniques of effective oral presentations
  - Responding to Presentations: produce personal and critical responses to a variety of presentations

**MATERIALS AND RESOURCES**

- “The biggest 2009 show-biz lesson: Celebrities are NOT role models!” (3.1 H)
- I Read/I Think/ Therefore... Organizer (3.2 H)
- “Why is Charlie Sheen's career scandal-proof?” (3.3 H)
- “Why scandals don't faze Charlie Sheen's career” (3.4 H)
• “Kellogg's to drop Michael Phelps from endorsements over bong photo” (3.5 H)
• “IOC, Phelps' sponsors ensure support” (3.6 H)
• Triangle Debating Procedures (3.7 OH)
• Triangle Debating Tips (3.8 OH)
• Triangle Debate Organizer (3.9 OH)
• Triangle Debate Groups 1 and 2 – Reflections (3.10 H)
• Triangle Debate Group 3 – Observations (3.11 H)
• Think Literacy: Cross-Curricular Approaches, Grades 7-12, 2005

IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHERS

• **Endorsement**- approval or sanction; to approve or support
• **Spokesperson**- a person who speaks for another or for a group
• **Sponsorship**- a person, firm, organization, etc., that finances and buys the time to broadcast a radio or television program so as to advertise a product, a political party, etc.

LINKS / RESOURCES

• Definitions
  [www.dictionary.com](http://www.dictionary.com)
THE BIGGEST 2009 SHOW-BIZ LESSON: CELEBRITIES ARE NOT ROLE MODELS!

With the arrest of Charlie Sheen — jailed on accusations of domestic violence — it’s happening again as the year draws to an end. Many readers are calling for celebrities to “realize that they are role models” and that famous folk should set an example for the rest of us impressionable people.

Oh, dear. If there’s one sub-set of human beings I don’t — and don’t think anyone else should — take cues from, it’s ordinary mortals with varying degrees of talent in movies, TV, music, and sports, who make loads of money and sometimes feel they’re above the law.

Commenters on EW.com and other entertainment sites seem compelled to insist that with great fame comes great responsibility, whether you’re the lucky co-star of Two and a Half Men or a mighty athlete like Tiger Woods or a baby-faced singer like Chris Brown or a brash up-and-comer like Adam Lambert.

(Which also raises the question: Why are so few women celebs roped into the they-should-be-role-models notion? Could it be because women are better-behaved? Or are the ones that do get in trouble, such as Amy Winehouse, arrested within a few days of Sheen for breaking up a British Christmas pantomime — a panto show for kids, for pete’s sake! — are so far beyond the pale no one expects them to be role models? Both reasons seem unlikely, don’t they? Is there sexism even in scandal?)

I’m not equating headline-making behaviour that ranges from hitting a woman (Brown) to simulating sex on network TV (Lambert). The first example fills me with repulsed disgust; the second, amused bafflement.

But just because you admire the talent or the appearance or the whatever-allure of a famous name, why on earth would you imagine that he or she has any better sense of self-control, morality, or law-abiding instincts than anyone with lesser talent or worse hair? Making an actor, a singer, or an athlete your role model just sets him or her up to disappoint you, no matter how “nice” he or she seems. Idolizing celebrities to the point of outrage when they disappoint us infantilizes us. And remember this year’s most sensible phrase from a new celebrity, Adam Lambert: “I’m an entertainer, not a baby-sitter.”

Besides, if we all stopped calling for famous folk to be smiley saints, just think of the residual effect it would have for the good of the nation: Half the tabloid tv shows, websites, and newspapers would have to alter their agendas if their audience didn’t become huffily enraged when his or her favourite entertainer does not lead a totally virtuous life.

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(Adapted from: Think Literacy Cross Curricular Approaches, 2003)
**Why is Charlie Sheen's Career Scandal-Proof?**

Even in the bacchanalian world of Hollywood, few are more closely associated with the excesses of fame than Charlie Sheen — from his cameo in madam Heidi Fleiss’ little black book to chronic public drug battles to more than one ex alleging, at one time or another, that they’d been either threatened or physically harmed by his outbursts. Now, the *Two and a Half Men* star is likely to serve a plea-bargained 30-day jail sentence in connection with a Christmas Day fight in Aspen with wife Brooke Mueller, People.com reports, with prosecutors dropping the felony menacing charge against him for allegedly pulling a knife on his spouse. (The two are now reportedly reconciled after both spent time in rehab earlier this year.) With presumed good behaviour, Sheen will be out in about two weeks.

So why does the 44-year-old actor’s life-long career seem to be built of Teflon? Why such sustained public outrage over the antics of, say, championship-grade philanderer Tiger Woods, while Sheen becomes TV’s highest-paid actor on TV’s No. 1 sitcom despite repeated violent outbursts, not to mention myriad other scandals? The worst fallout Sheen has experienced so far has been getting dropped from Hanes ads co-starring Michael Jordan — a loss that’s a lot easier to take when you’ve just signed a new contract to remain on your hit CBS sitcom for somewhere around a million bucks an episode. His jail time will even reportedly fall at a convenient time — before *Two and a Half Men* goes back into production in August. If things go as planned, this will mark the first actual jail time of his illustrious career in bad-boy-dom. And he’ll likely, once again, emerge virtually unscathed.

It seems to me that the answer to his extraordinary ability to survive any scandal lies in his choice of roles. From early on, he’s leaned into his natural tendencies, almost always playing cocky screw-ups with a dark side. His cameo as the sexy, leather-jacket-clad criminal Jennifer Grey meets in the police station in *Ferris Bueller’s Day Off* set the template for his entire career. His beloved cad roles on television have taken no pains to hide their parallels with Sheen’s real-life persona: *On Spin City*, his skirt-chasing deputy mayor was named Charlie Crawford; on *Two and a Half Men*, his irresponsible, serial womanizer is named Charlie Harper. His antics just seem a natural extension of the guys he plays; audiences have come to expect nothing else from him, unlike Tiger Woods, who’d cultivated a saint-like image before his scandal broke. Though it may be time for us to acknowledge, as a viewing public, that his real-life actions — which go far beyond amusing one-night stands — carry very real consequences.

WHY SCANDALS DON'T FAZE CHARLIE SHEEN'S CAREER

(CNN) – Will the Christmas Day arrest of one of America's highest-paid television actors spell the end of his career? When that actor is Charlie Sheen, the answer is probably not.

Sheen, 44, whose real name is Carlos Irwin Estevez, has known scandal before and has worked each of his arrests, divorces and indiscretions into the canon of bad-boy lore that has made him essentially scandal-proof.

"Charlie Sheen has bounced back from various scandals, and I don't think anyone expects anything more from him," said public relations expert Vanessa J. Horwell, founder and Chief Visibility Officer of ThinkInk PR. "Bad-boy behaviour is part of his persona that's been a work in progress since the 1980s. He has bounced back time and time again."

The latest scandal to rock Sheen's world is his December 25 arrest in Aspen, Colorado, on second-degree assault and menacing charges, both felonies, and criminal mischief, a misdemeanour. Sheen has been married to sometime actress and real estate investor Brooke Mueller Sheen, 32, his third wife, since May 2008. The couple have twin sons who were born in March. They were reportedly having an argument when he was arrested.

A 911 call released by Aspen police on Monday revealed Mueller Sheen reporting a domestic abuse case and alleging that Sheen was threatening her with a knife.

Sheen's publicist Stan Rosenfield issued a statement following the arrest on Friday urging against a rush to judgment against his client.

"Do not be misled by appearance," Rosenfield said. "Appearance and reality can be as different as night and day. It would benefit everyone not to jump to any conclusion."

While any claims of violence against women, whether real or alleged, can be career ending for a celebrity, Sheen seems to be a special case. This is not the first time he has been at the center of a domestic violence scandal, and the stories don't seem to harm his reputation.

Sheen's long history of questionable behaviour began in 1990 when he was dating actress Kelly Preston. Reports surfaced then that Preston had been shot in the arm. In 2001 Sheen explained to Playboy magazine that it was a "complete accident. I wasn't even in the room. She picked up a pair of my pants. ... A little revolver fell out of my back pocket, hit the bathroom floor and went off. It shot a hole through the toilet and she got hit in the leg with shrapnel."

The couple split soon after the incident and Preston married actor John Travolta in 1991.

In 1994 Sheen was the only celebrity client whose name was publicly released during the trial of "Hollywood Madam" Heidi Fleiss.

In 1996 adult film actress Brittany Ashland accused Sheen of throwing her on the floor and splitting her lip. Sheen pleaded no contest to battery charges and was fined $2,800. He entered rehab in 1998 after an alleged drug overdose.
During the course of his divorce from model-turned-actress Denise Richards in 2006, Richards filed a restraining order against Sheen, claiming he tried to kill her.

Sheen released a statement at the time saying: "Obviously, what has taken place is vile, is unconscionable, is without merit, is a transparent and immature smear campaign. She's claiming certain things. It's baseless."

Sheen and Richards have continued to have a rocky relationship, often arguing over issues regarding the couple's two children Sam, 5, and Lola, 4.

Sheen is currently a high-profile pitchman for Hanes clothing products. In one recent commercial, as he attempts to talk with retired basketball star Michael Jordan, he buffoonishly crashes his car and is cheered on for his antics by a parking valet.

Bob Oltmanns, who teaches public relations at Carnegie Mellon University, believes that the most recent incident won't harm Sheen's status as a commercial spokesperson. He compares Sheen with Tiger Woods, who was dropped by a number of sponsors in the wake of his own sex scandal where he admitted infidelity, though Woods unlike Sheen has not been charged with any criminal wrongdoing.

"The Sheen scandal is a pretty stark contrast to Tiger Woods. This behaviour is built into the fabric of Charlie Sheen's bad-boy profile, unlike with Tiger where it was unexpected," said Oltmanns. "So I think he will bounce back as long as his popularity on his show remains high. People were shocked with Tiger Woods because the behaviour didn't fit the image. People are much less shocked with Sheen because the behaviour does fit the image."

Sheen, the son of actor Martin Sheen, had his breakthrough film role in 1986 in the Vietnam War drama "Platoon." In 1987 he starred with his father in the ode to 1980's greed, "Wall Street." He also appeared in the comedy franchises "Hot Shots" and "Major League."

In 2003 Sheen was cast as the lothario brother Charlie Harper on the CBS sitcom "Two and a Half Men," along with Jon Cryer. His character -- a freewheeling and hedonistic commercial jingle writer whose life is complicated when his divorced brother and nephew move into his beach house -- was loosely based on Sheen's own rogue image.

In May CBS renewed the series for three more seasons and in 2008 Sheen topped the list of the highest-paid actors on television, earning a reported $825,000 per episode. "Two and a Half Men" has an average run of 23 episodes per year.

A representative for Sheen said in an e-mail Monday that his client would not be losing his endorsement deal with Hanes or his role on "Two and a Half Men." Calls and e-mails to CBS regarding Sheen's future on the show were not returned, but veteran showbiz observers agree that because Sheen's alter ego on the show depends in part on Sheen's real-life shenanigans, his role should not be in jeopardy.

"Business is going to continue as usual for Charlie after the holidays are over," said Rebecca Brooks, crisis manager and president of The Brooks Group. "The events of the past week have been sad, but not surprising, and definitely not career-ending."

Everybody in the pool - except Mike.

U.S. swimming officials Thursday suspended Olympic hero Michael Phelps from competition for three months, the latest fallout from a photo that caught him puffing on a bong at a party.

USA Swimming, the sport's national governing body, also cut off its financial support to Phelps for the same three-month period, effective Thursday.

"This is not a situation where any anti-doping rule was violated, but we decided to send a strong message to Michael because he disappointed so many people, particularly the hundreds of thousands of USA Swimming member kids who look up to him as a role model and a hero," the federation said in a statement. "Michael has voluntarily accepted this reprimand and has committed to earn back our trust."

Earlier, cereal maker Kellogg's announced it was dropping its Frosted Flakes endorsement deal with Phelps because of the scandal. "Michael's most recent behaviour is not consistent with the image of Kellogg," spokeswoman Susanne Norwitz said in a statement.

After winning eight medals in Beijing, Phelps blew off Wheaties for a big-bucks contract to be the face of Frosted Flakes and Corn Flakes. But the breakfast cereal manufacturer was not amused by a photo of the 23-year-old inhaling from a marijuana pipe at a college bash in November.

Kellogg's said it would not renew its deal with Phelps when it expires at the end of February. The company would not say how much the contracts were worth, but it was certainly in the seven or eight figures.

Phelps' agent could not be reached for comment.

The public slap is the most dramatic and costly fallout from the scandal, and it's unclear if other companies would follow suit.

So far, Visa, Speedo, watchmaker Omega and the sports beverage PureSport have stood by Phelps – who immediately apologized for his "bad judgment" when the photo surfaced.

"I will say that, with the mistakes that I've made in my life, I've learned from them. Every one of them. And I've become a better person," Phelps said. "That's what I plan to do from here."

Phelps, who has a 2004 bust for drunken driving, in theory could face criminal charges. A sheriff in South Carolina said this week he was investigating whether the athlete broke any laws.

(Article written by Tracy Connor, Daily News Staff Writer, available online at: www.nydailynews.com/money/2009/02/05/2009-02-05_kelloggs_to_drop_michael_phelps_from_end.html)
IOC, Phelps' Sponsors Ensure Support

MANCHESTER, England -- The International Olympic Committee and two of Michael Phelps' leading sponsors expressed support for the Olympic great Monday, a day after he apologized for being photographed in a British newspaper inhaling from a marijuana pipe.

The British tabloid News of the World published the original photo and story showing Michael Phelps smoking from a marijuana pipe nearly three months after the swimmer wrapped up a record haul of eight gold medals in Beijing.

The IOC said Monday it was confident Phelps would learn from his "inappropriate behaviour" and continue to serve as a role model.

Luxury Swiss watchmaker Omega termed Phelps’ actions a private matter and "nonissue." Swim wear manufacturer Speedo called the 23-year-old American a "valued member of the Speedo team."

"Michael Phelps is a great Olympic champion," the IOC said in a statement e-mailed to The Associated Press. "He apologized for his inappropriate behaviour. We have no reason to doubt his sincerity and his commitment to continue to act as a role model."

Phelps acknowledged "regrettable" behaviour and "bad judgment" after the photo appeared Saturday in the tabloid News of the World.

Speedo gave Phelps a $1 million bonus for his record eight gold medals at the Beijing Olympics. Phelps joined Speedo in 2001, a year after making his Olympic debut in Sydney. He dominated the Beijing Games in the company's high-tech LZR Racer suit.

"In light of Michael Phelps' statement yesterday, Speedo would like to make it clear that it does not condone such behaviour and we know that Michael truly regrets his actions," Speedo, which is based in Nottingham, said in a statement to The Associated Press.

"Michael Phelps is a valued member of the Speedo team and a great champion. We will do all that we can to support him and his family."

Omega said it was "strongly committed" to its relationship with Phelps, calling his Beijing accomplishments "among the defining sporting achievements in the history of sport."

FORDE: Teaching Moment

Thank you, Michael Phelps. Your latest "youthful transgression" provided the opportunity to teach my kids that role models are best chosen from those you know well, not those you know through a TV screen, writes Pat Forde.

"The current story in the press involves Michael Phelps' private life and is, as far as Omega is concerned, a nonissue," the company said.
Sports performance beverage PureSport’s maker, which tapped Phelps to be spokesman for its first national advertising campaign, also said Monday that it stands by him but it said it does not condone his behaviour.

"We applaud the fact that he has taken full and immediate responsibility for his mistake and apologized to us, his fans and the public and we support him during this difficult time," said Michael Humphrey, chief executive of Human Performance Labs.

Hilton Hotels Corp., whose relationship with Phelps dates to 2007, likewise stuck with him.

"We continue to support Michael Phelps as an athlete whose numerous athletic feats outshine an act of regrettable behaviour," the statement said.

But former sponsor Rosetta Stone, the foreign-language tutorial vendor, which had a one-year deal with the athlete that ended Dec. 31, did not like the news.

"We do not condone his activities and are disappointed in his recent judgment," Rosetta Stone said in a statement.

Both AT&T Inc. and PowerBar nutrition bar makers Nestle SA, two other big sponsors, quietly ended their relationships with Phelps at the end of 2008. Neither company would comment on the photo or describe the duration or value of their contracts.

A spokesman at sports marketing agency Octagon, which represents Phelps, said the athlete is taking this seriously.

"He has spoken with his sponsors to personally apologize. We are encouraged by their support," the spokesman said.

The News of the World said the picture was taken during a November house party while Phelps was visiting the University of South Carolina.

Under World Anti-Doping Agency rules, an athlete is subject to sanctions only for a positive test during competition periods.

(INFORMATION FROM THE ASSOCIATED PRESS WAS USED IN THIS REPORT. ARTICLE AVAILABLE FROM ESPN.COM NEWS SERVICES, ONLINE AT: http://sports.espn.go.com/oly/swimming/news/story?id=3878675)
**TRIANGLE DEBATING PROCEDURES**

These procedures are intended to act as a guide. Refer to them throughout the process to ensure that you are on the right track.

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<th>STEP ONE:</th>
<th>• The class is divided into three groups</th>
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| STEP TWO:  | • Each group is given a different task to complete:  
  • Group 1 will argue in favour.  
  • Group 2 will argue against.  
  • Group 3 will comment on remarks made by a speaker and pose questions to groups 1 and 2. |
| STEP THREE: | • Groups will get together to create a plan of attack, decide on their main arguments, and organize their speeches. It is important, at this stage, to refer to the Triangle Debate Organizer and begin to make choices concerning the order of speakers. |
| STEP FOUR: | • Students work individually to prepare speeches. Everyone in groups 1 and 2 is required to speak for 2 minutes. Everyone in group 3 is required to comment for one minute on points made by the two previous speakers, and to prepare two insightful questions to ask group 1 and two insightful questions to ask group 2. |
| STEP FIVE: | • When all individuals have created their speeches, each group comes together to listen to their arguments as a whole. It is important to follow the order set in the Triangle Debate Organizer so that they have a clear impression as to how their argument will sound. At this point, groups may offer suggestions, make changes, and polish their arguments. |
| STEP SIX:  | • Practise, practise, practise, and be ready to go. |

**REMEMBER - YOU ARE A TEAM!**

**STAY POSITIVE AND SUPPORT EACH OTHER THROUGHOUT THE PROCESS.**
TRIANGLE DEBATING TIPS

Here are some questions to think about while you prepare to present your ideas.

1. Make sure you gather enough evidence to back up your argument: Do I have proof to back up what I want to say?
2. Organize your thoughts clearly and logically: Will my audience be really clear about what I have said?
3. Use strong, convincing language: Do I sound confident? Have I used too many overused words like good, very, really, like, etc.?
4. Repeat, rephrase key ideas: Will my audience hear what I want to say? Will my main points stick with them?
5. Make eye contact with everyone in the room: Do I make everyone in my audience feel as if I am talking directly to them?
6. Vary your voice: Do I sound monotonous? Have I varied the pace? Have I varied the volume, saving my loudest voice for the points I really want to drive home?
7. Use appropriate gestures: Does my body language emphasize what I want to say?
8. Prepare for rebuttal: Have I considered what the opposition will say; am I prepared to argue against it?
9. Prepare for questions: Have I considered what questions will be asked of me? Am I prepared to answer them convincingly?
10. Practise, practise, practise: Am I really prepared?

WORK TOGETHER TO ENSURE YOUR ENTIRE GROUP’S SUCCESS!
TRIANGLE DEBATE ORGANIZER

The following is the order in which each speaker will speak. Simply follow the numbers to see when it is your turn.

Group 1
Speaks for 2 minutes

• 1.__________________________
• 4.__________________________
• 7.__________________________
• 10.__________________________
• 13.__________________________

Group 2
Speaks for 2 minutes

• 2.__________________________
• 5.__________________________
• 8.__________________________
• 11.__________________________
• 14.__________________________

Group 3
Comments on the last two speakers for 1 minute

• 3.__________________________
• 6.__________________________
• 9.__________________________
• 12.__________________________
• 15.__________________________

When this is finished, each member of Group 3 will pose one question to Group 1 and one question to Group 2. These questions may be answered by anyone in Groups 1 and 2.
3.10 H

TRIANGLE DEBATE GROUPS 1 AND 2 – REFLECTIONS

Name: ___________________________________________  Group:  1  2  (circle one)
Topic: ___________________________________________

Comment on your group’s ability to work together in a positive manner. Consider cooperation, listening, and organization.

What are your group’s strengths?

What are your group’s areas for improvement?

Comment on your own ability to work in a positive manner. Consider cooperation, listening, and organization.

What are your strengths?

What are your areas for improvement?
3.11 H

TRIANGLE DEBATE GROUP 3 – OBSERVATIONS

Name: __________________________________________

Debate Observed: __________________________________________

What were the strongest arguments made by group 1? Why?

What were the strongest arguments made by group 2? Why?

Identify some of the excellent debating strategies used by the debaters.

List some ideas that you learned about this topic.

What skills will you try to remember to use when it is your turn to debate?
LESSON 4: VIDEO GAME HERO

75 minutes

CURRICULUM EXPECTATIONS

• MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  o 1.2 Interpreting Messages – Interpret media texts, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (e.g., determine which book covers or movie posters are aimed at females and which at males; determine what model of happiness a popular teenage television show promotes).
  o 1.6 Production Perspectives – Explain how a variety of production, marketing, and distribution factors influence the media industry (e.g., explain how “product placement” works and how it benefits both the product manufacturer and the media producer; suggest reasons why colleges supplement course information with promotional materials about the college “culture” and extra-curricular programs; suggest reasons why manufacturers wrap CDs and some books and magazines in plastic and how this packaging affects the consumer).

• MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS, AND TECHNIQUES
  o 2.1 Form – Identify general and specific characteristics of a variety of media forms and explain how they shape content and create meaning (e.g., cartoons on television use animation and sound to convey detailed stories and characters, whereas cartoon strips or editorial cartoons in newspapers and magazines are restricted to brief messages conveyed using text and visual representations; dolls/action figures are more interactive than their animated cartoon versions).
  o 2.2 Conventions and Techniques – Identify conventions and/or techniques used in a variety of media forms and explain how they convey meaning and influence their audience (e.g., TV sitcoms use the simulated audience response of a laugh-track to influence viewers to share the “audience’s” amusement).

• MEDIA STUDIES – CREATING MEDIA TEXTS
  o 3.1 Purpose and Audience – Describe the topic, purpose, and audience for media texts they plan to create (e.g., a television news story to raise community awareness about a local health or safety issue; a logo and/or slogan for a line of T-shirts to support and raise funds for a joint school-community project), and identify significant challenges they may face in achieving their purpose.

• ORAL COMMUNICATION – SPEAKING TO COMMUNICATE
  o 2.2 Interpersonal Speaking Strategies – Demonstrate an understanding of a variety of interpersonal speaking strategies and adapt them to suit the purpose, situation, and audience, exhibiting sensitivity to cultural differences (e.g., speak at appropriate cue points, such as pauses; stay polite in public or formal situations; ensure that each member of their group has an opportunity to speak during small-group discussions; recognize and adhere to time limits and other constraints).

• READING AND LITERATURE STUDIES – READING FOR MEANING
  o 1.4 Making Inferences – Make and explain inferences about texts, including increasingly complex texts, supporting their explanations with well-chosen stated and implied ideas from the texts (e.g., draw inferences about a magazine from its cover, or about a newspaper from its front page; make inferences based on the details in an editorial
cartoon about the subject being satirized in the cartoon; explain what motivates a character in a short story, on the basis of his or her words and actions).

- 1.6 Analysing Texts – Analyse texts in terms of the information, ideas, issues, and themes they explore, examining how various aspects of the texts contribute to the presentation or development of these elements (e.g., explain how the choice of narrator determines the perspective from which the events of the story are revealed; analyse how the main character’s decision at the story’s climax was influenced by preceding events; analyse how graphs are used to present information in an annual report).

**KEY CONCEPTS AND QUESTIONS TO CONSIDER**

- How can video game characters be considered role models?
- Video game characters create unrealistic body image ideals.
- How could characters in video games influence viewers’ behaviour?
- What characteristics are more admirable than those present in video games?

**INTRODUCTION/OVERVIEW**

The video game industry is a multi-billion dollar industry that targets teenagers (especially young males) more than any other demographic. The industry has proliferated, branching out in many aspects of the media now, with emerging magazine and book tie-ins, popular films based on games, and even soundtrack albums for video games. Over half of the best-selling video games for 2010 were violent games, and this can have implications for those playing. In this lesson, students will examine violent video game characters and discuss how they can influence the minds of players. Students also will create their own video game protagonists, valued for more realistic traits.

**TEACHING/LEARNING STRATEGIES**

THINK, PAIR, SHARE – Complete a Think/Pair/Share discussion. Students will think about their own responses to the questions asked, discuss these ideas with a partner, and then share their opinions with the rest of the class.

Use the following prompts:

- How have video games become more than just games? (Possible answers will include movies, soundtrack albums, magazines, conventions, online groups, etc...)
- How can video games influence players?
- In what ways may some viewers think of video game characters as role models or heroes?
- How may video game characters affect players’ perceptions of body image?


STATIONS – For the next part of this activity, print off (or display in separate stations) several pictures of video game protagonists (probably 5-6 depending on class numbers). Possible choices are included in Sample Video Game Characters (4.1 REF).

Create stations using one image per station. Examples include Lara Croft (Tomb Raider), Carl “CJ” Johnson (Grand Theft Auto: San Andreas), Chris Redfield (Resident Evil), Lightning (Final Fantasy), Isabella
Valentine (Soul Calibur), Kratos (God of War), Ajax (The Warriors), Tre (Crime Life: Gang Wars), Marcus Reed (True Crime: New York City), etc.

Distribute copies of Video Game Characters: T-Chart (4.2 H).

**T-CHART** – Using a Think Aloud strategy, model for the students a chart completion, based on one of the characters. Show them the kinds of ideas that pop into your head as you complete each section of the chart.

Divide the class into small groups, creating the same number of groups as the number of pictures you are using. In these groups, students will go to each station, analyse the image as a group, discuss the implications of what they see, and record their thoughts in their T-Charts. Each student will complete his/her own chart. The teacher will establish time limits for students to work at each station, and will tell them when to move to the next location.

When everyone has worked at each station, instruct the students to return to their seats, and begin a whole-class discussion of their findings. Sort the information and discuss the implications. A key idea which should appear is that the images presented are unrealistic or exaggerated, creating a false ideal.

As a class, come up with a list of possible characteristics of real heroes, as opposed to the fake, unattainable ideals presented in the video game character images examined. Write these on the board, or have students write them on the back of the T-chart page that they have just completed.

Distribute copies of Real World Video Game Hero Assignment (4.3 H), and go over the details together. If possible, show an exemplar.

For this assignment, students could work with a partner or in small groups. They will use the chart called Real World Video Game Hero (4.4 H) to complete the assignment. When completed, these charts can be presented to the class or displayed in a gallery walk.

**ACTIVISM**

Students can display their new characters on a “Real Heroes” bulletin board. Additionally, through a partnership with local elementary schools, students can take their designs to younger students, and create stories using the newly designed protagonists.

Students also could watch the commercial for Coca Cola which is based around graphics similar to those used in the popular game Grand Theft Auto. This commercial has a very different message than the one presented in the video game. It can be found at: http://video.google.com/videoplay?docid=3913745262811179417#Coca-Cola

Additionally, students could connect this discussion to the notion of video game addiction. Video game consoles now urge gamers to take breaks while they are playing. Students could create their posters about this addiction, and post them around the school.

**ASSESSMENT OPPORTUNITIES**

- Real World Video Game Hero Assignment (4.3 H) contains an Assessment Checklist
IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK / EXTENSION ACTIVITIES

This lesson introduces the concept of celebrities (in this case, characters) who implicitly suggest that a specific body type is desired. These “ideals” often are unrealistic and unattainable, and can lead to a different form of violence — self directed/inflicted violence through such things as eating disorders or steroid use. This concept will be examined further in the next lesson.

As an extension activity, students could try to come up with their own concept of a non-violent video game. Alternatively, they could write a journal on whether or not they feel violence in video games results in violence in society.

CROSS CURRICULAR CONNECTIONS

- Grade 11, Open – Media Studies
  - Audience Responses – compare their own and others’ responses to a variety of media texts and explain how audiences’ backgrounds affect the ways in which they negotiate meaning
  - Individuals and Groups – analyse the representation of groups and individuals in media texts and comment on the perspectives, beliefs, or biases that are evident in the texts
  - Canadian Identity – evaluate the impact of mass media on perceptions of Canadian identity
  - Using Media Conventions and Techniques – select and use the conventions and techniques of a particular form to produce media texts

MATERIALS AND RESOURCES

- Sample Video Game Characters (4.1 REF)
- Video Game Characters: T-Chart (4.2 H)
- Real World Video Game Hero Assignment (4.3 H)
- Real World Video Game Hero (4.4 H)

IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHER

LINKS / RESOURCES

- Brandon Crisp documentary “Top Gun”
  www.cbc.ca/fifth/2008-2009/top_gun/

- The Free Radical - This site has important information on video games: research, copy-cat behaviours, and government regulation.
  www.thefreeradical.ca/videogames/videogames.html
SAMPLE VIDEO GAME CHARACTERS

LARA CROFT – TOMB RAIDER

(IMAGE FROM www.liveandreal.com/wp-content/uploads/2010/02/Lara_Croft.jpg)
CHRIS REDFIELD – RESIDENT EVIL

(Image from http://gamerhungary.files.wordpress.com/2008/10/gh-resident-evil-5-chris-redfield1.jpg)
KRATOS – GOD OF WAR

( Images from http://img12.imageshack.us/f/kratosf.jpg/ )
LIGHTNING – FINAL FANTASY

(image from http://greencs.files.wordpress.com/2008/07/lightningart1.jpg)
MARCUS REED – TRUE CRIME: NEW YORK CITY

(Image from http://img.jeuxvideo.fr/00191856-photo-true-crime-new-york-city.jpg)
**VIDEO GAME CHARACTERS: T-CHART**

Complete the following chart as you examine the various images of video game characters.

<table>
<thead>
<tr>
<th>WHAT I SEE...</th>
<th>IMPLICATIONS...</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
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<td></td>
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<tr>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
REAL WORLD VIDEO GAME HERO ASSIGNMENT

We’ve looked at the way many video game heroes are designed and portrayed, as well as how these portrayals can influence players. Now it’s your turn to design a more realistic video game protagonist targeted towards your age group.

With a partner, design a real world video game hero. Using the template provided, create an artistic representation of your hero in the centre of the page. Complete the other sections of the template as described below. Keep in mind that all sections of the completed template should relate to each other.

ASSIGNMENT CHECKLIST

- visual representation of character is neat
- hero is named
- physical characteristics are listed and explained
- non-physical traits are listed and explained
- hero’s goal is thoroughly explained
- hero’s journey is thoroughly described
- appropriate for target audience
- demonstrates understanding of media forms and conventions
REAL WORLD VIDEO GAME HERO

PHYSICAL CHARACTERISTICS

THE JOURNEY...

THE GOAL...

NON-PHYSICAL TRAITS

Media Literacy: ENG3C
LESSON 5: CANADA’S NEXT TOP BEAUTY CAMPAIGN

75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.1 Purpose and Audience – Explain how media texts, including increasingly complex texts, are created to suit particular purposes and audiences (e.g., reality television shows use ordinary people from different walks of life to appeal to different demographic groups; an infomercial uses techniques associated with public service announcements to persuade people to buy a product “for their own good”).
  - 1.2 Interpreting Messages – Interpret media texts, including increasingly complex texts, identifying and explaining the overt and implied messages they convey (e.g., determine which book covers or movie posters are aimed at females and which at males; determine what model of happiness a popular teenage television show promotes).
- MEDIA STUDIES – CREATING MEDIA TEXTS
  - 3.4 Producing Media Texts – Produce media texts for a variety of purposes and audiences, using appropriate forms, conventions, and techniques (e.g., an infomercial about a line of fitness equipment, using the conventions of the genre and techniques of persuasion effective for an adult male audience; a video about effective and ineffective interview skills for students).
- READING AND LITERATURE STUDIES – READING FOR MEANING
  - 1.1 Variety of Texts – Read a variety of short, contemporary student and teacher-selected texts from diverse cultures, identifying specific purposes for reading (e.g., examine workout programs provided on a fitness website to develop a personal fitness plan; review sports and fashion magazines to prepare for a debate on gender stereotyping; note text forms and features in textbook excerpts; prepare a “timed retell” of a non-fiction text).
  - 1.6 Extending Understanding of Texts – Extend understanding of texts, including increasingly complex texts, by making appropriate connections between the ideas in them and personal knowledge, experience, and insights; other texts; and the world around them (e.g., relate Statistics Canada data on employment rates to what they know about unemployment in their own community; read other texts on a similar topic or theme to extend their understanding of a fact, idea, or issue treated in a literary work).

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- How does the beauty industry set unfair standards?
- How do these “standards” affect people and business?
- How can images of models and celebrities impact self image?

INTRODUCTION/OVERVIEW

It is a well-known fact that people frequently are exposed to explicitly violent messages in the media, and there is much discussion about the dangers of these images. What is not as well-known or recognized, however, is that there are other more subtle messages presented to us in the media, images which implicitly suggest that a certain look or body type is the only acceptable norm, and these messages
also can lead to a certain type of violence: self directed/ inflicted abuse. We constantly are bombarded in the media, especially in advertising, with images of the idealized norm, which, because of such tools as plastic surgery and air brushing, aren’t even achievable physically. These images are designed to attack a consumer’s self esteem, to imply that he/she isn’t “good enough” without using the company’s product.

In this lesson, students will examine these ideas through an in-depth look at the Dove Company’s Campaign for Real Beauty. They also will look at satirical beauty ads, and will create their own.

**Teaching/Learning Strategies**

**YOUTUBE** – As a class, watch the Dove “Evolution” commercial (available on YouTube; search “Dove Evolution”) on the data projector. After the students are finished watching, ask each one to come up to the board and write, in one word, how they feel about what they just watched. When everyone has offered an idea, discuss these responses as a class, and ask for further input/feedback on the commercial.

**THINK PAIR SHARE** – Use the think/ pair/ share strategy, where students think about their own answer, discuss it with a partner, and then share ideas with the class. Provide the following prompt: How can ads and models impact self image? Discuss their responses.

Using the overhead sheet **What do you think? (5.1 OH)**, which contains samples of Dove ads, display the images and, as a class, discuss the effectiveness of this element of the campaign.

**TEACHING/LEARNING STRATEGIES**

**THINK PAIR SHARE** – Use the think/ pair/ share strategy, where students think about their own answer, discuss it with a partner, and then share ideas with the class. Provide the following prompt: How can ads and models impact self image? Discuss their responses.

Using the overhead sheet **What do you think? (5.1 OH)**, which contains samples of Dove ads, display the images and, as a class, discuss the effectiveness of this element of the campaign.

Hand out **Dove’s Campaign for Real Beauty (5.2 H)**. Instruct the students to choose a partner, and together read over this handout. When they are finished, they will answer the associated questions. When everyone is done, come together as a class to take up their responses, and to ensure their understanding of the ideas presented.

Using the data projector, show the students some satirical spoof ads from Adbusters magazine. A link to some ads can be found at [www.adbusters.org/gallery/spoofads](http://www.adbusters.org/gallery/spoofads). First, using a Think Aloud technique, model for the class how to analyze and add, both explicitly and implicitly. Then, as a group, examine and analyze a few more sample ads from this site. Discuss the differences between the implicit and explicit meaning of the ads, and how the ads achieve their goal of satire. Check for understanding.

**BEAUTY ADS** – Tell the students that now they will create their own satirical beauty ads. You may wish to discuss possible starting points, and to reinforce the idea of using implicit and explicit meanings to create satire. When they understand the task, before beginning their work on the ads, the students will work together to create an assessment tool, such as a rubric or checklist, to evaluate the ads. You will ensure that curriculum expectations are used to make this assessment tool.

**ACTIVISM**

Students could create a “Real Beauty Campaign” in the school, where they create boards/ posters/ t-shirts which express messages of what real beauty means (e.g. “Real beauty means being confident in your own skin”). (Adapted from Media-Awareness)

Alternatively, students could go to [www.ontario.ca/speakup](http://www.ontario.ca/speakup) and apply for one of the grants available at this site. With the grant money to use as payment, a potential speaker could be contacted and invited to come in to address the student body about the issue of self esteem. The main idea for this site is for students to take control of their own learning by becoming more engaged. It is about connecting what is
happening in the classroom to real-life experiences outside school, and giving students ways to help achieve their goals.

**ASSESSMENT OPPORTUNITIES**

- Anecdotal assessment of responses to Dove’s Campaign for Real Beauty (5.2 H)
- Satirical Beauty Ads, using the student-designed rubric or checklist

**IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK / EXTENSION ACTIVITIES**

Students could research beauty companies which do promote more social responsibility with respect to body image, and bring back to class a description of the company. The class could then create a list of “Self Esteem Safe” companies, and promote these throughout the school.

As another possible extension activity, discuss the irony of Dove’s Campaign for Real Beauty being used to sell beauty products. Especially interesting is the fact that Dove’s parent company, Unilever, also produces Axe and uses a very different marketing strategy. This can translate into a discussion about audience and purpose of the same parent company’s marketing. Students can examine ulterior motives to the Dove campaign, and explore how Unilever really benefits from it.

**CROSS CURRICULAR CONNECTIONS**

- **Grade 11, Open – Media Studies**
  - Purpose and Audience – Identify and explain the purpose and audience of a variety of media texts
  - Message and Meaning – Identify and explain the messages in and meanings of media texts
  - Codes and Conventions – identify the codes and conventions used in media texts and explain how they help to create meaning
  - Language and Point of View – analyse how the language, tone, and point of view used in media texts work to influence the interpretation of messages
  - Purpose and Audience – create media texts for different purposes and audiences
  - Using Media Conventions and Techniques – select and use the conventions and techniques of a particular form to produce media texts
- **Grade 9 or 10, Open – Introduction to Information Technology in Business**
  - Digital Literacy – demonstrate an understanding of the terminology associated with information and communication technology
  - Productivity Software – use word processing software to create common business documents
  - Design Software – use presentation software to create and deliver effective presentations
  - Business Communications – use appropriate technology to facilitate effective communication
- **Grade 11, College Preparation – Marketing: Goods, Services, Events**
  - Marketing Fundamentals – explain how marketing influences consumers and competition
  - Trends in Marketing – explain the effects of new information technologies on marketing strategies and consumer trends
MATERIALS AND RESOURCES

- What do you think? (5.1 OH)
- Dove Campaign for Real Beauty (5.2 H)
- Data projector
- Overhead projector

IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHER

- **bandwagon**- Ads that encourage teens to join the crowd and not be left out
- **heart strings**- Commercials often create an emotional ambience that draws you into the advertisement and makes you feel good. The McDonald’s commercials featuring father and daughter eating out together, or the AT&T Reach Out and Touch Someone ads are good examples. We are more attracted by products that make us feel good.
- **put downs**- when one company puts down a competition’s product to make their own product seem better

LINKS / RESOURCES

- Media Awareness Network
  www.media-awareness.ca

- Good Plastic Surgery – examples of celebrities who have been made over (or made themselves over) in order to become more marketable: Susan Boyle, Heidi Montag, Sharon Osbourne, etc. www.goodplasticsurgery.com

- Adbusters Spoof Ads
  www.adbusters.org/gallery/spoofads

- Dove Campaign for Real Beauty
  www.campaignforrealbeauty.ca or www.dove.ca/en/default.aspx#/cfrb/

- YouTube
  www.youtube.com
What do you think?

☐ wrinkled?
☐ wonderful?

☑ extra-large?
☐ extra-sexy?

Can more curves actually make you more attractive?
Join the beauty debate.
□ flat?
□ flattering?
Can you be sexy without being busty?
Join the beauty debate.

□ boy?
□ babe?
Is hair length a true measure of beauty?
Join the beauty debate.
DOVE’S CAMPAIGN FOR REAL BEAUTY

In 2004, Dove launched the very successful *Campaign for Real Beauty* which features real women, not models, advertising Dove's firming cream. The advertisements focus on promoting real, natural beauty, in an effort to offset the unrealistically thin and unhealthy archetypal images associated with modeling. The sentiment is articulated quite strongly through their slogan "real women have curves," as well as on the campaign's Web site, [www.campaignforrealbeauty.com](http://www.campaignforrealbeauty.com), which features quotes from each of the *Campaign for Real Beauty* models. The women share their perspectives on what real beauty is, and why they wanted to be involved in the campaign.

**THE CAMPAIGN’S BUZZ**

The *Campaign for Real Beauty* has been huge, both in its reach and its impact. The six women in the U.S. ads are featured in national television spots, magazine ads, print ads and billboards in major urban markets in North America (Dove also is running similar campaigns throughout the world). The campaign and its influence on body image are the subject of much commentary in newspapers and blogs, receiving mostly praise, some criticism (some question the legitimacy of "real beauty" messaging through commercial beauty products), and lots of attention. The Real Beauty models also have received their share of the spotlight, appearing on numerous television programs including "Oprah," "The Today Show," "The View," and "CNN."

All the hoopla is precisely what Dove wanted. According to a press release, Dove wants "to make women feel more beautiful every day by challenging today's stereotypical view of beauty and inspiring women to take great care of themselves." The use of women "of various ages, shapes and sizes" is designed "to provoke discussion and debate about today's typecast beauty images."

In 2004, Dove released a study that they used as a spring board to launch their Campaign for Real Beauty. Among the findings of the study, were the following statistics:

- Only two percent of women describe themselves as beautiful.
- Sixty-three percent strongly agree that society expects women to enhance their physical attractiveness. Forty-five percent of women feel women who are more beautiful have greater opportunities in life.
- More than two-thirds (68%) of women strongly agree that "the media and advertising set an unrealistic standard of beauty that most woman can't ever achieve."
The majority (76%) wish female beauty was portrayed in the media as being made up of more than just physical attractiveness.

Seventy-five percent went on to say that they wish the media did a better job of portraying women of diverse physical attractiveness, including age, shape and size.

(Source: Only Two Percent of Women Describe Themselves as Beautiful, Available Online at www.campaignforrealbeauty.com/press.asp?section=news&id=110)

The Campaign in Canada

In November 2005, casting agents representing Dove Canada were in Halifax, Montreal, Ottawa, Toronto, Calgary and Vancouver to find a new group to participate in print and TV ads. The ads focus entirely on body image. The second phase kicked-off with a television and cinema advertisement (aired during Superbowl XL) which featured Canadian girls and adolescents aged five through fourteen. The girls share what they believe to be their own personal flaws. One dark-haired girl wishes she were blonde. Another thinks she's ugly. A red-haired girl hates her freckles. The girls’ statements are underscored by Cyndi Lauper’s True Colors, sung by the Girl Scouts Chorus of Nassau County, N.Y.

Whether this approach to beauty will take hold and replace traditional images remains to be seen; however Revlon, seemingly taking a page from Dove's playbook, also is embarking on a search for a 'real' woman who will be the face of its Age Defying make-up line. In the past, Revlon has relied on A-list celebrities such as Halle Berry and Susan Sarandon to push its lines. The company has teamed up with the UK newspaper Daily Express to promote the search. The winner will be featured in at least two advertorials in the newspaper next year.

For Discussion

- Why do you think there is so much focus in our society on body image?
- From where does our notion of an "ideal" body come?
- Why do we think we should look a certain way?
- How does the ideal image of a woman's body differ in other cultures, and in other historic times? How does this compare to the ideal image of a man's body?
- Who controls what images we see?
- Do you think teenage girls are especially vulnerable to these ideas? Do teenage boys feel similar pressures?
- Dove paid 2.4 million dollars for 30 seconds of commercial time during Superbowl XL (2006) to launch the commercial featuring the young girls. The Dove commercial is very different from most of the commercials featured during Superbowl broadcasts. (Typically these commercials are light-hearted, comedic, and rarely address social issues.) What do you think are some of the reasons why Dove would choose the Superbowl to showcase their commercial?
- For the most part, the Dove campaign has been well received by audiences. However, in addition to a few critics, there have also been some examples of the ads in public spaces being defaced. Why do you think some people may be critical of the Dove campaign?

(Reference: Adapted from Media Awareness Network, Available Online at www.media-awareness.net)
LESSON 6: THE SILVER LINING

3x75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – UNDERSTANDING MEDIA TEXTS
  - 1.1 Purpose and Audience – Explain how media texts, including increasingly complex texts, are created to suit particular purposes and audiences (e.g., reality television shows use ordinary people from different walks of life to appeal to different demographic groups; an infomercial uses techniques associated with public service announcements to persuade people to buy a product “for their own good”).

- MEDIA STUDIES – CREATING MEDIA TEXTS
  - 3.4 Producing Media Texts – Produce media texts for a variety of purposes and audiences, using appropriate forms, conventions, and techniques (e.g., an infomercial about a line of fitness equipment, using the conventions of the genre and techniques of persuasion effective for an adult male audience; a video about effective and ineffective interview skills for students).

- MEDIA STUDIES – UNDERSTANDING MEDIA FORMS, CONVENTIONS, AND TECHNIQUES
  - 2.1 Form – Identify general and specific characteristics of a variety of media forms and explain how they shape content and create meaning (e.g., cartoons on television use animation and sound to convey detailed stories and characters, whereas cartoon strips or editorial cartoons in newspapers and magazines are restricted to brief messages conveyed using text and visual representations; dolls/action figures are more interactive than their animated cartoon versions).
  - 2.2 Conventions and Techniques – Identify conventions and/or techniques used in a variety of media forms and explain how they convey meaning and influence their audience (e.g., TV sitcoms use the simulated audience response of a laugh-track to influence viewers to share the “audience’s” amusement).

- MEDIA STUDIES – CREATING MEDIA TEXTS
  - 3.1 Purpose and Audience – Describe the topic, purpose, and audience for media texts they plan to create (e.g., a television news story to raise community awareness about a local health or safety issue; a logo and/or slogan for a line of T-shirts to support and raise funds for a joint school-community project), and identify significant challenges they may face in achieving their purpose.
  - 3.2 Form – Select a media form to suit the topic, purpose, and audience for a media text they plan to create, and explain why it is an appropriate choice (e.g., explain why a calendar highlighting recycling information and collection dates is an appropriate way to promote recycling in the community).

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- How can celebrities use their status for good?
- What characteristics do celebrity social justice campaigns possess?
- Public Service Announcements are designed with specific audiences and purposes in mind.
**INTRODUCTION/OVERVIEW**

Celebrities have an incredible amount of power and influence in our society and culture. They often become brands and can have a tremendous influence on business due to their popularity and marketability, and companies recognize this. The silver lining to having this much cultural power and impact, however, is that many celebrities use their influence for “the greater good” and take key, pivotal roles in philanthropic campaigns and in social justice issues. In this lesson, students will examine examples of these campaigns, and will create an anchor chart describing some of the characteristics these campaigns possess. They then will choose a celebrity, match that celebrity to a social issue (or charity) campaign, and create a PSA (Public Service Announcement) for that celebrity.

**TEACHING/LEARNING STRATEGIES**

**VIDEOS** – Show students examples of celebrities using their status for good.

Videos from Youtube are an excellent source for this activity. Options include Haiti Campaigns such as the following examples:

- “Wavin’ Flag”- Young Artists for Haiti (Canada)
- “We Are the World 25 for Haiti”- Various Artists (USA)
- “Everybody Hurts”- Helping Haiti (UK)

Also good for this activity are the following videos:

- “American Prayer”- Dave Stewart (Celebrities endorsing the Obama Campaign)
- Hurricane Katrina Relief clips
- 9/11 Relief Concert/ Telecast clips
- Stand Up 2 Cancer song
- “Do They Know It’s Christmas”- Band Aid (2004)

Print campaigns featuring celebrities include:

- PETA
- “I Am African”
- Product (Red)
- Livestrong

Pictures of these campaigns are available on Google Images. To search, include the title of the charity and the word “ad”.

**CLASS DISCUSSION** – After viewing these videos and print campaign images, lead a whole-class discussion in which the students suggest a list of common characteristics such campaigns possess. Examples they may offer include the following ideas:

- Benefit the public interest
- Generally quite serious in nature
- Celebrity has a pivotal role
- Not usually flashy—the issue/cause takes precedence
- Raise awareness
- Attempt to change attitudes
- Call to action

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Media Literacy: ENG3C
STUDENT PROJECTS – Define “Public Service Announcement” for the class. These are advertisements that inform the public about safety and health information, community services, or public affairs. They are produced and programmed much like commercials, but usually are not produced for profit (Adapted from PBS.org).

Tell the students that an anchor chart is a quick, visual reminder of the skills, characteristics, key terms, and strategies that will help them during a task. Write these focus words on the board. Using the information derived from the discussion in Step 2, as a class, create an anchor chart for celebrity-featured campaigns. Post this chart where it can be used as a reference during the following project.

Hand out the assignment called Celebrity Causes (6.1 H). Read over the instructions together, clarifying any details where questions arise. Once students have chosen the product they will create, they may begin work on the project. Computer lab time may be needed for this.

Use Celebrity Causes – Rubric (6.2 H) to evaluate student projects.

ACTIVISM

Students could use the “Look to the Stars” website (listed below) to research other causes that celebrities they admire support, and then design a local/school campaign to champion that cause. (An example that could be used includes several younger stars, including Jesse McCartney, for Haiti Relief at www.variety.com/haiti).

ASSESSMENT OPPORTUNITIES

• Celebrity Causes - Rubric (6.2 H)

IMPLICATIONS FOR FUTURE LESSONS/HOMEWORK / EXTENSION ACTIVITIES

After creating their PSAs, students could research which causes the celebrities really do support, and see how these match up with what they came up with. Possible options to explore include The Candies Foundation (www.candiesfoundation.org) with celebrities like Jenny McCarthy and Hayden Panettiere as ambassadors, or Operation Smile (www.operationsmile.org), supported by Jessica Simpson and Donald Trump.

Another option is to have students examine other PSAs and their effectiveness in promoting awareness etc. Concerned Children’s Advertisers (www.cca-kids.ca) has interesting PSAs on Media Literacy, Bullying, Staying Active, etc.

CROSS CURRICULAR CONNECTIONS

• Grade 11, Open – Media Studies
  • Purpose and Audience – Identify and explain the purpose and audience of a variety of media texts
  • Message and Meaning – Identify and explain the messages in and meanings of media texts
  • Codes and Conventions – identify the codes and conventions used in media texts and explain how they help to create meaning
- Language and Point of View – analyse how the language, tone, and point of view used in media texts work to influence the interpretation of messages
- Purpose and Audience – create media texts for different purposes and audiences
- Using Media Conventions and Techniques – select and use the conventions and techniques of a particular form to produce media texts

**Materials and Resources**

- Data projector
- Celebrity Causes (6.1 H)
- Celebrity Causes – Rubric (6.2 H)
- Book a computer lab

**Important Terminology/Background for Teacher**

Public Service Announcement refers to advertisements that inform the public about safety and health information, community services or public affairs. Produced and programmed much like commercials, but usually not produced for profit. (Adapted from [www.PBS.org](http://www.PBS.org)).

**Links / Resources**

- Look to the Stars
  [www.looktothestars.org](http://www.looktothestars.org)
- Voices of Youth
  [www.unicef.org/voy/](http://www.unicef.org/voy/)
- Variety’s Power of Youth
  [www.variety.com/powerofyouth](http://www.variety.com/powerofyouth)
- YouTube
  [www.youtube.com](http://www.youtube.com)
- Google Images
  [http://www.google.com/imghp](http://www.google.com/imghp)
CELEBRITY CAUSES

As we’ve examined in class, many celebrities lend their status and influence to various charities, social organizations, and causes. They do this to try to raise awareness and/or money, and to advance change. Now it’s your turn to work in public relations for the celebrity of your choice, creating a PSA that features him or her.

You will choose a celebrity, and then select a charity or cause that you feel the celebrity would support. This cause may be local, national, or international. This matching of celebrity and cause is very important, as it will help determine the audience you will be targeting in your PSA. Make sure you can support your choice. After deciding, use the guidelines below to create your media. Also, consult the rubric for assessment and evaluation that you will be given, to ensure that you meet all requirements.

PART A: EVERYONE MUST COMPLETE

Now that you’ve chosen a celebrity and matched this celebrity to a chosen charity or cause, write an opinion paragraph which justifies your choice in matching. You may wish to discuss past contributions of the celebrity to this particular organization, or examine how the celebrity’s artistic work (e.g. film and television appearances, song lyrics, etc.) make this choice in matching logical.

PART B: CHOOSE ONE OF THE FOLLOWING OPTIONS TO COMPLETE

Create a poster, featuring your celebrity, for the cause you’ve chosen. Use language that will urge the reader to action and will appeal to the target audience.

Record a radio ad (as your celebrity) in support of the cause. Consider content, background music, and voice modulation.

Design a mock webpage for your celebrity and his/her involvement or testimonial about the cause. Include both visuals and information.

Film a commercial. Your celebrity should be featured in the commercial, getting across the message of the charity. Think about what the celebrity would be wearing, as well as how he or she would be talking.

Produce a song/rap as your celebrity, about the issues the charity (and therefore, your celebrity) supports. Create a CD cover which has charity/cause-based information on it (e.g. where to donate). Include the lyrics with your submission.
## Celebrity Causes – Rubric

<table>
<thead>
<tr>
<th></th>
<th>Level 1</th>
<th>Level 2</th>
<th>Level 3</th>
<th>Level 4</th>
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<tbody>
<tr>
<td>Knowledge/Understanding</td>
<td>Demonstrates limited understanding of audience and purpose</td>
<td>Demonstrates some understanding of audience and purpose</td>
<td>Demonstrates considerable understanding of audience and purpose</td>
<td>Demonstrates thorough understanding of audience and purpose</td>
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<td>Expression and</td>
<td>Expresses and organizes ideas and information with limited effectiveness</td>
<td>Expresses and organizes ideas and information with some effectiveness</td>
<td>Expresses and organizes ideas and information with considerable</td>
<td>Expresses and organizes ideas and information with a high degree of</td>
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<td>Organization of ideas</td>
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<td>and information in the</td>
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<td>Production of Media</td>
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<td>Text (Communication)</td>
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<tr>
<td>Application of</td>
<td>Applies knowledge of conventions and techniques with limited effectiveness</td>
<td>Applies knowledge of conventions and techniques with some effectiveness</td>
<td>Applies knowledge of conventions and techniques with considerable</td>
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Note: a student whose achievement is below 50% will receive a Level R

**Comments:**
LESSON 7: LOOKING BACK

75 minutes

CURRICULUM EXPECTATIONS

- MEDIA STUDIES – REFLECTING ON SKILLS AND STRATEGIES
  
  - 4.1 Metacognition – Describe a variety of strategies they used in interpreting and creating media texts, explain which ones they found most helpful, and identify appropriate steps they can take to improve as media interpreters and producers (e.g., explain how the repeated viewing of a media text gave them a deeper understanding of its structure and meaning).
  
  - 4.2 Interconnected Skills – Explain how their skills in listening, speaking, reading, and writing help them interpret and produce media texts (e.g., researching and writing an outline of the advantages and drawbacks of a product can help them produce an effective infomercial for the product).

KEY CONCEPTS AND QUESTIONS TO CONSIDER

- What are the students’ strengths as media interpreters and creators?
- What strategies did the students find most helpful in understanding and creating media texts?

INTRODUCTION/OVERVIEW

This media-based unit has covered each of the cited overall and specific expectations for ENG 3C. To further reinforce these skills, students should take the time to reflect on what they have done. Students will reflect on their learning throughout the unit, thinking about the skills they have used and how they learned best. The goal of this is transferability: using skills from this unit in other situations.

TEACHING/LEARNING STRATEGIES

REVIEW – Display the overhead Popular Culture Icons and Celebrities: A Review of Major Activities (7.1 OH) Using this outline as a guide, review the basic content of the unit that you have just completed. Ask the students to provide details for each of the headings, and to discuss what lessons were learned in each section.

Distribute copies of Popular Culture Icons and Celebrities: Personal Learning Analysis (7.2 H).

THINK ALOUD – Use a Think Aloud strategy to model proper completion of one of the sections on the chart. (Alternatively, if you have one available, show an exemplar). In this Think Aloud, go through one of the sections (a good option is the section based on the “Celebrity Status” lesson) and answer the prompts, writing down your answers on an overhead sheet, for students to see. This modelling will help students in their completion of the review. Answer any questions that may arise.

Give students time to complete their own self analysis. Instruct the students to hand in their finished charts.
**ACTIVISM**

Students could research how things that they’ve learned about can affect learning. For example, they could look at how and why video gaming can affect attention span and learning.

As a content-based extension, if certain charities the students researched in Lesson 6 appealed to them, they may wish to do further reading or feel motivated to join this charity or cause.

Students could examine how they can become ambassadors/champions and share their wisdom with their friends. Have students narrow down the unit into one important message, and then think about the best way to share that knowledge with their friends and peers. They then could organize a campaign to disseminate the information throughout the school.

**ASSESSMENT OPPORTUNITIES**

- Popular Culture Icons and Celebrities: Personal Learning Analysis (7.2 H)

**IMPLICATIONS FOR FUTURE LESSONS/HOMWORK / EXTENSION ACTIVITIES**

Students will become better able to understand their skills, and how to use these in future lessons and other classes. Their own self analysis should be included in their portfolio, to refer to throughout the course.

As an extension activity, students could examine and study Lebron James’ one hour televised special, “The Decision,” where he announced his move from Cleveland to Miami. While it helped raise money for The Boys and Girls Club, many agree it was unnecessary to television his decision. As noted in an article by Sporting News (available online at: http://ca.sports.yahoo.com/nba/news?slug=tsn-detailemergeforlebron), “It makes you wonder why LeBron doesn’t just announce it in a press release, give some money charity, and get back to what he does best: basketball.”

**CROSS CURRICULAR CONNECTIONS**

- **Grade 11, Open – Media Studies**
  - Media Production: demonstrate an understanding of the interrelationship of form, content, and audience by creating media works for different audiences and purposes
  - Media Production: analyse, interpret, and assess the techniques, forms, style, and language of media works to describe and explain how different media communicate meaning; analyse media representations to describe their content, identify bias, and explain their impact on audiences
  - Behaviours and Attitudes – analyse the representation of behaviours and attitudes in media texts and comment on how they influence the behaviours and attitudes of the audience
- **Grade 11, University/College Preparation – Introduction to Anthropology, Psychology, and Sociology**
  - Self and Others: demonstrate an understanding of the major questions related to “self and others” that are posed by anthropologists; evaluate the major contributions to our understanding of the idea of self in relation to others made by at least one of the leading
practitioners in each of anthropology; evaluate the role of cultural influences in socialization
  o Social Change: explain the relationship among conformity, alienation, and social change
• Grade 9 or 10, Open – Introduction to Information Technology in Business
  o Digital Literacy – demonstrate an understanding of the terminology associated with information and communication technology
  o Productivity Software – use word processing software to create common business documents
  o Design Software – use presentation software to create and deliver effective presentations
  o Business Communications – use appropriate technology to facilitate effective communication
• Grade 11, College Preparation – Marketing: Goods, Services, Events
  o Marketing Fundamentals – explain how marketing influences consumers and competition
  o Trends in Marketing – explain the effects of new information technologies on marketing strategies and consumer trend

MATERIALS AND RESOURCES

• Popular Culture Icons and Celebrities: A Review of Major Activities (7.1 OH)
• Popular Culture Icons and Celebrities: Personal Learning Analysis (7.2 H)
• Overhead projector

IMPORTANT TERMINOLOGY/BACKGROUND FOR TEACHER

• Metacognition - the process of thinking about one’s own thought processes. Metacognitive skills include the ability to monitor one’s own learning (ONTARIO CURRICULUM, 2007).
POPULAR CULTURE ICONS AND CELEBRITIES

A REVIEW OF MAJOR ACTIVITIES

**Celebrity Status**
- Icon vs. celebrity discussion
- Understanding “celebrity status” through song analysis

**Block Rockin’ Beats**
- Musician sticky note activity and discussion
- Four corners activity: violent song lyrics
- RAFT

**Role Models**
- Celebrities as role models discussion
- Articles analyses (Phelps/Sheen)
- Triangle Debate

**Video Game Hero**
- Discussion of video game characters as role models
- Analysis of protagonist images
- Creating a new video game hero

**Canada’s Next Top Beauty Campaign**
- Commercial/ ad analysis
- Article analysis (Dove)
- Satirical ads

**The Silver Lining**
- Examining PSAs
- Celebrity Causes assignment
## Popular Culture Icons and Celebrities: Personal Learning Analysis

<table>
<thead>
<tr>
<th>Lesson Number</th>
<th>Key Question</th>
<th>Strategies I used to answer this question</th>
<th>How did my skills in listening, speaking, reading, and writing help me in understanding?</th>
<th>Which activities helped me best understand core concepts?</th>
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<tbody>
<tr>
<td>1</td>
<td>What is the difference between “icon” and “celebrity”?</td>
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<td>Do musicians have a social responsibility to the public to not express themselves through violent lyrics?</td>
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<td>3</td>
<td>Do celebrities have an obligation to be role models?</td>
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<td>How could characters in video games influence viewers' behaviours?</td>
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<td>5</td>
<td>How can images of models and celebrities impact self image?</td>
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<td>6</td>
<td>How can celebrities use their status for good?</td>
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