MACMILLAN

ESSENTIAL ENGLISH

QCE UNITS 3 AND 4

JO BICKERSTAFF AND TONY HYTCH

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MACMILLAN
ESSENTIAL
ENGLISH
QCE UNITS 3 AND 4

Macmillan Essential English QCE Units 3 and 4
1st edition
Jo Bickerstaff
Tony Hytch
Series consultant: Jo Genders

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This syllabus forms part of a new senior
assessment and tertiary entrance system
in Queensland. Along with other senior
syllabuses, it is still being refined in preparation
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MACMILLAN ESSENTIAL ENGLISH QCE UNITS 3 AND 4

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SERIES CONSULTANT

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FOREWORD

The Queensland Government's introduction of the new Queensland Certificate of Education has seen the most significant change to senior curriculum and assessment in more than 45 years. From 2019, the current system of 100 per cent school-based assessment will be replaced with a new senior assessment and tertiary entrance system designed to strengthen the quality and comparability of school-based assessment, and align Queensland with other states with the introduction of the Australian Tertiary Admission Rank (ATAR).

The 2004 **English Communication** Study Area Specification has made way for the 2019 **Essential English** Applied Senior Syllabus. This new syllabus is part of a suite of syllabuses in the English learning area and is similar in structure and approach. Students who undertake this syllabus will be required to study key content organised into four separate units, engage with a wide range of texts, and complete four summative assessments: three school-developed instruments, and one common internal assessment developed by the QCAA. Student work will be judged using common instrument-specific standards included in the syllabus.

As we all move into this new way of working, Essential English teachers need support and guidance in designing courses that are meaningfully connected to the syllabus, that meet system requirements, and that prepare their students for assessment success. Queensland teachers can be confident that *Macmillan Essential English QCE Units 3 and 4* provides a range of quality learning experiences, activities and resources authentically aligned with syllabus objectives and content, with practical, real-world applications of key concepts. Chapters are framed around the 21st century skills of critical and creative thinking, communication, collaboration and teamwork, personal and social skills, and ICT skills. They provide clear, scaffolded pathways through each unit that explicitly develop the language confidence and proficiency required to complete the assessment tasks.

Macmillan Essential English QCE Units 3 and 4 is a practical and student-friendly textbook, covering all aspects of the syllabus. The chapters are highly engaging and provide a wealth of detail to support teachers and students throughout the course, and with each assessment task. Resources are thoughtfully selected – representing a diversity of perspectives – and engage students in creative and imaginative thinking as they explore how texts shape meaning and invite audiences to respond. This critical and creative engagement with a range of texts ensures students are confident in working with challenging ideas in preparation for all specified assessment. Skills and strategies spreads support students in their development of language and literacy skills so they can communicate confidently and effectively in a variety of contemporary contexts and social situations.

The new requirement that eligibility for an ATAR will require satisfactory completion of a QCAA English subject further emphasises the importance of success in Essential English.

I commend Jo and Anthony on this truly Queensland-based textbook.

Jo Genders, July 2019

UNIT 3

LANGUAGE THAT INFLUENCES

What problems and issues facing the world are you passionate about? Climate change? Prejudice and inequality? Access to jobs and services in your area? Whether it's a global problem or a local one, it's likely that there's something you want to change.

But it's hard to get things done on your own. You need partners and supporters to make change. You need to share your passion with others, and make them see things your way. To do that, you need to influence them with your words as well as your actions.

In this unit of Essential English, you'll explore how language is used to persuade and influence others. As well as creating your own persuasive texts, you'll also be responding to existing persuasive texts and considering how they get their message across.

Objectives

This unit focuses on texts that invite an audience to take up positions, and the community, local and/or global issues and ideas presented in those texts.

By the end of this unit, you'll have examined positions on community, local and/or global issues, and used your knowledge of texts to explain how media texts influence an audience.

The unit also has objectives that you need to meet as part of your learning. At the end of the unit, you'll be assessed as to whether you've met all of the objectives shown here.

If some of these terms and concepts are unfamiliar to you now, they won't be by the end of the unit.

In Unit 1, you will:

1
Persuade audiences and explain perspectives

2
Adopt appropriate roles and relationships

3
Construct and explain representations

4
Use and explain cultural assumptions, attitudes, values and beliefs

5
Explain how perspectives are shaped

6
Use subject matter to support perspectives

7
Construct coherent texts

8
Make appropriate language choices

9
Use language features for particular purposes

COGNITIVE VERBS

Unit 3 includes activities for you to complete. The questions in these activities use key cognitive (thinking) verbs to direct your responses.

Understanding the cognitive verbs used in these tasks will help you get the most out of the activities, so that you are prepared for your unit assessment. It will also help you develop your understanding of how texts influence audiences.

COGNITIVE VERB	EXPLANATION
Argue	give reasons for or against something
Classify	sort into groups based on common features
Compare and contrast	identify similarities and differences between two concepts
Consider	reflect on a concept or situation before making a judgement
Construct	create by arranging ideas and displaying information
Describe	give an account of something's characteristics or features
Determine	decide on something after investigating or calculating the details
Discuss	talk or write about a topic, taking into account different issues and ideas
Evaluate	make a judgement about something's value or quality
Explain	make an idea clearer by providing additional information
Justify	give reasons or evidence to support an answer
Identify	locate and name the correct information from a range of possibilities
Investigate	conduct research into something to find out facts and draw conclusions
Predict	suggest what is likely to happen, based on the available information
Reflect on	think about something deeply and carefully
Select	choose a particular option based on criteria
Summarise	create a shorter text that still includes important points

Assessment

Unit 3 will prepare you for your two assessment tasks.

- **Assessment Task 1:** You'll create a spoken/signed text that explores an issue in the media, that invites audiences to take up positions.

- **Assessment Task 2:** You'll write two short (200–300 words) responses to two media texts, explaining how the elements or components of the texts shape meaning and communicate information.

CHAPTER

1

Changing the world
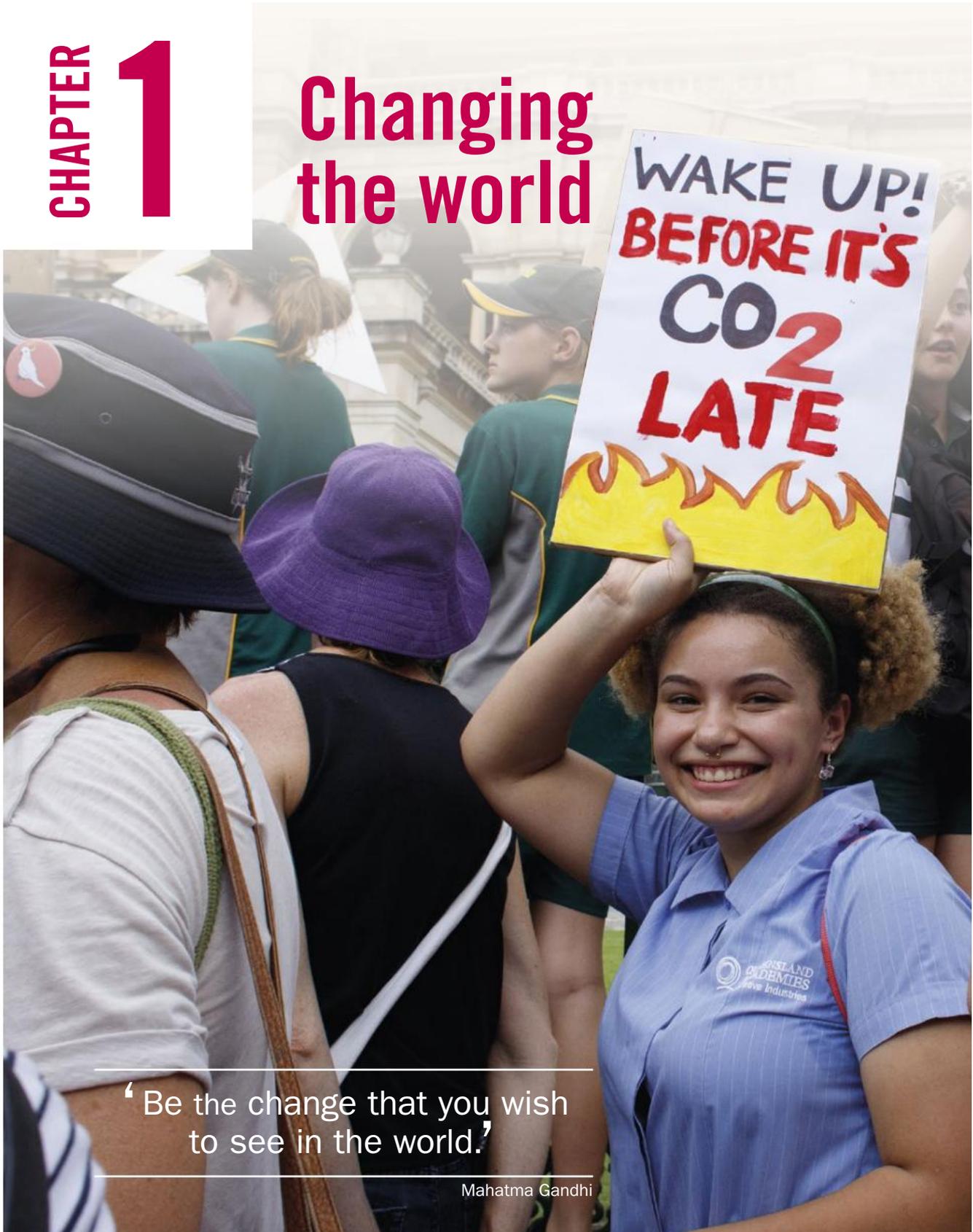
'Be the change that you wish to see in the world.'

Mahatma Gandhi

Topic 1: Creating and shaping perspectives on community, local and global issues in texts

Many young people would agree that the world needs changing, maybe even saving. There are many ways to take action and make a difference, but it's hard to do it alone. That's why persuading others to help is so important.

In this chapter, you will read, listen to and view texts that invite audiences to take up positions on a range of issues. You will develop your own opinions about those issues, then consider how to position an audience to accept your point of view.

Your assessment task for this topic is to present a persuasive speech to an audience. To prepare for this, throughout the chapter you will:

- consider ways the world could change for better or worse
- investigate different activist groups and their methods
- discuss influential speeches and their persuasive approaches
- examine the structure of a persuasive speech.

MAJOR TEXTS IN THIS CHAPTER

- 'Why Do We Like Dystopian Novels?' – digital text (article)
- *Nineteen Eighty-Four* – novel
- 'The Historical Origin of "Alternative Facts"' – journal article
- *Fahrenheit 451* – novel
- 'Reading Fahrenheit 451 in the Age of Trump and Netflix' – media text
- 'The problem with utopias' – media text
- '#IceBucketChallenge: Why You're Not Really Helping' – media article
- 'Why Banksy's Dismaland isn't all it's cracked up to be' – media text
- 'Sea Shepherd conservation group declared "pirates" in US court ruling' – media article
- 'Graphic anti-whaling video stars Aussie actor' – media article

- 'I have a dream' – speech
- 'Freedom or death' – speech
- 'Apology to Australia's Indigenous peoples' – speech
- 'The standard you walk past is the standard you accept' – speech
- '"Making Change" at the Global Citizen Music Festival' – digital text (news article)

SKILLS AND STRATEGIES

- Constructing a representation
- Finding trustworthy sources
- Gathering and presenting evidence
- Persuading your audience
- Responding to an audience
- Sequencing your speech
- Constructing your speech

1.1

bleak hopeless or discouraging

oppression cruel or unjust treatment

cautionary tale a story meant
to warn its audience of danger
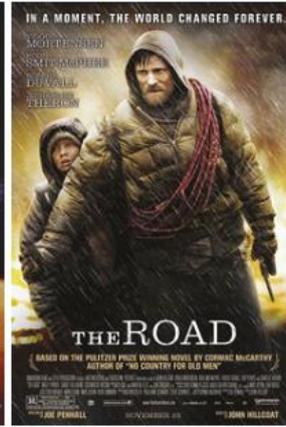
Dystopian texts

As one of the most popular genres of texts with teenage readers, dystopian texts present **bleak** worlds, often in the not-too-distant future, of misery, **oppression**, hardship and the consequences of environmental catastrophe. These texts are often intended to be **cautionary tales** for people in the present time of the potential dangers of some aspect of society.

The word *dystopia* can be broken into two parts:

- *dys* – a prefix meaning bad or difficult
- *utopia* – an imagined place where everything is perfect.

So, a dystopia is an imagined place where everything is bad or difficult.

The appeal of dystopian texts

Texts about 'bad and difficult places' don't sound very enjoyable, so why are they so well-liked by audiences? The author of the following article tries to provide some explanations (numbered 1–7 in the article).

ACTIVITY

1 **Classify** the reasons given about why we like dystopian texts as either relating to characters or themes. (The reasons have been numbered to assist you with this.)

2 **Reflect on** your own engagement with dystopian texts and determine which of the seven reasons provided in this article you agree with.

3 **Consider** the importance of cautionary tales to society.

Why Do We Like Dystopian Novels?

Dave Astor | *HuffPost* | 19 Oct 2012

We admire the best dystopian novels because they're written well and depict people we can relate to (1). We're fascinated by the terrible things these characters face (2), and by how some react bravely and some react cowardly or with resignation (3). We, as readers, rubberneck to see the misery; we can't avert our eyes even as we're enraged by what despots and other vicious officials are doing to citizens (4). And we're compelled to turn the pages as we wonder if rebels and other members of the populace can somehow remake a wretched society into something more positive (5). We also wonder who will survive and who won't (6).

Last but not least, we admire dystopian novels because, by giving us worst-case scenarios of the future, maybe our current society can be jolted enough to avoid those scenarios eventually happening in real life (7).

Match the text

Below is a list of eight very popular dystopian texts that you may have read, heard about or watched. Match each text with its synopsis, and then identify what each text might be cautioning its readers about.

TEXT	BRIEF SYNOPSIS	CAUTIONARY TALE OF …
Brave New World	A father and his son journey across a post-apocalyptic American countryside, avoiding cannibals as they search for civilisation.	Genetic engineering
Divergent	A group of teenagers, with no memory of their past, are trapped in a labyrinth needing to join forces to escape.	Government media manipulation
Fahrenheit 451	In the nation of Oceania, the government watches its citizens through their telescreens in order to monitor people's every word, thought and action.	Intrusive government control
Nineteen Eighty-Four	In a society where people watch excessive amounts of television on wall-size sets, firemen are responsible for burning books.	Medical research
The Handmaid's Tale	In the year 623AF (After Ford), citizens are sorted as embryos to be of a certain class to perform duties specific to their class.	Nuclear war
The Hunger Games	Society is broken into five factions into which citizens are classified for life. These factions define how people dress, work and interact.	Religious fundamentalism
The Maze Runner	Two young people from each of the 12 districts of a country fight to the death in a televised reality show.	Rigid class structure
The Road	The radical 'Sons of Jacob' have taken control of some parts of America. They abolish women's rights and ban all pre-existing religious groups.	Inequality
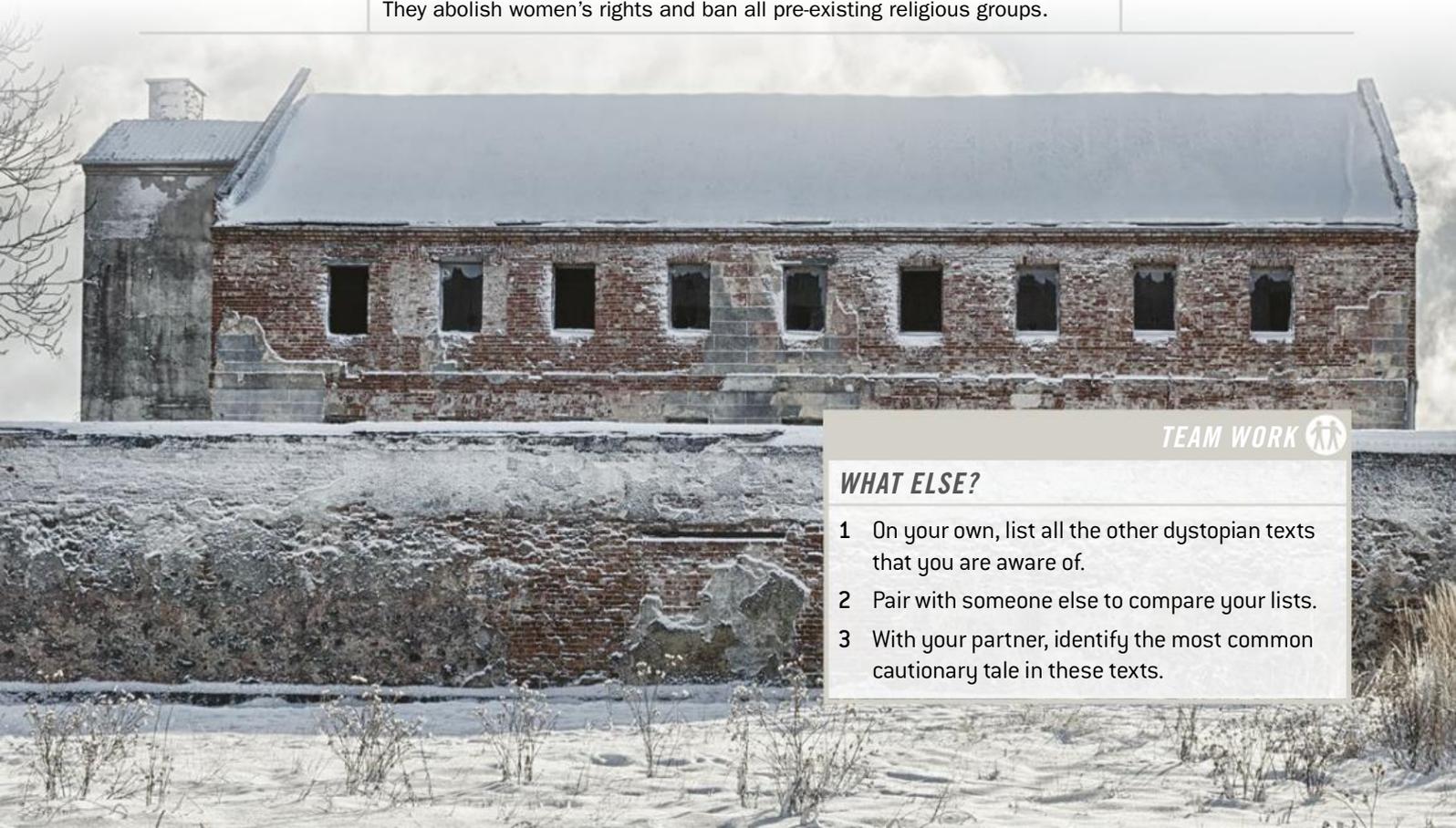
TEAM WORK

WHAT ELSE?

1 On your own, list all the other dystopian texts that you are aware of.

2 Pair with someone else to compare your lists.

3 With your partner, identify the most common cautionary tale in these texts.

1.2 SKILLS AND STRATEGIES
CONSTRUCTING A REPRESENTATION

Consider the following descriptions of Mumbai, the capital city of India.

Description A
Dirty and dangerous
Mumbai is dirty and smelly. The water isn't safe to drink and many of the public amenities are filthy. There are beggars in the streets and tourists get hassled whenever they try to walk anywhere.

Description B
A city of diversity
Mumbai is the commercial and entertainment centre of India. It is home to important financial institutions such as the Reserve Bank of India, the Bombay Stock Exchange, the National Stock Exchange of India and the corporate headquarters of many Indian companies and numerous multinational corporations. The city also houses India's Hindi film and television industry, known as Bollywood.

Both of these descriptions can be considered to be valid, but they offer contrasting representations of Mumbai because of the subject matter and language choices that have been selected by their authors.

This shows how the same subject matter (a person, relationship, place, time, idea etc.) can be *represented* in different ways.

CONSTRUCT AND CONTRAST

Create a short (20–30 word) representation for each subject in the table, contrasting with the representation already provided.

SUBJECT	REPRESENTATION 1	REPRESENTATION 2
Mondays	Monday is the best day of the week because it allows you a fresh start and an entire week to get done all the things you have planned.	
Justin Beiber	Justin Beiber is an incredibly talented musician who has taught himself to play the guitar, drums, trumpet and keyboard. In addition to his ability to play so many instruments, he also has a very good singing voice. Justin Beiber writes his own songs, many of which reach number one status around the world.	
Hot weather	Hot weather is terrible. It makes you feel irritable and frustrated. Plus, it's dangerous because it can lead to dehydration, heat rashes and exhaustion.	
Ambition	Ambition is bad because it discourages people from being happy with what they already have.	

Conscious or subconscious?

Sometimes, the representation of a particular subject matter in a text is a result of the *conscious* decisions made by the person who has created that text. Some of the representations you just constructed may not be the way you view that particular subject matter, but you were able to create them anyway.

Other times, the representation of a particular subject is the result of subconscious decisions made by the person who has created that text.

The way a person constructs a representation of a particular subject matter is affected by their particular **worldview** – the way that person sees and understands the world around them, especially regarding issues such as religion and politics.

Life experiences, culture, religion, socioeconomic status, gender, biology, environment, family and friends are just some of the things that shape a person's worldview.

worldview a particular philosophy of life or idea about the world

PLAY A ROLE

1   Write a 100-word description of a game of football, taking on the role of each of these people and taking their probable worldview into account.
    a   Paralympic athlete
    b   AFLW player
    c   Emergency room doctor
2   In your assessment task, you will be taking on the role of a person other than yourself. What is that person's worldview? Describe it, and explain how this will impact on your representation of the subject matter in your speech.

1.3

totalitarian a dictatorial system of government that demands complete obedience
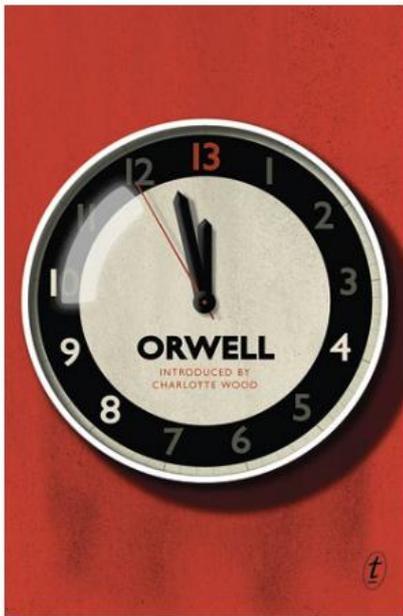
Dystopian text: *Nineteen Eighty-Four*

Government control

One of the most common themes in dystopian literature is the abuse of the influence that a government has on society. *Nineteen Eighty-Four*, written by British journalist George Orwell in 1948, is perhaps the most famous dystopian novel of all time. It deals with this topic as it explores one man's attempts to rebel against his **totalitarian** government.

Referred to as 'The Party' and represented by 'Big Brother', the government of Oceania (the fictitious country in which the novel is set) forbids individualism, independent thought and any beliefs that are contrary to its own. This is known as 'thoughtcrime'.

Nineteen Eighty-Four features a number of these invented terms, which present to the reader a more vivid view of the world in which this novel is set.

TEAM WORK

NEWSPEAK

The Party in *Nineteen Eighty-Four* is replacing English with 'Newspeak', a language created to help it control society.

1 With a partner or in a small group, determine what each of these terms mean.

Newspeak	Memory hole	Goodthink
Doublethink	Futurology	Thinkpol

2 Discuss what possible significance these terms might have on a society in which the government looks to exert total control over its citizens.

Manipulation of the truth

One of the ways 'The Party' influences the citizens of Oceania, and stops potential thoughtcrime, is by controlling the media and fabricating a version of history which suits its purposes. The importance of this influence is reflected in the belief held by Big Brother that:

> 'He who controls the past controls the future. He who controls the present controls the past.'

There have been parallels made between 'The Party' and the American Government under the leadership of Donald Trump. When one of Trump's senior aides defended a misrepresentation of the truth as 'alternative facts', these parallels became even more obvious.

The historical origin of 'alternative facts'

Marilyn Wedge | *Psychology Today* | 23 Jan 2017

What our eyes tell us

Looking at aerial photographs of Trump's inauguration and Obama's 2009 inauguration, our eyes tell us that the crowd at Trump's was nowhere near as large as the crowd at Obama's. Obama's inaugural crowd reached all the way back to the Washington monument, whereas Trump's reached nowhere near that marker.

Conway's introduction of 'alternative facts'

Not wanting the public to recognize this fact, Trump senior advisor Kellyanne Conway told Chuck Todd on Sunday's *Meet the Press* that Spicer was not telling a falsehood when he insisted that Trump's crowd was larger. He was simply giving 'alternative facts'.

The origins in 'Newspeak'

In the current 'Newspeak' that Ms Conway called 'alternative facts' on Sunday, falsehoods lose their negative connotation and become facts—albeit alternative facts.

According to Oxford Dictionaries, 'Newspeak' in Orwell's novel is 'designed and controlled by the state in order to suppress free thought, individualism, and happiness.' The new language shapes peoples' minds to what the State wants them to think, feel and even see.

Language and totalitarianism

Are we entering an authoritarian regime with a strongman in charge who wants to control the minds of Americans as he controlled the minds of those who attended his rallies?

The answer seems to be 'yes.'

Authoritarian dictators crave control. If they can control what you believe and even what you think you see, then their power over you is total.

ACTIVITY

1 **Identify** the main criticism of Donald Trump given in this article.

2 **Explain** the similarities between 'newspeak' and 'alternative facts'.

3 **Determine** whether the criticisms of Donald Trump in this article are accurate.

4 **Compare and contrast** Donald Trump with 'The Party'.

5 **Identify** how the cartoon is positioning readers to view Donald Trump.

6 **Explain** why Donald Trump might refer to *Nineteen Eighty-Four* as his 'Bible'.

1.4

Dystopian text: *Fahrenheit 451*

Burning books

The novel *Fahrenheit 451* presents a future where books are banned and 'firemen' burn any that are found; the title is a reference to the temperature at which paper catches fire. In 1957, shortly after he wrote the novel, author Ray Bradbury admitted that he was motivated by fears he had about the rise of censorship in the United States.

The 1950s was a time of great concern about the threat of nuclear war, and the United States was fearful of Russia and the potential spread of Communism. The government of the time attempted to censor ideas that it felt might contribute to people being sympathetic to Communism.

Ironically, *Fahrenheit 451* itself became banned in some parts of America. Even to this day, some schools refuse to make it available.

Modern relevance

Concerns about censorship were not Bradbury's only motivation for writing *Fahrenheit 451*. He was also worried that people were no longer reading books for pleasure or enjoyment. Instead they were being constantly distracted by other forms of entrainment, which affected their ability to think independently and to interact with others.

This article considers how these same fears held by Bradbury in 1957 are even more relevant to contemporary audiences.

TEAM WORK

BANNED!

1 On your own, research the times, locations and reasons why *Fahrenheit 451* has been banned in schools and libraries, not only in America but around the world.

2 Identify five other novels that have been banned from schools or libraries.

3 With a partner, come to an agreement on whether or not schools and libraries should have the power to ban books.

Reading *Fahrenheit 451* in the age of Trump and Netflix

Logan Bolinger | *Medium* | 6 Oct 2017

Citizens have 'TV parlors,' in which the walls are converted fully to television screens. Viewers can participate in sweepstakes to have small speaking parts in different shows from within their TV parlor. Guy Montag, the main character, finds that his wife, Mildred, has sent away box tops for a small part as 'the homemaker' in a show. She receives the script and reads along.

Entertainment, in the book, penetrates so deeply into daily life that people literally become one with it. The world of the television show subsumes the world of the glued viewer, who takes the additional step of participating in the program.

We are obviously not at the point of TV parlors, but we are at a point when you can, theoretically, be entertained twenty-four hours each day if you so desire. Bradbury was imagining a world in which TV was so big and ubiquitous and easy to follow that you could surround yourself with it, physically, emotionally, and intellectually. But even in the book, this occurs only in the home, in the parlor. We, on the other hand, are able to take our screens with us, outside of the home. Everywhere. Thus, arguably, the ubiquity of the screen in Bradbury's world is actually, in comparison, rather limited when juxtaposed to modern life and its technological possibilities.

A 2018 direct-to-TV film of *Fahrenheit 451* included some changes to make it more relevant to a modern context. One major difference was that social media, instead of television, was presented as the force constantly distracting people.

A C T I V I T Y

1 **Describe** the impacts that television has on the citizens in *Fahrenheit 451*.

2 **Explain** why the author of this article considers Bradbury's fears to be even more relevant now than when he wrote this novel.

3 **Discuss** the validity of these concerns.

4 **Consider** whether or not these concerns about social media are valid.

5 **Argue** your position with another person. **Justify** your position.
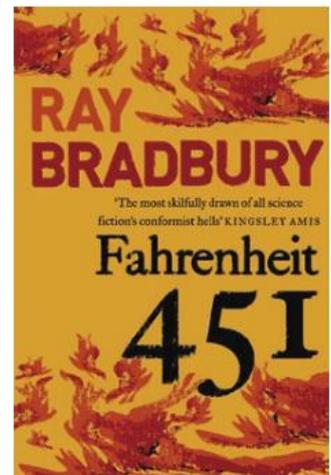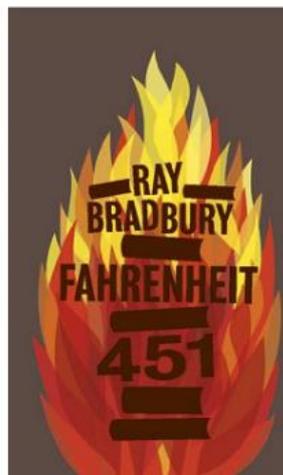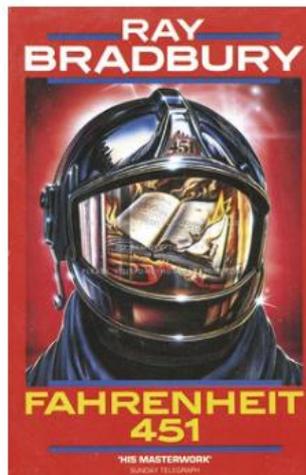
TEAM WORK

JUDGING A BOOK BY ITS COVER

The cover of a book can play a significant role in positioning a reader. Consider the covers on this page, which have been used for *Fahrenheit 451* over the years.

1 Discuss the message that each cover is trying to get across to readers.

2 On your own, choose which cover you think works best to present the issues in *Fahrenheit 451*.

3 Justify your choice to your partner or group.

1.5
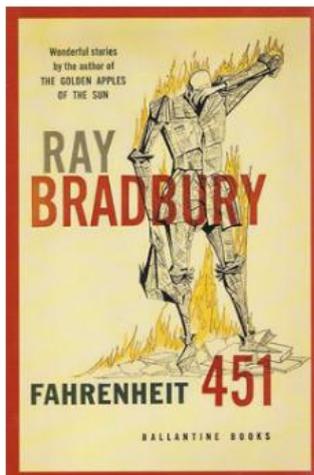
SKILLS AND STRATEGIES
FINDING TRUSTWORTHY SOURCES

For your assessment task, you need to do more than simply speak well in front of an audience – you need to support your argument with information and evidence. But not all evidence is equal; some might come from untrustworthy or reliable sources.

Wikipedia won't do

Wikipedia:Wikipedia is not a reliable source
From Wikipedia, the free encyclopedia

> ℹ This is an **explanatory supplement** to the **Wikipedia:Identifying reliable sources** guideline. This page is intended to provide additional information about concepts in the page(s) it supplements. This page is not one of Wikipedia's policies or guidelines, as it has not been thoroughly vetted by the community.
>
> Shortcuts
> WP:WINARS
> WP:NOTSOURCE
> WP:WINRS
>
> 🥔 **This page in a nutshell:** Do not use a Wikipedia article as a source for another Wikipedia article, even when describing Wikipedia.

Have you ever used Wikipedia as a reference for school assignments? It's a site with a wealth of information, but Wikipedia itself acknowledges that it's *not* a reliable source. There are several issues with trusting Wikipedia, as well as similar **crowdsourced** sites, as a source of evidence for your work.

(Mis)information

Wikipedia is a free online encyclopaedia containing more than five million articles. Anyone can contribute an entry to Wikipedia, and these entries can be edited by anyone else at any time. This makes it easy for incorrect information, and even deliberate **misinformation**, to be presented as facts.

Wikipedia's supporters claim that because so many people are constantly reviewing and updating the articles, any inaccuracies are quickly identified and corrected. But despite its best attempts, Wikipedia cannot monitor every entry and errors can remain for long periods of time.

Vandalism

Vandalism occurs quite frequently in Wikipedia. Biographies of living people, issues currently in the news and contentious social, political and cultural issues are most vulnerable to vandalism. Some of the most vandalised articles on Wikipedia include:

- Donald Trump
- the iPhone
- Justin Beiber
- Iraq
- recycling
- *Naruto*

crowdsourced created or put together by large groups of unconnected people

misinformation false information deliberately meant to deceive

Bias

Wikipedian is the name given to someone who edits, as opposed to reads, an article on Wikipedia. The vast majority of Wikipedians are male, English-speaking, aged over 60 and live in North America. This creates concerns that the information in Wikipedia is biased towards this group of people.

Female Nobel prize winner deemed not important enough for Wikipedia entry

Leyland Cecco | *The Guardian* | 4 Oct 2018

When the Royal Swedish Academy of Sciences in Stockholm announced the Nobel prize for physics this week, anyone wanting to find out more about one of the three winners would have drawn a blank on Wikipedia.

Until around an hour and a half after the award was announced on Tuesday, the Canadian physicist Donna Strickland was not deemed significant enough to merit her own page on the user-edited encyclopaedia.

The oversight has once again highlighted the marginaliza-tion of women in science and gender bias at Wikipedia.

RESEARCH

WIKIPROBLEMS

1 Search Wikipedia on a topic you know well until you find information that you know is incorrect. Argue why the information should be corrected.

2 Identify an example of vandalism on Wikipedia. Suggest reasons why the page might have been vandalised.

3 Explain whether you think a lack of diversity among Wikipedians is a concern.

4 Find one other example of where Wikipedia has been criticised for its bias or lack of diversity.

Or will it?

While there are issues with Wikipedia, it remains a site with a lot of value. Many of its entries are trustworthy, well-researched, balanced and stable (not changed frequently). More importantly, most Wikipedia entries reference other sources of information, which can be used to do further research.

In order to assist users, Wikipedia classifies its articles. The most reliable and useful articles are classified as 'good', and the best of those are 'featured'.

CRITERIA FOR 'GOOD' ARTICLES	CRITERIA FOR 'FEATURED' ARTICLES
Well-written	Adopts a professional standard of writing
Factually accurate and verifiable	Has an engaging lead
Broad in coverage	Comprehensiveness
Neutral	Structure
Stable	Style
Appropriately illustrated	Stability

All other articles can be classified from 'Start Class', which means that it is incomplete or containing only basic information, through to 'A Class', which refers to articles that are complete and have been reviewed.

In summary: instead of forgetting about Wikipedia altogether, you might want to use it as a starting point for further research into a topic, which will allow you to dig a little deeper. This is also the same advice that you should take when using any reference source.

ACTIVITY

Read the Wikipedia entry for *Nineteen Eighty-Four*.

1 **Identify** an example of a Good or Featured Article linked from the main entry.

2 **Locate** five articles linked from the main entry that have been protected. **Describe** the classification of each of these entries.

3 **Explore** the information available in the Talk tab. Explain how it contributes to your understanding of *Nineteen Eighty-Four*.

Nineteen Eighty-Four
mea.digital/ee34_1

1.6

Utopia: A perfect world?

Imagine your perfect world. What would it be like?

It's very likely that whatever you imagined, it will be different from what other people in your class imagined. This is because the idea of a perfect world is very much open to an individual's interpretation. Some people might say a perfect world is one without war or violence; for others, it might be a world in which there is equality for all people, or a place free from financial burdens or the need to work.

Whatever perfection means, the goal of finding or making a perfect society has become so much a part of human desire that it's been given its own name: *utopia*.

The history of the term

People have probably been imagining perfect worlds – and wishing they lived there – since the dawn of humanity. But the word 'utopia' was first used in 1516 by Sir Thomas More, an English author and politician, in his novel of the same title.

(Actually, his novel had the Latin title *De optimo rei publicae statu deque nova insula Utopia*, which translates to 'Of a republic's best state and of the new island Utopia', but it's just been referred to as *Utopia* for centuries.)

More derived the word 'utopia' from the classical Greek word *ou-topos*, meaning 'no place' or 'nowhere'. Since More's novel, the word has come to mean any individual's version of the ideally perfect place.

Most modern Australians would find it hard to call More's Utopia 'perfect'. It's a society where there is no private property, travel is controlled, women have fewer rights than men, premarital sex is forbidden and every household has slaves. However, it also has free hospitals and education, little crime and a degree of religious freedom.

All of these elements – including those we might think are terrible – may have seemed like positive social improvements to people living in 16th century Europe.

Utopias through the centuries

Sir Thomas More created a whole genre – utopian novels, short stories and texts became hugely popular for the next few centuries.

Most early utopian texts are not so much works of fiction as **manifestos** and works of social commentary. They described fictional societies as a way of criticising current (at the time) society and **cultural assumptions**.

Many later utopian texts were *satires* – they still criticised society, but primarily through irony and exaggeration. Other texts are positioned as works of science fiction. Their utopias take place in the future, after problems such as war, poverty or climate change have been solved.

Utopian stories are rarer now; dystopian texts are much more popular. But the two genres are both founded in criticising the world as it currently stands. Utopian stories ask us to imagine what life would be like if things get better; dystopian stories ask us to imagine what life would be like if things get worse.

manifesto a written declaration of the author's views

cultural assumptions attitudes that are taken for granted as being 'normal' in a culture

TEAM WORK

VISUALISING UTOPIA

1   On your own, identify the image on this page that you think most accurately captures the essence of utopia.

2   With a partner, compare your choice and justify your selection.

ACTIVITY

1   **Describe** your idea of a utopia in 3–4 paragraphs.

2   **Select** one element of the society in Thomas More's Utopia. **Explain** how this could be considered part of a perfect society.

3   **List** 3–4 texts – books, films, games etc. – that you would consider to be utopian texts. **Explain** how they construct their 'perfect worlds'.

4   Choose one of the texts you listed in the last question. **Identify** 2–3 cultural assumptions that the text is criticising or reacting against.

1.7

Utopia: Doomed to fail?

There is a certain irony of the original Greek source of *utopia – ou-topos*, or 'nowhere' – because some people argue that it is impossible to achieve a perfect world.

This idea is developed in the following article, which suggests that because humans are imperfect, it would be impossible for us to create the perfect world.

The problem with utopias

Michael Shermer | *The Week* | 1 April 2018

Utopias are idealized visions of a perfect society. Utopianisms are those ideas put into practice. The word utopia means 'no place' because when imperfect humans attempt perfectibility, they fail.

The belief that humans are perfectible leads, inevitably, to mistakes when 'a perfect society' is designed for an imperfect species. There is no best way to live because there is so much variation in how people want to live.

For example, utopias are especially vulnerable when thinking collective ownership, communal work, and authoritarian rule collides with our natural-born desire for autonomy, individual freedom, and choice. Moreover, the natural differences in ability, interests, and preferences within any group of people leads to inequalities of outcomes and imperfect living and working conditions that utopias committed to equality of outcome cannot tolerate.

Michael Shermer, Aeon, aeon.co/ideas/utopia-is-a-dangerous-ideal-we-should-aim-for-protopia

TEAM WORK

IS A UTOPIA POSSIBLE?

1 With a partner, summarise the arguments given in this article for the inevitability of the failure of utopias.

2 Discuss these arguments and decide whether you agree or disagree.

3 Debate your reasons with another pair of students who made the opposite decision to you.

A New Australia

There's one major difference between dystopias and utopias: no-one ever deliberately tries to create a dystopia. But for centuries, individuals and groups have set out to form new, better societies. Some have succeeded – most have not.

In 1892, William Lane created The New Australia Movement. Unhappy with what he saw happening in Australia at the time, he intended to create a new society, a utopia based on:

- commune living
- life marriage
- racial segregation
- teetotalism
- Communism.

New Australia settlement, Paraguay, between 1893 and 1905

Lane chose the South American country of Paraguay as the site of this utopia, which he called New Australia. The government of Paraguay was eager to attract more citizens, since many people had been killed in a recent war, and also saw this as an opportunity to make money.

In 1893, along with 280 other 'New Australians', Lane set sail from Sydney to start this perfect world. The settler sold all their possessions and raised a considerable amount of money to buy land and supplies.

But there was immediate conflict amongst the citizens of New Australia. Prohibition of alcohol became difficult to control, as was the banning of relationships between new Australians and the local people. Problems intensified after a second group of colonists arrived in 1894, some of whom brought alcohol.

A rift in the colony soon occurred and in May 1894, Lane and 58 others left New Australia to found *another* new colony 72 kilometres away, called Cosme. Shortly after this, New Australia was dissolved. By 1899, Cosme also failed, and Lane returned to Australia.

ACTIVITY

1 **Select** one of the following criteria of William Lane's colony.
   - Commune living
   - Life marriage
   - Racial segregation
   - Teetotalism
   - Communism

2 **Predict** how this criteria might have contributed to a utopian society.

3 **Discuss** the inevitably of failure of New Australia.

4 **Identify** errors with William Lane's ambitions.

1.8 SKILLS AND STRATEGIES
GATHERING AND PRESENTING EVIDENCE

For your assessment task, you will need to spend time developing your understanding of the topic of your speech, and this will require you doing some research.

As you do your research, you should keep track of the sources that you have used. Completing tables such as this will help you do this; they capture each of the details that you (and your teacher) need to locate and confirm your evidence.

Books and journals

AUTHOR	TITLE	PUBLISHER	PLACE	DATE

Websites

URL	AUTHOR/PUBLISHER	DATE ACCESSED

Reliability

You've already considered some reasons why Wikipedia isn't always a reliable source. Other websites may be more reliable – or they could be *much* worse.

For each source you use as you research, complete the checklist below to evaluate its reliability.

- If you ticked every box for that source, you can consider it reliable.
- If one or two boxes are unticked, that may not necessarily be a problem. Still, it's worth thinking about whether this is a source you want to use.
- If three or more boxes are unticked, you should seriously consider finding and using a different source.

✔ Can the information be verified in another source?	✔ Was original research done, or has it all been taken from somewhere else?	✔ Does it go into any depth?	✔ Is the author's view impartial and objective?	✔ Is the author's language free of emotion and bias?	✔ Is the site free of spelling or grammar issues, or any other sign of carelessness?

CHECK IT OFF

1   Complete the reliability checklist for the four sites linked in the margin.
2   Which of these sites is the most reliable? Which is the least?
3   Predict what would happen if you relied on the least reliable site for your presentation. What incorrect information might find its way into your evidence?

Presenting evidence

Once you have gathered all your evidence, you will need to think about how you present this information in your speech. You have two options when presenting your evidence as research.

Quoting **verbatim** is presenting someone else's ideas exactly without changing a word. This should only be used for shorter quotes. Example:

> Michael Shermer argues that: 'Utopias are dystopias – failed social experiments, repressive political regimes, and overbearing economic systems that result from utopian dreams put into practice.'

Paraphrasing is presenting some else's ideas in your own words. Usually this involves summarising and condensing this information.

Merriam-Webster Dictionary
mea.digital/ee34_2

Urban Dictionary
mea.digital/ee34_3

Student Prezi presentation
mea.digital/ee34_4

Encyclopedia Britannica
mea.digital/ee34_5

verbatim without any changes

paraphrase present another's ideas using your own words

ORIGINAL TEXT	PARAPHRASED TEXT
Utopias are especially vulnerable when thinking collective ownership, communal work, and authoritarian rule collides with our natural-born desire for autonomy, individual freedom, and choice. Moreover, the natural differences in ability, interests, and preferences within any group of people leads to inequalities of outcomes and imperfect living and working conditions that utopias committed to equality of outcome cannot tolerate.	Michael Shermer (2018) suggests that utopias are almost impossible to achieve because people have contrasting abilities and aspirations.

PARAPHRASING TEXTS

Complete the table below to paraphrase each of the original texts in 25 words or less.

ORIGINAL TEXT	PARAPHRASED TEXT
We can find the origins of utopian ideas in images of perfection and imagined ideal societies from classical and biblical literature. A tension between the ideal and the real can be felt in all of the sources provided here. Many of these worlds are set outside history in a golden age, before time began or in a mythical time governed by its own rules. British Library	
The great irony of all forms of utopianism can hardly escape us. They say one thing, but when we attempt to realize them they seem to imply something entirely different. Their demand for perfection in all things human is often pitched at such a high level that they come across as aggressive and ultimately destructive. Espen Hammer, The New York Times, 2017	
Utopian thinking is dangerous because it motivates people to do anything and everything in service of its admittedly impossible goal. Humans have striven for Utopia for thousands of years, and for just as long, charlatans, evil people, and human nature itself have led them astray. Innumerable Crimes Against Humanity have been committed in the service of 'the greater good', of achieving something bigger or better in this world, and while I won't blame Utopian thinking entirely, I'd be cautious about encouraging it. Michael Lee, Quora, 2013	

1.9

activism campaigning to bring about political or social change

lobby seek to influence governments on an issue

slacktivism supporting a cause with low-effort activities

paraphernalia minor items associated with a cause or activity

pejorative expressing contempt or disapproval

How does change happen?

Activism refers to any effort to change an aspect of society. Activism usually comes about from a desire for social, political, economic or environmental reform.

There are many forms of activism, large and small. For individuals, common forms of activism include:

*   writing letters to newspapers
*   boycotts and protests
*   signing petitions
*   attending marches and rallies.

Organisations, especially well-funded ones, have more options for activism, such as:

*   **lobbying**
*   advertising campaigns
*   political campaign support.

Throughout the rest of this chapter, you'll consider some case studies of activist organisations and how they seek to bring about change.

Slacktivism

Slacktivism is a recent term used to describe the *demonstration* of support for a cause, but with little effort or commitment. Slacktivist activities include:

*   signing online petitions
*   joining an organisation without actually contributing to its efforts
*   altering an avatar on social media to reflect a topical cause
*   wearing a wristband, badge or similar **paraphernalia**
*   participating in a 'gimmick' activity.

Many people use the term slacktivism as a **pejorative** or negative term. These critics suggest that the low level of effort required means there is little benefit gained, other than to make the person doing it feel satisfied that they have somehow contributed. Others suggest that demonstrations of support can help build up communities to the point where they can take more effective action.

WRITE IT UP... 🖊

PORTMANTEAUS

The term slacktivism is a *portmanteau* – a word that is derived from combining two other words.

1   On your own, define each of the following portmanteaus, then identify the two words that have been combined.

   a   biopic

   b   frenemy

   c   edutainment

   d   webinar

2   With a partner, identify five other portmanteaus.

The following article examines one slacktivist campaign, suggesting that involvement in the 2014 'ice bucket challenge' never actually resulted in support for ALS (Amyotrophic Lateral Sclerosis).

The Ice Bucket Challenge
mea.digital/ee34_6

#IceBucketChallenge: Why You're Not Really Helping

Ben Kosinksi | *Huffpost* | 7 Aug 2014

When the #IceBucketChallenge started, the person who was challenged to participate had 24 hours or else they had to donate $100. However, due to the viral nature of the videos, this major component has mostly evaded the majority of the videos. Instead, people buy the bags, set up a camera, grab a bucket and think of which friends they're going to tag. You probably didn't get the right angle the first go around and maybe the second time you fumbled your words – oops, more ice. By the end of it, you might have bought 6 bags and spent 30 minutes on creating this video. Boom, posted – and all of a sudden you're a philanthropist, spreading your charitable touch across your Facebook, Twitter and Instagram … If you use that social action to help further a cause, that social action is taking the place of an actual donation. Instead of donating, we are posting.

… We're social creatures. We're using the #IceBucketChallenge to show off our summer bodies. We're using it to tag old friends. We're using it to show people we care. We're using it to feel a part of something bigger than ourselves. We're using it to promote ourselves, in one way or another.

The #IceBucketChallenge has done a tremendous job at generating awareness for a terrible disease. But next time somebody challenges you to participate, try to show your friends how crazy you really are and just donate to the cause.

ALS ICE BUCKET CHALLENGE

- Donation
- ALS Amyotrophic Lateral Sclerosis
- share
- Clip video
- Picture
- Talk of the town
- Cooperation

ACTIVITY

1 **Summarise** the criticisms of the ice bucket challenge provided in this article.

2 **Explain** whether you think these criticisms of slacktivism are valid.

3 **Explain** the connection between social media and slacktivism made in this article.

4 **Identify** the call to action at the conclusion of this article.

5 **Identify** the cause associated with the following slacktivism campaigns.
   - Painting one fingernail
   - Growing a moustache in November
   - Wearing a beanie
   - Wearing a red nose
   - Wearing jeans to work

6 **Construct** a suitable defence of slacktivism.

1.10

Activism through art

Art – whether prose, film, music or visual art – has always been a way in which some creators have tried to promote their ideas of what the world should be.

Artivism (another portmanteau) is a recent term used to describe the way in which art can be used specifically for the purposes of activism. It seeks to change the way people think by appealing to those who view, listen to watch or read it.

Banksy

Perhaps the most famous contemporary artivist is the mysterious Banksy. Very little is known about this England-based street artist, as he has shied away from the media, but his distinctive works have appeared all around the world.

One of Banksy's most famous pieces of work is a stencil print of a man aggressively throwing a **Molotov cocktail** - but instead of a bomb, he's holding a bunch of flowers. By substituting a weapon with a bunch of flowers, Banksy is **advocating** peace instead of war – but he's also criticising some media portrayals of protestors as violent or dangerous. 'The Flower Thrower' is a good example of the **sardonic** wit Banksy adopts in many of his works.

In 2015, Banksy created his biggest project to date, Dismaland. In this obvious **parody** of Disneyland, Banksy (along with 50 other artists) created what he called a 'bemusement park' and a 'family theme park unsuitable for children' on the site of a disused aquatic centre.

The advertising for Dismaland prompted people to attend by asking: 'Are you looking for an alternative to the soulless sugar-coated **banality** of the average family day out? Or just somewhere cheaper. Then this is the place for you – a chaotic new world where you can escape from mindless escapism.'

Molotov cocktail explosive device made from a bottle of flammable liquid and a burning rag

advocate publicly recommend or support

sardonic mocking or cynical

parody an imitation with deliberate exaggeration for comic effect

banal boring and lacking in originality

Banksy's Dismaland

But not everyone is a fan of Banksy. The article below criticises Banksy for the lack of substance in the message he's trying to get across in Dismaland.

Why Banksy's Dismaland isn't all it's cracked up to be

Gregk Foley | *Highsnobiety.com* | 2 Sep 2015

Great art – particularly political art – whether it's in a gallery, an alleyway, or a protest, should be challenging and unsettling. It should penetrate beyond its immediate audience and make people think. So much of the overall feel of Dismaland was that of being spoon-fed political commentary on such a level that it was quite easy to cheer 'right on' if you got it and disregard otherwise. It's difficult to call an artwork truly catalysing or engaging when [some idiot] from the valleys is disregarding some of its core messages whilst espousing the genius of its proponents.

Music as artivism
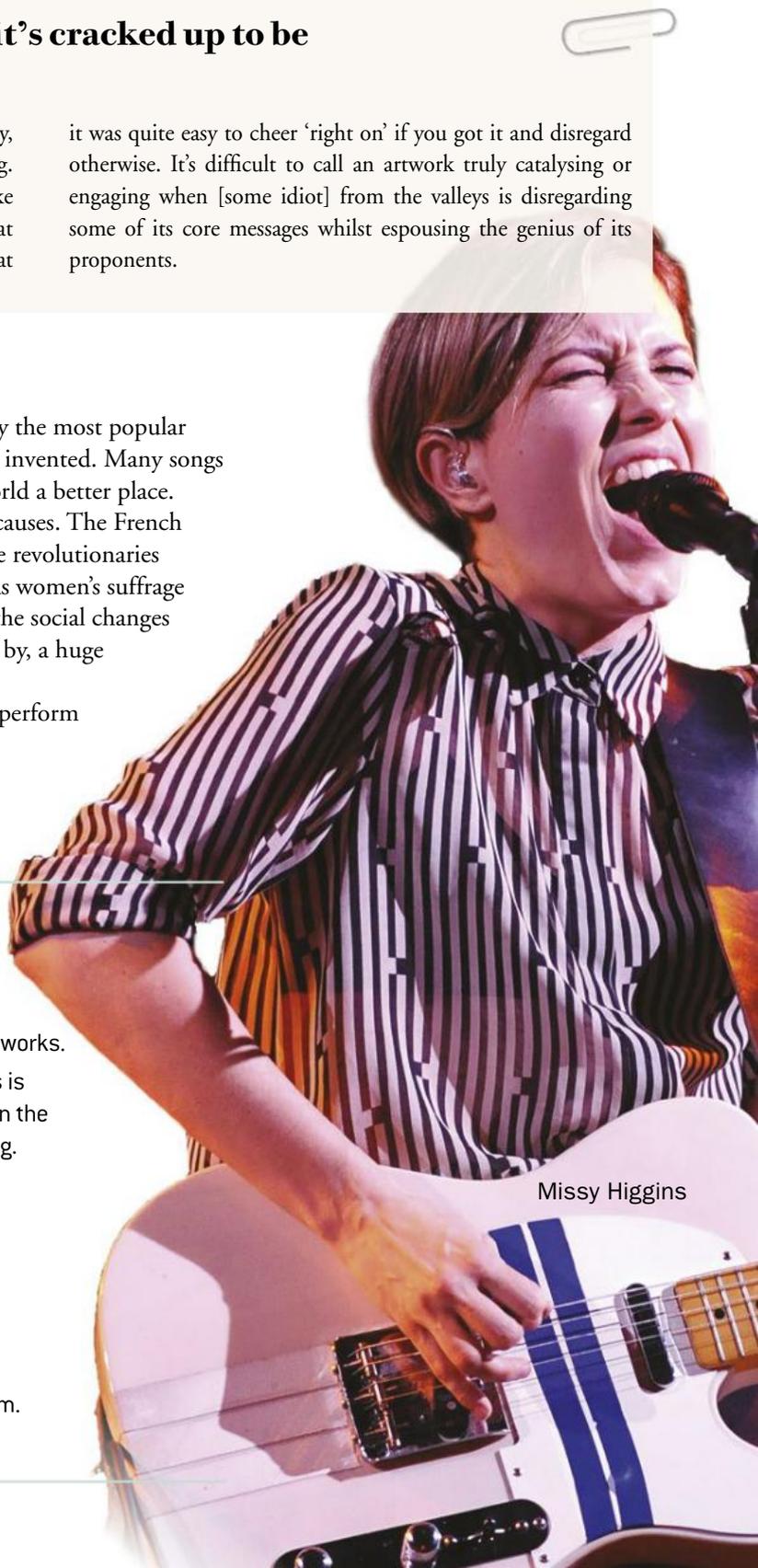
Music can also be a form of artivism – in fact it's probably the most popular form, and was so long before the word 'artivism' was ever invented. Many songs have been written to provoke change and to make the world a better place.

Throughout history, songs have rallied supporters to causes. The French national anthem, 'La Marseillaise', was written to energise revolutionaries during the Revolution. In the 19th century, causes such as women's suffrage were supported by anthems and 'marching songs', while the social changes of the mid-20th century influenced, and were influenced by, a huge number of protest songs.

In modern Australia, many popular artists create and perform songs as a way of provoking change, such as AB Original ('January 26'), Mojo Juju ('Native Tongue') and Missy Higgins ('Oh Canada').

A C T I V I T Y

1 **Suggest** the reaction that Banksy is trying to achieve with Dismaland.

2 **Explain** the article writer's view on great artworks. **Compare and contrast** this with his view on Banksy's works.

3 **Consider** the way in which each of the following songs is attempting to position the audience. **Identify** the line in the song that best captures the essence of this positioning.
    a 'Born in the USA' – Bruce Springsteen
    b 'Quiet' – MILCK
    c 'Kill Em with Kindness' – Selena Gomez
    d 'Hurricane' – Bob Dylan
    e 'Oh Canada' – Missy Higgins
    f 'Deep in the Suburbs' – Kudzai Chirunga

4 **Evaluate** the potential for music as a means of activism.

Missy Higgins

1.11 SKILLS AND STRATEGIES
PERSUADING YOUR AUDIENCE

For your assessment task, you will need to persuade an audience to accept your perspective on a social issue.

Persuasive speaking and speeches are a form of activism, and a very successful one – speakers have used their words to persuade audiences for thousands of years.

The ancient Greek philosopher Aristotle believed that a speaker could be persuasive by appealing to the audience in three different ways.

Logos is appealing to reason. This can be achieved by:

• basing an argument on logic and sense
• using facts, data and other hard evidence.

Pathos is appealing to emotion. This can be achieved by:

• targeting the emotions of the audience, especially their fear and anger
• making things personal for the audience
• using dramatic and emotional language and visuals
• using personal stories and anecdotes to make the audience feel as though they have a relationship with the speaker.

Ethos is appealing to the character and credibility of the speaker. This can be achieved by:

• demonstrating expertise and trustworthiness
• showcasing the speaker's character.
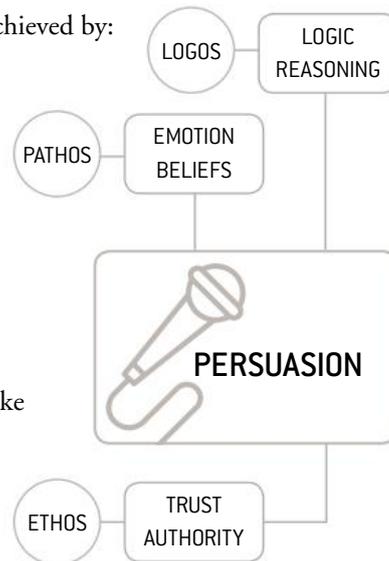
THREE PILLARS OF PERSUASION

1 Identify which of these appeals you use most when you are trying to persuade other people. Justify your choice.

2 Explain how the speaker in each of the following contexts could establish credibility.

   a A sporting coach speaking to a team about good sportsmanship
   b A doctor speaking to teenagers about healthy eating
   c A teacher speaking to other teachers at a staff meeting about behaviour management strategies

3 Choose one of the speakers from question 2. Write a 75-word introduction to a speech that allows them to establish their credibility.

Planning your persuasive approach

Aristotle believed that *logos* was the most important of these persuasive appeals, but logic and reason isn't going to persuade modern audiences of everything you say.

When presenting your persuasive speech, it's important that you include all three of these appeals. This will make your speech more balanced, and let you appeal to a more diverse audience.

This might sound difficult, but it becomes more manageable when you consider that the three approaches overlap and are interconnected. If you present the audience with data, that appeals to their reason, but it also helps develop your credibility as someone who understands the issue. Once the audience trusts your credibility, they're more likely to believe the personal stories you present to build a relationship with them … and so on.

Throughout the rest of this chapter, you'll encounter examples of effective speeches. Consider how the speakers used the three persuasive appeals to win over their audiences.

PLANNING YOUR LINES

Fill out this table as you're planning your persuasive speech for your assessment task.

1   Write one line of your speech to answer each of the questions.

2   If possible, merge some of the lines together, so that you can answer multiple questions at once.

3   Arrange the lines in the order that you think makes the most sense. Try to use each line so that it builds on the appeals and credibility of the last one.

4   You now have a framework for your speech!

APPROACH	QUESTIONS TO CONSIDER	LINE TO INCLUDE
Appeals to reason	What will be the logic of my argument?	
	What facts, data and evidence can I use?	
Appeals to emotion	What emotion do I want my audience to feel? Why?	
	How can I make the audience feel personally involved in this topic?	
	What dramatic and emotional language can I use?	
	What personal stories and anecdotes can I use to make audience feel that they have a relationship with me?	
Appeals to character	How will I show that I have expertise and am trustworthy?	

1.12

Activism case study: Sea Shepherd

Activist Paul Watson founded the organisation Sea Shepherd in 1977, after he left Greenpeace due to dissatisfaction over that organisation's methods to prevent whaling.

Employing what it calls 'direct action', Sea Shepherd engages in a range of controversial tactics in its attempts to protect oceans around the world, allegedly including:

- harassing whalers
- damaging whaling boats at port
- throwing rancid butter onto vessels at sea
- blocking the passageways of ships at sea
- destroying drift nets at sea.

A matter of perception

The methods employed by Sea Shepherd see it criticised by various people. In 2013, an American judge labelled the conservation group as 'pirates', and ordered them to stop taking action against Japanese whaling ships.
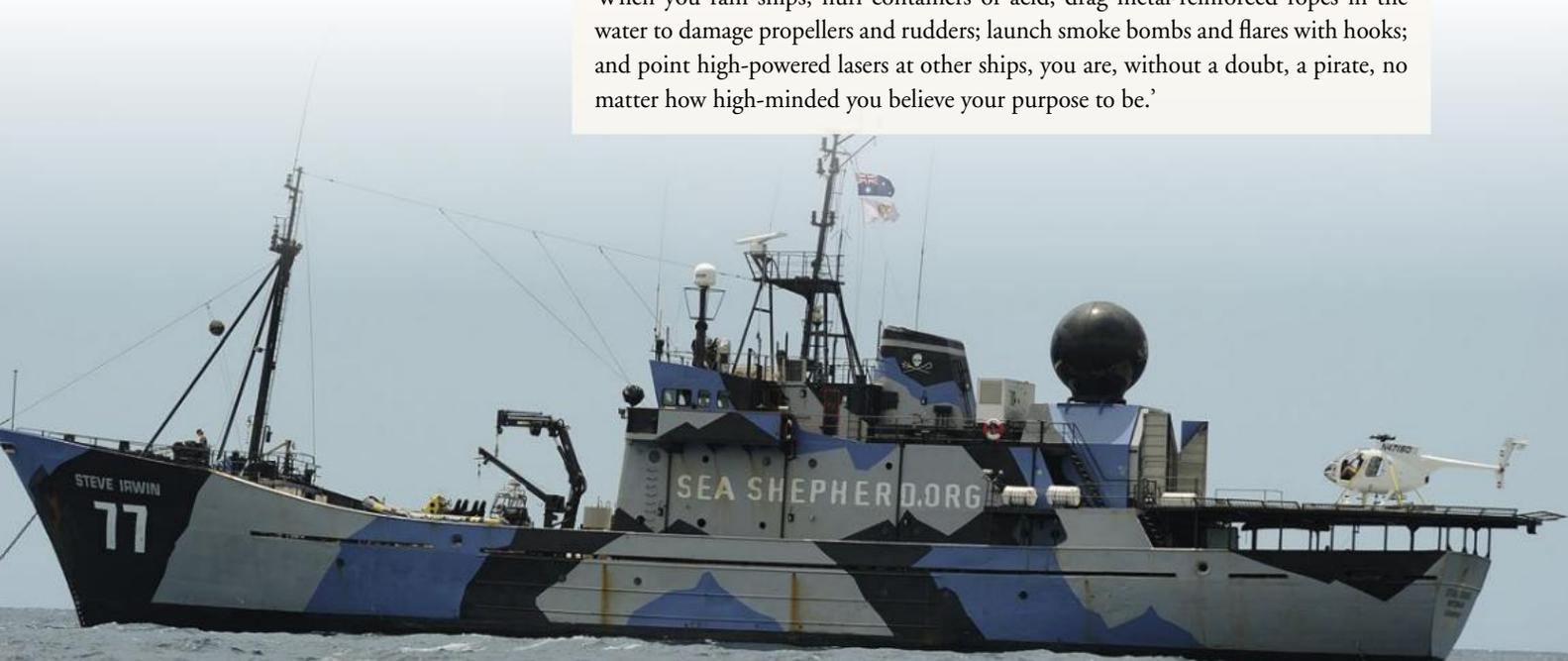
Sea Shepherd conservation group declared 'pirates' in US court ruling

Alan Yuhas | *The Guardian* | 28 Feb 2013

A US court has declared the conservation group Sea Shepherd to be 'pirates' and ordered it to stop its aggressive actions against Japanese whalers.

The ruling was issued on Wednesday by chief judge Alex Kozinski of the 9th US circuit court of appeals.

In his 18-page opinion, he wrote: 'You don't need a peg leg or an eye patch. When you ram ships; hurl containers of acid; drag metal-reinforced ropes in the water to damage propellers and rudders; launch smoke bombs and flares with hooks; and point high-powered lasers at other ships, you are, without a doubt, a pirate, no matter how high-minded you believe your purpose to be.'

Media management

As an organisation, Sea Shepherd realises the importance of the media to its cause, investing money into various media campaigns. This article details one way in which Sea Shepherd seeks to use the media to achieve its goals.

Graphic anti-whaling video stars Aussie actor

SBS | 29 Jul 2019

Bloodied and writhing in pain, an Australian actor stars in a graphic video calling for an end to global whaling.

David Field, who has starred in films including *Chopper*, *The Inbetweeners 2* and *Two Hands*, plays a solo role in the 101-second production by conservation group Sea Shepherd.

'If this cruel and cold-blooded practice were to happen to humans the perpetrators would be jailed immediately,' Field says after recreating the harpooning death of a whale in the video titled *The Ultimate Death Scene*.

In a statement accompanying this week's release of the video on YouTube, Sea Shepherd boss Jeff Hansen said the film aims to increase awareness of whaling and drive support for his organisation so it can continue to campaign against the 'barbaric practice'.

'The slaughter of these beautiful and majestic whales is horrifying, it needs to stop now,' he said.

'No one will ever know the pain and suffering these playful, gentle giants go through from the time the explosive harpoon ripped through their bodies to the time they drew their last breath in a red sea full of their own blood.'
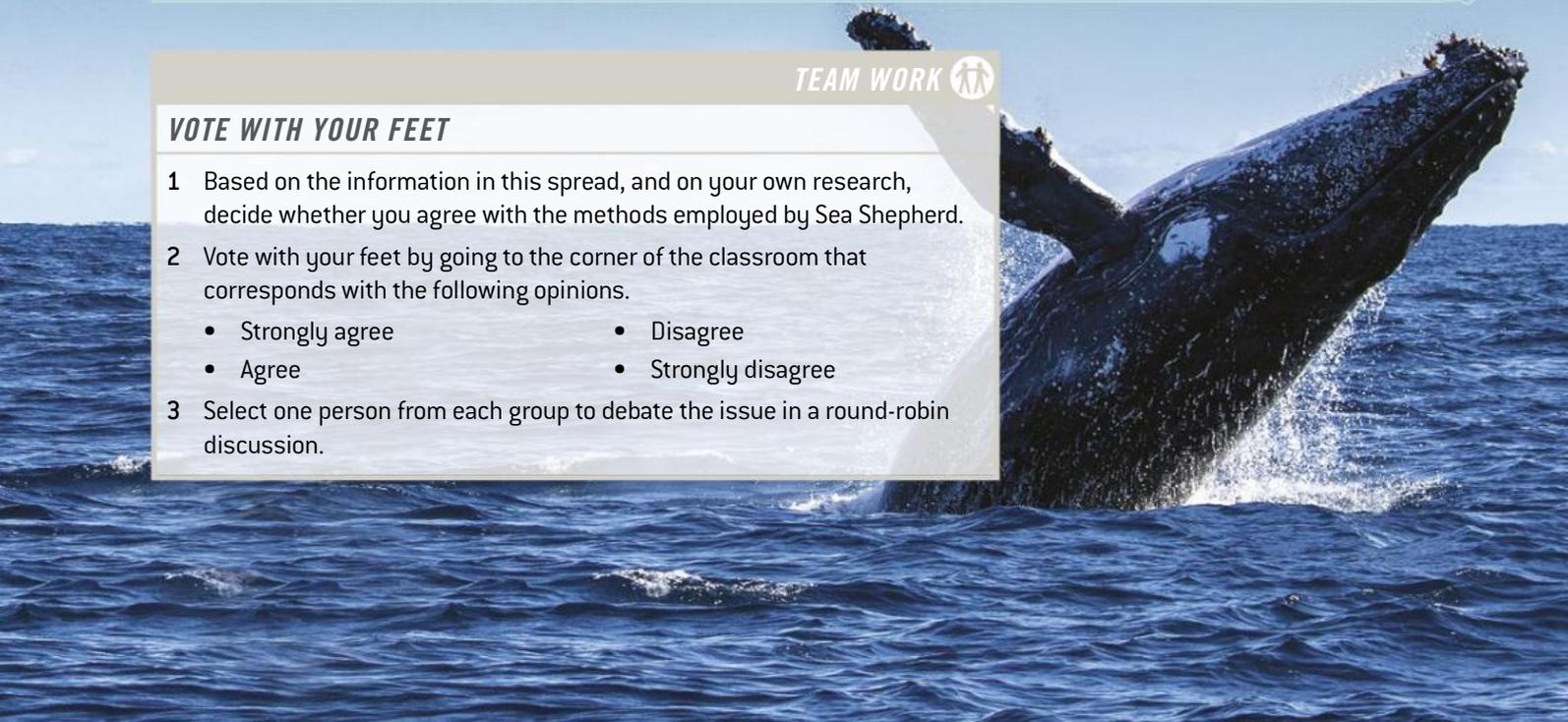
ACTIVITY

1 **Explain** whether you agree with Judge Kozinski's criticism's that the members of Sea Shepherd are pirates.

2 **Predict** Sea Shepherd's reaction to this ruling.

3 **Discuss** the significance of the media to protest groups such as Sea Shepherd.

4 **Predict** the reaction that 'The Ultimate Death Scene' campaign generated from the public.

5 **Investigate** three other media campaigns employed by Sea Shepherd and decide which is the most effective. Be ready to **justify** your selection.

TEAM WORK

VOTE WITH YOUR FEET

1 Based on the information in this spread, and on your own research, decide whether you agree with the methods employed by Sea Shepherd.

2 Vote with your feet by going to the corner of the classroom that corresponds with the following opinions.

- Strongly agree
- Agree
- Disagree
- Strongly disagree

3 Select one person from each group to debate the issue in a round-robin discussion.

1.13

Great speeches: 'I have a dream'

On 28 August 1963, Reverend Martin Luther King Jr delivered what is perhaps the most famous speech of all time. Going for a little over 16 minutes, in what has become commonly known as the 'I have a dream' speech, King calls for an end to racism in the USA.

Introduction

allusion indirect reference to something

King begins by making an **allusion** to Abraham Lincoln, who in 1863 declared that all American slaves were freed. This allusion is made by:

1. using a similar introduction as Lincoln, who began his speech with 'Four score and seven years ago'. (A 'score' is 20 years, so Lincoln was referencing 87 years ago — 1776, when the Declaration of Independence was signed.)

Five score years ago, a great American, in whose symbolic shadow we stand today, signed the Emancipation Proclamation. This momentous decree came as a great beacon light of hope to millions of Negro slaves who had been seared in the flames of withering injustice. It came as a joyous daybreak to end the long night of their captivity.

2. acknowledging that he was standing near a statue of Lincoln

3. mentioning the Emancipation Declaration, the document that Lincoln signed to free American slaves

In this introduction, King uses metaphors to describe the impact the Emancipation Proclamation had on African-American slaves by saying it was a 'great beacon light of hope' and that it came as a 'joyous daybreak'. He also uses metaphors to highlight the injustices experienced by slaves who he says were 'seared in the flames of withering justice' in the 'long night of their captivity'.

Reverend Martin Luther King Jr delivering his famous speech

Anaphora

It is not until eight minutes into his speech that King first mentions the word *dream*.

> I say to you today, my friends, so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted in the American dream.
>
> ▪▪▪
>
> I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident, that all men are created equal.'
>
> I have a dream that one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression, will be transformed into an oasis of freedom and justice.
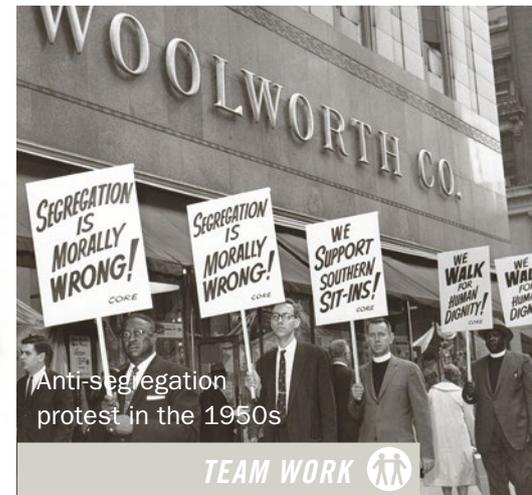>
> I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today.
>
> I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plain, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together.
>
> ▪▪▪

Conclusion

King concludes his speech with a call for all Americans to unite in the cause of freedom and equality, and a promise of celebration when that equality has been achieved.

> And when this happens and when we allow freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual: 'Free at last! Free at last! Thank God Almighty, we are free at last!'

Over the next series of paragraphs, King utilises a technique called **anaphora**, which is the repetition of a particular phrase as a way of emphasising a point.

anaphora the repetition of a word or phrase at the beginning of successive clauses

🔊 **Audio of 'I have a dream'**
mea.digital/ee34_7

Anti-segregation protest in the 1950s

TEAM WORK 👥

KING'S PERSUASIVE APPROACH

1   In a group of three, follow the margin link and listen to the entire speech by Reverend Martin Luther King Jr. Each member of the team must listen for evidence of one of the persuasive appeals – logos (reason), pathos (emotion) or ethos (character).

2   Compare your responses and identify any instances where the same evidence was used as an example of more than one appeal.

3   Identify the most common appeal used by Reverend King.

systemic relating to an entire system, not just one part or individual

ACTIVITY

1   **Explain** the image created through the use of each of these metaphors.

  a   Great beacon light of hope
  b   Flames of withering injustice
  c   Joyous daybreak
  d   Night of captivity

2   **Describe** how King creates a positive tone in his introduction.

3   **Explain** how his use of anaphora contributes to the persuasive power of King's speech.

4   **Identify** the 'we' King refers to in this conclusion. **Explain** how this contributes to King's attempt to address **systemic** racism.

1.14

suffrage the right to vote in elections

suffragette a woman seeking the right to vote through protest

militant favouring confrontational or violent methods

analogy a comparison between one thing and another

Great speeches: 'Freedom or death'

Until the early 1900s, women in most countries did not have **suffrage**, or the right to vote. (New Zealand and Australia were two of the earliest countries to extend suffrage to some women.) Suffrage movements in many countries campaigned for women's voting rights, but with limited success, and some activists faced fines, imprisonment or worse.

Aggressive action

In 1913, British suffrage activist Emmeline Pankhurst delivered a speech arguing that women needed to be more aggressive and violent in their actions if they wanted to achieve the right to vote. She felt that the previously adopted non-aggressive means were failing and that **suffragettes** needed to be more **militant**. She referred to their cause as a revolution and made an **analogy** to fighting a war.

> Pankhurst further developed this analogy to warfare by likening herself as a soldier in the struggle to get women the right to vote.

I do not come here as an advocate, because whatever position the suffrage movement may occupy in the United States of America, in England it has passed beyond the realm of advocacy and it has entered into the sphere of practical politics. It has become the subject of revolution and civil war …

I am here as a soldier who has temporarily left the field of battle in order to explain – it seems strange it should have to be explained – what civil war is like when civil war is waged by women.

Fighting a war

Pankhurst continues with this imagery by warning of the consequences that will result from women fighting to get the right to vote.

> Again, in the conclusion of her speech, Pankhurst uses the analogy of war by referring to those who oppose the suffragette cause as 'the enemy'.

> It is her final words, however, which are most aggressive, as she promises that her fellow suffragettes are prepared to sacrifice their lives for their cause.

Well, in our civil war people have suffered, but you cannot make omelettes without breaking eggs; you cannot have civil war without damage to something.

You won your freedom in America when you had the revolution, by bloodshed, by sacrificing human life. You won the civil war by the sacrifice of human life when you decided to emancipate the negro. You have left it to women in your land, the men of all civilised countries have left it to women, to work out their own salvation.

   That is the way in which we women of England are doing. Human life for us is sacred, but we say if any life is to be sacrificed it shall be ours; we won't do it ourselves, but we will put the enemy in the position where they will have to choose between giving us freedom or giving us death.

Emmeline Pankhurst

Suffragette Protest in 1912

🛜 'Freedom or Death'
mea.digital/ee34_8

Aggression or peace?

The aggressive approach adopted by Pankhurst and the other suffragettes is in direct contrast to that approach adopted by Mahatma Gandhi in the struggle for India to gain independence from Great Britain. When questioned about the effectiveness of this method of protest, Gandhi said:

🛜 Gandhi's philosophy of non-violence
mea.digital/ee34_9

I attach the same importance to nonviolence that I did then. If at all, my emphasis on it has grown stronger.

Occasions like the present do not occur in everybody's and but rarely in anybody's life. I want you to know and feel that there is nothing but purest **Ahimsa** in all that I am saying and doing today. The draft resolution of the Working Committee is based on Ahimsa, the contemplated struggle similarly has its roots in Ahimsa. If, therefore, there is any among you who has lost faith in Ahimsa or is wearied of it, let him not vote for this resolution.

Ahimsa Hindu and Buddhist tradition of respect for all living things and avoidance of violence

ACTIVITY

1 **Evaluate** each of these approaches by completing a SWOT analysis for each of them.

2 **Identify** the approach you think is most effective and **justify** your choice.

1.15

Great speeches: Apology to Australia's Indigenous peoples

Then Prime Minister Kevin Rudd's 2008 apology to Australia's Aboriginal and Torres Strait Islander peoples is considered one of the most significant speeches in Australian history.

In an attempt to enable reconciliation for Australians of Aboriginal and Torres Strait Islander descent, Rudd believed it was the responsibility of the Australian Government, on behalf of previous governments that administered policies and practices that had been harmful to Aboriginal and Torres Strait Islander peoples, to acknowledge what was done and apologise for it.

Kevin Rudd's apology speech
mea.digital/ee34_10

I move that today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment. We reflect in particular on the mistreatment of those who were Stolen Generations – this blemished chapter in our nation's history.

The time has now come for the nation to turn a new page in Australia's history by righting the wrongs of the past and so moving forward with confidence to the future.

We apologise for the laws and policies of successive Parliaments and governments that have inflicted profound grief, suffering and loss on these our fellow Australians. We apologise especially for the removal of Aboriginal and Torres Strait Islander children from their families, their communities and their country.

For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.

To the mothers and the fathers, the brothers and the sisters, for the breaking up of families and communities, we say sorry.

And for the indignity and degradation thus inflicted on a proud people and a proud culture, we say sorry.

We the Parliament of Australia respectfully request that this apology be received in the spirit in which it is offered as part of the healing of the nation.

RUDD'S PERSUASIVE APPROACH

1 In a group of three, follow the margin link and listen to the entire speech by then Prime Minister Rudd. Each member of the team must listen for evidence of one of the persuasive appeals – *logos* (reason), *pathos* (emotion) or *ethos* (character).

2 Compare your responses and identify any instances where the same evidence was used as an example of more than one appeal.

3 Identify the most common appeal used by Prime Minister Rudd.

Active and passive voice

The 'voice' of a sentence is an indicator of how it emphasises action.

Active voice means that the person or thing responsible for the action comes *first* in the sentence. Active voice should be used when the writer or speaker wants to emphasise or make clear the person who is acting.

The first three sentences in Rudd's speech are written in active voice.

• I move that today …
• We reflect on …
• We reflect in particular on …

Passive voice means that the person or thing responsible for the action comes *last* in the sentence. Passive voice should be used when the writer or speaker wants to emphasise the action, rather than the person taking action.

The first example of the use of passive voice in this sentence is when Rudd says:

• For the pain, suffering and hurt of these Stolen Generations, their descendants and for their families left behind, we say sorry.

The use of passive voice in this sentence, and in the two sentences that immediately follow, allow the focus to be on these consequences, not the person giving the apology.

However, passive voice can also make sentences vague, or be used as a way of avoiding responsibility for actions. So it's usually better to use active voice, and save passive voice only for those times when actions need to be emphasised.

A C T I V I T Y 🔦

1 **Classify** the following phrases and sentences from Kevin Rudd's apology as either active voice or passive voice. **Explain** the effect of that voice in each of them.

a But then, sometime around 1932, when she was about four, she remembers the coming of the welfare men.

b But should there still be doubts as to why we must now act, let the parliament reflect for a moment on the following facts …

c I offer you this apology without qualification.

d Let us turn this page together …

2 For each of the lines above, **construct** your own version using the opposite voice (active instead of passive or vice versa). **Predict** how the meaning of the speech might have changed if Rudd had used these lines instead.

Then Prime Minister Kevin Rudd delivering his speech of apology to Australia's Indigenous peoples

1.16

Lieutenant General David Morrison speaking on behaviour standards

alienate to make someone feel distanced or isolated

He then lays down a challenge that appeals to the sense of moral responsibility and duty of his audience:

Great speeches: 'The standard you walk past is the standard you accept'

In 2013, Lieutenant General David Morrison, Chief of the Australian Army (2011–2015), delivered a speech in which he made a public stance on poor behaviour towards women in the defence forces. Responding to reports of sexual humiliation of women, he called for all members of the Australian Army to stand against such behaviour and to make it an inclusive organisation.

As well as being powerful, Morrison's speech provides an excellent example of some of the elements of a persuasive speech.

Purpose

Sometimes it can be difficult to identify the stance taken by someone in a speech, but this isn't the case here. Morrison very explicitly states his point of view on this matter.

> By now, I assume you know my attitude to this type of conduct. I have stated categorically, many times, that the Army has to be an inclusive organisation, in which every soldier, man and woman, is able to reach their full potential and is encouraged to do so.
>
> If that does not suit you … then get out! You may find another employer where your attitude and behaviour is acceptable, but I doubt it. The same goes to those who think toughness is built on humiliating others.
>
> ■ ■ ■

Creating unity

In taking such a strong stance, Morrison ran the risk of **alienating** his audience and making them feel as though they were being lectured, even if they had not participated in this behaviour. He avoided this by creating a sense of unity with the personal pronouns 'us' and 'we', while also identifying a common responsibility of all people in the army.

> Every one of us is responsible for the culture and reputation of our Army and the environment in which we work.
>
> ■ ■ ■
>
> If you become aware of any individual degrading another, then show moral courage and take a stand against it.
>
> ■ ■ ■

Call to action

A *call to action* is an explicit appeal to your audience to take a specific action. In a persuasive speech, this often comes at or just before the conclusion.

Towards the conclusion of his speech, Morrison provides a statement about the intent of his leadership and the strength of his resolve, while seeking the support of others to also take action.

I will be ruthless in ridding the army of people who cannot live up to its values. And I need every one of you to support me in achieving this.

The standard you walk past is the standard you accept.

If we are a great national institution, if we care about the legacy left to us by those who served before us, if we care about the legacy we leave to those who, in turn, will protect and secure Australia, then it is up to us to make a difference. If you're not up to it, find something else to do with your life. There is no place for you amongst this band of brothers and sisters.

After this, Morrison delivers the line that has become the most associated with this speech, a short statement that summarises his point.

In these final words, he creates a sense of unity by again using the personal pronouns 'we' and 'us'. He also appeals to a sense of national pride, identifying the common goal of all people in defence forces.

This is further reinforced in his final sentence, in which he **figuratively** refers to people in the army as brothers and sisters.

🔊 **David Morrison's speech mea.digital/ee34_11**

figuratively when words are used in a way that is not literal

A C T I V I T Y 🔌

1 **Explain** David Morrison's intentions in giving this speech.

2 **Describe** David Morrison's tone in this speech.

3 **Predict** the reaction to this speech by each of the following groups.
   a People inside the army
   b People outside the army
   c Victims of these actions
   d Perpetrators of these actions

4 **Construct** a 100-word response to Morrison's speech from the perspective of one of these groups.

TEAM WORK 👥

MORRISON'S PERSUASIVE APPROACH

1 In a group of three, follow the margin link and listen to the entire speech by David Morrison. Each member of the team must listen for evidence of one of the persuasive appeals – *logos* (reason), *pathos* (emotion) or *ethos* (character).

2 Compare your responses and identify any instances where the same evidence was used as an example of more than one appeal.

3 Identify the most common appeal used by David Morrison.

1.17

grassroots based in a small or local community

agriculture the farming of livestock or crops

TEAM WORK

VISION QUEST

1 With a partner, research the following organisations.
   - RSPCA
   - Amnesty International
   - Greenpeace
   - Australian Conservation Foundation
   - Commonwealth Bank
   - Myer
   - One other organisation of your choice

2 Identify the mission and vision of each organisation. Some of these aren't explicitly stated, but you should be able to work it out from the information they provide.

3 Discuss which organisations most appeal to you, based on their mission and vision.

Activism case study: Lock the Gate

Lock the Gate is a **grassroots** activist organisation. It was formed in 2010 by a group of farmers concerned about the impact coal mining was having on their **agricultural** production.

Mission and vision

Like many organisations, Lock the Gate has identified its mission and vision, and uses this information in its activism campaigns.

A *mission* is the purpose of an organisation, and provides a guide for its direction and decision-making. Often this is provided as a written *mission statement*.

The intended audience for the mission is that organisation's workers or volunteers. An organisation's mission should inspire its staff to make decisions that align with its primary purpose.

Lock the Gate's mission statement is to 'protect Australia's natural, cultural and agricultural resources from inappropriate mining and to educate and empower all Australians to demand sustainable solutions to food and energy production'.

A *vision* is the description of what the future will look like if the organisation achieves its mission. Again, this is often written down as a *vision statement*.

In order for a vision to be useful, it should be realistic and achievable. It should also be desirable for people within and outside an organisation, so that they will help achieve it.
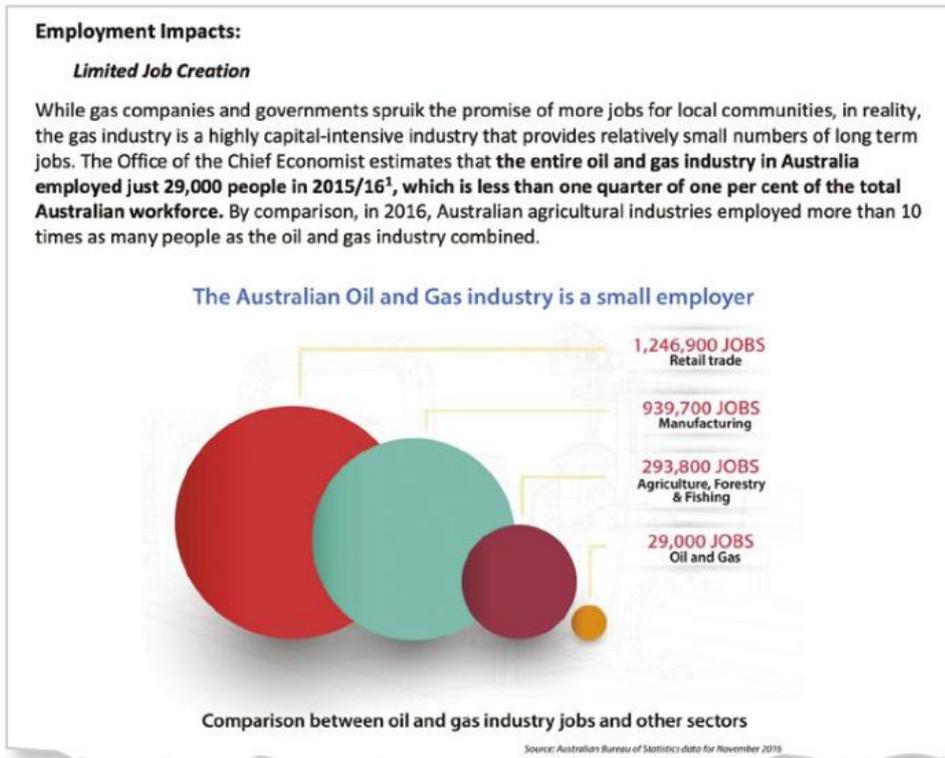
Lock the Gate's vision is of 'healthy, empowered communities which have fair, democratic processes available to them to protect their land and water and deliver sustainable solutions to food and energy needs'.

Just the facts

One method Lock the Gate uses to promote its mission is to produce fact sheets. These documents provide information about the impact of mining on the economy and the environment. They also use references from **authoritative** sources as evidence to justify their statements.

authoritative trusted as being accurate, true or reliable

Employment Impacts:

Limited Job Creation

While gas companies and governments spruik the promise of more jobs for local communities, in reality, the gas industry is a highly capital-intensive industry that provides relatively small numbers of long term jobs. The Office of the Chief Economist estimates that **the entire oil and gas industry in Australia employed just 29,000 people in 2015/16[1], which is less than one quarter of one per cent of the total Australian workforce.** By comparison, in 2016, Australian agricultural industries employed more than 10 times as many people as the oil and gas industry combined.

The Australian Oil and Gas industry is a small employer

1,246,900 JOBS
Retail trade

939,700 JOBS
Manufacturing

293,800 JOBS
Agriculture, Forestry & Fishing

29,000 JOBS
Oil and Gas

Comparison between oil and gas industry jobs and other sectors

Source: Australian Bureau of Statistics data for November 2016

But are there 'alternative facts'? Some readers may not agree with Lock the Gate's claims, despite their evidence. Consider these contrasting articles in different newspapers, predicting the number of jobs that would be created through the proposed Adani mine in Central Queensland.

THE AUSTRALIAN	THE BRISBANE TIMES
The Prime Minister declared the coalmine would create 'tens of thousands' of jobs and boost state and federal budgets for years and that the nation needed a $5 billion fund to open up the 'economic frontier' of Northern Australia with big projects like Adani coalmine, rail link and connected port.	Mining giant Adani has shrugged off accusations it exaggerated the number of jobs its massive Queensland coal mine would produce. Environmental organisation Coast and Country seized on revelations in court [that the] mega-mine … would create … 1464 jobs per year, not the 10 000 jobs … commonly associated with the project.

ACTIVITY

1 **Explain** why there is limited actual job creation from the gas industry, using information from the Lock the Gate fact sheet.

2 **Explain** the purpose of the visual in the middle of this fact sheet.

3 **Consider** why a mining company might distort the number of jobs it will produce.

4 **Identify** three other media articles that deal with this topic. **Classify** them as either 'pro-mining' or 'anti-mining'.

5 **Discuss** objectivity in the media using these three articles as evidence.

1.18 SKILLS AND STRATEGIES
RESPONDING TO AN AUDIENCE

For your assessment task, you won't just be writing as yourself, or speaking as a student to a teacher. You will choose your own topic to talk/sign about, and you will decide the format of your presentation, but in some respects you will be playing a different role as the speaker.

For example, you may decide to make your presentation about a community issue such as the shutting down of a local manufacturing plant. For this presentation, you may take on the role of a corporate executive speaking to their employees. This would make for a very different speech to an employee presenting to a board of executives.
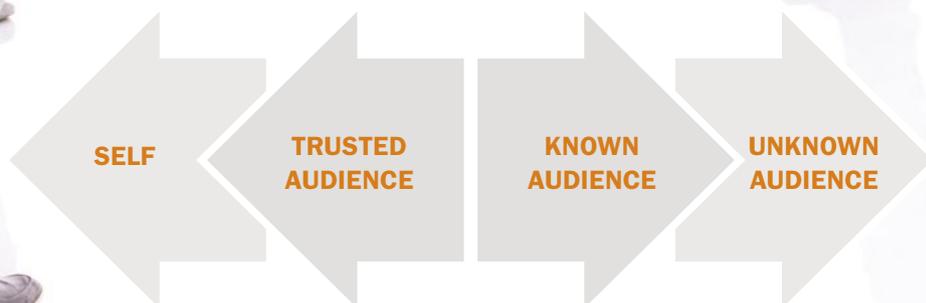
Know your audience

One of the most important aspects of making an effective persuasive speech is knowing your audience, and tailoring your message to appeal to them. Who an audience is will have significant consequences on the language used by a speaker.

Before you start writing your assessment speech, ask yourself:

- Who is the audience for your speech?
- What do you know about their age, gender, interests, education?
- What do they already know about this topic?
- What are they wanting to know about this topic?
- Why are they in the audience?
- What will they expect to see and hear?
- How do you want them to feel by the end of your speech?

The relationship between a speaker and their audience can be considered along a spectrum, from closest to furthest away.

SELF **TRUSTED AUDIENCE** **KNOWN AUDIENCE** **UNKNOWN AUDIENCE**
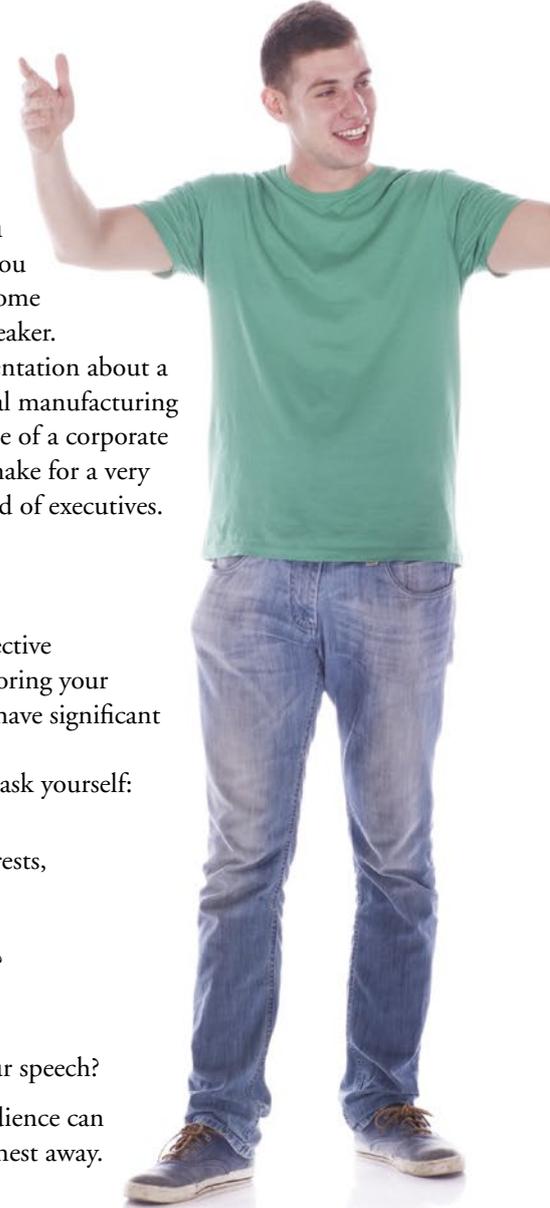
PLACE THE AUDIENCE

1   Where on the audience relationship spectrum would the following situations be placed?

    a   Getting relationship advice from someone
    b   Talking to a shop assistant in a clothes store
    c   Singing a song loudly in your car
    d   Explaining symptoms of illness to a doctor

2   Where on the audience relationship spectrum would the following situations be placed?

    a   Martin Luther King's 'I have a dream'
    b   Emmeline Pankhurst's 'Freedom or death'
    c   Kevin Rudd's 'Apology to Indigenous Australians'
    d   David Morrison's 'The standard you walk past is the standard you accept'

3   Where would the audience for your speech be placed on the spectrum? How will this impact upon the choices you make?

Know your role

Actor Jarod Leto is famous for the lengths he goes to when portraying characters in films. When playing the Joker in *Suicide Squad*, Leto stayed in role throughout the entire filming period, even when the cameras were off. Wanting to channel the psychopathic villain, he sent one of his fellow cast members an envelope full of bullets, and another a box with a live rat in it. (His colleagues were *not* impressed by this.)

For another film, in which he played a drug addict, Leto lived on the street as a vagrant for a time, alongside homeless people who were drug addicts.

While no-one is expecting you to be this extreme, you will be assessed on how well you control the role of the speaker identified in your assessment task.

Jared Leto as the Joker in *Suicide Squad*

WHO ARE YOU?

1   Decide on a role you may take on as part of your assessment task. Complete this profile to develop your understanding of the person.

Age: ....
Gender: ....
Interests: ....
Education: ....
Beliefs: ....
Occupation: ....

2   Explain how you and this person are similar.

3   Explain how you and this person are different.

1.19 SKILLS AND STRATEGIES
SEQUENCING YOUR SPEECH

For your assessment task, you will need to present a well-structured persuasive speech. The structure of a text is the way in which information is presented and organised, using the particular features available to that text.

The elements of your persuasive speech must follow this sequence (order):

- Introduction
- Body
- Conclusion

1 Introduction

In the introduction of your speech, you need to:

- establish the context in which you are speaking
- get your audience's attention
- explain the purpose of your speech.

This is something you need to do quickly, as you want to spend the bulk of your speech presenting evidence and proving your point. At the same time, you can't rush the introduction, or else your audience may be disinterested as you start to show your evidence.

INTRODUCING ...

Read the speech below and answer the following questions.

When it comes to education, what is more important: the clothes a person wears or the effort that person puts into their learning? Fellow parents of students at Sunshine State High School, it is time for this school to put an end to the expectation that students need to wear school uniforms.

1 What is the context of this speech?
2 How does the speaker get the attention of the audience?
3 What is the purpose of this speech?

2 Body

In the body of your speech, you need to present a series of paragraphs each of which is unified by a particular aspect of subject matter. (Remember, even though you'll be presenting the speech in person, you need to write it beforehand.)

In these paragraphs, you need to:

- begin with a topic sentence, which presents the main point of the paragraph
- provide evidence, examples and supporting material for this topic sentence
- conclude with a link to the purpose of this speech.

The evidence you use in your body paragraphs can take the form of facts, statistics and quotes.

You might choose to include a paragraph that addresses any counter-arguments of the point you are making in your speech. This involves identifying the possible arguments against the point you are making, then convincing your audience of their lack of merit.

UNCOVERING THE EVIDENCE

1 Find and explain three examples of evidence that could be used for a persuasive speech arguing against the expectation that students wear uniforms to school.
2 Identify a possible argument that could be used by someone arguing that students should wear school uniforms, and explain how you could counter this argument.

3 Conclusion

In the conclusion of your speech, you need to:

- restate the purpose of your speech
- briefly summarise the evidence you have used
- provide your audience with a call to action.

```
            OPENING

  PART        PART        PART
   A           B           C

            CLOSING
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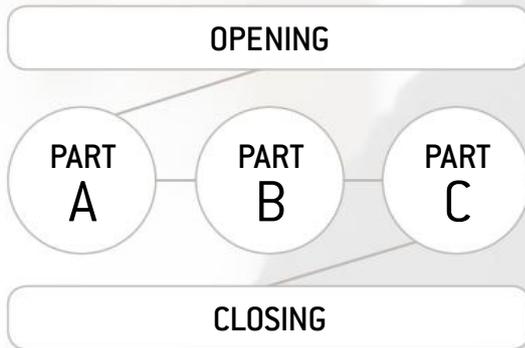
Persuasive techniques

In order to position your audience to accept the point you are making, you will need to include a number of persuasive techniques throughout your speech, such as those in the table below.

PERSUASION AND ACTION

1 Identify a possible use of three persuasive techniques in a speech calling for a school to change the expectation that students wear uniforms.

2 Identify the next action that may be required from a group of parents, once they have been persuaded that a school should change the expectation that students wear uniforms.

PERSUASIVE TECHNIQUE	EXPLANATION
Alliteration	The repetition of words starting with the same sound
Anecdotes	A short, personal story that helps to illustrate a point
Connotative language	Language that has attached to it certain connotations and inferences
Emotive language	Words that seek to extract an emotional reaction from the audience
Inclusive language	Using words such as 'we' and 'us' to make your audience feel like you are united
Repetition	The repeated use of words, phrases and ideas to reinforce a particular point and to drive home your main ideas to your audience
Rhetorical questions	A question that is asked in order to make a point instead of seeking an answer

1.20

collective working together for a single purpose

Activism case study: Global Citizen

Global Citizen is an international organisation founded by Australian Hugh Evans in 2008. It describes itself as 'a movement of engaged citizens who are using their **collective** voice to end extreme poverty by 2030'.

Global Citizen's website identifies and outlines the issues that the organisation identifies as resulting from extreme poverty.

Global Issues

Girls & Women
Girls and women are essential to building healthier, better-educated and sustainable communities. Women and girls are too often afflicted with ...
Read more

Finance & Innovation
Ending extreme poverty needs innovative ideas, good governance and sustainable financing. Funding global development needs inspiration from every part of ...
Read more

Environment
A healthy planet takes care of its people. Healthy people take care of the planet. Protecting the earth promotes the ...
Read more

Health
Healthy people are able to live fuller, happier lives. They are able to pull themselves out of extreme poverty. For ...
Read more

Food & Hunger
Well-fed people create stable communities, perform better in school and take advantage of the opportunities to end extreme poverty. The ...
Read more

Citizenship
The world needs active global citizens who are engaged in the world, knowledgeable about its diversity and passionate about change. ...
Read more

Education
The world has cut the number of children without an education in half. This progress must extend to the over ... Read more

Water & Sanitation
Clean water, a place to "poo" and waste systems are not too much to ask. Over a billion people suffer ... Read more

Taking action

The way Global Citizen seeks to promote change is very different from the way that Sea Shepherd and Lock the Gate engage with people.

Global Citizen encourages people to take small actions that not only heighten awareness, but also put pressure on those people who have a direct influence on that issue.

As a reward for taking these actions, people earn points. For example, writing an email explaining 'what it means to be a global citizen' earns one point. Calling a politician in South Africa to protest violence to women earns four points. These points can then be used to win tickets to shows and events.

The actions available to people in Global Citizen include:

- signing online petitions
- making phone calls
- emailing
- tweeting
- taking an online quiz.

Global Citizen
mea.digital/ee34_12

GLOBAL CITIZEN

1   With a partner, find 10 current actions for Global Citizen and the points associated with each of these actions.

2   Construct a SWOT analysis on Global Citizen's use of rewards and status accreditation.

3   Discuss whether the actions required by Global Citizen are examples of clicktivism.

Strengths	Weaknesses
Opportunities	Threats

Concert for change

One of the key events of Global Citizen is an annual music festival, headlined by acts such as Rhianna, Major Lazer and Kendrick Lamar. Members of Global Citizen can use the points they've earned to win tickets to the festival.

conscientious thoughtful and considered

capstone event an organisation's most important achievement

tangible something that can be seen, felt or noticed

'Making Change' at the Global Citizen Music Festival

Jia Tolentino | *The New Yorker* | 26 Sep 2016

Music festivals are not especially known for fostering **conscientious** behavior. And so there is something slightly odd about Global Citizen, an annual anti-poverty celebration that alternates pop performances with speeches by politicians, actors, and activists expressing support for various United Nations development goals.

The Global Citizen Festival is the **capstone event** for the Global Citizen organization, which calls itself a 'social action platform for a global generation that wants to solve the world's biggest challenges.' The organization, which partners with UNICEF and the U.N. Development program, seeks to elicit 'small actions' that 'contribute to shaping the world' by leading to 'specific and **tangible** outcomes' that 'generate real impact.' In other words: if a sufficient number of random people tweet at and e-mail a Prime Minister asking for a monetary commitment to eradicating polio or increasing access to education for girls, then the Prime Minister might rise to the occasion, particularly if the alternative is to keep receiving e-mails and tweets. Or so the thinking goes. The point of the festival is to provide some incentive for people – or 'global citizens,' which was the preferred term on Saturday – to go on these 'action journeys,' which, when completed, qualify them for entrance into the festival's ticket lottery. Forty-eight thousand of the sixty thousand Global Citizen passes are distributed this way.

ACTIVITY

1   **Explain** why music festivals are not usually associated with conscientious behaviour.

2   **Explain** the significance of the following terms and concepts to the work of Global Citizen.

    a   Social action platform   **c**   Global citizens

    b   Rise to the occasion   **d**   Action journeys

3   **Discuss** the use of incentives as a means by which to engage young people in social issues.

4   **Predict** the future of Global Citizen as an activist group.

1.21 SKILLS AND STRATEGIES
CONSTRUCTING YOUR SPEECH

For your assessment task, there are a number of distinct tasks that you will need to complete in order to construct your speech.

Progressing through these tasks isn't a linear process – you will move back and forward between them until you have finished constructing your speech. You might even find that you have a different starting point from some other students in your class.

Building your knowledge

You will need to choose a particular topic for your speech and develop your knowledge on it. One way you can do this is by constructing a mind-map – a diagram used to visually organise information and to show the relationships between elements of a topic.

Although mind maps can be constructed in different ways, a common way is to start with the core concept at the centre, then brainstorm information and ideas. Write these down and then connect them to the centre and to each other. This will help you identify the topics you need to research.

Create a mind map now on the topic of your speech.

Is the science settled?

SCIENCE

97% of scientists accept climate change is real

Why do 3% of scientists disagree?

Failure of current parties

POLITICS

Activism

Changing the political landscape

Older generations want a future for their children and grandchildren

GENERATIONS

Young people want a future

CLIMATE CHANGE SPEECH

Australia's role

GLOBAL CHALLENGES

Global impacts

Pacific region

Costs of addressing climate change

COSTS

Who profits?

Costs of NOT addressing climate change

Planning your speech

Once you understand your subject matter, you can begin your planning.

To do this, you need to have a clear idea of the different parts of your speech and the purpose of each part. Once this is clear, you can identify the subject matter you need to mention in each parts.

Complete the table below to plan your speech.

PART OF YOUR SPEECH	PURPOSE	SUBJECT MATTER
Introduction		
Body		
Conclusion		

Drafting your speech

To write a first draft of your speech, take the subject matter you identified in the table and put it into a logical order.

Some writers like to think of their first draft as a 'brain dump' because it involves your initial thinking without any real refinement. So don't worry too much about how you are expressing these ideas right now, as you will improve them later.

Refining your speech

Once you have a draft of your speech, you need to refine it. An effective way to do this is to use a checklist. This will allow you to identify the areas that need further work.

Complete the checklist at the right for your speech.

Editing your speech

This is the final stage in constructing your speech. It should be the part that requires the least amount of time and changes to your speech.

In this stage, you need to find and correct any small errors in your speech. Some ways you could do this include:

- reading your speech aloud
- sliding a blank sheet of paper down your page as you read, so that you focus on each line at a time
- having someone read your speech to you, while you take the role of your audience.

As soon as you find an error, fix it and continue.

Edit your speech now by using all three of these strategies.

In my introduction, I have:

- ✓ positioned my role as speaker
- ✓ positioned the role of my audience
- ✓ identified the purpose of this speech
- ✓ outlined the ideas I am going to use to make my point.

In my body, I have:
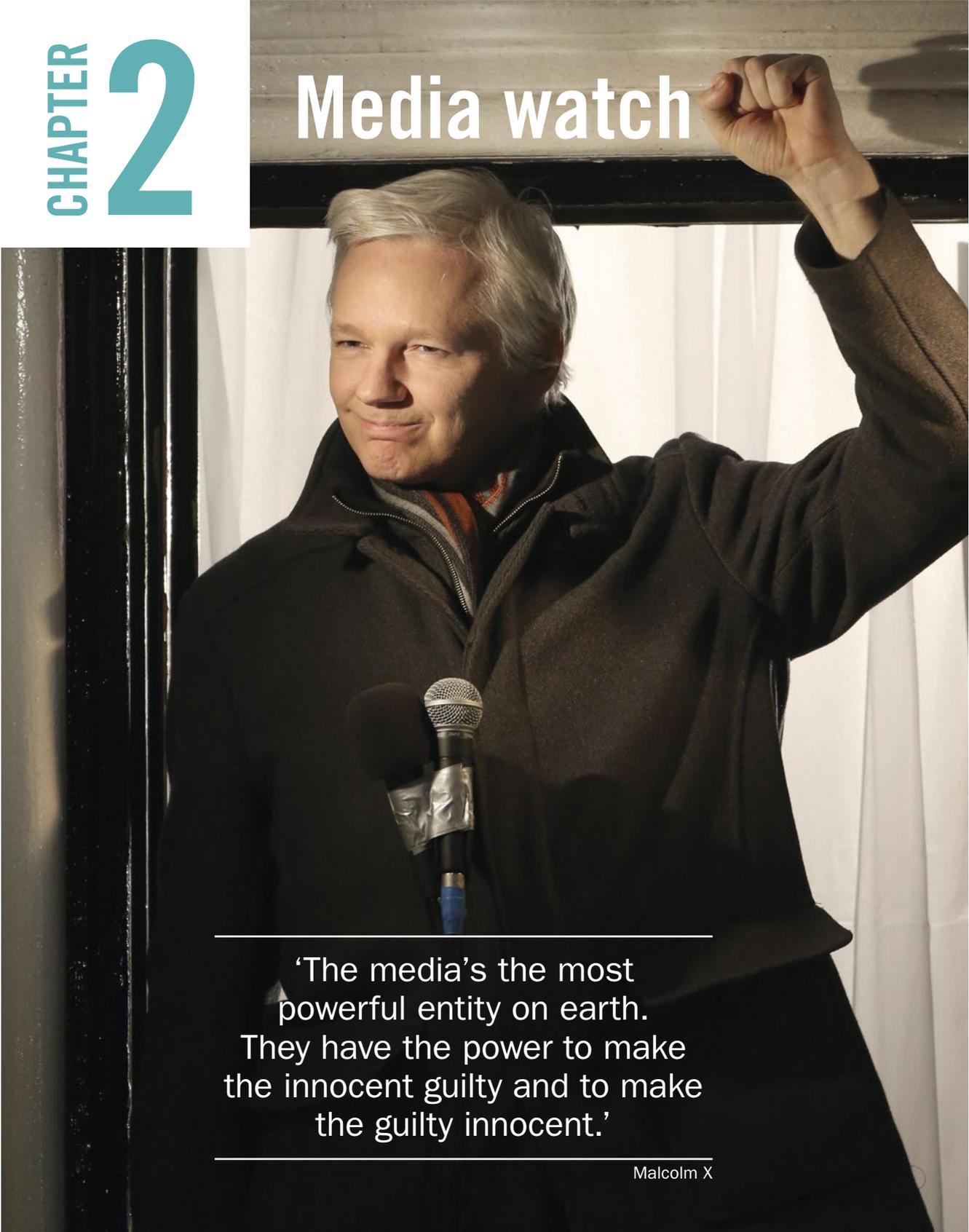
- ✓ presented a series of paragraphs that expand upon the point I have made in my introduction
- ✓ presented a central idea in each paragraph that relates back to the point
- ✓ connected each paragraph to the original point in my introduction
- ✓ used evidence in each paragraph.

In my conclusion, I have:

- ✓ restated the point from my introduction
- ✓ provided a call to action.

Overall, I have:

- ✓ timed myself and met the length requirements of the task.

CHAPTER **2**

Media watch

'The media's the most
powerful entity on earth.
They have the power to make
the innocent guilty and to make
the guilty innocent.'

Malcolm X

Topic 2: **Responding to texts that seek to influence audiences**

At the Narawata Gabarnmang rock shelter in Arnhem Land, archaeologists have confirmed a charcoal drawing on a fragment of rock as 28 000 years old. Finds like this, and other cave paintings, around the world suggest that humans have been communicating through mediums other than voice for a very long time.

The desire to find ways to communicate that don't rely on being in the same place at the same time has led to the development of many new technologies. From cave paintings to the internet, this chapter examines how the development of new technologies has influenced the way we understand the world.

Assessment Task 2 is the common internal assessment (CIA), which asks you to respond to representations of a community, local and/or global issue in media texts.

To prepare you for this, throughout the chapter you will:
- explore the history of media
- examine the ways that developments in technology influence communication
- discuss how audiences engage with media
- investigate a framework for completing the common assessment.

MAJOR TEXTS IN THIS CHAPTER

- 'Even 100 years ago, people were worried about technology ruining relationships' – medie text
- 'What do you mean by "the media?"' – media article
- 'Level of confected outrage "absolutely sickening" online commenter says' – media text
- 'This is how Netflix's secret recommendation system works' – media text
- 'Points of view' – advertisement
- 'Three Little Pigs' – advertisement
- 'Australia's most (and least) trusted media organisations' – media text (article)
- *Last Week Tonight: Journalism* – video

SKILLS AND STRATEGIES

- Building flexible thinking
- Understanding colours
- Identifying evaluative language
- Understanding web design
- Using the CIA framework

2.1

We are experiencing technical difficulties

Maybe it's ironic to find articles on the internet where people share their concerns over the effect of technology. But as long as someone has been trying to communicate with people who aren't physically present, someone else has been worried about the potential for this communication to destroy relationships. This article gives us a snapshot of these concerns throughout history.

Even 100 years ago, people were worried about technology ruining relationships

Cari Romm | *The Cut* | 27 Sep 2016

Here are some things that were happening a little over a hundred years ago: People were latching on to a medically **dubious** fad diet en masse. They were obsessed with their own poop. They were grappling with the most productive way to set up a workweek. They were feeling burned out by the busy state of their lives and seeking ways to disconnect and recharge.

Any of that sound familiar?

Point is, even things that feel especially **Zeitgeist-y** are rarely completely new – which is why, more than a century before *New York* ran a cover story on how technology-induced 'distraction sickness' was hurting people's ability to connect offline, the British magazine *Punch* printed a cartoon lamenting pretty much the same thing.

The cartoon, recently highlighted on the blog Public Domain Review, was published in 1906 as a prediction for the coming year: 'These two figures are not communicating with each other,' the caption reads. 'The lady is receiving an **amatory** message, and the gentleman some racing results.'

dubious not to be relied upon; suspect

Zeitgeist the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time

amatory relating to or induced by sexual love or desire

DECEMBER 26, 1906.]   PUNCH, OR THE LONDON CHARIVARI.   451

FORECASTS FOR 1907.

IV.—DEVELOPMENT OF WIRELESS TELEGRAPHY. SCENE IN HYDE PARK.
[These two figures are not communicating with one another. The lady is receiving an amatory message,
and the gentleman some racing results.]

Look at this thing. Who has *not* been this couple at one point or another – one of you checking sports scores, the other texting someone more interesting? As the PDR post notes: 'Replace these "wireless telegraphs" with smartphones, update the dress a little, and this vision from a 1906 issue of *Punch* magazine could easily be for 110 years in the future.'

It's a fun little reminder that our modern worries aren't so modern after all. As Oxford historian Melissa Dickson wrote on *The Conversation* a few months ago, technology has always been met with trepidation:

In the later decades of the 19th century it was thought that the telephone would induce deafness and that sulphurous vapours were asphyxiating passengers on the London Underground. These then-new advancements were replacing older still technologies that had themselves occasioned similar anxieties on their introduction. Plato, as his oral culture began to transition to a literary one, was gravely worried that writing itself would erode the memory.

And sometime in the future, when we're all communicating with one another via little chips in our brains, there will be a handful of people silently lamenting the death of the spoken word. Silently, one partner takes in the game; another beams a message to someone out of sight.

ACTIVITY

1   **Identify** the concerns raised about the following technologies in the article.
    a   The wireless telegraph
    b   Smartphones

2   **Describe** Plato's concerns about the loss of 'oral culture' in 36 words.

3   **List** as many different communication technologies as you can.

4   **Construct** a SWOT chart identifying the strengths, weaknesses, opportunities and threats of one of these technologies.

5   **Discuss** with a partner whether technologies add to or detract from our relationships with other people.

2.2

What is the media?

The media plays an important role in our society. It can provide entertainment – fantasy, escapism, a springboard for our imaginations. In a democratic society, such as Australia, the media inform and educate us. 'They' can monitor governments, businesses and other institutions to raise awareness about issues as well as providing a public forum for the discussion of important issues. But who are 'they'? That's the question you'll be asked to consider throughout this chapter.

It's important to remember that not all media are created equal. While some forms of mass communication are better suited to entertainment, others make more sense as a platform for spreading information.

ACTIVITY

1 **Construct** a definition of 'the media' using a Frayer model. When completing your Frayer model, remember to start with the examples, then the non-examples, followed by the characteristics before writing your definition.

2 **List** the different types of media you come across during a typical day.

3 **Classify** this list into three columns, one for media as entertainment, one for media as a source of facts and opinions – you can call it news – and another for media for which you aren't certain of the purpose.

My definition	Characteristics
Examples	Non-examples

'The media'
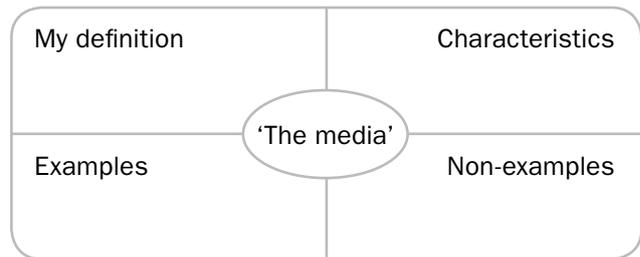
NEWS	ENTERTAINMENT	OTHER
Radio news bulletins	YouTube	Facebook

Timeline of media through the ages

With the invention of computers has come the development of software, such as PowerPoint and Prezi. These programs allow people to produce and publish professional-looking information on the internet.

One of the advantages of this is that the sharing of information has become more democratic. Anyone with access to a computer can reach an audience with their ideas. One of the disadvantages is that *anyone* with access to a computer can reach an audience with their ideas – whether or not those ideas are good, interesting or based in fact.

ARGUE YOUR CASE

1 Decide whether open access to the media is positive or negative overall. Pair up with another student who has the opposite opinion, then form a group of four by joining with another pair.

2 The two 'positive' team members must craft an argument to present and support their opinion, while the other two members do the same for the negative side.

3 Present your argument to the other two members, and listen respectfully and critically to their argument. As a group, discuss and decide which argument is stronger and more effective.

4 Create your own timeline of media innovations using Prezi, PowerPoint or a similar program. What would you add to your timeline that isn't in the infographic on this page?
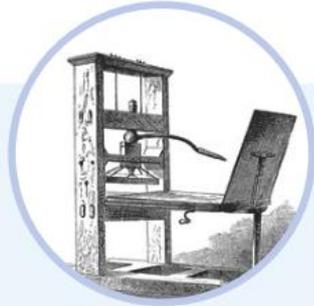
1439
Invention of the printing press
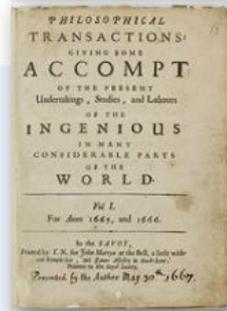
1665
First academic journal

1773
First magazine published
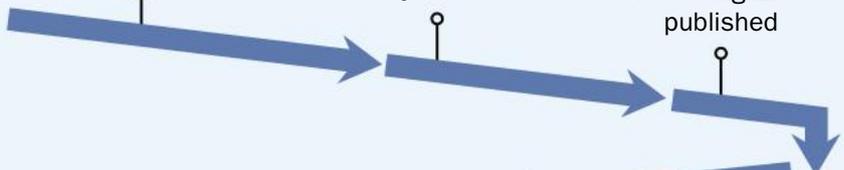
1936
Invention of the home television

1922
Invention of the home radio

1912
Invention of the home phone

1973
Invention of the mobile phone

1991
Creation of the World Wide Web
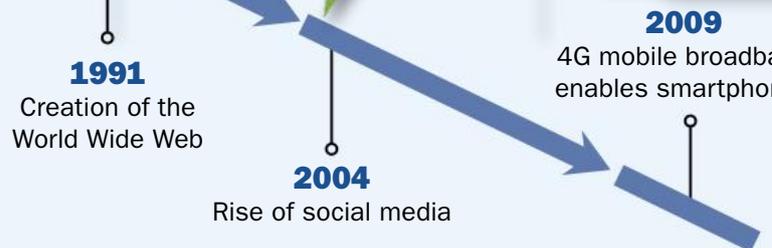
2004
Rise of social media

2009
4G mobile broadband enables smartphones

<table>
<tr><td>

2.3

</td><td>

SKILLS AND STRATEGIES
BUILDING FLEXIBLE THINKING

</td></tr>
</table>

The ability to think about an issue from another perspective is one of the benefits of being literate. As Atticus Finch memorably advised his children in *To Kill A Mockingbird*: 'You never really understand a person until you consider things from his point of view … until you climb into his skin and walk around in it.'

Sometimes our own attitudes, values and beliefs about whether an issue is right or wrong, fair or unfair, can make it difficult to look at the evidence clearly. Developing the skills to think flexibly can help us in our lives. This intellectual flexibility is identified as a 21st century skill, desired by employers and industry.

Debating

Debating is a great chance to build this intellectual flexibility. In debates, topics are decided and each side has to argue either the affirmative or negative for the topic. This means that sometimes when debating we have to adopt positions we don't agree with to win an argument. It forces us, to paraphrase Atticus, to climb into someone else's skin and walk around in it (but not in a creepy, Hannibal Lecter way).

Rules for debating ensure that debates allow every person to be heard, respectfully. Below is an extract from the Queensland Debating Union's (QDU) rules for students:

QLD Debating Union
mea.digital/ee34_13

17.1   Debaters, coaches and spectators must behave in an appropriate manner at all times.

17.2   Debaters must not use language that is offensive, derogatory or hateful, including swearing or the use of racial or gendered slurs.

17.3   Debaters and spectators must not act in any manner intended to disturb a debater during a debate.

The affirmative side always supports the resolution and is therefore advocating change. This is a key concept in debate. Change consists of two elements: the *need for change* and the *plan* (a procedure for change). For example, if you argue that capital punishment should be reinstated, you must give compelling reasons (or *needs for change*) and then you must provide a plan. The plan must answer questions such as what crimes warrant capital punishment and what method of capital punishment will be used.

GENERIC DEBATE OVERVIEW
(Does not show breaks, cross-examination and discussion)

1ST AFFIRMATIVE	1ST NEGATIVE	2ND AFFIRMATIVE	2ND NEGATIVE	NEGATIVE REBUTTAL / AFFIRMATIVE REBUTTAL
Introduction	Introduction	Introduction	Introduction	No new arguments can be introduced.
Definitions	If neccessary, attack definitions	Clash with points made by Negative and rebuild Affirmative case (proof)	Continue attack on Affirmative (proof)	Explain why your team should win and the other team should lose.
Explain why present system is bad and needs change (proof)	Clash with needs for change	Present plan, if not already presented (proof)		Remind the judges of your arguments.
At least introduce the plan or present all of plan (policy debate)	If neccessary, present counterplan (policy debate)			Tell the judges why they should believe your arguments even after the other team's attack.
Present reasons why	Clash with reasons. Present counter reasons			Explain why the judges should not listen to the other team.
				Review the critical evidence.

The job of the negative side may be described as using any means possible to convince the judges not to accept the affirmative proposition. Some wild and wonderful strategies flow from this; however, outlandish strategies are better left to another style of presentation.

In clashing with the affirmative, the negative would consider the items listed below.

- What would happen if the affirmative lacked evidence for its main points?
- Does the source of evidence affect its validity?
- Does the plan need to be a major change?

THE GREAT DEBATE

Follow the margin link to view the 2018 Melbourne Comedy Festival Great Debate: We must go to Mars.

1   Identify the main arguments for the affirmative.
2   Identify the main arguments for the negative.
3   Identify examples where the speakers in this debate do not comply with the QDU rules for debating.
4   Explain why these speakers get away with this.
5   Construct your own argument for the affirmative: We must go to Mars.
6   Construct an argument for the negative: We must go to Mars.
7   Conduct your own class debate on the topic: Students should be encouraged to use social media.

Melbourne Comedy Festival Great Debate mea.digital/ee34_14

2.4

The media?

We may hear people talk about 'the media', but who are we talking about? Donald Trump's presidency has seen an adversarial approach to the media. Trump, an avid user of social media, especially Twitter, often makes comments about 'the media' and its attacks on his presidency.

Consider this extract from an article published on *The Atlantic*, a popular American news website.

What do you mean by 'the media?' The term has been weaponised

James Hamblin | *The Atlantic* | 24 Jan 2017

While 'the media' is a term that most Americans use, fewer can easily define it (at least according to my months of conversational field surveys). Personally I've stopped using it.

The term 'the media' was first used as a singular, collective noun around 100 years ago, meaning 'an intervening agency, means, or instrument'. The instrument (or medium) of the time was the printing press. People in the business of operating printing presses were a distinct group. Now mediums abound – many like Twitter and Facebook are still known as *social media*, even though the platforms have faded toward something closer to personal printing presses. At the same time, traditional media institutions are publishing on these platforms – and others like Medium and YouTube – alongside non-journalists. Everyone plays a role as an intermediary to some degree, an intervening agent in each news story, choosing what to share and how to frame it. As the term was originally conceived, many people would now qualify as part of 'the media'.

So most likely when Trump refers to 'the media' as the most dishonest people on the planet, he refers only to professional journalists.

TEAM WORK

ARE YOU THE MEDIA?

1 Identify the metaphor in the headlines for the article.

2 Discuss the headline 'the term (media) has been weaponised' with a partner, and how the use of 'war' imagery positions readers.

3 Define the media.

4 Justify whether or not you are part of the media, according to this definition.

Trump lashes out at media hours after revealing 'very good' meeting with New York publisher

Ellen Cranley | *Business Insider* | 30 Jul 2018

President Donald Trump lashed out at the media in a series of tweets Sunday afternoon to decry what he characterised as invasive and negative coverage.

Trump took aim at what he called 'unpatriotic' journalists 'driven insane by their Trump Derangement Syndrome' and complained about negative coverage of his administration.

Donald J. Trump
@realDonaldTrump

...accurately. 90% of media coverage of my Administration is negative, despite the tremendously positive results we are achieving, it's no surprise that confidence in the media is at an all time low! I will not allow our great country to be sold out by anti-Trump haters in the...

Donald J. Trump
@realDonaldTrump

...dying newspaper industry. No matter how much they try to distract and cover it up, our country is making great progress under my leadership and I will never stop fighting for the American people! As an example, the failing New York Times...

12:09 PM - 29 Jul 2018

ACTIVITY

1   **Identify** a persuasive technique used by Trump in his tweets.

2   **Explain** what is meant by the term 'anti-press rhetoric'.

3   **Describe** how the words 'lashed' and 'blamed' are used to position the audience.

4   **Consider** images of Donald Trump that you have seen in the media. **Explain** how a choice of image could justify Trump's accusations that media coverage of him is negative.
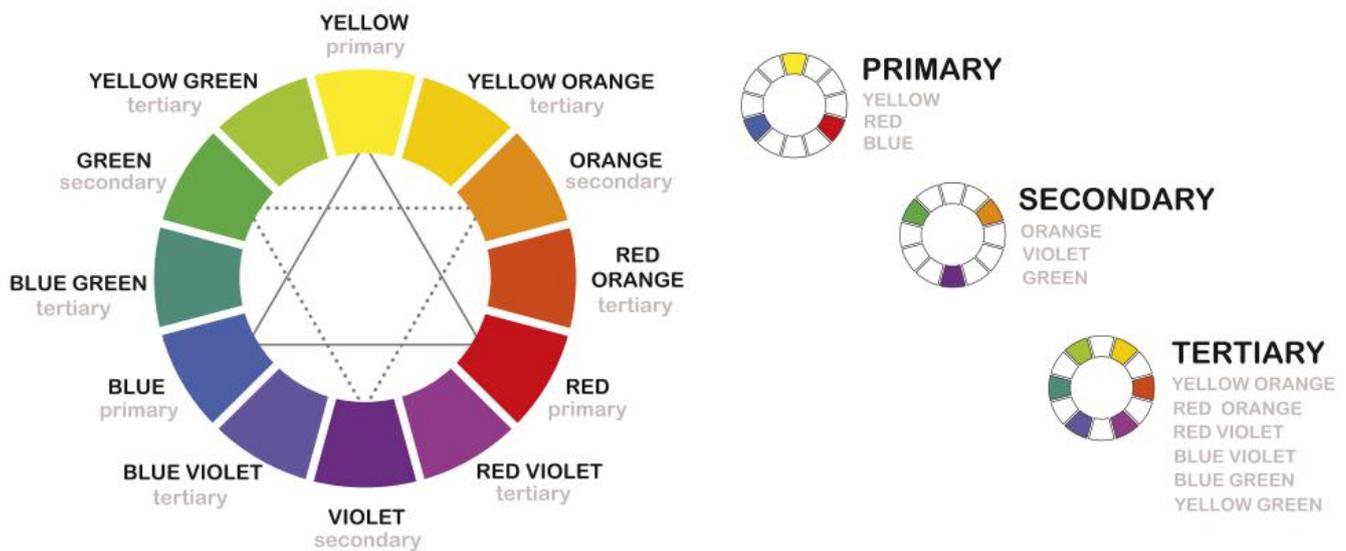
2.5 SKILLS AND STRATEGIES
UNDERSTANDING COLOURS

The first thing most people notice about an image is the colour. On an emotional level, colour can affect how we feel when we look at an image or object. On a practical level, it can help to identify things or make them stand out in the crowd.

This colour wheel shows the different hues, while the small circles depict common colour schemes. Knowing these can be helpful when you have to describe an image. You might describe how an image uses a complementary colour scheme to draw the viewer's attention to different objects.

It's helpful to know some of the colour meanings and symbolism, but be aware that there are many differences in the use of colours and their associations between cultures. For example, while white is often associated with purity in Australia, in India purity is usually represented by the colour blue.

The infographic on the next page identifies some meanings associated with eight colours.

HOW COLOUR AFFECTS OUR CHOICES

1   Identify an example of a brand that uses each of the colours identified in the infographic.

2   Explain how the association or symbolism makes the colour an effective choice to represent that brand.

3   Choose one of these brands and reimagine it with a different colour. What is the impact of the new colour?

WHITE is associated with light, goodness, innocence and purity. It symbolises safety, cleanliness and timelessness.

PURPLE combines the stability of blue and the energy of red. It is associated with royalty. It symbolises power, nobility, luxury and ambition.

BLUE is the colour of the sky and sea. It is associated with trust and stability. It symbolises loyalty, wisdom, confidence, intelligence and security.

GREEN is the colour of nature. It is associated with growth, harmony, freshness, fertility and rejuvenation.

BLACK is associated with power, elegance, formality, drama and sophistication.

RED is associated with boldness, passion, energy, strength and power.

ORANGE combines the energy of red and happiness of yellow. It is associated with energy and vibrancy.

YELLOW is associated with joy, happiness, intellect, optimism and innovation.

Nanette
mea.digital/ee34_15

Colour associations aren't universal – different people within the same culture may respond differently to the same colour. While we are influenced by our culture and the world around us, we still draw our own personal meaning from symbols.

Colour associations may also change over time within the same culture. For example, pink is currently a colour strongly associated with femininity, but until the early 20th century it was considered a colour for boys. The shared understanding of the symbolism of a colour by a group of people is an example of a cultural assumption at work.

View the extract from Hannah Gadsby's show 'Nanette', where she discusses the associations with the colour blue.

CULTURAL ASSUMPTIONS ABOUT COLOUR

1   Identify the masculine qualities Gadsby associates with the colour blue.

2   Explain the reason Gadsby believes blue is a feminine colour in your own words.

3   Explain the meanings behind the idioms Gadsby uses as examples in her monologue.

   a   Out of the blue

   b   Blue skies ahead

   c   Feeling blue

4   Justify whether Gadsby is challenging or reflecting cultural assumptions about the colour blue. Consider whether her reasoning confirms or disputes beliefs about qualities associated with gender.

2.6

stereotype a widely held but fixed and oversimplified image or idea of a particular type of person or thing

generalisation a general statement or concept obtained by inference from specific cases

The problem with them

When we generalise, using such terms as 'the media' or 'the government', we can often resort to **stereotypes** that, while they may have some elements of truth, rely on the simplification and reduction of ideas into a kind of shorthand representation. While this kind of stereotyping and generalising can be useful in helping us to 'get' an idea quickly, it is important that we recognise that in making these stereotypes and **generalisations** we are relying on cultural assumptions.

The word 'they' is often used in conversations about the media or the government. 'They' is a pronoun, a word used to replace another noun. When it's used like this, 'they' is what's called an indefinite pronoun – it's a reference to a person or a group of people, but the usage is vague.

'*They* said we didn't have school tomorrow.'

'*They* call me "the Dude".'

Why? Who is 'they'? Pronouns such as 'they' must take the place of a noun and the identity of that noun should be clear.

'They' allows us to generalise – it de-personalises people by making them become faceless. Since we can't identify who 'they' are, we find it easier to blame or dismiss 'them'.

Meme theory

A meme is a piece of media, usually humorous, that combines simple text with an image. Memes spread through online social networks as people share and reshare them.

Memes make use of cultural assumptions. For example, the Sceptical Baby meme depicts a baby with a cocked eyebrow and a quizzical expression. The captions reflect assumptions about parenting; when coupled with the look of disbelief on the baby's face, the meme provides opportunities to highlight the small lies parents tell their children.

The meme on this page points out the vagueness of the use of 'they' in arguments and discussions. It relies on our assumptions about the innocence of babies, and much of the humour comes from the comparison of these beliefs with the expression on the baby's face. From this expression, we infer that even a baby can see how the use of the indefinite pronoun can undermine an argument.

ACTIVITY

1   **Identify** the assumptions referenced in the Sceptical Baby memes below.

MEME	ASSUMPTION	BELIEF
The coin	That we know the magic trick where a coin is pulled from a baby's ear	Babies believe everything we do.
Hide and seek		
Milk		
Nose		
Wheels on the bus	That we know the song 'The wheels on the bus'	
Dog voice		

2   **Explain** how the meme below represents the idea of an 'honest politician'.

3   **Construct** your own meme using a meme generator.
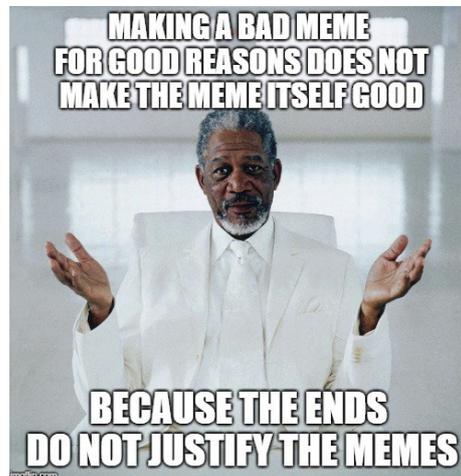
2.7

irony expressing meaning by using language that normally signifies the opposite

sarcasm the use of irony to mock or convey contempt

🛜 **'Ironic' 1995**
mea.digital/ee34_16

🛜 **'Ironic' with James Corden**
mea.digital/ee34_17

🛜 **'Ironic' College Humor version**
mea.digital/ee34_18

Irony and satire

Irony means that what's said is the opposite of what's intended. It sounds simple, but it's not. **Sarcasm** is often confused with irony – and it's very easy to do because the difference often comes down to the intention. Irony doesn't necessarily aim to wound or criticise, while sarcasm does. Sarcasm is most often communicated verbally through the tone of voice.

In 1995, Alanis Morissette released her song 'Ironic'. It was incredibly popular, but criticised for not actually being ironic. For something to be ironic, the meaning of the statement has to contradict the statement itself. What are the contradictions in statements such as:

- a traffic jam when you're already late
- a no-smoking sign on your cigarette break
- ten thousand spoons when all you need is a knife?

The entry for the song on Wikipedia even has a section titled 'Linguistic usage disputes', which outlines the arguments for and against the song's use of irony.

ONLINE RESEARCH ✏️

LISTEN UP

Listen to the three different versions of 'Ironic' in the weblinks.

1 Identify how the following lyrics have changed from the original version of the song.

2 Explain what 'linguistic usage disputes' means in your own words.

'IRONIC' 1995	'IRONIC' WITH JAMES CORDEN	'IRONIC' COLLEGE HUMOR
An old man turned ninety-eight He won the lottery and died the next day		
It's a death row pardon two minutes too late		
A traffic jam when you're already late		
A no-smoking sign on your cigarette break		
It's like ten thousand spoons when all you need is a knife		

The College Humor version of 'Ironic' is a parody – a form of satire where the style of a particular creator or genre is exaggerated for comic effect. Parodies are often used in satirical texts such as the websites 'The Onion' and 'The Shovel', or television news shows such as _Last Week Tonight with John Oliver_ or _The Weekly with Charlie Pickering_.

Satire is a genre of comedy or commentary that mocks or ridicules a text, person or group. Satires are usually positioned to resemble the thing they are mocking, but use exaggeration and irony to show how the object of their mockery is flawed.

The Venn diagram below illustrates the difference between irony and satire.
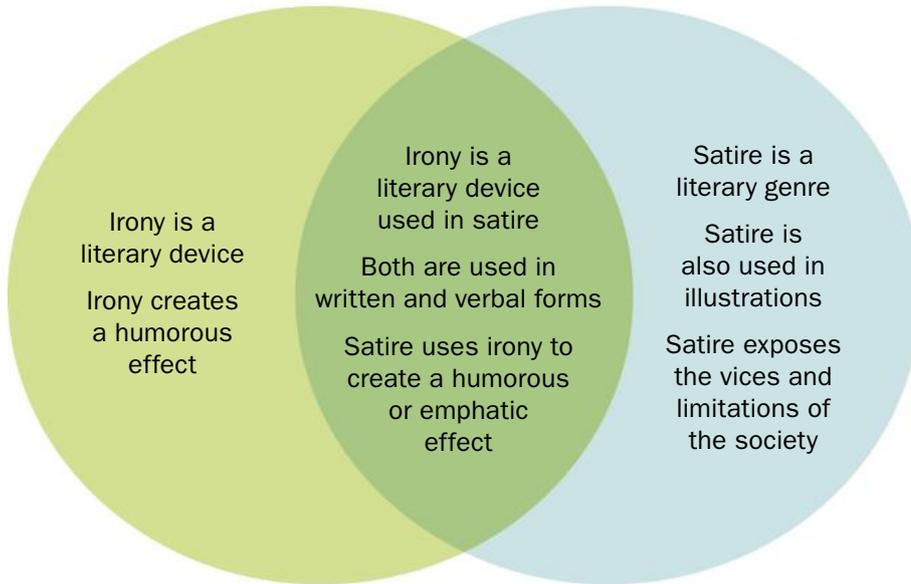
satire the use of humour, irony, exaggeration or ridicule to criticise

A C T I V I T Y

1 **Identify** the issue represented in this article.

2 **Identify** the adjectives used in the article to describe the issue.

3 **Classify** these adjectives according to the connotations – positive or negative.

4 **Identify** an example of each of the following from the article.
   a   Hyperbole
   b   Irony
   c   Emotive language

5 **Evaluate** the effectiveness of the author's headline for the article.

Irony is a literary device

Irony creates a humorous effect

Irony is a literary device used in satire

Both are used in written and verbal forms

Satire uses irony to create a humorous or emphatic effect

Satire is a literary genre

Satire is also used in illustrations

Satire exposes the vices and limitations of the society

'The Shovel' is a satirical Australian website that mimics a news website, and publishes 'real' fake news. Read the article below from the website.

Level of confected outrage 'absolutely sickening' online commenter says

The Shovel | 8 Feb 2019

A man has labelled as 'absolutely disgusting' the amount of contrived outrage that passes for comment these days.

'It's repulsive,' John Ribley wrote in the comments section of a national media website, before tweeting his concerns, using the hashtag #disgrace. 'Sorry, but this is just another example of what's wrong with this country. People taking a non-issue and then turning it into some sort of major concern, as if they're outraged by it. It's absolutely sickening – someone should resign over this.'

He said it typified what was wrong with this country right now. 'This manufactured outrage over the smallest thing is the worst thing that's happened since WWII. Just awful.'

He said heads should roll. 'As usual no-one is taking responsibility. People will die because of this.'

2.8 SKILLS AND STRATEGIES
IDENTIFYING EVALUATIVE LANGUAGE

Evaluative language is positive or negative language that judges the worth of something. It includes language to:

- express feelings and opinions (affect)
- make judgements about aspects of people such as their behaviour
- assess the quality of objects such as literary works.

explicit stated clearly and in detail, leaving no room for confusion or doubt

implicit suggested though not directly expressed

Evaluations can be **explicit** and obvious, and this is often achieved through using adjectives – good, bad, wonderful, nasty etc. They can also be left **implicit** through the use of action or description.

Consider the statement 'James held his sister while she cried'. The implicit evaluation is that the sister is sad (expressing an emotion) and that James is showing compassion by comforting her, which in turn leads us to infer that James is a kind person.

FINDING EXAMPLES OF EVALUATIVE LANGUAGE

Behind the News
mea.digital/ee34_19

Visit the 'Behind the News' website and find examples of evaluative language for each of the categories above. Identify whether the evaluations are explicit or implicit.

Language of affect

language of affect language that works to express feelings

The **language of affect** is language that works to express feelings – it encourages readers to respond with emotional reactions to characters, places, behaviour or things. These words reflect core human emotions and can have positive or negative connotations.

POSITIVE	NEGATIVE
Happiness	**Unhappiness**
relieved, elated, excited, glad, happy, smiling, joyful, cheerful, positive, excitable	sad, depressed, upset, rueful, frowning, miserable, gloomy
Security	**Insecurity**
confident, comfortable, assured, safe, assertive, sure, responsible, relaxed	uneasy, restless, nervous, anxious, scared, trembling, frightened, panicky, tense
Satisfaction	**Dissatisfaction**
interested, pleased, content, delighted, thrilled, decent, proper	bored, frustrated, irritated, embarrassed, angry, bothersome
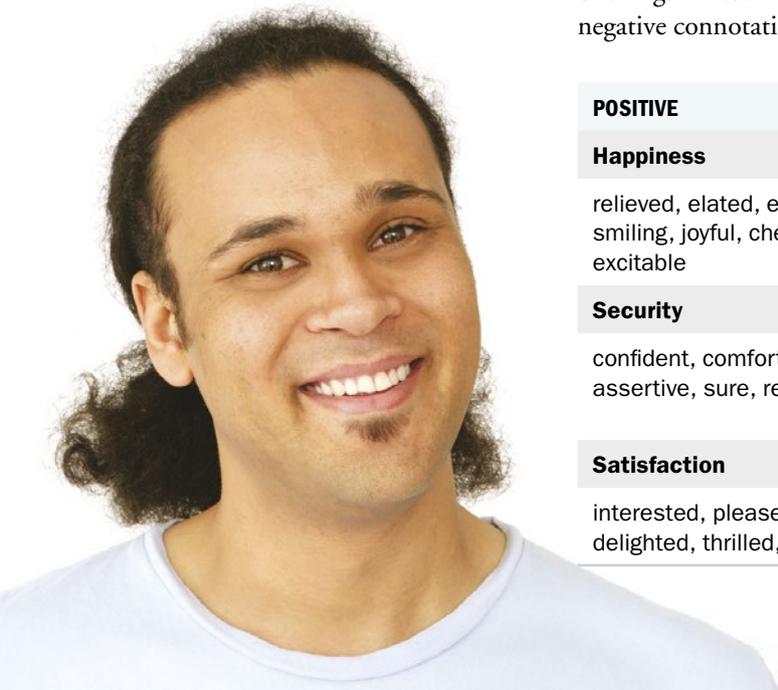
Language of judgement

Another use of evaluative language is to make positive or negative judgements. This could be about an action, situation, person or anything else. Like other evaluations, the language of judgement can be implicit or explicit.

	POSITIVE	NEGATIVE
Social esteem – Judgements about personal or psychological qualities		
Is the person special?	lucky, cool, interesting, amazing	odd, weird, uninteresting, erratic, clumsy, awkward
Is the person capable?	skilful, strong, fit, clever, smart, fast-thinking	weak, silly, unsuccessful, unintelligent, dim-witted
Is the person dependable?	brave, tireless, reliable, loyal	cowardly, unreliable, timid, aloof
Social sanction – Moral and legal judgements		
Is the person honest?	truthful, credible, honest, direct, good, wholesome, right	dishonest, liar, devious, sneaky, bad, evil, wrong, untrustworthy
Is the person good?	good, kind, fair, caring, respectful, respectable	bad, evil, arrogant, mean, selfish

USING EVALUATIVE LANGUAGE TO FORM OPINIONS

Read these passages from a review of the *Black Mirror* episode 'Arkangel' and create a list of the evaluative language used in the article.

There's a hint of back-to-basics to 'Arkangel', which is very much about humans being horrible to themselves and one another. Directed by Jodie Foster it is perhaps the most conventionally '*Black Mirror*' of the new season. It is certainly the one that best conveys the longstanding Brooker world view that anything bearing a passing resemblance to a smartphone or iPad is a gateway to a future-shock purgatory.

… 'Arkangel' is ultimately archetypal *Black Mirror*, almost to a fault. The violent denouement isn't telegraphed exactly – but it's clear from the outset things are not going to end well for mother or daughter. After the revelatory optimism of 'San Junipero' and risk-taking new outings such as 'USS Callister' – *Black Mirror*'s playful Star Trek deconstruction – long-time fans will be encouraged the series hasn't completely abandoned its bleak opinion of humanity.

A scene from *Black Mirror*'s 'Arkangel' episode, where a little girl is fitted with a tracking device

1   Classify the evaluative language you have identified into two lists according to whether the connotations of the evaluative are positive or negative.

2   Identify the language of affect in the passage. Which core emotions does it reflect?

3   Identify the language of judgement in the passage. Are the judgements personal and psychological or moral and legal?

4   Explain the tone of the passage. How does the author feel about the episode?

5   If you have access to *Black Mirror,* you might like to view 'Arkangel' and write your own review of the episode using evaluative language.

2.9

Keeping us on the couch

Why do you think 'the media' exists? Are they defenders of freedom and justice? A voice to keep governments and institutions from abusing their power? Or are they just there to distract us?

If all media is about selling us something, whether it's ideas or stuff, what are streaming services such as Netflix selling other than convenience? And what is the cost of this convenience?

The *Wired* article 'This is how Netflix's secret recommendation system works' describes some of the ways that Netflix uses data analytics to keep us watching on the couch. As critical readers of the media, we need to consider not just the information, but the source of the information.

The screenshot shown here is from a search engine results page, which was displayed when searching online for the magazine *Wired*.

ACTIVITY

1   Use a search engine other than Google to find out information about the publication *Wired*.

2   **Compare** the information you found with the information in the image. Use a graphic organiser (e.g. a Venn diagram) to identify the similarities and differences in the two sources of information.

3   **Explain** in exactly 92 words whether *Wired* is a reliable source of information.

WIRED

Magazine

🌐   wired.com

Wired is a monthly American magazine, published in print and online editions, that focuses on how emerging technologies affect culture, the economy, and politics. Owned by Condé Nast, it is headquartered in San Francisco, California, and has been in publication since March/April 1993. Wikipedia

Editor: Nicholas Thompson

Company: Condé Nast

Frequency: Monthly

First issue date: 2 January 1993

Total circulation (January 2017): 870,101

People also search for: Fast Company, The New Yorker, GQ, MORE

TEAM WORK 👥

MY FAVOURITE SHOW

1   In a small team, view the Netflix website or app, or that of a similar TV streaming service.

2   Design two landing pages for your favourite show, series or film on the streaming service – one for a friend and another for your teacher.

3   In a class presentation, explain the differences you have made in creating each landing page to appeal to the two different people.

This is how Netflix's secret recommendation system works

Matt Burgess | *Wired* | 18 Aug 2018

Netflix is always testing and scheming. Each time you click play, pause, or – heaven forfend – stop watching TV altogether, it gathering data on your preferences. Spread across more than 300 million user profiles, this is a colossal amount of information. And it all feeds back into what you see when you next look for something to watch.

Todd Yellin, the vice president of product who has been at the company for ten years, explains that data informs everything Netflix does. 'If you click play nowadays in the streaming world, it tells volumes more information that is a lot less superficial than getting someone's gender and age,' he says. Netflix doesn't include age or gender in its recommendation system as it doesn't believe they're useful.

Instead, here are some of the ways Netflix and its algorithms customises what you watch.

A/B tests

Netflix runs 250 A/B tests each year, Yellin says. These tests present users with two slightly different experiences to see how they respond, varying from changes to the way the Netflix player looks or the mechanisms by which people find shows.

These are partly why one person's experience of Netflix can be completely different to another. Tests give one set of users one experience and another a slightly different one: this can vary from how the Netflix player looks, design, and how people find shows.

Around 100 000 people are randomly selected for each test, with another 100 000 used as a control group. If one version gets more people watching a show, Yellin says, it may be incorporated across the whole service.

Landing cards

Netflix creates multiple different landing cards – the images that are shown as people scroll through shows – for each of its titles. The idea is to find the most popular options. One day *Stranger Things'* landing card may be an image of lead character Eleven, the next time you come to look at it Dustin, Lucas, Mike and Will may be featured.

The landing cards people click on the most are adopted more widely. The next evolution is likely to be find[ing] success of autoplaying trailers. 'We're going to likely test on that,' Yellin says.

Recommended shows

On average a person views 40 to 50 titles before they pick what they're going to watch. Perhaps the biggest personalisation in Netflix is the rows of shows a user is presented with. These are largely based on watching history

'There are tens of thousands of rows we can show you,' Yellin says. 'I can show you new releases row I could show you an action adventure row, I can show you a witty action adventure row or dark action adventure row or a silly action adventure or romantic comedy or romantic drama.'

Some of the rows can seem a little bizarre: corporate corruption, raunchy comedies, ripped from the headlines, European TV dramas based on books are just some examples.

No user will be shown exactly the same combination rows, but Netflix will occasionally throw in new shows and types of shows it thinks a person may be interested in …

If you start watching a series but don't get to the end of it, Netflix's algorithm will occasionally resurface the unfinished show in a bid to tempt you back onboard. 'We're not going to bury it in the UI,' Yellin says. 'We're going to do more occasionally, and it will get less frequent, show that to you and give you a little nudge.'

Timing

Netflix customises its recommendations based on when you're watching. Yellin doesn't reveal how much of a difference it makes if you open the app at 23:00 at night compared to 17:00, but says recommendations are weighted differently depending on the time.

'We experiment with a lot of signals,' Yellin says. Netflix may show you shorter programmes, or ones you're halfway through, when you login late at night and may not be looking to watch an entire show from scratch

ACTIVITY

1 **Identify** the four ways Netflix uses algorithms to customise what you watch.

2 **Explain** how you found this information.

3 **Construct** a scale from 1–5, with 5 being the hardest and 1 being the easiest, to determine how difficult you found it to find that information.

2.10
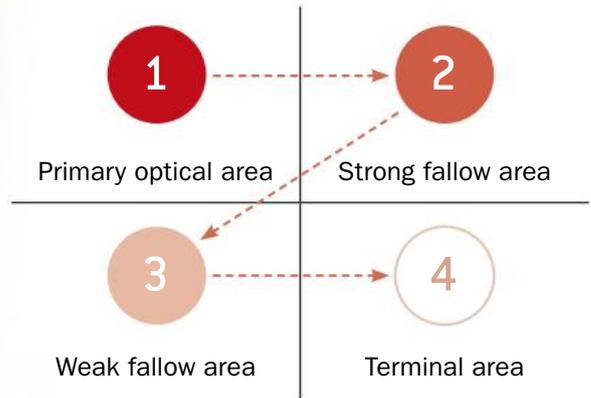
How people read web pages

Web pages are texts, but they aren't like a page of text in a book. Rather than reading from the start to the finish, top to bottom, our eyes dance around web pages looking for information. Research has shown that we tend to read web pages in a Z- or F-shaped pattern, and that information in the lower-right part of the page tends to be ignored.

These colour-coded images show the typical reading patterns for several websites.
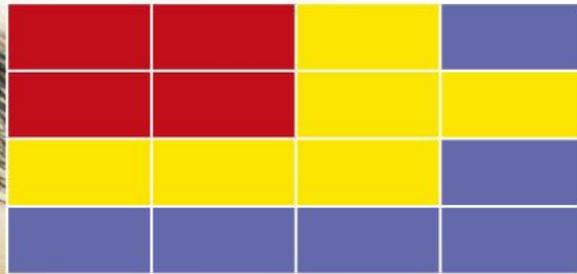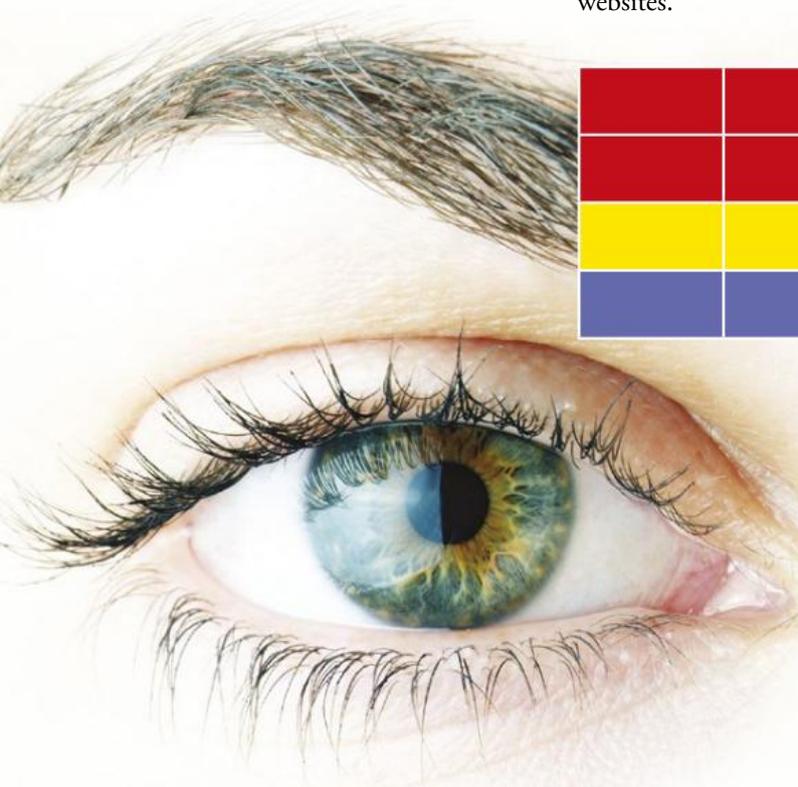
Priority 1

Priority 2

Priority 3

1 Primary optical area

2 Strong fallow area

3 Weak fallow area

4 Terminal area

Follow the tracks

Layout and design are one of the ways the media appeals to audiences; while visual appeal is considered, the media also conducts extensive research. Techniques such as eye tracking reveal insights into human behaviour, which are used when planning not just what information is delivered to us, but how.

A 2012 eye-tracking research study by the Missouri University of Science and Technology found that most users form a first impression of a website in less than two-tenths of a second. They will then spend about 2.5 seconds scanning the site before finally focusing on one section to read, which they will do for about 6 seconds.

These are the sections of a website that viewers tend to spend the most time looking at.

- Logo
- Main navigation menu
- Search box
- Social networking links
- Main image
- Written content
- The bottom of the site

ACTIVITY

1 **Define** the following words.
   a Optical
   b Fallow
   c Terminal
2 **Explain** what the colour red (and shades of red) might mean when looking at how people view a website.
3 **Predict** how people read web pages by studying the three images depicted.

TEAM WORK

HOW DO PEOPLE READ WEB PAGES?

1 Conduct your own research. In pairs, visit the home page of a website. While one person is viewing the page, the other person can observe the eye movements of their partner. Swap and repeat.
2 Describe your findings in a response that mirrors the description at the left, with a summary, an explanation and dot points revealing your key findings.
3 Design an infographic for display in your classroom illustrating the findings from researchers on how users engage with a webpage.

NN/g Nielsen Norman Group

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10 Usability Heuristics Applied to Video Games
Split Buttons: Definition

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F-Shaped Pattern For Reading Web Content (original study)

by Jakob Nielsen on April 17, 2006
Topics: Eyetracking   Writing for the Web

Summary: Eyetracking visualizations show that users often read Web pages in an F-shaped pattern: two horizontal stripes followed by a vertical stripe.

F for *fast*. That's how users read your precious content. In a few seconds, their eyes move at amazing speeds across your websites words in a pattern that's very different from what you learned in school.

In our new eyetracking study, we recorded how 232 users looked at thousands of Web pages. We found that users' main reading behavior was fairly consistent across many different sites and tasks. This **dominant reading pattern** looks somewhat like an F and has the following three components:

- Users first read in a **horizontal movement**, usually across the upper part of the content area. This initial element forms the F's top bar.
- Next, users move down the page a bit and then read across in a **second horizontal movement** that typically covers a shorter area than the previous movement. This additional element forms the F's lower bar.

2.11 SKILLS AND STRATEGIES
UNDERSTANDING WEB DESIGN

D E S I G N
Is not just what it
looks like & feels like
D E S I G N is how it
WORKS

Steve Jobs

What makes for an effective website? The people who decide that are the users of the site, not the owners. Web designers need to take this into account when creating websites. It's not just about how attractive the site is, but how easy it is to use. If a site is poorly designed, users will click away to someone else, and the site's owners will lose customers or clients.

A good starting point for design is this list of six principles for making websites that are both attractive and effective.

Six principles of effective web design

1 Start by outlining your purpose

Why are people coming to your website? What are they looking for? How can you meet that need? You need to understand the purpose of your site and each page within it so that you can answer these questions. The answers to those questions will tell you how to design the site.

2 Clarity is key

Visitors to your site aren't there to waste time – they want information and they want it now. The content on your site has to be clear, accessible and well-structured. Use subheadings, bullet points, pull quotes and other tools to keep things simple, direct and clear.

3 Keep it easy to read

Fonts make a big difference in readability and accessibility. Use simple sans serif fonts, rather than over-complicated serif fonts. (Don't use Comics Sans, though.) Set the text large but not too large – 14–16 point is good. You can mix up sizes and styles a little for emphasis, but only a little.

4 Use a consistent colour palette

Put together a set of 6–8 colours that support your purpose, help with visual clarity and can be used to emphasise as needed. You might already have a corporate palette, but be willing to tweak it if it's not working. Use white space to keep pages clean and uncluttered.

5 Choose images that support and communicate

You need images to break up content and keep visitors engaged, but those images have to matter. Some should reinforce the text by showing the topic of discussion. Others, especially infographics and video, can replace the text and communicate the point themselves.

6 Remember the grid and the 'F' pattern

Use a grid to place content on the page in clean, balanced sections. Then line those sections up using an F-pattern, with most of the content along the left-hand side, top or middle of the screen. Studies have shown that those are the places most viewers actually look at.

Navigation

These aren't the only things to consider when designing a website. How easy it is for people to take action and move around or **navigate** your website is also important. Some tactics for effective navigation include a logical page hierarchy, using **bread crumbs**, designing clickable buttons, and following the 'three click rule', which means users should be able to find the information they are looking for within three clicks.

navigate the process of seeing and finding content on a website

bread crumbs (breadcrumb trail) a navigation aid that allows users to keep track of their locations within documents or websites

EVALUATING WEB DESIGN

The website for Penny Juice has been called out many times for its poor design. In response to this, the company has updated the website.

Complete the table to identify how the company has used the principles of good website design to improve the website.

PRINCIPLE OF WEB DESIGN	OLD WEBSITE	UPDATED WEBSITE
Purpose		
Communication		
Typeface		
Colour		
Images		
Grid based layouts		
'F' Pattern design		

Old website
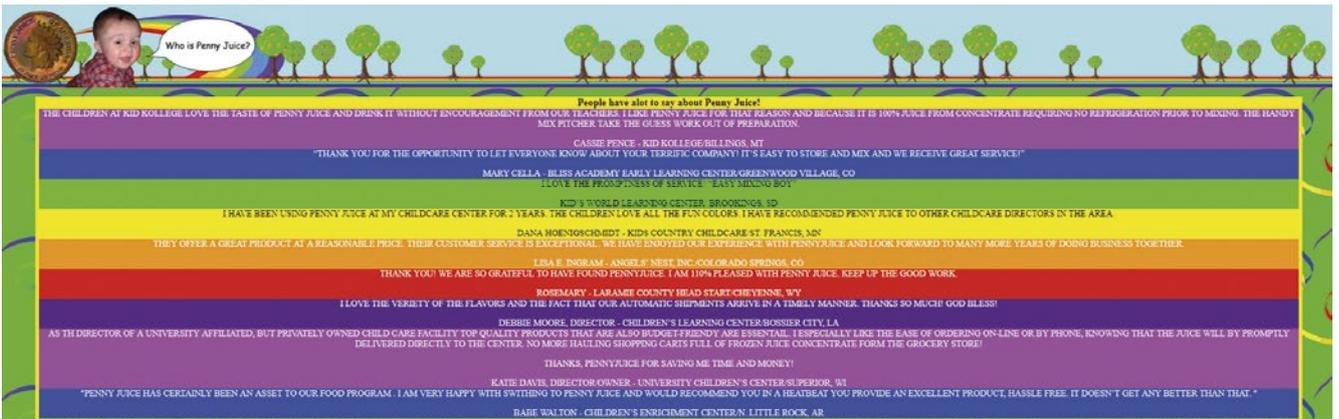
Penny Juice website
mea.digital/ee34_20

New website

2.12

Depending on your point of view

Our point of view – or perspective – is the position from which something or someone is observed; a particular attitude or way of considering a matter. How we see the world, and indeed ourselves, depends on our point of view. Our perspective depends on our access to information, as well as our own attitudes, values and beliefs.

The Guardian's 'points of view' advert from the mid-1980s is an iconic advertisement.

Here is a scene from the advert. Complete the activity on this page before you watch the rest of the ad.

'Points of view' advert
mea.digital/ee34_21

MEDIA WATCH

POINT OF VIEW

In the above image, we see two figures: a businessperson and a skinhead.

1 Describe what is happening in the scene above in your own words.

2 Complete the table below to help you identify your own attitudes, values and beliefs about these people.

	SKINHEAD	BUSINESSMAN
Attitude		
Beliefs		
Values		

3 Now, watch the complete advertisement at the weblink.

Consider your own attitudes, values and beliefs about these people. How did they influence the assumptions you made about what was happening in the scene? Explain how your perspective changed after viewing the complete advertisement.

Beliefs and biases

Identifying attitudes, values and beliefs can be challenging. These are abstract nouns – we know they exist but they can't be seen. It can be helpful to think about how your attitude towards something or someone reflects your beliefs about their values.

Whenever we allow personal opinions to influence our judgement, or how we present information about something or someone, we are drawing on our biases. These are our pre-existing tendencies to believe one thing over another. Bias isn't necessarily bad, but it can confuse our judgement.

In its advertising, *The Guardian* promotes 'open journalism' and represents itself as a neutral source of news – free from bias. The media organisation screened another advertisement in 2012 to promote this image of itself. It imagines how they might cover the story of the 'Three little pigs' across different media platforms.

Three Little Pigs
mea.digital/ee34_22

ACTIVITY

View the advert at the weblink.

1 **Describe** how the advert represents *The Guardian*'s claim that it presents 'the whole truth'.

2 **Explain** how the advert represents different perspectives on an event in your response. You may structure your response in a PEEL paragraph – make sure you select evidence from the advert to **justify** your response.

2.13

Fact, fiction and propaganda

Many people believe that we now live in an era of fake news and alternative facts, where nothing that we see or read can be trusted. That's probably an over-reaction. Probably.

There are reliable sources of information out there; outlets that publish news that has been fact-checked in which the author has tried to overcome their biases. But there are also many sources of wrong information, half-correct ideas and flat-out lies – and the problem is that many of them look just as authentic as the trustworthy sites. So how do we tell them apart?

Australia's most (and least) trusted media organisations

Leon Della Bosca | *Your Life Choices* | 28 Jun 2018

Australians have spoken, this time revealing their most trusted media organisation, as well as the least trusted, in a new landmark survey from Roy Morgan.

Findings from the survey of 5111 Australians revealed that they trust the ABC most and Facebook least. In fact, almost half of all Australians (47 per cent) deeply distrust social media as a source of news and information.

'Australians told us that their trust of the ABC is driven by its lack of bias and impartiality, quality journalism and ethics. While their distrust of Facebook and social media is driven by fake news, manipulated truth, false statistics and fake audience measurement,' said Roy Morgan CEO Michele Levine.

The MEDIA Net Trust Survey was conducted over four rounds, showing that the ABC is by far the nation's most trusted

media organisation, with SBS the second-most trusted, followed by Fairfax at third.

Only nine per cent of Australians distrust the ABC.

While trust is an important measure of a media outlet's perceived integrity, distrust is the critical measure everyone's ignoring, says Ms Levine.

'The absence of the voices of distrust should be alarming every CEO and company director,' she said.

'Distrust is where our deepest fears, pain and betrayal surface – the shock of discovering we were foolish to trust too much.

'And nowhere is that sense of betrayal more profound than in our media brands.

'When we subtract distrust from trust to achieve a Net Trust Score or NTS, we reveal a minus NTS for the Australian media industry.

'The banking industry has an NTS of minus 18 per cent, compared to the media industry with an NTS of minus 7 per cent. So, while the media industry is less toxic than banks, it is still in negative territory.'

SBS was also rated as Australia's most trusted commercial television network, well ahead of the other three commercial networks.
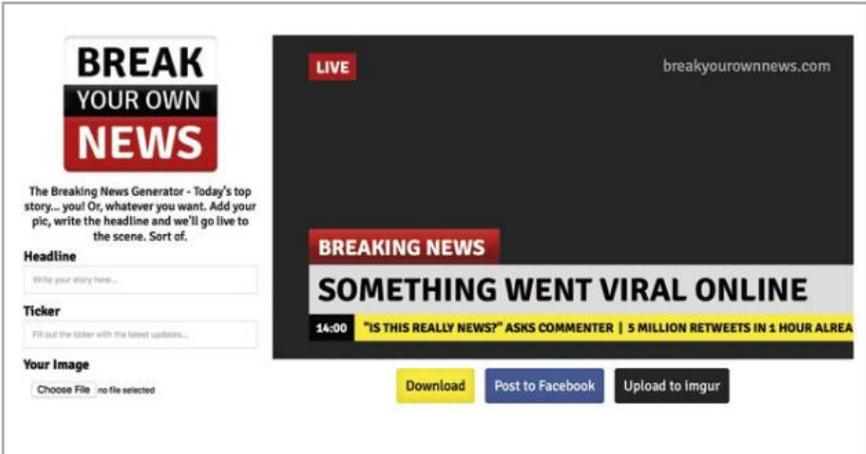
According to survey respondents, their top-five drivers of distrust in commercial television are:

1 False news/fake news
2 Bias
3 News is sensationalised/focus on controversial stories
4 Pushing commercial or political agenda
5 Too much advertising

RESEARCH

FAKE YOUR OWN NEWS

1 Go online and search for a fake news generator. How many did you find? What does this suggest about fake news?

2 Create your own fake news story using the generator. Share it with the rest of the class.

3 Predict the consequences if your fake news story went viral.

Fake news – but what kind?

Claire Wardle of 'First Draft News' identifies seven types of fake news:

- satire or parody ('no intention to cause harm but has potential to fool')
- false connection ('when headlines, visuals or captions don't support the content')
- misleading content ('misleading use of information to frame an issue or an individual')
- false context ('when genuine content is shared with false contextual information')
- impostor content ('when genuine sources are impersonated' by false, made-up sources)
- manipulated content ('when genuine information or imagery is manipulated to deceive', as with a 'doctored' photo)
- fabricated content ('new content is 100% false, designed to deceive and do harm').

Once we identify a story as fake news, the next step is to work out its purpose. This table can help with that.

HOW TO SPOT FAKE NEWS

CONSIDER THE SOURCE
Click away from the story to investigate the site, its mission and its contact info.

READ BEYOND
Headlines can be outrageous in an effort to get clicks. What's the whole story?

CHECK THE AUTHOR
Do a quick search on the author. Are they credible? Are they real?

SUPPORTING SOURCES?
Click on those links. Determine if the info given actually supports the story.

CHECK THE DATE
Reposting old news stories doesn't mean they're relevant to current events.

IS IT A JOKE?
If it is too outlandish, it might be satire. Research the site and author to be sure.

CHECK YOUR BIASES
Consider if your own beliefs could affect your judgement.

ASK THE EXPERTS
Ask a librarian, or consult a fact-checking site.

International Federation of Library Associations and Institutions

	ARGUMENT	PERSUASION	PROPAGANDA
Goal	Discover the 'truth'	Promote an opinion on a particular position that is rooted in truth	Offer 'political advertising' for a particular position that may distort the truth or include false information
General technique	Offers good reasoning and evidence to persuade an audience to accept a 'truth'	Uses personal, emotional, or moral appeal to convince an audience to adopt a particular point of view	Relies on emotions and values to persuade an audience to accept a particular position
Methods	Considers other perspectives on the issue Offers facts that support the reasons (in other words, provides evidence) Predicts and evaluates the consequences of accepting the argument	May consider other perspectives on the issue Blends facts and emotion to make its case, relying often on opinion May predict the results of accepting the position, especially if the information will help convince the reader to adopt the opinion	Focuses on its own message, without considering other positions Relies on biases and assumptions and may distort or alter evidence to make the case Ignores the consequence of accepting a particular position

A C T I V I T Y

Find your own news story to identify if it is argument, persuasion or propaganda.

1 **Summarise** the main idea of the news story.

2 **Identify** the facts and opinions in the story.

3 **Identify** the adjectives and adjectival phrases used in the story. Classify these according to whether they have positive or negative connotations.

4 **Identify** how many perspectives are represented in the story. Explain whether all perspectives are valued equally.

5 **Explain** whether this news story is argument, persuasion or propaganda.

2.14

soma a hallucinogenic drug in Huxley's *Brave New World* that was given to citizens to increase their contentment and encourage social cohesion

Last Week Tonight: Journalism
mea.digital/ee34_23

TEAM WORK 👥

THE ROLE OF JOURNALISTS

1 In small groups, discuss the role of journalists in our society today.
2 Create a set of five guidelines for journalists.
3 Suggest how these guidelines should be enforced.

News or infotainment?

Two of the greatest novels of the 20th century imagined dystopian futures. In *Nineteen Eighty-Four*, George Orwell imagined a future where 'Big Brother' rewrites history and language to control the population of Oceania. Orwell's teacher Aldous Huxley, author of *Brave New World*, instead predicted that people themselves, and the technologies they love, would be their own undoing. Educator Neil Postman, writing in his 1985 book *Amusing Ourselves to Death*, examined the role of television and its entertainment value, drawing on Huxley's visions. He stated that Huxley's vision was one where 'no Big Brother is required to deprive people of their autonomy, maturity, and history'. Instead, 'people will come to love their oppression, to adore the technologies that undo their capacities to think'.

Postman may have been writing about television as the **soma** substitute when he raised his concerns that we were in danger of 'dancing ourselves into oblivion' rather than marching into it single file, but the reach of the internet extends far beyond that of television. Are we wasting our lives laughing at cat videos online while the world falls apart?

The purpose of journalism

British comedian John Oliver went from appearing on *The Daily Show* to hosting his own program, *Last Week Tonight*. Oliver has received a lot of critical praise and recognition as a journalist; however, he positions himself as a comedian rather than a journalist. In fact, he's often extremely critical of the current state of journalism, both in the US and internationally. Follow the margin link to watch the *Last Week Tonight* segment on journalism to view some of his criticisms.

Serious sausage business

In a world of media, where we're constantly bombarded with information, it can be difficult to get people to pay attention to what matters. In order to compete with comedies, celebrity gossip and YouTube videos, more and more media organisations mix lightweight **infotainment** in with their hard news. Many audiences find this material more engaging, but by devoting resources to this light content, are journalists doing their jobs properly?

Media Watch is an ABC media analysis TV show that critiques the Australian media. As well as its serious Monday night episodes, their mid-week *Media Bites* segment is a light, fun look at minor news events.

Follow the margin link to watch a *Media Bites* segment on changes to Bunnings' sausage sizzle guidelines – a very minor event that was treated as a major news item by some Australian TV stations.

infotainment media intended to inform and entertain at the same time

Media Bites
mea.digital/ee34_24

A C T I V I T Y

1 **Summarise** the main idea of the *Media Bites* story.

2 **Identify** the different journalism organisations mentioned in the story.

3 **Consider** whether the debate about sausages is real news, fake news, or an example of the trivialisation of news.

4 **Justify** your response using all you have learnt about the news and media in this chapter.

5 **Predict** how a serious *Media Watch* treatment of the Bunning sausage story would differ from the short, lightweight *Media Bites* treatment.

CIA

A FRAMEWORK TO APPROACH THE CIA

The common internal assessment (CIA) asks students to explain how an idea or issue is represented in a text and to explain the way this representation draws on cultural assumptions, attitudes, values and beliefs to position an audience.

Throughout this chapter, you have been preparing yourself for the CIA by focussing on the ways different elements operate in written, visual and multimodal texts to promote particular points of view.

Now it's time to put them all together to start practising how you might approach the task. The CIA will take place under supervised conditions (like an exam). You will be required to respond to texts – one seen and one unseen – and you won't know the type of text.

Using the following framework as a guide will help you to remember how to identify, describe, explain and consider these different elements in the text so you can develop a response to the question asked in the CIA.

As readers and viewers of texts we take on different roles in order to understand the messages being communicated to us. Identifying the roles we take and the actions we take when we adopt these roles helps us to remember a way to explain how the texts shape meaning.

The roles we take are:

- Navigators of the text – where we *identify* the elements at work in a text
- Interpreters of the text – where we *describe* the message of the text
- Investigators of the text – where we *explain* how the elements shape the message
- Interrogators of the text – where we *consider* how this positions the audience to respond to the message.

Identify

Describe

Navigator

Interpreter

TEXT

Investigator

Interrogator

Explain

Consider
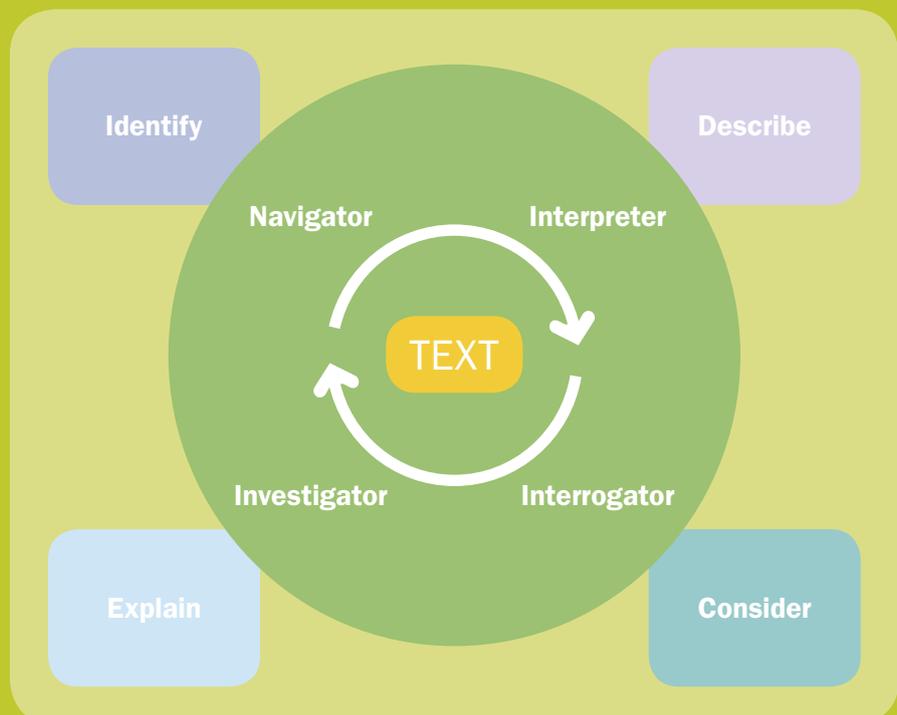
This is an example of the kind of advertisement you will be analysing in the CIA.

2.15 SKILLS AND STRATEGIES
USING THE CIA FRAMEWORK 1
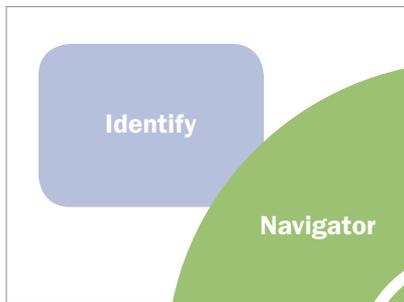
Navigator

Navigating a text isn't that different to navigating when travelling. When we travel, we look for signs and landmarks to help us reach our destination. When we read or view a text, we identify text structures and language features that help us make meaning.

The structure of a text refers to the way it is organised – the landforms, highways, roads and streets that determine how we get to our destination. When we look for the language features, we are looking more closely at the text, just as when we are navigating we look for landmarks and street signs to help us arrive at our destination.

The following news article has annotations that *identify* the text structure and language features.

Headline in larger font to attract reader's attention

Large numbers used to emphasise the amount of time

Evaluative language with negative connotations

Factual information – date of publication

Social media sharing tools ironic – article criticising social media habits also encourages sharing on social media

Online newspaper

Teens spend 1200 hours a year on social media

Teenagers clock up 1200 hours a year on social media, while adults spend 950 hours a year glued to their screens, a new study has found.

Updated 11 November 2017   Share

Teenagers spend 1200 hours a year on social media, and most parents don't monitor their online use, an eye-opening new study has revealed.

Identifying the genre of a text helps us decide which text structures and language features we should find.

For example, if we are looking at an advertisement we expect images to be a significant feature of the layout, with short sentences that may not even be complete; phrases and single words may also be used. The language in this type of text may be quite emotive and persuasive.

A newspaper report may also use images but, unlike the advertisement, the language will be more descriptive and factual. The layout of the text may also give different emphasis to the image.

IDENTIFYING GENRES, STRUCTURES AND LANGUAGE FEATURES

1   Identify the genres of each of the texts on this page.

2   Identify the following text structures in Text 1.

   a   Placement of text in the image
   b   Logo/brand name

3   Identify the following language features in Text 1:

   a   contrast
   b   dominant image
   c   camera angle

4   Identify the associations with the colour used in the image.

5   Identify the following text structures in Text 2.

   a   The headline
   b   Lead line – bold text
   c   Image

6   Identify the following language features in Text 2.

   a   Emotive language
   b   Use of quotes from experts
   c   Use of facts
   d   Use of statistics.

7   Classify the emotive language in Text 2 that has positive and negative connotations.

8   Select a text from this chapter or find your own text and identify the text structures and language features.

Text 1

Processed food leads people to eat more and put on weight, study finds

Updated 18 May 2019 at 12:14 am
First posted 17 May 2019 at 10:44 am

Processed foods have long been blamed for the obesity epidemic. (Getty Images: Science Photo Library)

It seems like research that should surprise no-one: when people eat lots of highly-processed food, they're more likely to gain weight.

And yet nutrition scientists, who have long suspected such foods are behind the ballooning obesity epidemic, were recently surprised to make such a finding.

Why? Well, it turns out the usual suspects — sugar, salt and fat — aren't solely to blame.

In a small study published in the scientific journal **Cell Metabolism**, 20 people spent two weeks eating either a highly-processed or unprocessed diet, before they swapped to spend two weeks eating the opposite diet.

Despite the two groups' meals and servings being carefully matched, calorie for calorie, participants consumed more food and gained weight while on the ultra-processed diet, said lead author Kevin Hall.

"I thought that if we matched the two diets for components like sugars, fat, carbohydrates, protein and sodium, there wouldn't be anything magical about the ultra-processed food that would cause people to eat more," said Dr Hall, senior investigator at the US National Institute of Diabetes, Digestive and Kidney Diseases.

Key points
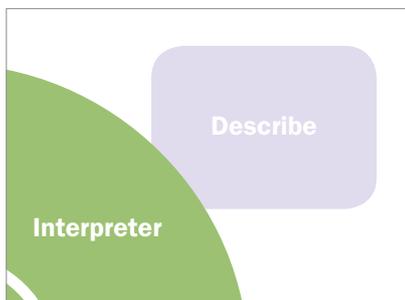
- Scientists compare calorie consumption and weight gain in ultra-processed vs unprocessed diet
- Even when matched for calories, people eat more and gain weight when they're on an ultra-processed diet
- Researchers say more research is needed to understand mechanisms behind food intake

Text 2

2.16 SKILLS AND STRATEGIES
USING THE CIA FRAMEWORK 2

Interpreter

When we adopt the role of the interpreter, we are starting to think about the message of the text in its entirety. How would we describe what the text was about if someone asked us?

When we have finished identifying the different features of the text we can start to describe the whole text.

Prepositions are important when writing descriptions because these show the relationships between objects in the image. Prepositions describe where, when, who or what. For example:

- above (where?)
- before (when?)
- for (whom?)
- with (what?).

A preposition can be understood as anywhere a dog can be in relation to its doghouse. A dog can be:

- *in* the doghouse
- *around* the doghouse
- *near* the doghouse
- *on* the doghouse.

All of these preposition examples show where the dog is in relation to its doghouse.

IDENTIFY PREPOSITIONS IN ADVERTISEMENTS

Identify the prepositions in the description of the advertisement.

In the advertisement for the Fisher Space Pen, the eye is drawn to the figure of an 'alien' wearing a business suit that dominates the foreground of the image, filling most of the page. The alien is posed as though for an identity photo. The refinement of his suit, with the shiny silver space pen appearing from the left breast pocket of the suit, contrasts with the coarse appearance of the alien's face, with rough skin and sharp teeth. A small logo, with fonts that allude to the Star Wars introductions and a graphic of a circle with an arrow suggesting movement, appears in the top left-hand corner of the page. The text 'civilising space since 1968' is located in the bottom right-hand corner of the page. The mostly monochromatic grey colour scheme that dominates the ad reminds us of the night skies and space exploration.

Why can describing be difficult?

Consider the description of the Fisher Space Pen advertisement. It identifies the images and objects on the page, and indicates the location of these in relation to each other. It identifies some of the language features used, such as irony, but doesn't go on to explain the allusion of the main text, the idea of the power of the pen, and therefore the written word, to change the world.

Writing a description can be hard, because we have a tendency to want to infer meanings. If we haven't looked at the text closely, we may miss elements, which may mean we make assumptions when explaining the text.

To begin writing an effective description of a text, it's therefore useful to first identify the text structures and language features used. Imagining a grid over the top of the image can be helpful when describing visual images.

WHAT DO YOU SEE?

1   Identify what you see first in the advertisement.
2   Identify the images/objects pictured in the advertisement.
3   Identify the location of each of these images/objects.
4   Identify the text in the advertisement.
5   Identify the location of the text.
6   Identify the colour scheme of the text.
7   Describe the text, by putting all of this information together.

WORDS OF GOLD.

StarWalker Red Gold. An exquisite new addition to the StarWalker family: contemporary, pure and exclusive. Red gold-plated fittings with black precious lacquer and diamond-cut lines. 14ct. gold nib and the Montblanc emblem floating in a transparent dome on the cap top. MONTBLANC. A STORY TO TELL.

MONT BLANC

VISIT US AND SHOP AT MONTBLANC.COM

2.17 SKILLS AND STRATEGIES
USING THE CIA FRAMEWORK 3
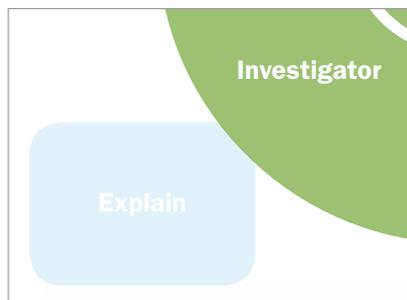
Investigator

Investigating a text requires us to start making decisions about its most important features, like a detective who examines the evidence left at a crime scene to determine what is relevant to solving the mystery.

When we explain something, we make an idea or situation plain or clear by describing it in more detail or revealing relevant facts; we give an account or we provide additional information. Explanations help us to understand by giving us the 'why' and the 'how'.

A simple description of a fountain pen might go like this:

A fountain pen is a hollow cylindrical tube about 10 centimetres long with a diameter of about 1 centimetre. Removing a cap on the pen reveals a nib, which connects to an ink barrel inside the hollow tube …

The description may accurately depict the features and qualities of a pen, but an explanation will tell me why a pen is useful – because it can write and record information. If we think back to the earlier ads in this chapter with pens, our explanations could also include information about the power of the pen to communicate ideas and to highlight injustice.

Use your common sense

Pictured below are some images from the Common Sense Media website. Imagine that these are the stimulus provided for the CIA. The task might be:

Explain how the website for Common Sense Media uses text structures and language features to create a site that might appeal to parents.

Navigation bar with easy to find information

'New' suggests the site is innovating and improving

A house with a heart in it appeals to parents

Text structure – tabs that identify different information

Before beginning, you need to ensure you go through the first two steps.

- As a navigator, *identify* the text structures and language features.
- As an interpreter, *describe* the text, identifying the key features.

Now, as an investigator, you need to select the text structures and language features that are most relevant to the question.

In this instance, the question has identified a target audience for the website – parents. When selecting the evidence you are going to use in developing your response, you need to consider which of the *text structures* and *language features* most appeal to parents.

TEXT STRUCTURES	LANGUAGE FEATURES
Navigation panels clearly labelled	Common sense – name of the site, appeals to ethos, logical and 'sensible', moderate, rational
Breadcrumb trail to lead to more information	Triples – 'unbiased information, trusted advice, and innovative tools' (evaluative language)
Links to other social media platforms	The word 'trust' repeated three times in the text
Headline 'Our mission' in green easily identifies purpose	'help families' – make smart media choices/understand … problems and possibilities
Use of green in website – reminds us of life, open, friendly, authentic	Language appeals to moral judgements and security – a focus for parents when raising children

Your turn

Follow the margin link to view another page from the Common Sense Media website.

Now complete a table identifying the text structures and language features you would select to develop your response to the same CIA task:

Explain how the website for Common Sense Media uses text structures and language features to create a site that might appeal to parents.

Select the text structures and language features most relevant to the question.

TEXT STRUCTURES	LANGUAGE FEATURES

In the CIA, you have to write 200–300 words in response to each question. Make sure that you have selected enough information to meet these requirements.
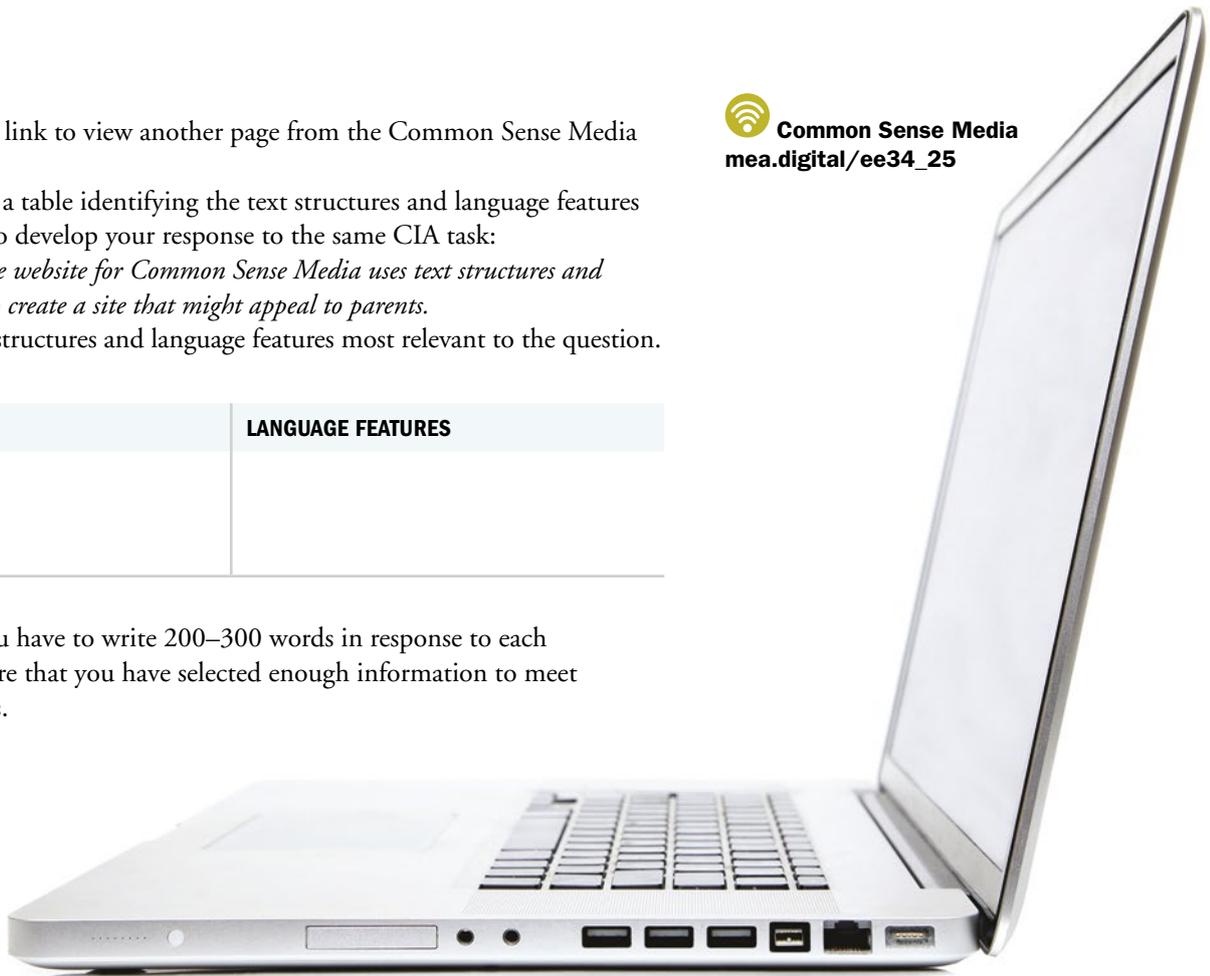
2.18 SKILLS AND STRATEGIES
USING THE CIA FRAMEWORK 4

Interrogator
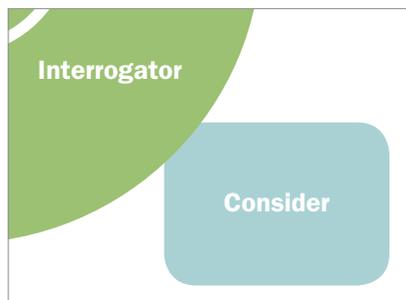
Consider

Interrogator

Now that you have done the thinking, it is time to consider how you are going to develop your response. When responding to the CIA, you can respond in either complete sentences, or a combination of sentences and bullet points.

Planning your response is important. You can use something like the PEEL paragraph to assist you with organising your response to the question.

Common Sense Media
Find the most up to date review information at mea.digital/ee34_25

As of May 2019

TEXT STRUCTURES	LANGUAGE FEATURES
Navigation panels clearly labelled	Common sense – name of the site, appeals to ethos, logical and 'sensible', moderate, rational
Breadcrumb trail to lead to more information	Triples – 'unbiased information, trusted advice, and innovative tools' (evaluative language)
Links to other social media platforms	The word 'trust' repeated three times in the text
Headline 'Our mission' in green easily identifies purpose	'help families' – make smart media choices/understand … problems and possibilities
Use of green in website – reminds us of life, open, friendly, authentic	Language appeals to moral judgements and security – a focus for parents when raising children
	Juxtaposition of the security of the organisation with the 'rapidly changing digital world'
	Use of facts: '50 hours'

PEEL paragraphs: model response

Remember, PEEL stands for:

P the **Point** you're trying to make

E the **Evidence** to prove your point

E the **Explanation** of your evidence

L a **Link** to the point or to the next paragraph.

Common Sense Media has clearly developed a website that appeals to its target audience of parents.

The organisation of the website provides easy navigation for parents to find information about the media their children might be using and states its purpose clearly under the heading 'Our Mission'. Breadcrumb trails are emphasised through the use of green text, a colour that symbolises life and has friendly and open connotations, and it clearly identifies 'Parents' as the demographic, with its links to the 'Parent concerns' and 'Parent Blog'. The tick logo for the company reinforces the idea that parents are getting it right through using this site. Links to other social media platforms on the left hand side of the web page encourage parents to share the site with others; presumably, other parents.

In the mission statement there is an appeal to security through the repetition of words such as 'trust' (appealing to morality) and 'help' (to appeal to dependability), which are juxtaposed with the digital world, described as 'rapidly changing'. Other words, such as 'unbiased' and 'innovative', reinforce the esteem of the organisation. Facts, including the statement that kids spend 'over 50 hours' on screen time each week – equivalent to more than two days each week – emphasise the necessity of understanding such a significant part of the child's world.

The website for Common Sense Media uses its home page and mission statement to create an image of the organisation as a wise and trustworthy source of information to support parents' digital awareness and in turn help them support their kids.

IDENTIFYING LANGUAGE FEATURES

1 Identify the following language features in the response above.

   a Evaluative language
   b Quotes
   c Prepositions and prepositional phrases
   d Connectives to link ideas

2 Now it is your turn. Construct a PEEL paragraph (200–300 words) to answer the question below.

   Explain how the website for Common Sense Media uses text structures and language features to create a site that might appeal to parents.
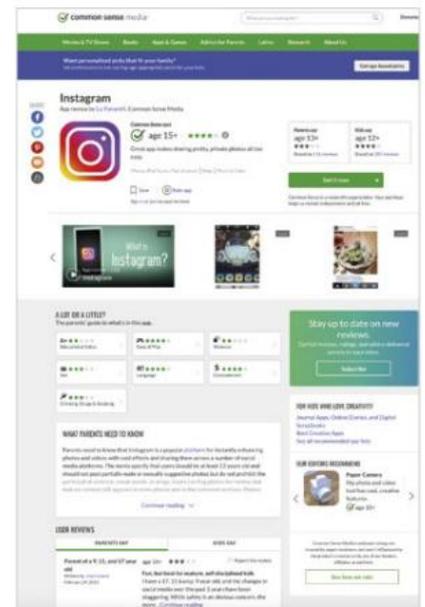
1

ASSESSMENT TASK
EXTENDED SPOKEN/SIGNED RESPONSE

Context

Throughout this unit, you have examined texts about community, local and/or global issues. You have also examined how these texts position audiences to accept or reject representations of identities, places, events and concepts.
AUDIENCE: Various
PURPOSE: Influence

Task

Create a spoken or signed text that explores a community, local or global issue. Your text will present a stance or opinion on the issue, then work to position the audience to accept that stance. The text may be supported by audio, visual or digital content if you wish.

Conditions

PRESENTATION: Live or pre-recorded
LENGTH: 4–6 minute presentation
TIME: Three weeks' notice of task

Getting started

This assessment involves both writing and presenting a spoken or signed text. It is an open-ended task, and you have a lot of freedom to choose your approach. This also means that you need to make decisions about that approach as soon as you can.

CHOOSING YOUR TEXT TYPE	It's up to you to decide what type of spoken or signed text you will create. It needs to persuade an audience, and you need to work alone – but other than that, you're free to choose. Possible examples: • A persuasive speech, like those you explored in Chapter 1 • A TED Talk • A pitch presentation for a documentary series • An information session Depending on the type of text, you may want to include multimodal elements such as audio and video in your text. However, these should not be the main focus of your text; you'll be marked on the strength of your persuasive argument, not the quality of your images.
CHOOSING YOUR TOPIC	Your speech must be about a community, local or global issue. You should choose an issue that you feel strongly about – this will make your speech more convincing and authentic. Possible examples: • Establishing an after-school basketball program (community issue) • Improving access to train stations for people with disabilities (local issue) • Funding scientific research to study and combat climate change (global issue)
CHOOSING YOUR AUDIENCE	The final choice to make is the audience for your text. Even though you'll be presenting the text to your teacher, you need to create it with a different audience in mind. Your choice must be appropriate for your type of text and the issue being discussed. Possible examples: • Students and teachers at your school assembly • The town/city council • A group of television producers • The Queensland Parliament
CHECKPOINTS	There are four checkpoints that you need to complete before you present your speech. Make sure that you work towards these checkpoints during your three weeks of preparation time. • Checkpoint 1 – conference with your teacher on a possible topic and stance • Checkpoint 2 – submit an outline of your speech • Checkpoint 3 – submit a draft of your script • Checkpoint 4 – submit the final script and present your speech

2 ASSESSMENT TASK
COMMON INTERNAL ASSESSMENT

Context

Throughout this unit, you have examined texts about community, local and/or global issues. You have also examined how these texts position audiences to accept or reject representations of identities, places, events and concepts.
AUDIENCE: Teacher
PURPOSE: Explain

Task

Create two written responses to representations of community, local and/or global issue in media texts. Your responses need to identify, consider and explain how the elements of the texts shape meaning and communicate information.

Conditions

LENGTH: 200–300 words for each response
TIME: 90 minutes of class time, plus 15 minutes for planning

Getting started

In this task you will be responding to two different media texts. One of them will be provided to you before the day of the assessment task. The other text will be presented to you on the day you attempt the assessment task.

You need to write a response to each text. You don't have much time or many words, so use your planning time carefully. Use the Framework you explored in Chapter 2 to guide your responses.

To practice for the assessment, read this annotated sample media text. Write a 200-300 word response, explaining how the article positions readers to view social media as having a negative influence on teenagers. Make sure you select and use information from the article to support your explanation.

Use of a fact to establish logos

Teens spend 1200 hrs a year on social media

Teenagers spend 1200 hours a year on social media, and most parents don't monitor their online use, an eye-opening new study has revealed.

Evaluative language with negative connotations – suggests that parents were blind to teenage use of social media

But they're not the only ones glued to the flickering light of their screens, with adults spending 950 hours a year on Facebook, YouTube and other social media channels, according to a report from the Australian Psychological Society (APS).

Use of expert opinion (APS) to develop credibility

This increasing reliance on social media has been linked to higher rates of cyber bullying and lower self-esteem, despite most Australians reporting an overall positive experience of life online.

Pairing for effect – higher/lower – attached to 'trigger' topics – bullying and self-esteem

The reader is given the negative effects of social media use first, which makes the positive experience appear less relevant

More expert opinion

The Digital Me report, released on Saturday, surveyed 1020 adults and 156 teenagers on their use of social media and its connection to their wellbeing.

Statistics used with emotive statements

It found 60 per cent of parents never monitor their child's social media use.

Meanwhile, 15 per cent of teenagers reported being contacted by strangers daily, and nearly 10 per cent said they actively communicated with, or responded to, strangers daily.

Facts continue developing logos

Establishing ethos; we are given information about Lyn O'Grady, including the honorific 'Dr', to draw attention to her credibility

APS spokeswoman and community psychologist Dr Lyn O'Grady says parents need to step into the digital lives of their children.

'Social media is an asset for teens … But they are less able to identify risks and more likely to act impulsively compared to adults,' Dr O'Grady said on Saturday.

Ellipsis indicates that something has been left out; this invites the possibility that information has been edited out, as the article seeks to draw our attention to the negative impact of social media on teens

Parents don't need to 'clamp down hard' lest teenagers find ways to outsmart them, but instead focus on open communication and modelling good behaviour through their own responsible social media use.

'[They] need boundaries, rules and the guidance of parents to help them make good decisions – just as they do offline,' Dr O'Grady told AAP.

'If they become too controlling they lose that opportunity to influence.'

Among teenagers, 29 per cent had been bullied on social media within the past year, while 35 per cent said they had posted content on social media they later regretted.

More use of statistics attached to negative behaviours

Overall, both age groups of high mobile phone users said they felt pressure to look good on social media.

Conclusion uses evaluative language – high mobile phone use, pressure – with negative connotations

UNIT 3

SELF-REVIEW

Throughout Unit 3, you explored how perspectives on community, local and global issues in texts are created and shaped in texts, and how language is used to influence audiences. Now that you've completed the unit, take some time to review what you've learned and how prepared you are for your assessment.

Objectives

There are nine objectives that you need to meet as part of your learning. This table shows examples of tasks you've completed that address each objective. Identify other examples from the unit.

OBJECTIVE	EXAMPLE
1 Persuade audiences and explain perspectives	Argue your case (2.2)
2 Adopt appropriate roles and relationships	Play a role (1.2)
3 Construct and explain representations	Construct and contrast (1.2)
4 Use and explain cultural assumptions, attitudes, values and beliefs	Cultural assumptions about colour (2.5)
5 Explain how perspectives are shaped	Point of view (2.12)
6 Use subject matter to support perspectives	Judging a book by its cover (1.4)
7 Construct coherent texts	Identifying language features (2.18)
8 Make appropriate language choices	Paraphrasing texts (1.8)
9 Use language features for particular purposes	Identifying prepositions in advertisements (2.16)

To succeed in your assessments, you need to achieve these objectives. Do you think that you can achieve each one? If not, review the example tasks until you're confident to move forward.

SKILLS AND STRATEGIES

Throughout this unit you've been developing skills and strategies around language that influences. Rank how confident you are about these skills and strategies, from 1 (extremely unconfident) to 5 (extremely confident).

- Constructing a representation (1.2)
- Finding trustworthy sources (1.5)
- Gathering and presenting evidence (1.8)
- Persuading your audience (1.11)
- Responding to an audience (1.18)
- Sequencing your speech (1.19)
- Constructing your speech (1.21)
- Building flexible thinking (2.3)
- Understanding colours (2.5)
- Identifying evaluative language (2.8)
- Understanding web design (2.11)
- Using the CIA framework (2.15–2.18)

If you're not confident with any of these skills and strategies, go back and review these sections.

KEY CONCEPTS

You've also explored some key concepts about how language influences audience and communicates perspectives, such as the following.

- Dystopian and utopian texts present perspectives on current societies.
- Activists use various methods to encourage social change.
- Pathos, logos and ethos are different ways to appeal to an audience.
- Technology influences the way we understand the world.
- The media plays an important role in our society.
- Stereotypes rely on the simplification and reduction of ideas.

For each of these key concepts, complete a chart like the one below. This will demonstrate how your understanding of this concept has developed throughout the unit.

KEY CONCEPT

1 What did you know about this before starting the unit?

2 What did you learn about this during the unit?

3 What questions do you still have about this?

4 What's your current opinion about this key concept?

UNIT 4

REPRESENTATIONS AND POPULAR CULTURE TEXTS

Books, movies, TV shows, podcasts, street art, graphic novels, video games, magazines, websites, songs ... texts, texts, texts! Our lives are filled up by popular culture texts, whether we like them or not – and let's be honest, we like them. We *love* them.

Popular culture texts entertain us, provoke us, mislead us; they tell us stories about our world and the people in it. Do we choose to believe and accept those stories? Or do we question those ideas and make up our own mind about the world and our place in it?

In this unit of Essential English, you'll explore how the structure, features and language of popular culture texts shape their meaning. You'll also engage with a range of texts, including Australian texts, and interpret the way they construct representations of characters and groups.

Objectives

This unit focuses on popular culture texts, and how they construct representations and position audiences to accept them.

By the end of this unit, you'll have developed a range of strategies to consider how representations are shaped in popular culture texts, and to position audiences to accept representations in your own texts.

The unit has several objectives that you need to meet as part of your learning. At the end of the unit, you'll be assessed as to whether you've met all of these objectives.

In Unit 4, you will:

1 Use genres to suit purposes and audiences

2 Adopt appropriate roles and relationships

3 Construct and explain representations

4 Use and explain assumptions, attitudes, values and beliefs

5 Explain how meaning is shaped in popular culture texts

6 Use subject matter to support perspectives

7 Construct coherent texts

8 Make appropriate language choices

9 Use language features for particular purposes

COGNITIVE VERBS

Unit 4 includes activities for you to complete. The questions in these activities use key cognitive (thinking) verbs to direct your responses.

Understanding the cognitive verbs used in these tasks will help you get the most out of the activities, so that you are prepared for your unit assessment. It will also help you develop your understanding of how texts influence audiences.

COGNITIVE VERB	EXPLANATION
Comment on	express an opinion or make an observation
Compare and contrast	identify similarities and differences between two concepts
Consider	reflect on a concept or situation before making a judgement
Construct	create by arranging ideas and displaying information
Decide	make a choice from a number of options
Describe	give an account of something's characteristics or features
Determine	decide on something after investigating or calculating the details
Discuss	talk or write about a topic, taking into account different issues and ideas
Explain	make an idea clearer by providing additional information
Justify	give reasons or evidence to support an answer
Identify	locate and name the correct information from a range of possibilities
Predict	suggest what is likely to happen, based on the available information
Propose	suggest an action that best suits the situation
Reflect on	think about something deeply and carefully
Select	choose a particular option based on criteria

Assessment

Unit 4 will prepare you for your two assessment tasks.

- **Assessment Task 1:** You'll create a multimodal text that responds to a popular culture text, explaining how it makes meaning, shapes representations and positions the audience to view whatever is being represented.

- **Assessment Task 2:** You'll create a written text that shapes a representation of an Australian social group, then persuade a specific audience to accept that representation.

Isn't it iconic

'What I love most about icons is finding out what's behind them, exploring the price of their power.'

Joss Whedon

Topic 1: **Responding to popular culture texts**

From Elvis to Kanye, Batman to Captain Marvel, the FJ Holden to Facebook
– popular culture is populated by iconic figures, characters and products.
But iconic status doesn't just happen. The representations of people, ideas
and concepts are constructed in popular culture texts to give them that
status. So how does that work?

In this chapter, you will consider how meaning is shaped
by the language features of popular culture texts. You will
respond to popular culture texts in a variety of genres, and
construct responses explaining the ways these texts convey
meaning and points of view.

Your assessment task for this topic is to create a
multimodal text that responds to a popular culture text.

To prepare for this, throughout the chapter you will:
- consider how iconic characters are represented within
  popular culture texts
- discuss how different texts make use of archetypes
  and tropes
- investigate the language of filmmaking,
  cinematography and sound design
- examine the structure of film reviews and commentary.

MAJOR TEXTS IN THIS CHAPTER
- 'The story of *The Strand*' – media article
- 'There may be a very logical reason we're all
  so obsessed with the Royal family right now' –
  media article
- 'Six boy band archetypes that actually never change' –
  media article
- Steve Jobs's Stanford commencement address –
  speech (video)
- *Jobs* – film and film poster
- *Steve Jobs* – film and film poster
- 'Hurricane' – song
- 'The Hurricane: the facts of Rubin Carter's life story
  are beaten to a pulp' – media article
- 'The 50 greatest film soundtracks: American Beauty' –
  media article
- '*Mandela: Long Walk to Freedom* review' – film reviews
- 'How to write a movie review' – media text
- 'Film review, *Cargo*' – film review

SKILLS AND STRATEGIES
- Changing representations
- Understanding special effects
- Analysing celebrity
- Interpreting tropes
- Understanding cinematography
- Positioning the viewer
- Applying cinematic sound
- Unpacking film reviews

3.1

pop culture contemporary culture transmitted via mass media, often aimed at younger people

Icons and popular culture

What's the difference between culture and **pop culture**? It depends on who you ask.

When we think of popular culture, we tend to think of the 'culture' that appeals to young people and a broad audience. Often we think of the people or characters that represent this as pop culture. These popular figures stand as symbols, reflecting the attitudes, values and beliefs of the dominant culture. These figures, whether celebrities, characters or even objects, are considered pop icons; they come to represent a particular society or era.
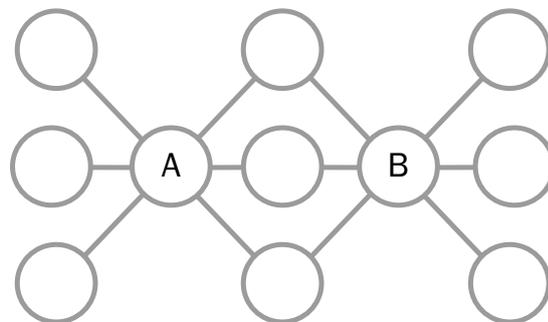
DOUBLE BUBBLE

A double bubble mind map is a graphic organiser that helps you identify the similarities and differences between two concepts. It works like this:

1   Write the two concepts into the two bubbles marked A and B.
2   In the three bubbles between A and B, write down ways in which A and B are similar.
3   In the six bubbles on the outside, write down ways in which A and B are different.

With a partner, construct a double bubble mind map to identify the similarities and differences between culture and pop culture.

Icons

So what is an icon? That question would get very different answers depending on who you ask and (more importantly) when you ask it, because the word 'icon' has had multiple meanings.

Icons were originally religious paintings, especially representations of the saints and apostles, or Biblical scenes of the life of Jesus Christ. These days, we usually refer to these specifically as *religious icons*.
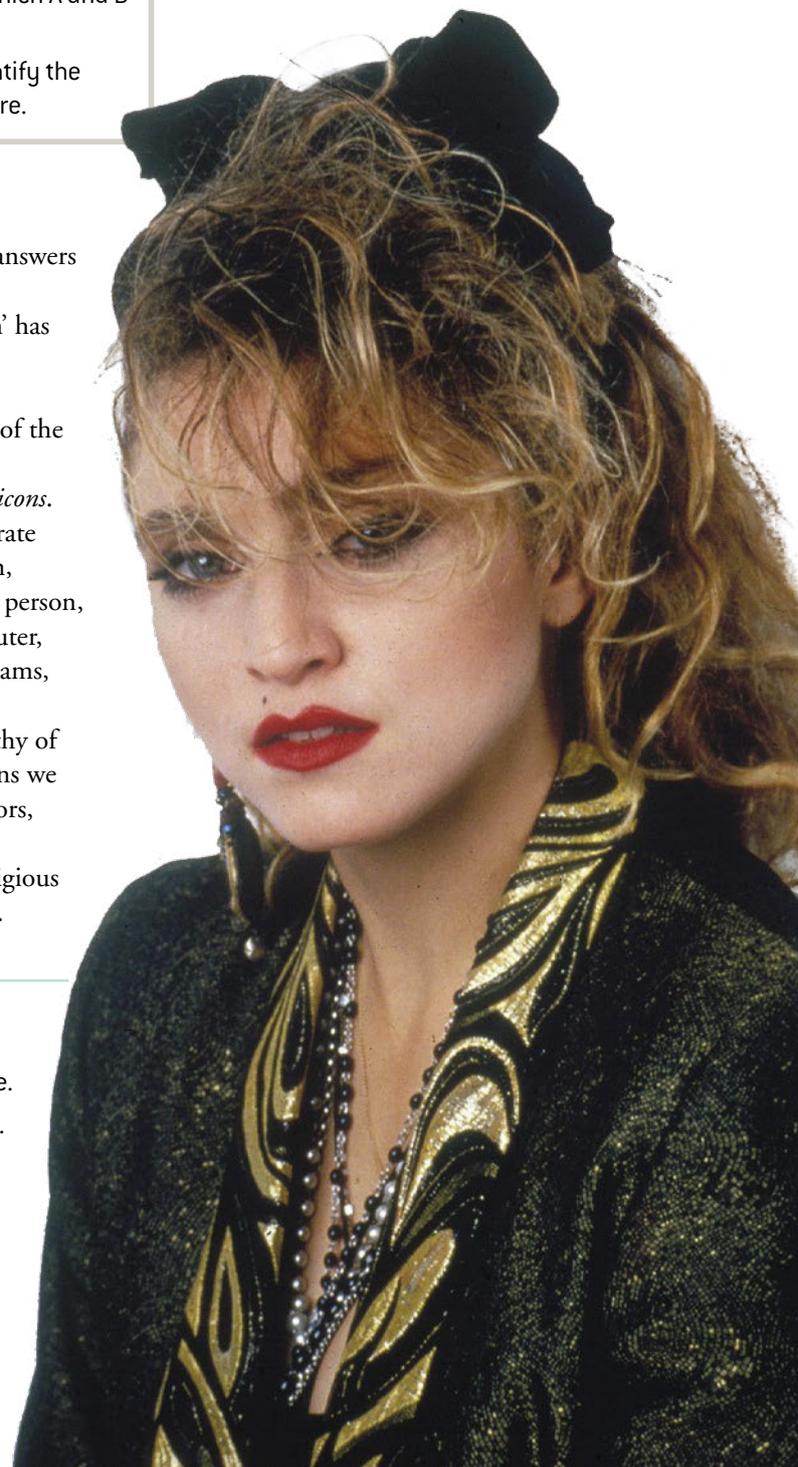
Over time, the meaning of the word shifted in two separate directions, both related to that original use. In one direction, icon came to mean a visual representation – sometimes of a person, but more commonly of an object. The icons on your computer, smartphone or tablet screen are representations of the programs, files or apps on your device.

In the other direction, icon came to mean a person worthy of respect, much like the saints and apostles. However, the icons we worship now are rarely religious figures, but more likely actors, sportspeople or musicians.

Consider these two icons called 'Madonna'. One is a religious icon from Russia, the other a musical icon from New Jersey.

A C T I V I T Y

1   **Explain** pop culture today to your teacher. **Consider** whether their pop culture is the same as your pop culture.
2   **Identify** three other words that share the root word 'icon'.
3   **Construct** a Venn diagram to compare the images of Madonna.
4   **Explain** how these images illustrate the changing use of the word 'icon'. Refer to at least two features of each image in your response.

3.2

Sherlock Holmes

Sherlock Holmes is arguably the world's best-known detective. A fictional character created by author Arthur Conan Doyle, the *Guinness World Records* identifies Holmes as the 'most portrayed movie character' in history. It isn't just in films that Holmes is depicted – from his first appearance in *The Strand* magazine in 1891 to his appearance in videogames today, Holmes is a barometer for the types of texts that are popular in society.

In the late 19th century, when magazines were becoming increasingly popular, Conan Doyle identified the value of having a figure for readers that would 'bind' them to the magazine.

The Story of *The Strand*

Chris Willis | *The Strand Magazine* | Dec 1998

… When the first Sherlock Holmes short story – 'A Scandal in Bohemia' – was published in the July 1891 issue of the *Strand Magazine*, circulation rose immediately. Arthur Conan Doyle had already published two full-length Holmes stories, 'A Study in Scarlet' and 'The Sign of Four,' neither approaching the success of the short stories which were to follow. Indeed, when 'The Sign of Four' was published in book form in 1890, the Athenaeum commented that 'Dr. Doyle's admirers will read the little volume through eagerly enough, but they will hardly care to take it up again.' However, within two years, the combination of Sherlock Holmes and the *Strand* had made Conan Doyle one of the most popular authors of the age. Fifty-six Holmes stories appeared in the magazine from 1891 to 1927, many of them illustrated by Sidney Paget's now famous drawings.

In his autobiography, *Memories and Adventures*, published in 1924, Doyle revealed that he had written the Holmes short stories with a view toward establishing himself in the *Strand*. He recalled that 'a number of monthly magazines were coming out at that time, notable among which was the *Strand*, under the very capable editorship of Greenhough Smith. Considering these various journals with their disconnected stories it had struck me that a single character running through a series, if it only engaged the attention of the reader, would bind that reader to that particular magazine … Looking around for my central character, I felt that Sherlock Holmes, who I had already handled in two little books, would easily lend himself to a succession of short stories.'

The game is afoot!

Sherlock Holmes is a great example of an *iconic character* – a fictional character who is widely recognised and admired by the public. Iconic characters are also representative of their genre; when we think of the detective genre, we probably think of Sherlock Holmes. The Holmes and Watson relationship could also be considered iconic, as many critics believe this to be the model for the detective/sidekick partnership.

Iconic characters rarely stay bound to one form of media. Conan Doyle's Sherlock Holmes stories have been adapted into more than 25 000 productions and products, from film and TV adaptations to stage plays, radio plays and comic books.

Iconic characters also tend to be popular with other creators. Many writers have made references to Sherlock Holmes in their own works. During the period fans called 'The Great Hiatus', Conan Doyle stopped writing about Holmes adventures. Other writers stepped in to continue the tales, making Holmes one of the first examples of what we now know of as **fan fiction**, and contemporary creators continue to make new Holmes stories. While most of these are still set in Victorian-era London, there are others set in the modern day, in the future or in fantasy worlds.

fan fiction unauthorised fiction written by fans of a particular character or media property

ACTIVITY

1   **Construct** a timeline identifying the appearance of Sherlock Holmes in *The Strand* magazine.

2   **Explain** why the stories might have been more successful in *The Strand* magazine than if they were published independently.

3   **Identify** the strangest version of Sherlock Holmes you can. **Describe** this version to a peer. **Discuss** whether you think Conan Doyle would approve of this version of his iconic character.

4   **Identify** and list as many 'detective' TV shows as you can.

5   **Identify** one other detective/sidekick partnership. **Explain** how their relationship reflects or challenges the model Holmes/Watson partnership.

3.3 SKILLS AND STRATEGIES
CHANGING REPRESENTATIONS

Why have so many authors, artists and filmmakers constructed their own representations of Sherlock Holmes and his supporting cast? This article about the BBC's modern *Sherlock* series suggests that, while the details change, Holmes' ability to explore issues remains the same.

How does today's Sherlock stack up? An expert compares old to new

Kelly Prosen | *Rewire* | 31 Dec 2016

I grew up poring over the original novels, and Sherlock Holmes was my very first literary crush. As I binge-watched past seasons in anticipation of the new one, I found myself wondering how the modern-day self-described sociopath lives up to Sir Arthur Conan Doyle's depiction of a Victorian gentleman detective.

Richmond Adams, assistant professor of English at Northwestern Oklahoma State University, has been fascinated by cinematic adaptations of Sherlock Holmes throughout the years. The lucky guy specializes in analyzing the differences between the many iterations of Sherlock that have appeared in popular culture for more than a century.

'Iconic characters such as Holmes and (Dr. John) Watson serve the purposes of each generation of readers and viewers through a recreating of older stories or developing new ways for them to explore issues through a given cultural setting,' he said.

This article was originally published on rewire.org.
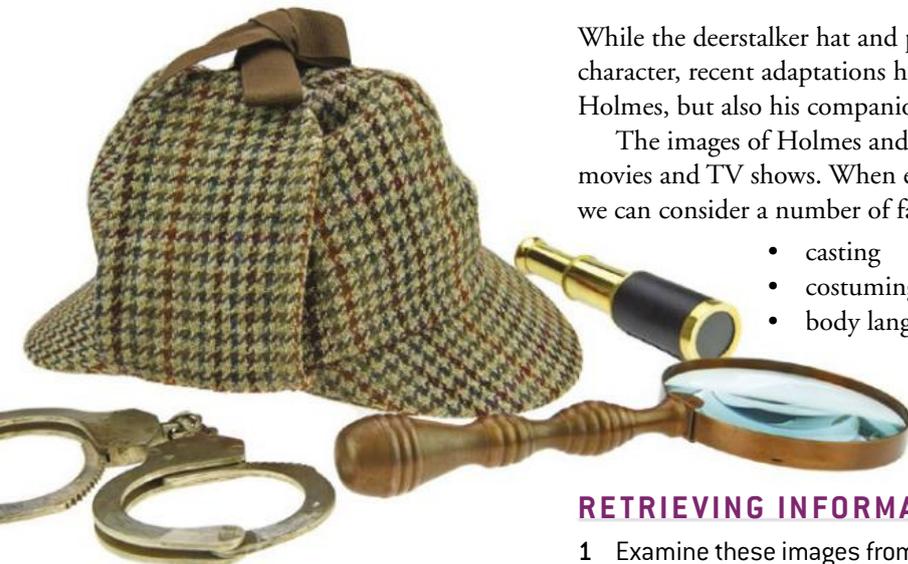
While the deerstalker hat and pipe may be iconic images associate with the character, recent adaptations have challenged this representation not just of Holmes, but also his companion Dr Watson.

The images of Holmes and Watson on the next page come from several movies and TV shows. When examining how films create representations we can consider a number of factors, including:

- casting
- costuming
- body language and facial expressions.

Representations are also shaped by technical filmmaking elements such as camera techniques, lighting and sound.

RETRIEVING INFORMATION

1. Examine these images from different representations of Sherlock Holmes and Dr Watson and use them to complete the retrieval table. In your table, comment on the effect of casting, costuming, body language and facial expressions on your perspective of the character.

2. Explain how differences in casting, costuming and body language change our perspectives on a character. Refer to a different image to comment on each of the above points.

IMAGE	WHAT DOES IT TELL US ABOUT HOLMES?	WHAT DOES IT TELL US ABOUT WATSON?
1 Holmes & Watson (film)		
2 Sherlock (TV series)		
3 Sherlock Holmes (film)		
4 Elementary (TV series)		
5 The Hound of the Baskervilles (film)		

EXTENDED WRITING ✎

CASTING CALL

You're the director for a new Holmes and Watson movie. Write a 200-word pitch to the producers to put forward the two actors you want to play Holmes and Watson, explaining your choices and how you will represent the characters.

3.4

aspirational relating to a high social or financial status

toxic masculinity elements of masculine behaviour that are harmful to society and to men themselves

misogynist a person with contempt for women

James Bond

Another iconic fictional character that highlights the changing attitudes, values and beliefs in society is Ian Fleming's creation, British spy James Bond.

For many fans, James Bond is an icon of masculinity, an **aspirational** figure with charm, cool gadgets and even cooler cars. Others see Bond as an example of **toxic masculinity** – a racist, homophobic, **misogynist** relic from the past.

Author Joshua Rivera summed it up nicely in an article for *GQ* magazine.

… Any honest read of Bond will conclude that, across 24 films, he's been a huge a**hole at best, and an abusive racist at worst. Yet he persists, because he's cool. And yes, James Bond is cool. It's impossible to watch *Skyfall* and not immediately begin to sip scotch. How did the scotch get in your hand? Who knows? Bond is that cool.

A quick search of the internet will lead to Bond fansites and appreciation pages, such as the WikiHow entry on 'How to have a James Bond lifestyle'. According to WikiHow, all you need to do is follow these eight, simple steps.

1 Know what a James Bond lifestyle is
2 Take care of your appearance
3 Be clean
4 Learn to gamble
5 Learn the art of seduction
6 Look wealthier than you are
7 Master hand-to-hand combat
8 Get in shape
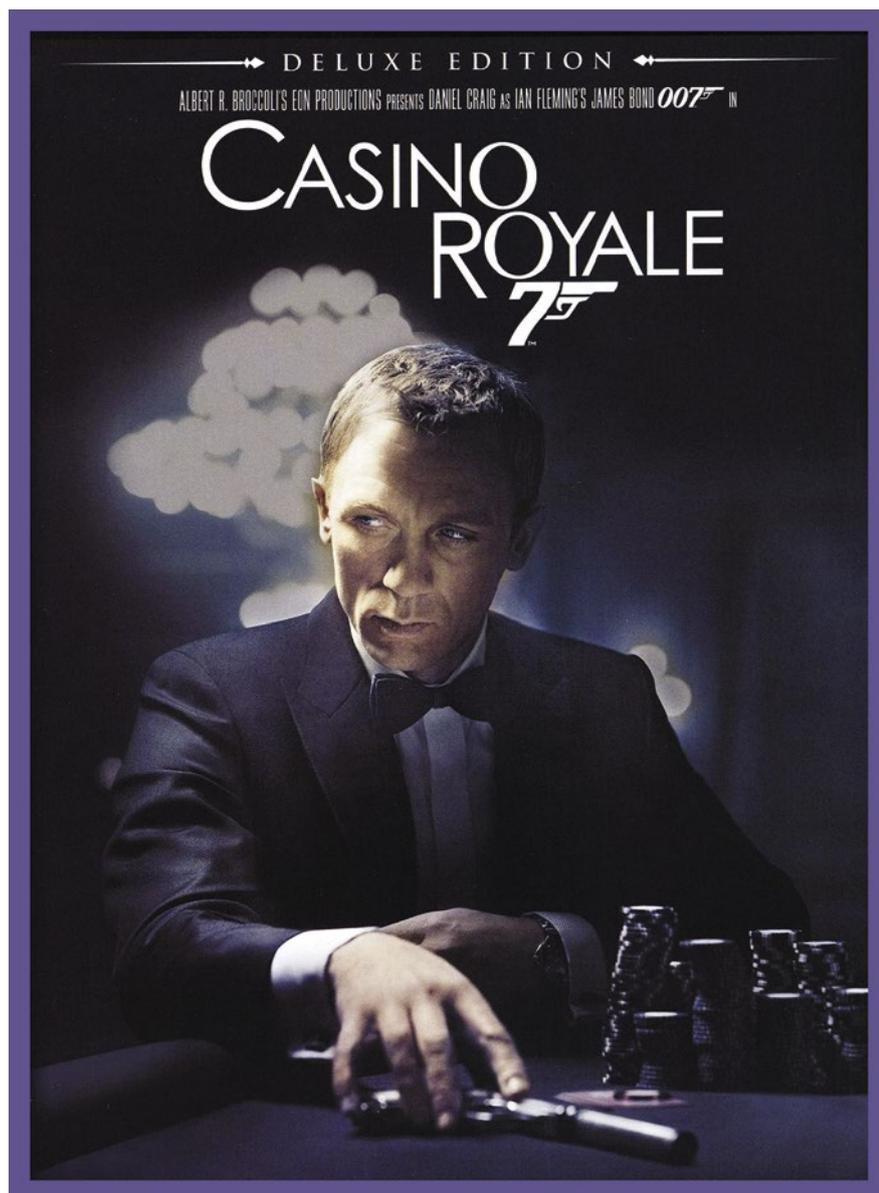
TEAM WORK

JAMES BOND STYLE

1 With a partner, identify the character traits in James Bond that make him an aspirational figure.
2 Create your own set of eight guidelines for living a life like James Bond.
3 Compare your guidelines with those created by others in your class. (You may have to view a film first if you are unfamiliar with the Bond character.)

Pop culture and product placement

The thing about pop icons is that many of us admire them and want to be like them. Which means there's always someone wanting to sell you the opportunity to look, dress or act like your icons.

Product placement is a marketing technique where references to specific brands or products are incorporated into films or television programs. Ever seen a scene in a movie or TV show where the characters are conspicuously drinking a Coke, or driving around in a flashy new car? Those are examples of product placement, and the Bond films in particular are full of it.

Bond Lifestyle is a website devoted to identifying and promoting the products used by James Bond in the films. It has links to everything, from the water glass Bond drinks from in 2012's *Skyfall* (which costs less than $3) to the 1937 Bentley 4 1/4 Litre Gurney Nutting 3-Position-Drophead Coupé, chassis number B129JY, registration DYM 800 (it's very specific) he drove in the 1983 movie *Never Say Never Again*. That car sold at auction in 2010 for a bit more than $400 000.

In a 1962 interview, Ian Fleming said that when he wrote the first Bond novel in 1953, he wanted his spy character to be an 'extremely dull, uninteresting man', which is why he gave him the very ordinary name James Bond.

Websites such as *Bond Lifestyle* may imply that if you are that 'extremely dull, uninteresting man', you can just go shopping to become more like the sophisticated and suave, Bond … James Bond.

product placement inserting brands or products into media for marketing purposes

A C T I V I T Y

Follow the margin link to visit the *Bond Lifestyle* website.

1 **Determine** how the website is organised by sketching and labelling a map of the main elements of the home page.

2 **Identify** the colour scheme used in the website.

3 **Predict** the target audience for this website.

4 **Reflect on** whether the product placement in Bond films influences the stories in those films.

Bond Lifestyle
mea.digital/ee34_26

3.5 SKILLS AND STRATEGIES
UNDERSTANDING SPECIAL EFFECTS

special effects illusions created in visual media to artificially represent events

prosthetics artificial body parts

It isn't just the suave and sophisticated Bond who audiences expect to see in the darkened cinema as they view the latest release in the series. Bond films are also known for their spectacular chase sequences and explosions.

Special effects (also known as SFX) are illusions or visual tricks used to simulate events in a story. Traditionally, these were divided into mechanical effects and optical effects.

Mechanical effects use physical props, models and techniques. An actual, controlled explosion created on a set is a mechanical effect, as is using a wind machine and a water source to create rain. Mechanical effects may also involve set design, such as doors and windows that easily break during fight scenes, or **prosthetics** and makeup to make an actor appear like an alien.

Optical effects use camera work, or edit images or photographs, rather than use physical tools. Zooming in on a single character or element in a scene is a simple but powerful optical effect. Another is to film actors against a plain background, which can be masked during the editing process and then replaced with a realistic painting showing a different background. (This technique was used extensively in the original *Star Wars* films.)

The emergence of digital filmmaking has led to a third category, digital effects, which involves computer-generated imagery (CGI). Digital effects are added post-production, while mechanical and optical effects are created during filming.

Using the language of film

When presenting your assessment for this task, you are taking on the role of an expert on film. This means that when you discussing the way the director constructed a representation of an individual, you will use the language of film.

Read this extract from a review of *Skyfall* and consider the language being used.

Go to 'Skyfall' for the Bond, stay for the cinematography

Alex Zalben | *MTV News* | 16 Oct 2012

… Let's work backwards, actually. There's a scene late in the film where several characters are running away from a burning building at night, on the moors. The burning building is there for blowing stuff up, actiony reasons of course, but Mendes and Deakins also use it as a major lighting source for the rest of the scenes. They film from a low angle, and towards the flames, so you never see the features of anyone running towards the camera. And for most of the shots, they also never show the building, instead using it as a lighting source. It lights up the whole sky orange, giving the appearance of sunset at night.

It's eerie, and only emphasizes the alien, barren quality of the moors. And again without getting into specifics, it also isolates how on their own the characters are, both mentally and physically. It's a bold choice that looks gorgeous, but comes out of character and scene.

TEAM WORK

SUMMARISING SFX

1   Identify the type of special effects used in the image on the next page.

2   Describe the special effects being used to a partner.

3   Your partner must now explain what is probably happening in this scene, based on your description of the SFX.

INTERPRETING FILM LANGUAGE

1   Identify and list the language of film used in the review.

2   Identify and list the evaluative language used in the review.

3   Identify the connotations of the language used in the review. Is it positive, negative or neutral?

4   Explain what the reviewer thinks of *Skyfall* by inferring how they feel about the film.

3.6

The Royal family

Members of the British Royal family are *cultural icons*, strongly associated with the culture of the United Kingdom. They are seen by many people around the world as symbols of unity and stability.

Queen Elizabeth is the head of the Royal family, as well as being the monarch of England, Scotland, Wales and Northern Ireland, and the Head of State of about 15 other countries, including Australia. Her duties include hosting heads of state, taking diplomatic trips, throwing parties at palaces, opening new sessions of Parliament and presenting awards. She has a ceremonial role in the UK Government, opening each session of Parliament in person, and has visits with the Prime Minister as well as other world leaders. The other members of the Royal family support the Queen in her duties, as well as carrying out charity work.

RESEARCH

THE COAT OF ARMS

The 'coat of arms' are part of a system of **heraldry** symbols dating back to early medieval Europe, used to identify parties when in battle. Arms have evolved to represent families. The Royal family's coat of arms is a formal symbol of the monarchy.

1 Conduct online research into the elements of the royal coat of arms.
2 Translate the motto 'Dieu et mon droit' and explain what it means.
3 Explain the significance of the golden lion and the silver unicorn.
4 Create a coat of arms that symbolises the values that are important to you and your family.

heraldry a historical system of signs that symbolise influential families and organisations

Why do we love the Royals?

The Royal family are not just wealthy cultural figures. Many of them are celebrities in their own right. But they aren't actors, athletes or performers, so why do so many people follow their lives? Abby Gardner, a writer for *Glamour* magazine, identifies the appeal of the Royal family in this extract.

There may be a very logical reason we're all so obsessed with the Royal family right now

Abby Gardner | *Glamour* | 1 Sep 2018

… There's something else that I find so incredibly calming about knowing every last in and out of the royal schedules and protocols.

Donna Rockwell, Psy.D., a clinical psychologist specializing in the area of celebrity and fame, says that the feeling can be akin to a child finding peace in structure and boundaries, even when they don't realize that's what they need. And what's more structured and filled with rules than a monarchy?

'It's comforting to see a structure where that structure seems to create a semblance of order,' Rockwell told me. 'So in the same way, I think that when an adult is feeling a sense of inner chaos, it's comforting, even neurologically speaking, to be able to observe something of structure. We see structure, and we feel comforted. So it's actually a neurological response of relaxation that occurs in us in seeing the queen, and the [grand]daughters-in-law, and the line [of heirs].'

'The universe is profoundly chaotic,' Rockwell continued. 'So whenever we can anchor ourselves into a sense of order and safety, really, we tend to relax. And that generates the reward center of the brain. Ahhhh is the reaction.'

Ding, ding, ding. I love when science backs up the pop-culture obsessions I use for self-care: I'm craving structure in the form of royal protocol and a steadfast monarch (and her family) who seems unflappable …

In recent years, the Royal family's appeal has had a further popularity boost. Princes William and Harry, and their wives, Kate and Meghan, have become prominent public features. *The Today Show* has explored what it dubbed 'The Meghan Effect'. Follow the margin link to watch the video.

The Meghan Effect mea.digital/ee34_27

ACTIVITY

1 **Identify** the number of times the word 'structure' is used in the *Glamour* extract. **Discuss** the qualities associated with structure in the extract.

2 **Identify** the language features used in the extract to establish Rockwell's credibility.

3 **Explain** the appeal of the Royal family according to Donna Rockwell.

4 **Explain** how 'The Meghan Effect' is worth $275 million dollars.

5 **Identify** the reasons Kate Halliwell believes we are fascinated by the Royals.

6 **Propose** reasons why Princess Diana was a style icon, and how Kate and Meghan have followed in her path.

3.7 SKILLS AND STRATEGIES
ANALYSING CELEBRITY

When talking about celebrity, one phrase that pops up is 'the cult of personality' – the idea that admirers treat celebrity figures like they're worthy of being worshipped.

The cult of personality can be traced back to the Romantics in the 18th century, and poets such as Lord Byron and John Keats whose livelihood depended on their reputation. Newspapers started including gossip columns, and clubs became places to be seen in order to receive publicity. Film, television and popular music saw new forms of celebrity emerge, including rock stars and pop groups such as Elvis Presley and the Beatles.

Representations of celebrity
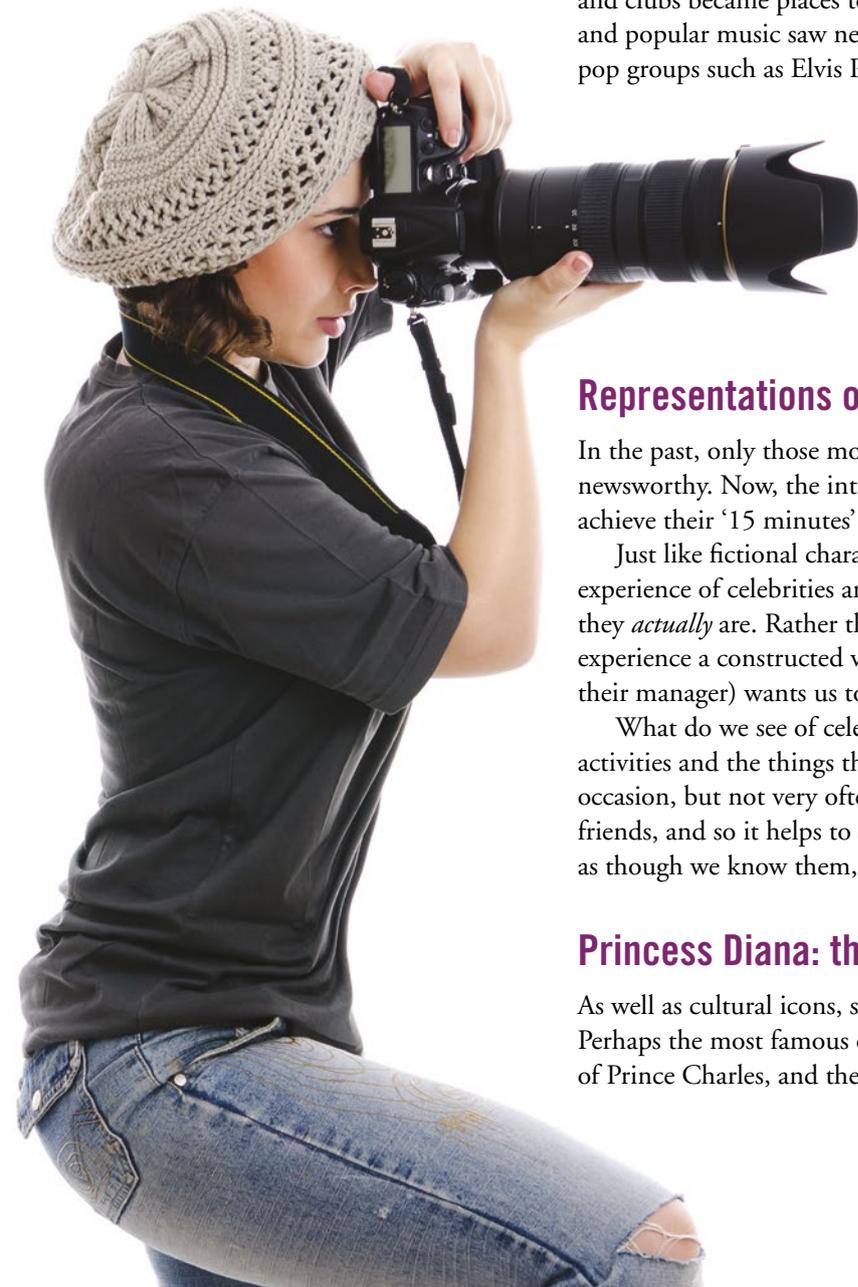
In the past, only those most famous or celebrated by society were considered newsworthy. Now, the internet and social media mean many more people can achieve their '15 minutes' of fame.

Just like fictional characters in film and television, the media images we experience of celebrities are representations of those people, rather than who they *actually* are. Rather than their real day-to-day lives and concerns, we experience a constructed version that emphasises the things the celebrity (or their manager) wants us to see.

What do we see of celebrities' lives? It's usually their relationships, leisure activities and the things they do for fun; we might also see them at work on occasion, but not very often. These are the kinds of things you talk about with friends, and so it helps to create a sense of intimacy with that celebrity. We feel as though we know them, just a little, and we want to learn more about them.

Princess Diana: the most iconic Royal?

As well as cultural icons, some members of the Royal family are celebrities. Perhaps the most famous of them was Diana, Princess of Wales – former wife of Prince Charles, and the mother of Prince Harry and Prince William.

Diana was one of the most popular celebrities in the world throughout the 1980s and 1990s, and was constantly followed by photographers and journalists. Even her tragic death in 1997 did not diminish her popularity; her funeral was one of the most-watched television events in history, and she is still held up as a 'style icon' of the 20th century.

According to her biography, though, Diana was never fully comfortable in her celebrity role.

> The girl who would only appear in school plays if she had a non-speaking part was now centre stage. It took, by her own admission, six years before she felt comfortable appearing in her starring role. Fortunately for her the camera had already fallen in love with the new royal cover girl. However nervous she may have felt inside, her warm smile and unaffected manner were a photographer's delight. For once the camera did lie, not about the beauty she was becoming but in camouflaging the vulnerable personality behind her effortless capacity to dazzle.
>
> She believes that she was able to smile through the pain thanks to qualities she inherited from her mother. When friends ask how she was able to display such a sunny public countenance she says: 'I've got what my mother has got. However bloody you are feeling you can put on the most amazing show of happiness. My mother is an expert at that and I've picked it up. It kept the wolves from the door.'

Andrew Morton, *Diana: Her True Story in Her Own Words*

ICON OR CELEBRITY?

1   Create a Venn diagram to identify the similarities and differences between icons and celebrities.

2   Identify the qualities attributed to Diana in the extract from her biography.

3   Explain how the picture of Diana in her gym gear creates a form of intimacy with viewers and how it positions her to look familiar.

4   Explain how Diana could be both an icon and a celebrity.

5   Justify your opinion of Diana – is she an icon or a celebrity?

Icon   Celebrity
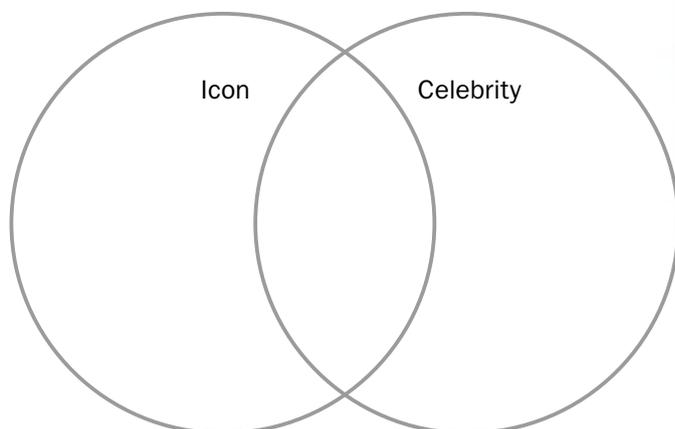
Princess Diana in 1995

3.8

ALL THE BOYS

Get into small groups for this activity, ideally with an equal mix of genders.

1 List all the boy bands you can think of.

2 Develop a set of criteria for what makes a boy band.

3 Select one boy band from your list. Discuss how it reflects or challenges the idea of the boy band.

archetypes a perfect example of a concept

One Direction

A band for all seasons

Boy bands have evolved over time, and each generation has its classics. Your parents might have been obsessed with New Kids on the Block or Westlife. You might have grown up singing *NSYNC's 'Bye Bye Bye' or One Direction's 'What Makes You Beautiful'. And Australia is finally starting to wake up to the popularity of Asian boy bands, such as Japan's SMAP and South Korea's Monsta X.

But exactly what is a boy band? Do they have to dance? Do they have to play instruments? Do they have to have great hair? The one thing that all boy bands do share is a devoted fan base.

Archetypes

The representations constructed by the media often make use of **archetypes** – perfect examples of a particular kind of person or thing, displaying their most important characteristics.

While the concept of archetypes goes back thousands of years, the Swiss psychologist Carl Gustav Jung brought them to prominence as a key part of his theories. He believed that universal, mythic archetypes were part of humanity's 'collective unconsciousness' – that we would recognise and respond to them even if we didn't know of them.

Many writers and creators have embraced the concept of archetypes; so have marketing professionals, who try to leverage them to make products more popular. That includes boy bands! While some form on their own, many boy bands are created by talent managers or record producers who hold auditions. They use archetypes when putting bands together, hoping to attract the target female audience of pre-teens and teens.

Six boy band archetypes that actually never change

Alyssa Holcomb | *College Magazine* | 26 Sep 2013

… We all love our boy bands, past and present. The best part, though? They never change. No, really, they don't – and that means that our 'favorites' just get passed on to the next group of slick-haired love puppies. Here are six of the typical types of boy banders that have kept our hearts racing and our throats appropriately scream-sore for years:

1. The bad boy

Duh. We all know and love them. Whether it's One Direction's Zayn Malik or New Kids On The Block's Donnie Wahlberg, we live for the mystery, the brooding and the smoldering and the … phew, hold up, let me catch my breath. Let's just … look at them, shall we?

2. The baby face

These handsome young fellas were some of my personal favourites. Going all the way back to Donny Osmond in his family band or Michael Jackson during the Jackson 5 years, these were the guys we just wanted to scoop up and hug to death (hell, we still do). Oh, how we love(d) *NSYNC's Justin Timberlake, Backstreet Boys' Nick Carter, even O-Town's Ashley Parker Angel with their sweet smiles, cute dimples and seeming innocence (which slowly but surely faded away with every pelvic thrust, of course, but I digress …) *insert dreamy sigh here*

3. The Rico suave

Did it just get suddenly, ridiculously hot in here, or is it just me? These guys were the resident hunks – and we couldn't get enough. Take 98 Degrees' Jeff Timmons for example, BSB's Howie Dorough, or B2K's Omarion. These guys lead the groups in numbers of body rolls and we are so totally okay with that.

4. The 'meet the parents' one

This man was the perfect combo – suave and smooth, but still sweet and innocent enough to bring to Sunday dinners. *NSYNC's JC Chasez and 98 Degrees' Nick Lachey are the first that come to mind, along with those more recent like 1D's Liam Payne or Nick 'What Are Your ARMS?!' Jonas. (Seriously, look up recent pictures of this guy … !)

5. The goofball

Sure, groups of teenage boys are predisposed to pranking, but every group had a designated jokester. *NSYNC's Joey Fatone, Backstreet Boys' Brian Littrell, or O-Town's Trevor Penick were always running around like lunatics – but we wouldn't have it any other way.

6. The … interesting one

Well … there's not much to elaborate on here. But hey, we still loved the resident weirdo just the same! I mean, can you imagine *NSYNC without Chris 'Pineapple Head' Kirkpatrick or BSB without AJ 'His Beard Is What Color?' McLean? No. You can't. Don't even try. It's blasphemous.

ACTIVITY

1 **Select** a boy band from the list you generated earlier.

2 **Identify** the archetype for each member of the band.

3 **Compare and contrast** the boy band you selected with another student's selection.

4 **Discuss** whether the theory proposed by Alyssa Holcomb is valid. Do all boy bands fit these archetypes?

3.9 **SKILLS AND STRATEGIES**
INTERPRETING TROPES

trope an idea or image that is often used in a particular genre or type of media

cliché an overused and unoriginal concept

Archetypes can be identified in many fields, especially fiction. Literary academic Joseph Campbell suggested that there was an archetypal story structure, 'The Hero's Journey', repeated throughout mythology and fiction. Whether or not this is true, there are definitely conventions and devices you see over and over again in fiction. We generally refer to these as **tropes**.

Are tropes bad? Not at all! They're simply the building blocks of stories and genres. Spaceships are a trope in science-fiction; swords and dragons are tropes in fantasy; 'happily ever after' endings are a trope in romance. Used badly, they feel like **clichés**; used well, they feel like satisfying ways to tell stories.

Pop culture is its own form of storytelling, and you can see tropes and archetypes everywhere you look. Even if you're looking at bands.

The Spice Girls

The Spice Girls were massive popstars in the 1990s, with an image that was deliberately designed to appeal to young girls. Each Spice Girl had her own unique look, personality and style, along with a nickname. This encouraged fans to identify with one member of the band above the others.

- Victoria Beckham was 'Posh Spice', emphasising her upper-middle-class background. She wore Gucci dresses and stiletto-heeled shoes, and projected a refined, serious attitude.
- Melanie Brown was 'Scary Spice', with a pierced tongue, a hearty laugh and an 'in-your-face' attitude. (None of which seems that scary these days.)
- Emma Bunton, the youngest member, was 'Baby Spice'. She wore baby-doll dresses, kept her hair in pigtails and was portrayed as a 'girly girl'.
- Melanie Chisholm was 'Sporty Spice'; her genuine athletic ability became the foundation of her character. She wore tracksuits, had tattoos and did handsprings on stage.

glam attractive and glamorous

- Geri Halliwell was 'Ginger Spice'. As well as her bright red hair, her **glam** image involved sex appeal and over-the-top stage outfits.

The Spice Tropes

wiki an online database developed collaboratively by its users

TVTropes is a **wiki** devoted to identifying as many different tropes and conventions as possible, and then listing all the places its members spot that trope being used in pop culture.

This includes bands and music, and TVTropes lists dozens of different tropes associated with the Spice Girls. One of these is the Gender Flip, in which the expected male and female roles are reversed within a text.

TVTropes
mea.digital/ee34_28

The Gender Flip

Unlike most previous manufactured Girl Groups, which didn't typically bother to differentiate their members all that much, the Spice Girls nicked the Boy Bands' trick of giving each member a distinguishing character trait and 'role' in the group. As a result, the five of them fit the traditional Boy Band archetypes very neatly:

- The Heartthrob: Geri (Ginger).
- The Bad Girl: Mel B (Scary).
- The Quiet One: Victoria (Posh).
- The Big Sister: Mel C (Sporty).
- The Cute One: Emma (Baby).

Compare these archetypes to the boy band archetypes listed on page 113. How are they similar or different?

The Spice Girls

TROPEY SPICE

As the manager and promoter of the Spice Girls, you've decided to create a sixth member! Write a 200-word description of this new member. You need to:

- describe her qualities and attributes
- identify her archetype
- select an outfit/look/name for her that reflects these qualities.

Your description also needs to explain how the addition of this member would benefit the group's popularity.

3.10 SKILLS AND STRATEGIES
UNDERSTANDING CINEMATOGRAPHY

credibility being trusted and believed

cinematography the art of photography in filmmaking

camera angle placement of a camera to film a scene

In your assessment task you will be creating a multimodal text in response to a popular culture text. If your chosen popular culture text is a film, it may help to establish your **credibility** if you can use the language of film.
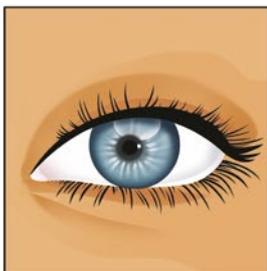
One of the most important aspects of film is **cinematography** – the techniques of photography and working with cameras. Every professional filmmaker relies on the work of camera operators and cinematographers to make their vision come to life. Even animated films that don't involve actual cameras still use the language and concepts of cinematography to express concepts.

Camera angles and shots

The most fundamental aspect of cinematography is where the camera is placed to film the scene. The **camera angle** is the relationship between the camera and the subject of the scene – straight on, to the side, from above and so much more. Each different angle has a different effect on how viewers perceive the scene.

Another important element is the type of shot being taken – close in, far away, from multiple cameras and so on. Again, these construct different representations for the viewer.

These images demonstrate just some of the different shots and angles that can be used when filming.
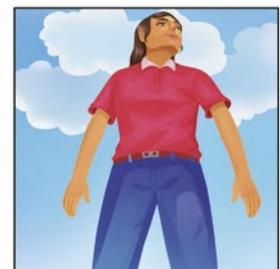
Camera movement

A director may also choose to move the camera with the action. This isn't easy; traditional film cameras are heavy, and modern digital cameras may be awkward or fragile. Moving the camera often takes a great deal of time and special equipment.

Despite these issues, moving the camera can be a very powerful technique. It can slow things down, drawing out the action to raise suspense, or help to emphasise elements in a scene that the director wants the audience to focus on.

Some of the basic camera movement techniques used in film include the following.

- Zoom – staying in place but focusing right in on one part of the scene
- Pan – staying still but turning the camera horizontally
- Tilt – staying still but turning the camera vertically
- Tracking shot – moving the camera on a vehicle or rails to follow the action
- Hand-held shot – like a tracking shot but with a smaller, more portable camera
- Crane shot – placing the camera on a high crane that can move around
- Aerial shot – shooting from a helicopter or drone flying above the scene

Follow the margin link to watch an explanation of these camera movements and how these are used by filmmakers to position the audience.

🌐 **Directing Camera Movement**
mea.digital/ee34_29

Marilyn Monroe in the 'subway scene' in *The Seven Year Itch*

SCENE FOCUS: *THE SEVEN YEAR ITCH*

The Seven Year Itch was a 1955 film starring Marilyn Monroe. It's mostly remembered for its 'subway scene', which gave us arguably one of the most iconic images in popular culture.

View the scene from the film and then explain how the director, Billy Wilder, positions viewers to respond.

🌐 **The subway scene**
mea.digital/ee34_30

3.11

magnate wealthy and influential businessperson

Steve Jobs

Technology **magnate** Steve Jobs is one of the most recognisable figures in the world today, and perhaps still one of the most influential, despite the fact that he died in 2011. Jobs was the co-founder of Apple Inc., which started as a small operation making computers in a shed and is now one of the largest, wealthiest and most powerful companies in the world.

One of the things that contributed to Jobs's iconic status was his 'uniform' of Levi jeans, a black turtleneck sweater and sneakers. He was famous for this and it was often referenced in the media. In the movie *Crazy, Stupid, Love*, the character Jacob (Ryan Gosling) assesses Cal Weaver's (Steve Carell) wardrobe of baggy jeans and white New Balance sneakers.

Steve Jobs

Jacob:	Are you Steve Jobs?
Cal:	What?
Jacob:	Are you the billionaire owner of Apple Computers?
Cal:	No!
Jacob:	Oh, OK, well, in that case, you've got no right to wear New Balance sneakers – ever. [*Slaps Cal*]

Image or substance?

Jobs's uniform was his response to 'decision fatigue'. Rather than waste precious time deciding what to wear each day, Jobs opted for the same clothes. This simplicity was something Jobs valued, and it informed the development of Apple products.

EXTENDED WRITING

CLOTHES MAKE THE MAN

Clothes can give us clues to the values of people.

Find an example of clothing that reflects a value for the wearer. Write a 150-word text explaining what that value is and how the item of clothing represents this value.

But was the uniform just a reflection of Jobs's values, or a deliberate image that he wanted to project? It's hard to know for sure. Jobs was focused, but he also had his own form of vanity.

Walter Isaacson was the author of Jobs's biography, which he simply called *Steve Jobs* in order to reflect Jobs's **minimalist** style. In the book, Isaacson said this about Jobs:

> Jobs's craziness was of the cultivated sort. […] He learned to stare at people without blinking, and he perfected long silences punctuated by staccato bursts of fast-talking. This odd mix of intensity and aloofness, combined with his shoulder-length hair and scraggly beard, gave him the aura of a crazed shaman. He oscillated between charismatic and creepy.

minimalist sparse, uncluttered

The Stanford address

In 2005, Steve Jobs gave the commencement address to students at Stanford, a prestigious American college. In his speech, Jobs tells students to take risks, be ready to fail, and to 'stay hungry, stay foolish'.

Follow the margin link to watch the speech.

Steve Jobs's Stanford commencement address
mea.digital/ee34_31
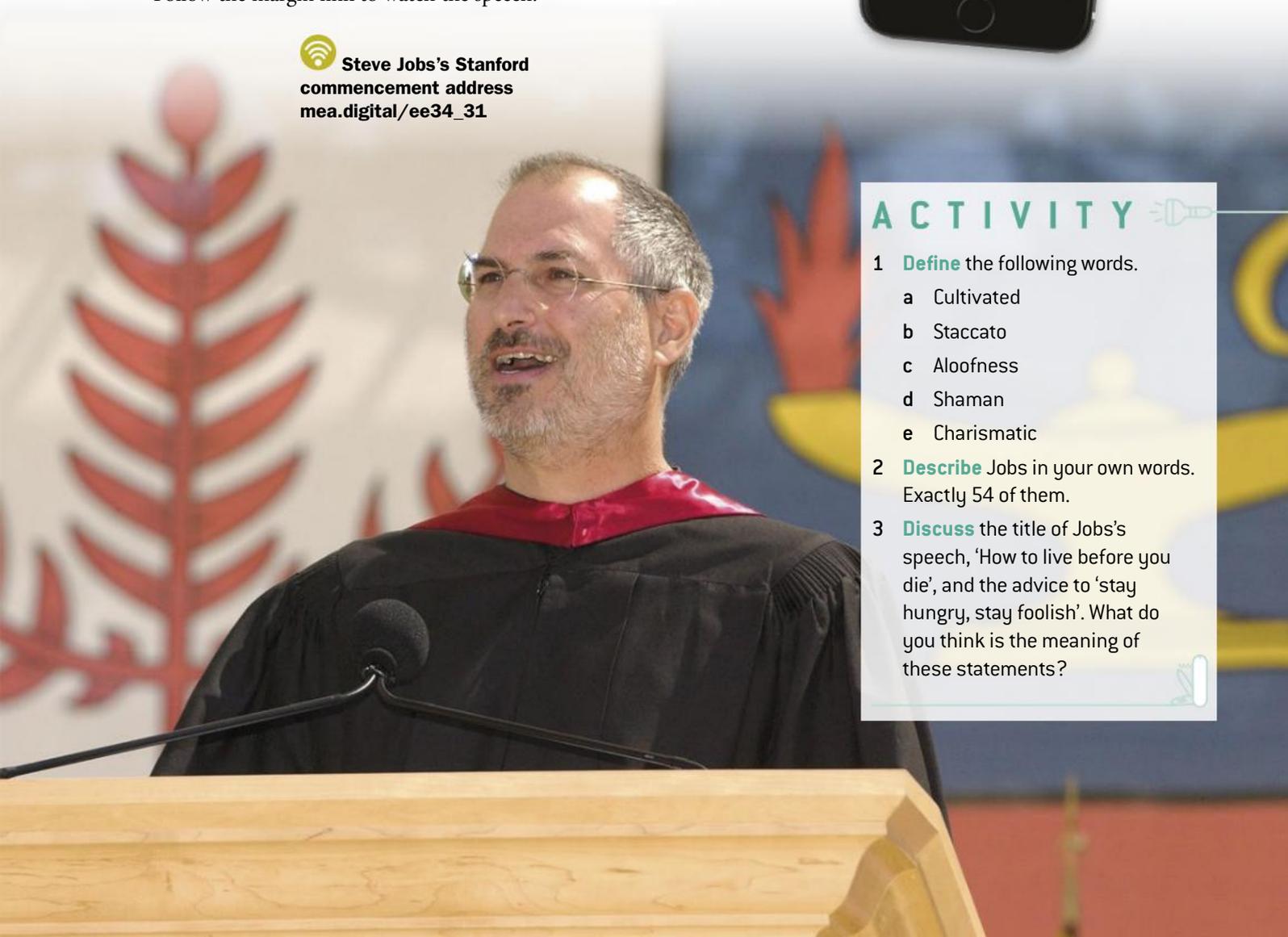
ACTIVITY

1 **Define** the following words.
   a Cultivated
   b Staccato
   c Aloofness
   d Shaman
   e Charismatic

2 **Describe** Jobs in your own words. Exactly 54 of them.

3 **Discuss** the title of Jobs's speech, 'How to live before you die', and the advice to 'stay hungry, stay foolish'. What do you think is the meaning of these statements?
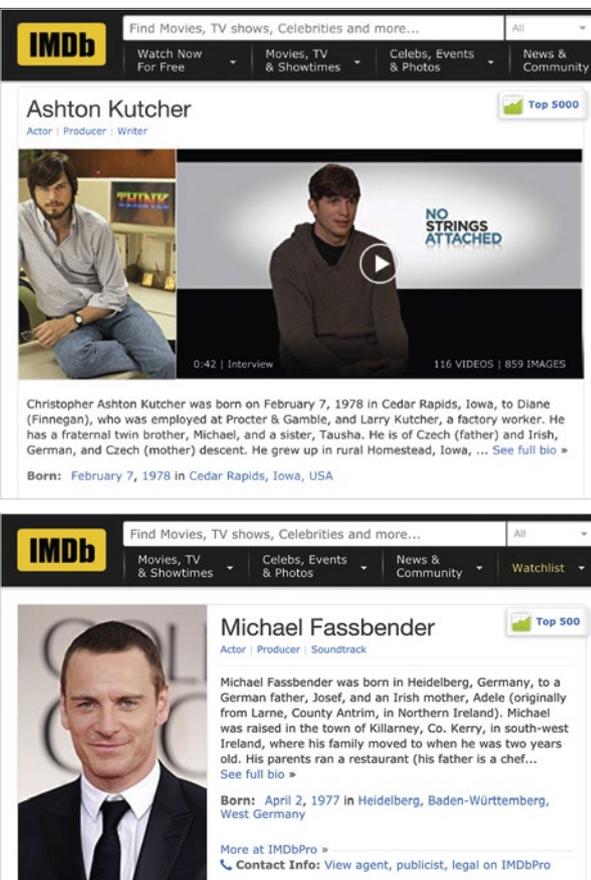
3.12 SKILLS AND STRATEGIES
POSITIONING THE VIEWER

TEAM WORK 👥

CASTING CALL

These images show the IMDB profiles for Ashton Kutcher and Michael Fassbender. Fassbender is generally considered a 'serious' actor, while Kutcher is mostly known for his work in comedies. Visit IMDB and read their profiles.

1   Predict which actor is better suited to playing the role of Steve Jobs.

2   Discuss your reasons for your choice.

3   Explain how information from the IMDB profiles supports your decision.

Steve Jobs, perhaps the person most responsible for the way humans interact with technology today, died in 2011 at the age of 56.

Even before his death, people had already begun to try to understand his legacy. Films, documentaries, biographies, even comic books examined the life of Jobs. The most successful of these texts were definitely the movies, which reached a much wider audience than Isaacson's biography.

But it's important to remember that every text, even those that claim to be factual depictions of a real person, position the audience to accept constructed representations. When you examine two texts about the same figure, you can compare and contrast the representations and how they are used to position you as a viewer or reader.

Casting

As well as being the subject of several documentaries, there were two major **biopic** films made about Steve Jobs. These were *Jobs* (2013), starring Ashton Kutcher, and *Steve Jobs* (2015), starring Michael Fassbender.

The casting of Kutcher as Steve Jobs was widely criticised. This response from writer Jonathan Kim was typical:

> With its casting of Ashton Kutcher as Steve Jobs, *Jobs* was doomed from the moment it was announced. Despite being an Apple enthusiast and a legitimate tech venture capitalist, no Apple fan wanted to see a pretty-boy actor best known for playing dopes in *That 70s Show* and *Dude, Where's My Car?* in a serious role playing an icon like Jobs.

biopic biographical film

Directors and screenwriters

It's not just the casting decisions that make a difference to how a film is received. The choice of director and scriptwriters also influence how a film is received.

The Kutcher film about Jobs was written by Matt Whitely and directed by Joshua Michael Stern. Aaron Sorkin wrote the script for the Fassbender film, which was directed by Danny Boyle.

RESEARCH 🖉

WRITERS AND DIRECTORS

1 Conduct online research on the writer and director for each of the Steve Jobs biopics.

2 Compare and contrast the experience and CVs of Whitely & Sorkin and of Stern & Boyle.

3 Predict which film offers the best representation of Jobs's life.

4 Explain how the previous experience of the people involved in each film influenced your choice.

Posters and trailers

Films are supported by marketing tools, and two of the most important are the poster and the trailer for the film.

A good film poster doesn't just show a photo from the film, but sparks the audience's interest in some way. Great posters can become as iconic as the films they promote.

Trailers act as advertisements for films, editing together key scenes and elements in order to influence audience perceptions. (They're called 'trailers' because originally they were shown at the end of a film screening.)
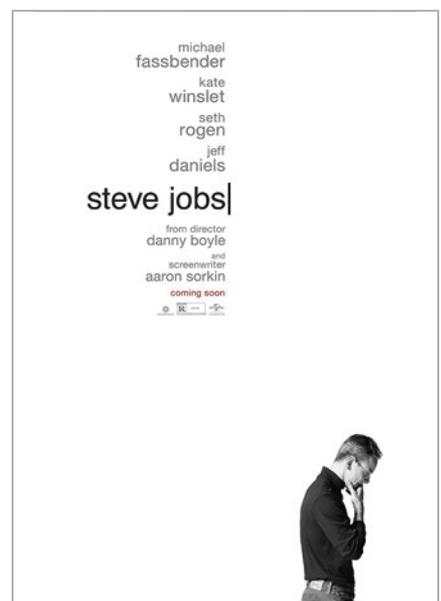
Follow the margin links to view the trailers for the two Jobs films.

📶 *Jobs* trailer
mea.digital/ee34_32

📶 *Steve Jobs* trailer
mea.digital/ee34_33

PREDICT AND DECIDE

1 Compare and contrast the two posters for the Jobs films.

2 Based on the posters, predict the approach the two films will take to telling the story of Jobs's life. Which do you think will be the most serious? The most realistic?

3 Choose one of the Jobs films to watch, based on what you saw in the trailers.

4 View the film, then reflect on whether the film met your expectations.

5 Develop a set of criteria for what makes a good biopic.

6 Use your criteria to rate the two films about Jobs.
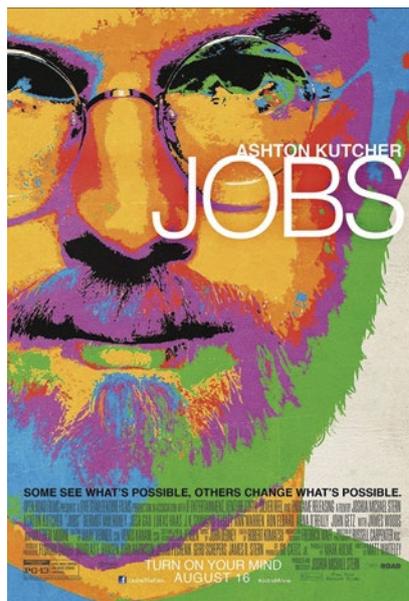
3.13

Bob Dylan

Bob Dylan is another iconic music star, but a very different one to the Spice Girls and Madonna. He is the only songwriter to win a Nobel Prize for literature; he invented the pop video with the card-dropping 'Subterranean Homesick Blues'; he created a whole genre of music – folk rock – and he made protest music fashionable.

One of Dylan's most well-known songs is 'Hurricane'. It's a protest song about Rubin 'Hurricane' Carter, a middleweight boxer who was convicted of murder. Dylan believed Carter was innocent, and wrote 'Hurricane' to send that message to the world. As it turned out, Dylan was right.

A true story – or is it?

Dylan's song made the plight of Rubin Carter famous. In 1999 a film starring Denzel Washington, *The Hurricane*, reminded audiences of Carter's story.

But as with a lot of biopics, the filmmakers changed many details of Carter's life in order to make the story more engaging and entertaining. In other words, they constructed a representation of Rubin Carter, and they used it to position the audience to be sympathetic towards him.

The article on the next page explores the discrepancies between the film and Carter's life.

'Hurricane'
mea.digital/ee34_34

RESEARCH

LISTEN UP

Follow the margin link to listen to 'Hurricane'.

1 Create a timeline of the events described in the Dylan song.
2 Identify three examples of alliteration in the song.
3 Identify a simile and a metaphor in the song.
4 Summarise the song's message in exactly 53 words.
5 Justify the song's inclusion in a list of songs that changed history.
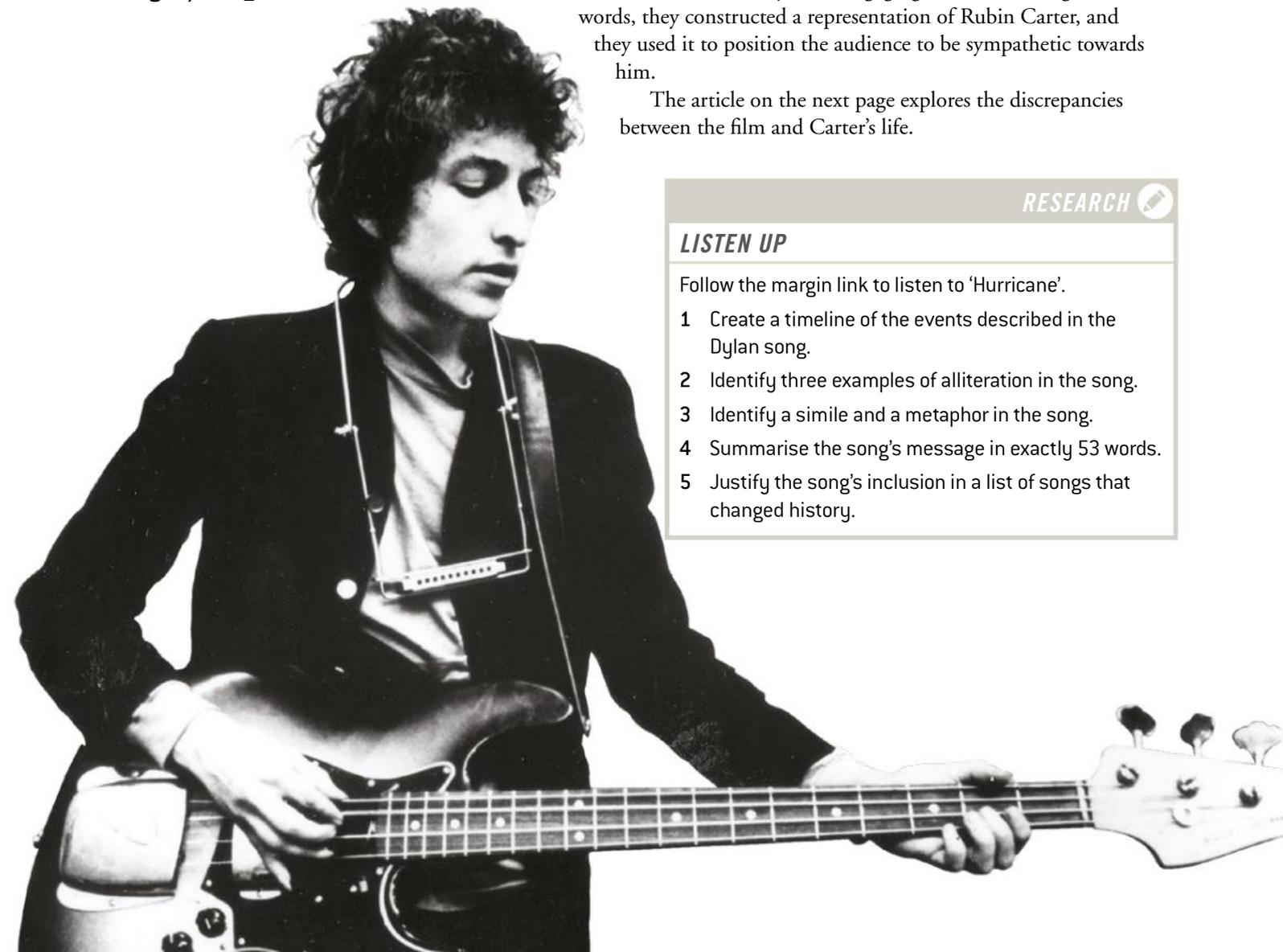
The Hurricane: the facts of Rubin Carter's life story are beaten to a pulp

Alex von Tunzelmann | *The Guardian* | 24 Apr 2014

Rubin 'Hurricane' Carter, who died this week, was a boxer in the United States. He was convicted of a 1966 triple homicide in two trials and became a cause celebre, inspiring Bob Dylan's song *Hurricane*. The convictions were set aside by a federal court in 1985, on the grounds that they had been 'predicated upon an appeal to racism rather than reason'.

Fictionalisation

A title card before the film admits that some characters have been composited or invented, and some incidents fictionalised. That's fair enough, of course – though viewers would do well to keep the disclaimer at the front of their minds throughout.

Record

Having established the crime, the film delves into Carter's youth. It is true that he ran away from a juvenile detention centre and joined the army,

but in *The Hurricane* he appears to emerge from it with full honours. In real life, he underwent four court martials for various behavioural and discipline offences and was eventually discharged as 'unfit for military service'. He was afterwards convicted of three muggings.

Sport

As an alternative narrative, the film chooses to establish Carter's alienation as a black man through a middle-weight title fight in 1964. On screen, Carter clearly wins over defender Joey Giardello – but the white judges award the title to the white Giardello anyway.

… In real life, Carter boxed well for the first five rounds, but Giardello took control as the match went on and was awarded a unanimous victory by the judges.

Romance

The most gripping parts of *The Hurricane* show Carter's time in prison. He decides he must give up wanting things, in order that his jailers cannot take anything away from him. At the height of his self-denial, his loyal, adoring wife Mae Thelma visits him. 'I want you to divorce me,' he says. 'I'm dead. Just bury me. Please.' It's a beautifully acted and affecting scene – but the truth was not quite so noble. Thelma divorced Carter on the grounds of his repeated infidelities with supporters.

Justice

In Toronto in the 1980s, young Lesra Martin (Vicellous Reon Shannon) buys Carter's autobiography in a second-hand book sale and is enchanted. Martin, a black boy from Brooklyn, lives in a commune of Canadians who seem to be harmless, though even the film's best efforts can't prevent them from seeming a bit weird.

ACTIVITY

1. **Describe** how the article is structured.
2. **Explain** how this helps readers to navigate the text.
3. **Identify** the boxing allusions and references in the article.
4. **Construct** a report card for the film. What criteria would you use to report on the film?

Denzel Washington in *The Hurricane*

3.14 SKILLS AND STRATEGIES
APPLYING CINEMATIC SOUND

Sound effect samples
mea.digital/ee34_35a
mea.digital/ee34_35b
mea.digital/ee34_35c
mea.digital/ee34_35d
mea.digital/ee34_35e

RESEARCH

SOUND IT OUT

1   Follow the links in the margin to hear sound effects from five different films.

2   Classify each sound effect as a hard, background, Foley or design effect.

3   Identify the films that featured these effects. Select and investigate one of them.

4   Explain how the sound effect in the film you investigated would have affected its tone or atmosphere.

We call films 'movies' because it's short for 'moving pictures', but of course there's more to a film than images – there's also sound. Not just the sound of people talking but also explosions, moments of silence, swelling music, incidental noises and a thousand other sounds. All of these sounds add to the experience of watching (and listening to) a film. They're also tools that filmmakers use to position the audience.

Sound effects

Some sound in film and television is natural and recorded live on set, such as the sound of people talking. There are also sound effects – artificially created sounds. These are used to shape or influence the way the story is told, to make the scene feel more realistic or more exciting.

Some common types of sound effects are detailed below.

- Hard effects: common sounds that exactly match what appears on the screen, such as the sound of a car engine when a car drives through a scene.
- Background effects: common sounds that indicate setting to the audience, such as the noise of insects and birds when a scene is set outside.
- Foley effects: sounds that match action on the screen but are created artificially by a Foley artist. For example, when you hear someone's crunching footsteps in a movie, those are probably created by a Foley artist pressing on sand or eggshells, rather than real steps.
- Design effects: uncommon sounds that couldn't be recorded naturally. The engine noise of a spaceship, the roar of a dragon's breath and the zap of a superhero's laser blast are all design effects.

Soundtracks and scores

Music is another vital element of cinematic sound, used to create mood and atmosphere. While it can be overlooked by many moviegoers, it's used by filmmakers to heighten intensity and drama.

A score is music that has been written specifically to accompany a film, while a soundtrack includes all the music used in a film. If it's the action music playing during a fight scene, it's part of the score; if it's a hip-hop track playing over the credits, it's part of the soundtrack.

PLAYLIST

Someone is making a film about your life, and your contract gives you creative control over the music they will use.

1 Write a 100-word description of the kind of score the film will have. Is it quiet and moody? Bold and exciting? Downbeat and sombre?

2 Create a playlist for the soundtrack and share it with the class.

3 Justify the reasons for the inclusion of three songs on your soundtrack.

Speaking the language

Your assessment for this topic is a response to a popular culture text. You need to write your response with an audience in mind, and choose language appropriate to the text. So if you decide to respond to a film, you need to present yourself like an expert film critic, and use appropriate language for that role and your audience.

Read this extract from *The Guardian's* article on 'The 50 greatest film soundtracks', and consider the language used in it.

American Beauty, Thomas Newman (1999)

Anne Dudley | *The Guardian* | 19 Mar 2007

A score that inspired a thousand imitations. The glassy vibraphones and repetitive riffs convey a sense of detachment perfect for the Kevin Spacey character in the film. Only the simplest of chord changes are used (mostly from the tonic minor to the fourth of the scale) or sometimes none at all. A very characteristic 'soft' piano sound, muted strings, ambiguously ethnic percussion, plus all sorts of guitars and plucked string instruments, provide the tonal palette. It's beautifully produced and mixed, combining sampled ambient sounds with real instruments and achieving something quite new.

TEAM WORK

TALKING ABOUT SOUND

Work in a small group for this activity.

1 List the musical language used in the extract.

2 Identify and list the evaluative language used in the extract.

3 Identify the connotations of the language used in the article. Is it positive, negative or neutral?

4 Discuss what the writer thinks about the use of music in the film.

5 Share your lists and discuss your group's opinion with the rest of the class.

3.15

segregation practice of socially separating different races or ethnicities

Nelson Mandela's long walk to freedom

Nelson Mandela was another Nobel Prize-winning icon. He was an activist and revolutionary in South Africa, during a period when the country had a racist system of official **segregation** called apartheid. He spent almost 30 years in prison for resisting the government, but was freed as the apartheid system was ending, and was eventually elected as South Africa's President.

His legacy was described by former US President Barack Obama in the 2018 Nelson Mandela Lecture.

> It was in service of this long walk towards freedom and justice and equal opportunity that Nelson Mandela devoted his life. At the outset, his struggle was particular to this place, to his homeland – a fight to end apartheid, a fight to ensure lasting political and social and economic equality for its disenfranchised non-white citizens. But through his sacrifice and unwavering leadership and, perhaps most of all, through his moral example, Mandela and the movement he led would come to signify something larger. He came to embody the universal aspirations of dispossessed people all around the world, their hopes for a better life, the possibility of a moral transformation in the conduct of human affairs.

Two different takes

Mandela's story is a remarkable tale, and there have been numerous attempts to tell his story in film. *Mandela: Long Walk to Freedom* is a 2013 biopic based on Mandela's autobiography.

Many people saw it as soon as they could, but others waited to read a review of it first. A film review typically explains the premise of the film before discussing its merits. A verdict, often in the form of a rating, provides a recommendation for filmgoers.

A scene fom *Mandela: Long Walk to Freedom*
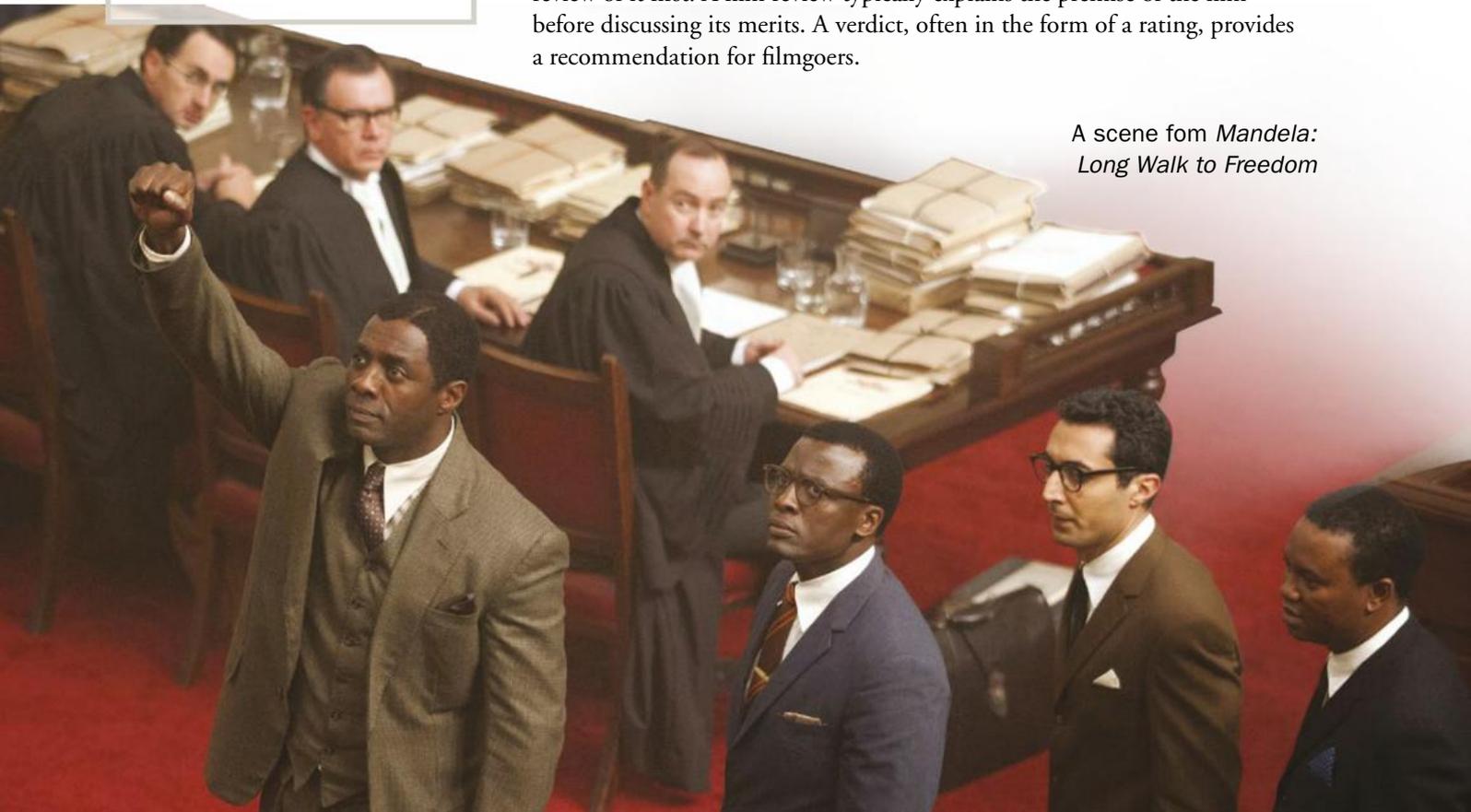
Here are extracts from two different reviews of *Mandela: Long Walk to Freedom.* Read them and compare their messages.

DAILY TELEGRAPH

Mandela: Long Walk to Freedom, review ★★★★☆

David Gritten | 2 Jan 2014

Mandela: Long Walk to Freedom boasts a magnificent central performance from Idris Elba, and is a fitting and fascinating tribute to the hero it depicts.

Any film that tries to encompass most of Nelson Mandela's long life carries an enormous burden of expectation. How can a single film do the man justice within two and a half hours? In attempting to do so, can it be vital and compelling rather than merely well-meaning and didactic? And here's a third problem: with Mandela's recent death, the blanket media coverage of the mourning period and subsequent lengthy tributes to him, might the public's appetite for such a film now be dimmed?

It would be a pity if so. *Long Walk to Freedom* (adapted liberally from his autobiography) meets these problems head-on and, after a faintly unsure start, manages to rise above them. It certainly helps to have a charismatic actor in the lead role, and anyone who recalls Idris Elba's stellar turn as Stringer Bell in *The Wire* will know he fits the bill. Dashing and physically imposing as the younger man, Elba's body language relaxes as Mandela ages; he seems to acquire wisdom and gravitas along with whitening hair and a shuffling gait.

ROLLING STONE

Mandela: Long Walk to Freedom, review ★★⯪☆

Peter Travers | 27 Nov 2013

Movies about great people tend to be, well, not so great. If you're still enthused about the Oscar-winning *Gandhi*, my apologies. I'm not. There's that rush to get everything in so that the essentials of characterization that often lie on the fringes get neglected or totally ignored. But don't dump *Mandela: Long Walk to Freedom* on the scrap heap just yet.

Biopic blight definitely afflicts this respectful, near-canonizing look at the life of Nelson Mandela, elected President of South Africa from 1994 to 1999 after serving 27 years in prison for his anti-apartheid politics. But in adapting Mandela's autobiography to the screen, director Justin Chadwick (*The Other Boleyn Girl*) and screenwriter William Nicholson (*Gladiator*) lucked out in finding a hell of an actor to play him. Idris Elba, the British producer, musician, rapper, DJ (under the name DJ Big Driis) and gifted actor who won justifiable raves as drug lord Stringer Bell on *The Wire* and as obsessed detective on the BBC's *Luther*, grabs the role like a man possessed. It's an astounding performance.

… *Mandela: Long Walk to Freedom* is a long slog of a movie that insists on hitting the high spots like a Wiki page, which leaves little room to investigate the political and personal changes that altered Mandela's thoughts about violence and its uses. But in those moments when Elba shows the doubts, compromises and complications that make the man, we get glimpses of a life truly lived.

A C T I V I T Y

1 **Identify** the attitude of each of the reviewers to the elements of the film.

2 **Compare and contrast** those attitudes by filling out the table.

3 **View** the film *Mandela: Long Walk to Freedom*.

4 **Construct** your own review of this depiction of Mandela's life. Add your thoughts to the table.

	DAILY TELEGRAPH REVIEW	*ROLLING STONE* REVIEW	YOUR REVIEW
Biopics			
Elba's performance			
Nicholson's script			
Chadwick's direction			

<table>
<tr><td>3.16</td><td>

SKILLS AND STRATEGIES
UNPACKING FILM REVIEWS

</td></tr>
</table>

dramatise adapt a real situation into a work of fiction

Biopics are films that **dramatise** the lives of real people, telling the full or partial story of someone's life. Starring in a biopic is a demanding job because the actors are trying to portray people whose actual characteristics are known. Reviews of biopics often point out discrepancies between the portrayal and the truth, and may suggest that this is a weakness of the film.

This isn't the only thing reviews cover, of course. A good film review should tell the reader about the script, acting, direction, cinematography and overall 'feel' of a movie. It needs to do that without spoiling the film in advance, and while still being short enough that it can be read in 3–4 minutes. So while reviews may look simple, there's a real art to writing them.

EXTENDED WRITING

WRITE A REVIEW

1 Choose a movie that you have watched recently, or that you're about to watch.

2 Following the steps in the guide, write a 200-word review of the movie.

3 Give your review to a classmate to read, and get their thoughts on whether your review helped them decide whether to watch the film. Do the same for them and their review.

How to write a movie review

wikiHow | 7 May 2019

Whether a movie is a rotten tomato or a brilliant work of art, if people are watching it, it's worth critiquing. A decent movie review should entertain, persuade and inform, providing an opinion without giving away too much of the plot.

Gather basic facts about the movie

You can do this before or after you watch the movie, but you should definitely do it before you write the review, because you'll need to weave the facts into your review as you write. Here's what you need to know:

* The title of the film, and the year it came out.
* The director's name.
* The names of the lead actors.
* The genre.

Start with a compelling fact or opinion on the movie

You want to get the reader hooked immediately. This sentence needs to give them a feel for your review and the movie – is it good, great, terrible, or just okay? – and keep them reading.

Give a clear, well-established opinion early on

Don't leave the reader guessing whether you like the movie or not. Let them know early on, so that you can spend the rest of the time 'proving' your rating.

Move beyond the obvious plot analysis

Plot is just one piece of a movie, and shouldn't dictate your entire review. Some movies don't have great or compelling plots, but that doesn't mean the movie itself is bad.

Bring your review full-circle in the ending

Give the review some closure, usually by tying back to your opening fact. Remember, people read reviews to decide whether or not they should watch a movie.

Reading reviews

As well as writing reviews, reading film reviews could be part of the research you complete to prepare for your assessment.

Sometimes you don't need to read a review, because you know you're going to see that new Marvel or Star Wars movie the day it comes out. Other times, you're not so sure, so reviews are helpful – so long as they provide the information you need. How helpful is this review?

Film review

Dominic Corry | *NZ Herald* | 24 May 2018

Cargo ★★★☆☆

CAST:
Martin Freeman
Susie Porter
Anthony Hayes

DIRECTED BY:
Yolanda Ramke
Ben Howling

RUNNING TIME: 104 mins

GENRE: Drama, Horror

RATING: R16

VERDICT: A pretty bleak affair, but not without hope.

Although it arrives in a world with no shortage of zombie stories, this Australian Netflix original film manages to carve out a nice little niche for itself.

Martin Freeman (*The Hobbit*) and Susie Porter (*Puberty Blues*) play Andy and Kay, parents of a 1-year-old, who have taken refuge on a houseboat following a zombie-esque pandemic that has caused society to break down. While heading down river towards a military installation, Kay is bitten by one of the infected and Andy must prepare for her eventual 'turn'. Then things get worse.

Cargo derives a lot of tension from an aspect of zombification often overlooked in other renderings – the time between knowing you're infected and turning into an actual zombie. In this film, that process takes a couple of days, which throws up all sorts of horrible decisions as the infected anticipate their own deaths, presaged by unnerving symptoms as clinically laid out by pamphlets in government-provided medical kits.

The horror of having to contend with a 1-year-old in this scenario is palpable throughout the entire movie.

The story takes place entirely in rural Australia, and benefits greatly from the fact that the setting already feels pretty post-apocalyptic. Some Peter Weir-esque lyricism is evoked in the expansive cinematography, and there is genuine power in seeing zombie tropes play out against an environment populated by indigenous Australians.

Freeman puts in a powerful turn as an increasingly desperate father, and there's strong supporting work from Simone Landers and South African-born Kiwi actor Caren Pistorius (*Slow West*).

It can't entirely shake the familiarity of what is being explored, but there's more than enough storytelling ingenuity on display to warrant your attention.

UNPACK THE DETAILS

1 Identify the following information in this film review.
   a The title of the film, and the year it came out
   b The director's name
   c The names of the lead actors
   d The genre

2 Discuss how the reviewer meets the steps outlined in the review writing guide.
   a Start with a compelling fact or opinion
   b Give an opinion early on
   c Move beyond plot analysis
   d Bring the review full-circle

3 Explain how the reviewer feels about these elements of the film.
   a Cinematography
   b Tone
   c Script
   d Acting

3.17

eulogise praise someone after their death

authenticity genuine, not copied

Meryl Streep as Margaret Thatcher in *The Iron Lady*

Deciding how to tell a story

Biopics are an extremely popular genre of film; there are hundreds of recent ones and more coming every year. But these films are often criticised when they stray from the 'truth'. Many biopics insist on **eulogising** their subjects, avoiding experiences that could be deemed 'unflattering'. Others make changes to events and characters in order to tell a more entertaining story.

On the other hand, most documentaries about people's real-life experiences owe their success to simple storytelling and fact-based research. Documentaries usually try to be a visual medium for the understood truth, so their stories offer an **authenticity** not affected by poor performances or the desire for an Oscar.

So when it's time to tell someone's story, what factors affect the decision to make a documentary or a biopic?

RESEARCH

WHICH WAS BETTER?

Use the internet to find an example of someone who has been the subject of a documentary and a biopic. Explain which text is a more reliable source of information regarding the subject.

You may view the texts or read reviews and other information to help you develop your response to this question.

Based on a true story

Biopics and documentaries are not the same thing. Biopics make use of the conventions of the film narrative to tell a story about an individual or a significant time in their life.

On the other hand, documentaries are non-fiction texts and they have to rely on the facts. Many documentaries serve as either warnings or inspiration, although some may be about maintaining a historical record of an individual's life. Commentary and opinions are allowed, but **misrepresentation** is not.

Does this mean that documentaries tell the truth, the whole truth and nothing but the truth? Maybe not.

Remember, documentaries don't 'just happen' – they are texts that are deliberately created. A documentary may not have a scriptwriter, but it has a director, producer, editor and other creators, and they have a vision of what they want the documentary to say. They can't show you someone's entire life, so they have to leave out lots of information, and sometimes that may be information that doesn't fit their **agenda**.
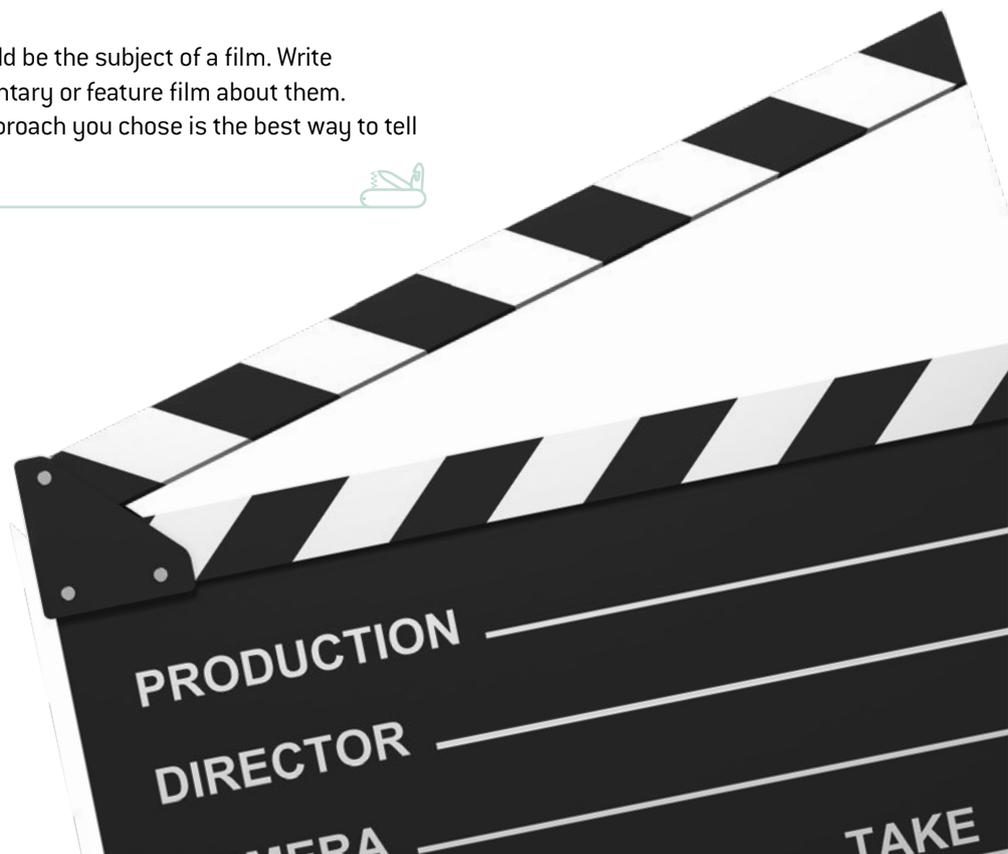
Even if a documentary tries to show you 'both sides' of a story, there are always choices being made about what to include and what to leave out. It's important to bear this in mind when watching documentaries, and not assume that what you see on the screen is 'true'.

misrepresentation to be incorrectly or falsely represented

agenda a secret aim or motivating factor for doing something

A C T I V I T Y
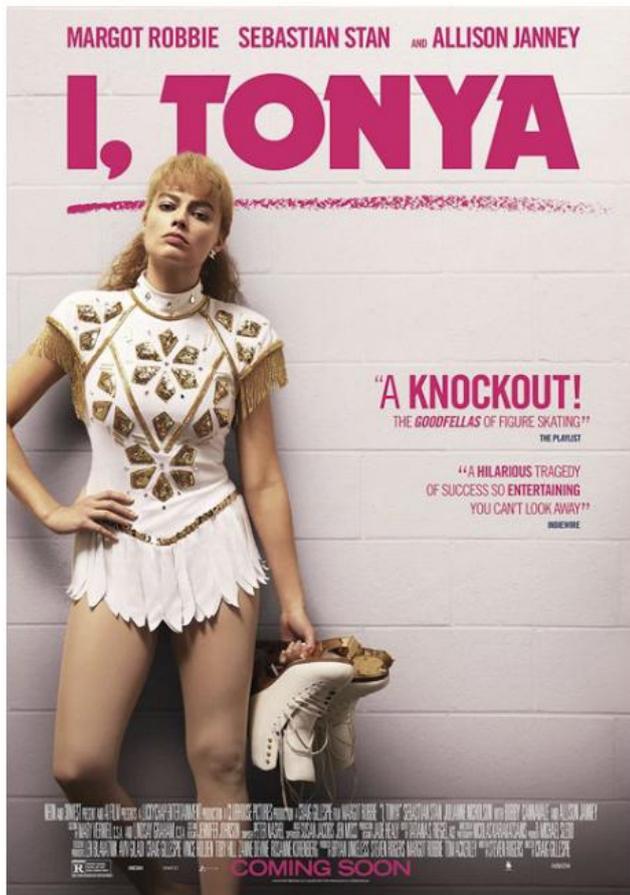
1   **Decide** whether a documentary or a feature film is the best source of information about a subject.
2   **Explain** how a documentary could also present a biased view of an individual.
3   **Choose** a notable Australian who could be the subject of a film. Write a 150-word pitch for either a documentary or feature film about them. Your pitch should explain why the approach you chose is the best way to tell their story.

3.18

I, Tonya and storytelling decisions

At the 1994 Olympic skating trials, American skater Tonya Harding ruined her career after her ex-husband hired a hitman to assault rival skater Nancy Kerrigan. Harding pleaded guilty to hindering the investigation into Kerrigan's attack, and was banned for life from competing in the U.S.

This incident made Harding a controversial figure, and there have been many representations of Harding in popular culture. The most recent of these is the 2017 biopic *I, Tonya*, which is an unusual film. Rather than trying to construct a realistic representation of Harding's story, it's a dark comedy in which characters often speak directly to the audience. (This is known as 'breaking the fourth wall' because actors break the imaginary wall between them and the audience.)

I, Tonya has an unusual approach to representation. What kind of elements went into its construction?

Direction

The director is the person who decides how a film will be made. Most successful directors have a distinctive style and make careful decisions about what goes into the film.

In this extract, *I, Tonya* director Craig Gillespie explains why he wanted to make a film about Harding.

Casting

The choice of who plays a character has a massive effect on their representation.

The director of 'I, Tonya' explains why everyone hated Tonya Harding

Sam Fragoso | *Vice* | 19 Jan 2018

What about Harding do you think was so attractive and repelling to people?
It is such a crazy, complicated, powerful story, but it was simply told in the media at the time. They portrayed her as the villain, Nancy as the princess, and this whole mastermind plan to bring her down. I feel like as you now watch the film and start to see the history of what she'd really been through, you become more understanding of why she was so defensive about it, because she did have a lot of barriers.

What were some of your objectives in telling this story?
I thought this was a real opportunity to take this person in our society who has been the poster child as the villain, and a punchline for 25 years, and to just reexamine that, and to look at her as a human being and not as a tabloid headline. I also wanted to make a bit of a commentary on the media and how we churn up people's lives, and then move on in the most simplistic way.

I, Tonya stars Australian actress Margot Robbie. In this extract from an interview, Robbie discusses how she approached the role of Tonya Harding.

Robbie's performance as Harding was a critical success, with nominations for many awards, including an Oscar.

'I, Tonya': Margot Robbie on becoming Tonya Harding

Esther Zuckerman | *Rolling Stone* | 8 Dec 2017

Robbie … went about adjusting her posture. 'We deal with a lot of class issues and the scrutiny from the media,' she says. 'I wanted it to feel like the world was bearing down on her … I wanted her shoulders rounded, her head to be stooped. I wanted her to always be on the defense – and whenever she was sitting to be sitting forward, waiting for validation, like she was waiting for a skating score.'

The result is a portrait of a woman who is both coarse and confident while still being perpetually treated with disdain. Robbie says the last thing she wanted was to be exploitative, but that she also didn't want to shy away from showing Tonya as a victim of violence. In fact, one of the first questions the actress posed to Gillespie in their initial meeting was how he was going to handle the abuse. 'When she first asked me I said, "I think we can't shy away from it",' he says. 'I think it has to be brutal because it informs us on who she is as a person and why she made those choices.'

Film techniques

The script for *I, Tonya* describes Harding doing ice skating routines. That might sound simple, but constructing a representation of Harding skating required a lot of technical preparation and special effects work.

Follow the margin link to watch a video of a skating scene, then read the explanation of how it was filmed.

ACTIVITY

1 **List** the words and phrases used to describe Harding in the *Vice* extract.

2 **Classify** the words and phrases according to whether they have positive or negative connotations.

3 **Explain** how Gillespie wanted to position viewers to view Harding in the film.

4 **Explain** how Margot Robbie wants to position viewers to see Tonya Harding.

5 **Explain** how Gillespie and Robbie challenged assumptions about Harding.

I, Tonya's impossible skating shot
mea.digital/ee34_36

4 Truth, justice and the Australian way
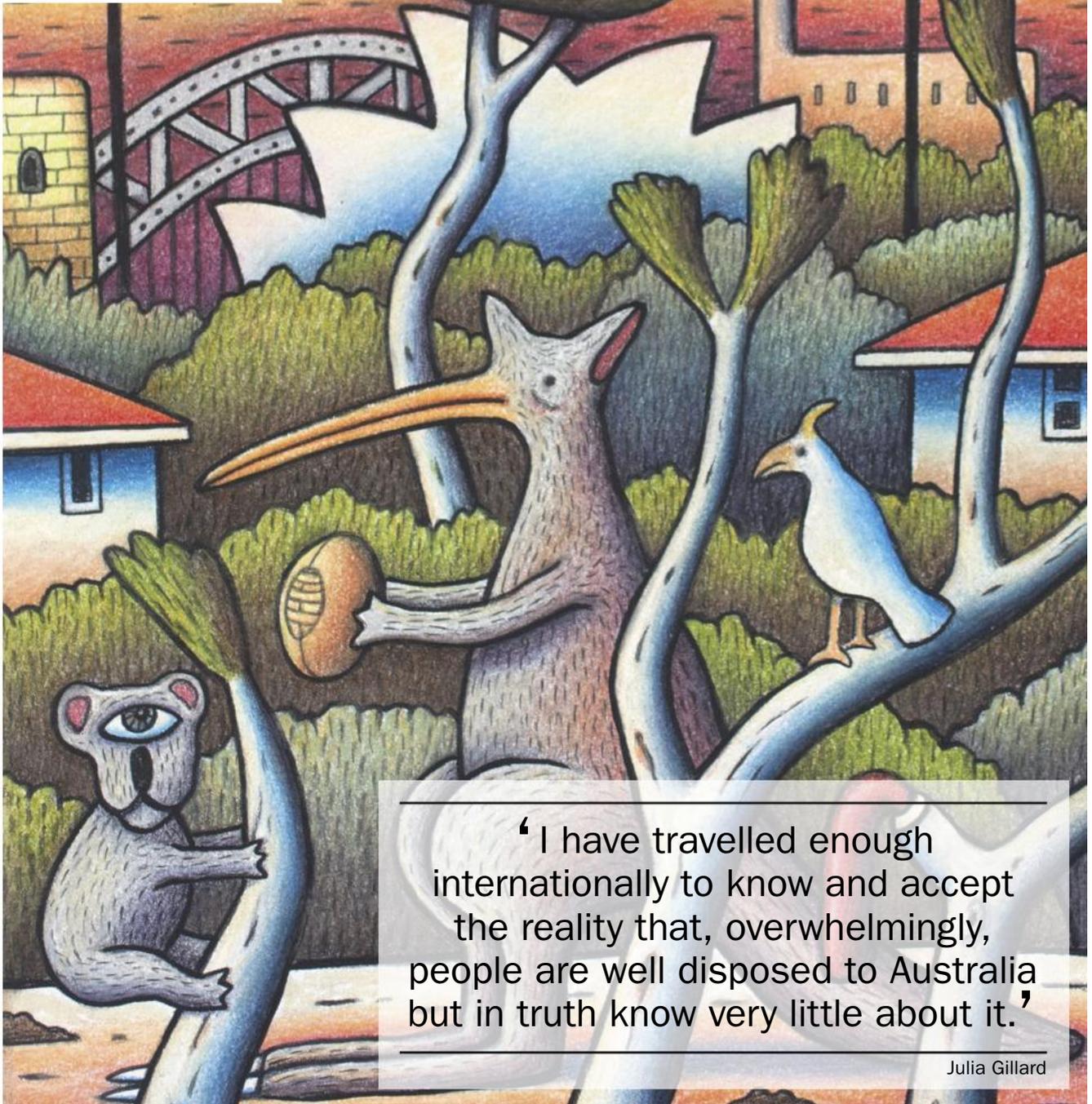
'I have travelled enough internationally to know and accept the reality that, overwhelmingly, people are well disposed to Australia but in truth know very little about it.'

Julia Gillard

Topic 2: Creating representations of Australian identities, places, events and concepts

We all have our own sense of who we are as individuals, with our own strengths, interests and personalities. But our personal identity doesn't just appear from nowhere. It's influenced by many factors, including the social groups we interact with, and the messages delivered to us by the media.

In this chapter, you will use your understanding of how meaning is shaped by the language features and text structures of popular culture texts, and apply this knowledge when exploring texts about Australian social groups. You will engage with a number of texts to consider how these texts create representations, and describe how these texts position audiences.

Your assessment task for this topic is to write a persuasive text that creates a representation of an Australian social group. To prepare for this, throughout the chapter you will:

- consider how identity is influenced by social groups
- discuss how the media creates representations of those groups
- investigate the language of persuasion and representation
- examine the structure of a persuasive text.

MAJOR TEXTS IN THIS CHAPTER

- 'Australian values statement' – policy document
- 'A thousand stereotypes and zero laughs' – media article
- 'How to use gender-neutral words … and why they're important' – media text
- '*Employable Me* has struck a chord but will it change employers' attitudes to disability?' – media article
- '*Struggle Street* banned from filming on Brisbane council land at Inala' – media article
- 'Aussie cosplayers get their geek on' – media article
- 'A guide to understanding teenage language' – media text
- 'How Troye Sivan built his career from YouTuber to pop superstar' – media text
- 'How skateboarding changed popular culture' – media article
- 'Political spin checklist' – media article
- 'Noosa gets new brand' – media article

SKILLS AND STRATEGIES

- Choosing the right word
- Understanding visual literacy
- Deconstructing visual texts
- Understanding a press release
- Constructing your press release

4.1

Australian identity

What does it mean to be Australian? Every student (and your teacher) will probably have a different answer to this question. Their responses might include 'living in Australia', 'speaking English' or 'valuing mateship' – but for every answer, you can probably think of someone who is Australian but for whom this description does not apply.

The concept of 'national identity' is the sense of a nation as a whole with its own language, culture, politics and traditions. So what is the Australian national identity?

The official statement

In 2016, the Australian Government published a booklet called *Life in Australia: Australian Values and Principles*, with information for those applying for Australian visas or residents. It includes this statement of Australian values, which applicants for permanent residence must read and agree to.

Australian values statement

Commonwealth of Australia | *Life in Australia* | 2016

I understand:
- Australian society values respect for the freedom and dignity of the individual, freedom of religion, commitment to the rule of law, Parliamentary democracy, equality of men and women and a spirit of egalitarianism that embraces mutual respect, tolerance, fair play and compassion for those in need and pursuit of the public good.
- Australian society values equality of opportunity for individuals, regardless of their race, religion or ethnic background.
- The English language, as the national language, is an important unifying element of Australian society.

I undertake to respect these values of Australian society during my stay in Australia and to obey the laws of Australia.

I understand that, if I should seek to become an Australian citizen:
- Australian citizenship is a shared identity, a common bond which unites all Australians while respecting their diversity.
- Australian citizenship involves reciprocal rights and responsibilities. The responsibilities of Australian citizenship include obeying Australian laws, including those relating to voting at elections and serving on a jury.

If I meet the legal qualifications for becoming an Australian citizen and my application is approved I understand that I would have to pledge my loyalty to Australia and its people.

TEAM WORK

WHAT DO YOU THINK?

Form small groups to discuss the statement of Australian values.

1 Do you think the statement accurately reflects Australian values? Why/why not?

2 People wanting to live in Australia must agree to this statement, but people who are born here must not. What do you think is the impact of that difference?

3 In addition to the values statement, the government has proposed setting a values test for new migrants. Why do you think this proposal was controversial? Do you think such a test is appropriate?

Stereotypes

When you look at another nation or culture from the outside, it's very common to think of that nation in terms of **stereotypes**, thinking that everyone from that country shares the same characteristics. Americans are loud; French people are rude; German people are efficient and so on.

One of the key ways in which stereotypes are shared – whether about nations, cultures, genders or any other group – is through the media. TV shows, movies and advertisements use stereotypes as shortcuts when constructing stories and characters, while 'objective' forms of media may reveal their **biases** by relying on stereotypes over truth.

When we accept stereotypes, even if we don't actually believe them, it means that we don't treat people as unique individuals. This is why stereotypes are often harmful.

However, sometimes stereotypes are used for humorous effect. In 2018, Tourism Australia created an advertising campaign for American audiences that presented itself as another sequel to the 1986 film *Crocodile Dundee*. Both the original movie and the advertising campaign used Australian stereotypes as a vehicle for humour and a way to appeal to American audiences.

Follow the link in the margin to watch the full Dundee Superbowl ad and the trailers from the campaign.

stereotype a widely held but fixed and oversimplified image or idea of a particular type of person or thing

biases prejudices towards certain viewpoints

Dundee ad
mea.digital/ee34_37

A C T I V I T Y

1 **Identify** five Australian locations shown in the full *Dundee* ad campaign.

2 **Describe** five Australian stereotypes used in the ad campaign. Explain how they are used to create humour.

3 **Comment** on the likely success of this ad in attracting American tourists.

4 **Reflect on** the stereotypes used in the campaign. Are they accurate depictions of Australian life, culture or identity? What elements of Australian life are ignored in favour of these stereotypes?

5 **Propose** a new ad campaign, featuring the same actors, that could attract tourists to your town, city or community. What features of your region would the ad campaign use, and how would it present them?

4.2

Who am I?

After viewing this ad, an American tourist might think of Australians in terms of those stereotypes it presented. But you're not a stereotype; you're a unique individual with your own personality, interests and thoughts. These traits are part of your identity; your sense of yourself as a person. But they're not the only part – many factors influence and shape identity.

Social groups

Some of the most significant influences on our identity are the social groups we belong to.

You belong to several different social groups. These might include your sporting team, your church, your school, a class within the school, your family, your workplace and even just other people who enjoy the same sort of music and movies as you.

Some of these groups may play a huge role in your life; others might have only a small presence. But they all contribute to your sense of identity in some way.

Identity shapes perspective

Your membership of a social group influences the ways in which you see the world and the ways in which the world sees you. This is referred to as **perspective**, and is best described as a certain point of view or way of thinking about something.

Texts present specific perspectives on issues and concepts. No matter how objective a text seems to be, it will always present a perspective to the audience.

Consider the contrasting perspectives on coal mining in these two websites.

perspective an attitude, belief or point of view

ACTIVITY

1 **Identify** the perspective on coal mining presented in each website.

2 **Explain** how the text elements and structures of each website contribute to this perspective. These include:
   - fonts and capitalisation
   - colours
   - images and shapes
   - logos.

3 **Explain** how the language features of each website contribute to this perspective. These include:
   - the use of personal pronouns such as 'we', 'us' and 'our'
   - the type of sentences
   - terms such as *innovative*, *technologically advanced* and *socially progressive* in the first site
   - terms such as *dangerous*, *dirty* and *deadly* in the second site.

4 **Evaluate** each of these websites in terms of how well they achieve their intended purpose.

4.3

ethnic a cultural sub-group, often from a non-Western nationality

Influences on identity: Culture, race and ethnicity

For many people, their cultural or **ethnic** background is one of the strongest influences on their identity. The family is probably the social group most closely connected to that background, but it's not the only one. People often work together to support and promote their shared culture – especially when that culture isn't represented accurately (or at all) in the media.

Screens reflecting reality?

When Aboriginal Australian actor Miranda Tapsell gave an acceptance speech for her award of Most Popular New Talent at the 2015 Logies, she encouraged Australia's television industry to 'put more beautiful people of colour on television and connect viewers in ways which transcend race and unite us'. The following year, Waleed Aly accepted his Gold Logie on behalf of all those people in the Australian television industry with 'unpronounceable names'.

A 2015 analysis of the cultural backgrounds of characters on Australian television shows found that people from non-European backgrounds are under-represented on our screens. While people with non-European backgrounds make up 17% of the Australian population, only 7% of the characters in TV dramas have non-European backgrounds. Meanwhile, people with European or Anglo-Celtic backgrounds make up 79% of the population, but 88% of the characters on TV.

Is any publicity good publicity?

But simply having a presence on television screens doesn't address the issues of a lack of representation. First screened in 2016, the comedy series *Here Come the Habibs* explores the culture clash that results from a middle-class Lebanese-Australian family winning the lottery and moving to the most exclusive suburb in Sydney. Lebanese-Australian poet and activist Candy Royalle wrote a review of the show shortly after it was first released.

Waleed Aly

A thousand stereotypes and zero laughs

Candy Royalle | *SBS* | 10 Feb 2016

… But when you make fun of a group of people who have experienced racism by keeping the stereotypes going (instead of, say, allowing Lebanese to play doctors or lawyers), those people experience real consequences such as further victimisation and racial profiling. So it's not a laughing matter for the targets of these gags – we're being laughed at, not with.

Our screens should reflect the diversity on our streets, but they don't. Instead, we still predominantly see white faces on TV and where there are people of colour, they're usually fulfilling some racist stereotype. There is not a single major, positive Middle Eastern character on Australian television – we are only represented in the most negative of ways.

Here Come the Habibs doesn't challenge any of those stereotypes or ideas – instead it uses them for cheap shots and ugly jokes. If the only way we're going to see Lebanese-Australian faces on television is to reinforce racist tropes, then that's not diversity, that's prejudice.

Other television shows

This table identifies a number of shows that include actors or characters from different cultures and races. Do some research to find some of the reactions to these shows and synthesise these reactions into a concise statement.

SHOW	OVERVIEW	CULTURES PRESENTED	REACTIONS TO THIS SHOW
Here Come the Habibs	A comedy about the culture clash that results from a middle-class Lebanese-Australian family winning the lottery and moving to the most exclusive suburb in Sydney.	Lebanese	This show reinforces dangerous stereotypes about Middle-Eastern people and culture.
The Family Law			
Legally Brown			
Black Comedy			
East-West			
Redfern Now			

As you complete this table, consider this question: 'Is the mere presence of characters from a range of different backgrounds a positive outcome for these groups of people in real life?'

ACTIVITY

1 **Identify** which group of people is most underrepresented when comparing Australia's population with TV drama characters. **Consider** reasons for this. **Predict** potential consequences of this.

2 **Comment on** the following arguments presented in Candy Royalle's article.

   a Comedy such as this has negative consequences on people from these groups in real life.

   b The diversity on television should reflect the diversity in society.

   c When there are people of colour on television, they usually fulfil a racist stereotype.

   d Comedy that involves people laughing at racist stereotypes is prejudice.

3 **Summarise** the criticisms presented in this article.

4.4

Media depictions of young people

'The media' is the term that loosely describes any form of communication that influences a large section of society. The media includes television, movies, newspapers, YouTube, social media and more.

The media is very powerful because it influences the way that people see themselves and others. For this reason, the way that different groups are represented in the media can have a big impact on how they are perceived in society.
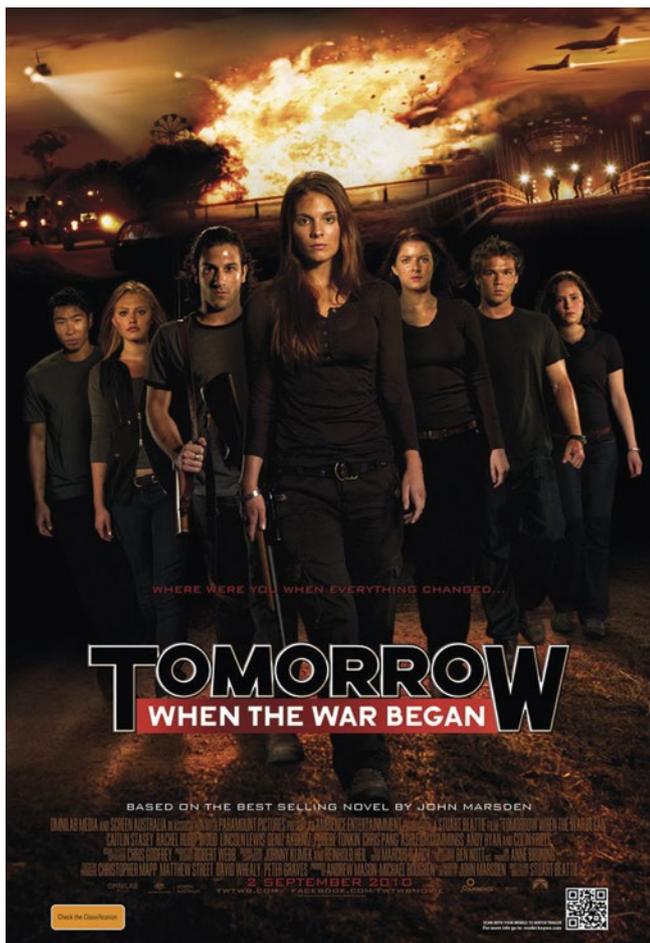
Teens on television

Most fictional television shows including teenagers involve storylines based on everyday issues and topics, but that are exaggerated and more dramatic or humorous for the purposes of entertainment. This means these shows rarely provide an accurate representation of an average teenager's life.

In addition, these shows are written, directed and produced by adults, most of whom aren't familiar with the lives, interests or slang of current teenagers. Instead, they often rely on stereotypes and **preconceptions** about teens, some of which are negative or even insulting.

The following is a description of the plot from the Australian television show (as well as movie and book), *Tomorrow, When the War Began*.

> When a group of teenage friends from a small country town return from a camping trip they discover Australia has been invaded by another country. With no military training, they band together to fight their enemy.

We can evaluate this storyline in terms of how *accurate* and how *positive* it is as a representation of Australian teenagers, using this graph.

preconceptions opinions made before enough information is available to form them accurately

---

TEAM WORK 👥

FIVE MORE

1 Discuss with a partner whether this evaluation of *Tomorrow, When the War Began* matches the short description of the plot.

2 With your partner, either find or write your own plot description of five other Australian television shows or movies that involve characters your age.

3 Plot these shows or movies on the same graph.
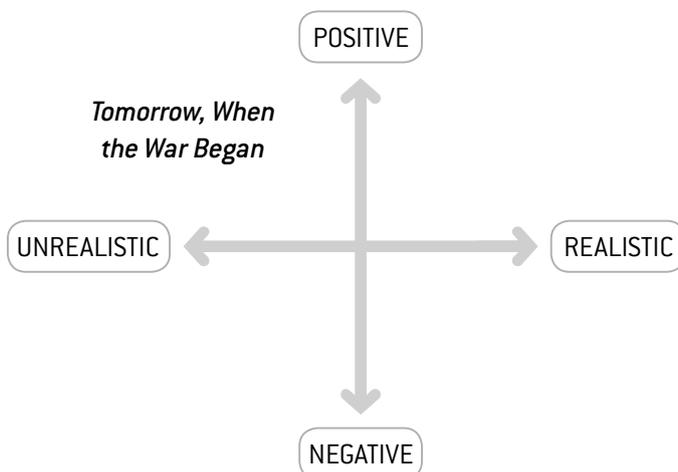
Representation of appearance

Have you ever noticed that most actors playing characters your age are much older than their on-screen roles? There are several reasons for this, including actors under eighteen years of age having restrictions on how many hours they can work per day and requiring a legal guardian on set while filming. But what are the potential **consequences** of this?

consequences the results or effects of an action

The problem with teen characters being played by adults

Vanessa Golembewski | *Teen Vogue* | 7 Jun 2017

Barbara Greenberg, PhD, a clinical psychologist and teen and family expert, says casting actors in their 20s can complicate an already challenging time for teens. 'It can give the message that they're supposed to look good all the time,' she tells *Teen Vogue*. A person in their 20s is more likely to have a consistent appearance, whereas an adolescent may change more frequently. 'Some days they're thinner, they're a little heavier, they have pimples, their hair is a little frizzy. It's all ok,' Greenberg says. But when teen idols on screen don't share in that anguish, it can make the teen viewer vulnerable to feeling self-conscious and depressed about it. 'That leads to all kinds of body-image and social-comparison issues,' Greenberg says. 'And we know that social comparison can be a thief of joy.'

Greenberg explains that teenagers specifically are observers because they subscribe to the spotlight effect – the idea that everybody's looking at them all the time, even though that's not true. 'So when they're looking at models of teens on TV, they're absolutely engaging in comparison,' Greenberg says. 'Very little is lost on teenagers.'

ACTIVITY

1. **List** five characters from Australian television shows and their ages. Find out the age of the actors who play them.
2. **Explain** the phrase 'social comparison can be a thief of joy'.
3. **Explain** the spotlight effect and **decide** if this is applicable to teenagers.
4. **Describe** the accuracy of the representation of young people on television. **Reflect on** whether these representations influence you.
5. **Predict** the ways in which television shows of the future will represent people your age.

4.5

Influences on identity: Gender and sexuality

Our gender and sexuality are powerful influences on our identity. For a long time, Australian society has privileged men over women, and been hostile towards anyone who wasn't overtly heterosexual. That attitude has been changing, though. Society is slowly becoming more accepting of different sexualities, and more willing to give opportunities to women and non-binary individuals.

As part of that change, many groups in society promote the use of gender-neutral language as a way to reduce social bias and increase acceptance. This isn't always received positively. The 2018 Gold Coast Commonwealth Games saw a great deal of controversy around the use of gender-neutral language.

Commonwealth Games volunteer training criticised as 'political correctness gone mad'

Leonie Mellor | *ABC News* | 7 Jan 2018

A training guide for the Gold Coast Commonwealth Games that advises volunteers to use gender neutral language when addressing visitors has been labelled as 'political correctness gone mad'.

The guidelines say they are designed 'to create an inclusive Games for all to enjoy'.

'Swapping gendered words for gender-neutral ones can make everyone feel included, this also demonstrates our understanding that not everyone identifies as heterosexual or cisgender,' the document reads.

Examples include avoiding gender specific job titles such as policeman/policewoman and instead using police officer.

Volunteers are also asked to consider using 'parent' instead of mother or father and 'partner' instead of girlfriend or boyfriend.

Language matters

So why is the use of gender-neutral language important? *Teen Vogue*, a magazine targeted at a mostly female teenage audience, recently published an article about the importance of using gender-neutral language.

How to use gender-neutral words … and why they're important

Danielle Corcione | *Teen Vogue* | 27 Aug 2018

… Using gendered terms – such as 'ladies [and] gentlemen' – is highly presumptuous, especially in today's society, in which many persons are aware that they don't identify as male or female and therefore are uncomfortable with this type of language.

To help our nonbinary friends feel more included and safe around us, here are some ways to practice gender-inclusive language:

Remove gendered language – like using 'postman' as the default word rather than 'postal worker' – from everyday speech. By not using a word ending in '-man' as the default phrase for a descriptor, we can normalize the idea that anyone can perform a job, regardless of their gender identity.

'When we speak about "mankind" or "the achievements of man," what we're doing is confirming the subconscious bias that men are intellectually, morally, and physically superior to women,' Sam Dowd, a British didactics expert says. 'By using such language, we exclude women – and, for that matter, nonbinary people – from history.'

We can avoid erasing women and nonbinary people from everyday conversations by using gender-neutral descriptions. Some examples include:

- *Folks* or *everybody* instead of guys or ladies/gentlemen
- *People* instead of man/men
- *Machine-made*, *synthetic*, or *artificial* instead of man-made
- *Parent* instead of mother/father
- *Child* instead of son/daughter
- *Nibling* instead of niece/nephew
- *Salesperson* instead of salesman/saleswoman

'Some people may argue that such concerns are unimportant, but if you consider that language is the primary filter through which we perceive the world, it's obvious that it affects how we relate to and make judgments about one another,' Dowd tells *Teen Vogue*. 'Until now, history has been written and told by men, to the detriment of others. Part of any attempt to create a society in which *all* people – regardless of gender, sexuality or race – have equal opportunities and freedoms is to use language that no longer excludes certain groups or creates unconscious bias.'

ACTIVITY

1 **Predict** two other reactions to the Commonwealth Games training guide, and **identify** a group who could be associated with this reaction.

2 **Identify** the reasons given in the *Teen Vogue* article for the need to use gender-inclusive language.

3 **Explain** how the following words in the second paragraph positions readers to see the importance of using gender-inclusive language.
   a Our
   b Friends
   c Us

4 **Comment on** the assertion in this article that there is the need to 'normalise the idea that anyone can perform a job, regardless of their gender identity'.
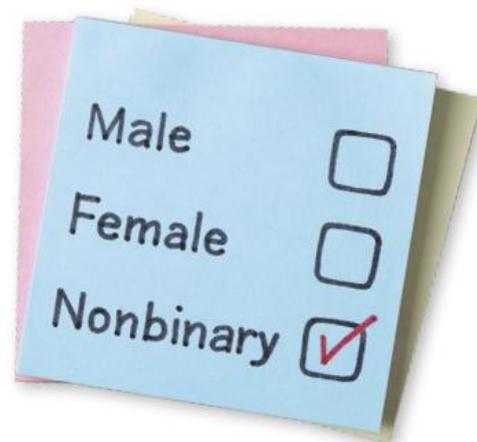
EXTENDED WRITING

PERSUASIVE WRITING

Choose a role from the left column and an audience from the right column.

In that role, construct a persuasive text presenting your view on the use of gender-inclusive language to that audience.

WRITING AS . . .	WRITING TO . . .
· Someone opposed to the use of gender-neutral language · Someone promoting the use of gender-neutral language	· Organisers of the Commonwealth Games · A high school principal · The management of a local shopping centre

4.6

Influences on identity: Ability

Another influence on identity is *ability* – how well we can perform certain tasks. If we're good at something – a job, a sport, maths, dancing etc. – we take pride in our ability, and that affects our image of ourselves. It can also affect how other people see us; we respect people who are good at what they do.

But ability is a spectrum, and it includes being less skilled in some things than others are. It also includes the concept of *disability*, and facing challenges that many other people don't. Many Australians live with all manner of disability, large and small, and this influences both their own sense of identity and the way in which others perceive them.

Employable Me

In 2018, the show *Employable Me* premiered on the ABC. This reality show followed a number of Australians with disabilities as they tried to gain employment. *Employable Me* was considered **groundbreaking** because this group is very much under-represented in the mainstream media.

groundbreaking
original and important

Employable Me has struck a chord but will it change employers' attitudes to disability?

Katie Sutherland | *The Conversation* | 17 Apr 2018

'I'm glad you can make use of my weapons grade autism,' laughs Jonathon in the ABC TV series *Employable Me*. He has landed a competitive paid internship, channelling his passion for accountancy. As well as a love of numbers, he has a wicked sense of humour and a way with words. And his sentiment is in line with the theme of the series, which promotes harnessing the strengths of its participants, rather than focusing on what they cannot do.

Jonathon draws on the metaphor of 'a sunflower in a field of poppies' when describing himself and how autism makes him stand out from his job competitors. Indeed he and the other job seekers profiled in the show are quite remarkable for all of their gifts and abilities. However, they are also challenged by the difficulties that come with autism, obsessive compulsive disorder, Tourette Syndrome or Fragile X (a genetic condition which presents as an intellectual disability).

Employable Me has been warmly reviewed. It has resonated with audiences, largely because of the cast who are likeable characters – funny, sweet and honest. The people we meet are socially awkward, vulnerable and some of them experience crippling anxiety. Yet they are all competent in their own way and all deserving of a job. As a viewer, it is not difficult to cheer on these endearing protagonists.

But the question remains as to whether the series will change the attitudes of potential employers who may fear taking on the responsibility of an employee with a disability.

… While social media commentary has been largely positive and supportive, some have criticised the way that job seekers are primed to curb their behaviour while in the workplace. Disability rights advocates Carly Findlay and Craig Wallace tweeted that the show sent a message that people needed to conform and hide who they were.

One of the job seekers for instance, Krystyna, is encouraged to sustain eye contact and refrain from her sassy walk or jumping around like a kangaroo while doing work experience in a library. She has savant-like skills in geography and can recite the latitude and longitude of any given city. But while her long-term memory is extraordinary, her quirky mannerisms and social skills have made securing a job extremely difficult.

… The reality is that attitudes toward diversity are still evolving. If job seekers want paid employment they may need some guidance in how to navigate a neurotypical world.

Equally, employers need to open their minds and workplaces, in order to reap the benefits. We are some way from a totally inclusive society, but if the means to making traction is through exposure, discussion and destigmatisation, then *Employable Me* is right on cue.

ACTIVITY

1 **Explain** why the author of this article believes *Employable Me* has been 'warmly received'.

2 **Comment** on the degree to which a television show is able to 'change the attitudes of potential employers who may fear taking on the responsibility of an employee with a disability'.

3 **Comment** on the potential of the term 'endearing protagonists' to be considered patronising.

4 **Explain** how a show such as this would allow for the following with regards to people with disabilities in the workforce.

   a Exposure   **b** Discussion   **c** Destigmatisation

5 **Predict** some of the public reactions to *Employable Me*.

EXTENDED WRITING

GIVING FEEDBACK

Write a 100-word email to the ABC, commenting on their decision to produce another series of *Employable Me*. Use your email to give feedback on the way they have represented Australians with disabilities.

4.7

Influences on identity: Social class

Social class refers to the division of society by wealth and social status. At its most simplistic level, these classifications are:

- upper class
- middle/working class
- lower class.

Some cultures have extremely strong or rigid class systems. Australia does not, but that doesn't mean that social class divisions don't exist here. One place they are very obvious is within the media, and the way in which different classes are represented – if they're represented at all.

Social Class Pyramid

Representations of social class in drama

For the most part, television drama explores characters and storylines from the upper class, and occasionally the middle class. Take a look at the most popular television drama shows on at the moment; you'll see a lot of people with no visible signs of financial pressure or hardship. What are some of the consequences of this?

Where are the working-class characters on today's Australian TV?

Sarah Attfield | *The Conversation* | 2 Mar 2017

… If there were shows about working-class people – shows that presented a variety of characters against a backdrop of the social and political reality of their daily lives, and actually depicted people in their workplace, working – then there's a good chance that the Australian people would be interested and engaged. People would see themselves represented, and this is empowering.

A popular TV character who happens to be a fast food worker could contribute to the breaking down of stereotypes. Audiences would be able to see that working in a fast food restaurant is hard work and would appreciate the skill required to work in a fast-paced and dangerous environment. Maybe then there would be less devaluing of such work. If those in power think that such work is easy and therefore not worthy of decent remuneration, then maybe a TV show would make them think again.

But is it possible that this is too much to expect? Do the public want to watch shows about retail, hospitality and fast food workers? Could such shows actually sell without the glamour factor of lawyers and surgeons?

Representations of social class in reality television

Reality television provides many more opportunities for the representation of people from a wider range of social groups, but this has not always been considered a positive thing.

There have been few Australian television shows that have divided audiences as much as *Struggle Street*. This SBS reality show looks at the lives of lower-class or working-class people in disadvantaged regions. The official SBS website describes *Struggle Street* as 'a raw and **unflinching** portrayal of struggle and hardship in Australia'. Other people have not been as positive, with some critics referring to the show as 'poverty porn'.

The first season of *Struggle Street* was filmed entirely in the Sydney suburb of Mount Druitt. The second season was shot in two suburbs of Melbourne (Seddon and Broadmeadows), and also in the Brisbane suburb of Inala. However, there was a political backlash against the show from Inala's mayor, as well as from the Queensland Government.

ACTIVITY

1   **Identify** those people who are opposed to the filming of *Struggle Street* in Inala and **explain** their reasons for this opposition.

2   **Identify** those people who are supportive of the filming of *Struggle Street* in Inala and **explain** their reasons for this support.

3   **Determine** which of these groups of people is most concerned with the residents of Inala. **Justify** your decision.

4   **Explain** whether this article has changed or reinforced your opinion of *Struggle Street*.

5   **Decide** whether a politician should have the power to stop a show such as this from being filmed.

EXTENDED WRITING

SPEAK YOUR MIND

There are many other Australian television shows, both drama and reality, that provide representations of the different social classes in Australia.

Choose one of these shows and write to its producers, either criticising or praising them for the way in which they have represented a particular social class.

Struggle Street banned from filming on Brisbane council land at Inala

Casey Briggs | *ABC* | 17 May 2016

Controversial SBS television series *Struggle Street* has been banned from filming on council controlled land at Inala, in Brisbane's south-west.

The first series of the show was filmed in Mount Druitt in Sydney and critics labelled it 'poverty porn'.

Brisbane Mayor Graham Quirk has denied producers a permit due to the way producers represented the disadvantage in the first series.

'[I will not grant the permit] having observed the way Mount Druitt's reputation was damaged in the so-called name of shining a light on social and economic disadvantage,' Mr Quirk told a council meeting on Tuesday.

'We all know that Inala is not the most wealthy suburb in our city but they are fine people.
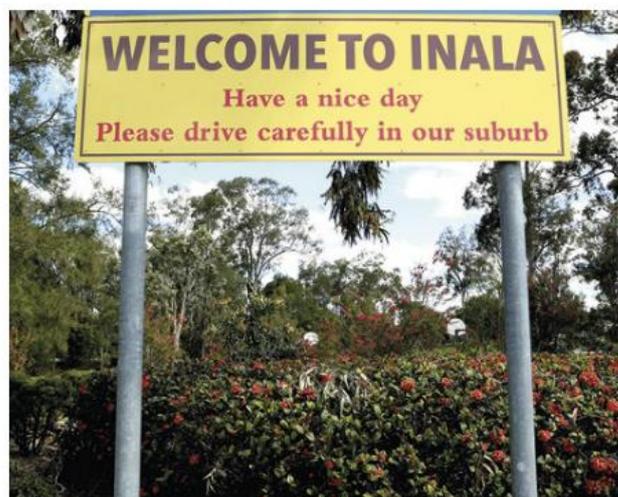
'I have noticed significant improvement in the suburb, particularly in recent years.'

The ban, however, will not prevent the show being filmed on private property.

Producers said the new series would look at disadvantaged suburbs across all of Australia.

The mayor of Blacktown, where the first series was filmed, accused SBS of misrepresenting the western Sydney community, and sent council's rubbish trucks to blockade the public broadcaster last May.

unflinching without fear or hesitation

4.8

Influences on identity: Interests and hobbies

We all have something that we love to do. You might have one hobby that takes up all your free time, or perhaps there are several interests that keep you busy and engaged.

No matter how solitary a hobby might be, there is always a social aspect to it. It's a way to meet new people, become more interesting and have experiences you can share with others. As you develop your knowledge, you will be able to teach other people who also have this same interest.

All of this means that we form social groups around our hobbies, and those social groups influence our sense of identity. For some people, they may even be one of the most important aspects of their identity.

Cosplayers

While *cosplaying* may be used to just describe dressing in a costume, it's mostly associated with the fan activity of dressing up as a particular character, often from a comic, movie, anime series or other media property. The hobby has experienced significant growth in recent years, with multiple conventions here and overseas that celebrate cosplay.

Aussie cosplayers get their geek on

Amy Simmons | *ABC News* | 9 Apr 2010

Fashion and nerds don't generally mix, but a growing bunch of creative, anime-obsessed Australians are breaking down that stereotype by getting their geek on through cosplay.

Cosplay – a combination of costume and role play – originated in Japan as a way for comic, video game and animation fiends to imitate their favourite characters.

It spread to Australia in 2001 and experts say the often expensive and time-consuming hobby is becoming increasingly popular.

Bryan Marriage, 27, and Melanie de Chantraine, 32, are two of the country's oldest cosplayers.

The Queenslanders have been cosplaying for nearly eight years. Between them they've created more than 40 costumes, spending between $100 and $1000 on each.

Bryan described his foray into the scene at Brisbane's 2003 pop culture expo Supanova as nerve-racking.

'I was very nervous because I didn't know a lot of people there and I'd come from Toowoomba, so I wasn't in and around the fandom crowd at that stage,' he said.

'Getting up on stage was scary but everyone was cheering and it got the adrenaline going ... through that I got in contact with a lot of other cosplayers.'

He admits his obsession is left of centre.

'I was always a little bit bizarre and quirky,' he said.

'At school I did drama and I had a lot of fun doing that, but when cosplay came along it was sort of a release, to do something similar to drama.

'Probably what's kept me in it is friends and the people I get to meet and also a love for different shows and different series.

'It gives me that extra dimension to show my fandom ... you get to display the feelings for a character you have and it lets you release your inner child.'

Melanie, thought to be Australia's most experienced and well-known cosplayer, says she thrives on the hobby's creative challenges.

'It's a creative outlet and it gives me something to do. I can't imagine what else I'd be doing if I wasn't doing this,' she said.
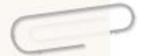
A C T I V I T Y

The author of this article made a number of choices in terms of language features used. Understanding these language choices will allow you to understand how you are being positioned to see cosplayers.

1 **Explain** what each of the phrases in the table means and then **decide** if it contributes to a positive, negative or neutral representation of cosplayers or cosplaying.

2 **Explain** why it is important to consider the context in which these phrases are used as opposed to their definitions in isolation.

3 The following terms are all potential synonyms for 'bizarre'. **Determine** which ones would be appropriate to use as a substitute in this article.

a Strange   c Weird   e Odd

b Curious   d Peculiar   f Wacky

4 **Comment on** how this article is positioning you to see cosplayers.

5 **Argue** for and against the merits of cosplay as a hobby or interest.

TERM	EXPLANATION	POSITIVE/ NEGATIVE/ NEUTRAL
getting their geek on		
creative		
anime-obsessed		
comic, video game and animation fiends		
expensive and time-consuming hobby		
left of centre		
bizarre and quirky		
release your inner child		
creative outlet		

4.9 SKILLS AND STRATEGIES
CHOOSING THE RIGHT WORD

So far in this chapter we have talked a lot about social groups. Other terms that have a similar meaning to 'social group' include gang, subculture, clique, crew, posse, tribe and circle.

Although these words are very similar in their meanings, they have subtle differences and don't mean exactly the same thing as 'social group'. Also, some of these terms would only be used correctly by certain people, and in certain contexts.

The right word in the right place

You've probably used a thesaurus on many occasions to find synonyms for words. However, words may not have exactly the same meaning in all contexts, so not every synonym will be appropriate.

A mistake many students make is to use a synonym for a word that isn't quite right. This results in misinterpretations of what they were trying to say not making sense, or their written expression becoming awkward.

Consider the following text about surfing, in which some of the words have been replaced by synonyms but the meaning of the text has been lost.

Surfing the North Sea

In this part of the macrocosm, the spindrift does not come to you. You need to chase it down, and whatever upsurge you finally land will be very contrasting to what you expected. There are no perfect, welcoming waves here – just jagged swells laced with ice, their endowment hidden. Finding even those waves is an adventure in itself, a trek to coastal inlets known only to locals, penguins and Viking yesteryear. But those coastal raiders never carried a board.

USE A THESAURUS

1 Replace each of the terms in orange with a synonym that is more appropriate to the context of this article.
2 Replace each of the terms in blue with a synonym that is also appropriate to the context.

Lexicon

A **lexicon** is the specific vocabulary of a person, group, topic or even a school subject. Social groups need their own lexicon to talk about things that are specific to that group.

For example, a surfer might use the following words, which someone who is not a surfer would either never use, or would use in a different context.

- Bail
- Closeout
- Fetch
- Kook
- Punt
- Shore break
- Trough

Sometimes groups use their own lexicon as a means to exclude other people. To combat this, and in an attempt to keep up with the lexicon of young people, the Oxford English Dictionary encourages people to send in examples of words used by young people. They have limited success with this, because, as Oxford English Dictionary senior editor Fiona McPherson says:

> Lexicographers are used to observing and recording language change. Yet, there's something particularly innovative and elusive about the way that young people adapt existing vocabulary to make new words, and in doing so create what seems like a secret lexicon to those not in the know.

TEAM WORK

WHICH WORD?

Discuss these terms with a partner: gang, subculture, clique, crew, posse, tribe and circle.

1 Rank these terms in order of your likelihood to use them.
2 Identify three other terms that mean the same as 'social group'.
3 Identify which of these terms would be most commonly used by the groups of people represented by the images on these pages. Explain your decision-making process.
4 Discuss what may happen when terms such as these are not used in the correct context.
5 Explain why knowing a particular lexicon would make a person feel empowered. Reflect on the ways in which young people create a secret lexicon, and the reasons why they do so.

lexicon the vocabulary of a person, language or topic

4.10

Secret language or real talk?

Do teenagers have their own lexicon? Or is it just that languages change over time?

The following article was published by a cosmetics company, as advice to parents who were trying to develop a better understanding of the words used by their children.

Before you read the article, fill out the first column in this anticipation guide, predicting what sort of advice might be given to parents. Revisit your predictions after you read the article.

	WHAT DO YOU THINK THIS ARTICLE WILL SAY ABOUT . . .	WHAT DID THIS ARTICLE SAY ABOUT . . .
Some of the words used by teenagers?		
Why teenagers use their own slang?		
The way in which technology has influenced the lexicon of teenagers?		
Advice and tips for parents?		

A guide to understanding teenage language

Dove UK | 1 Nov 2016

When trying to communicate with your teenager, it may sometimes seem as if they're speaking another language – one full of slang words and phrases you've never heard of. Our *Teenagers' Language Guide* will help you decipher teen slang so you can have better communication with your child.

Teenagers need their own language

Across generations, teenagers have always had their own teen words. What was once 'cool', 'ace' or 'groovy' may now be 'sick' or 'amaze', meaning it can sometimes be hard to understand teenagers (which, of course, is often what they want!).

Using a language particular to your tribe and time is part of developing self-esteem, confidence and a sense of identity and belonging. Teenagers are trying to find their way in the adult world and often feel most comfortable with their peers. Having their own language helps them bond with other teens and build confidence.

Technology and text lingo

Technology is creating new opportunities for language development. Deborah Tannen, linguistics professor at Georgetown University in Washington, D.C. and author of *You're Wearing That? Understanding Mothers and Daughters in Conversation*, says text speak – or 'txt spk' – shows teens are shaping language to suit their needs. We shouldn't criticise it, but nor do we need to use it to relate to our children.

'You need to use language that's appropriate to the context, just as you need to dress in a way that's appropriate to the context,' says Tannen. 'Adults look silly when they try to dress like kids. They might sound a little silly trying to talk like kids, too.'

… This doesn't mean you have to be excluded, though. As their parent, you need to let them know you're willing to talk and are interested in what's going on in their life. Rather than being judgemental, be someone they can look to for wisdom and advice. And make sure the lines of communication are always open.

Do u no txt spk?

Decipher your child's text lingo with our handy guide:
- YOLO = you only live once
- TTYL = talk to you later
- LOL = laugh out loud
- ROFL = rolling on floor laughing
- IRL = in real life
- Awks = embarrassing
- Jokes = funny
- Totes = very
- Hench, buff = attractive, of boys
- Sick = good
- Salty, hot, peng, fit = attractive, of both sexes

Next steps

- Don't try to adopt your child's voice. They want to feel they're their own, separate person, and developing their own teen slang is part of that.
- Teens love instant messaging and texts, so one way of communicating is to use mobile technology – but there's no need to use abbreviated 'txt spk'.
- If you don't know what your child is talking about, ask them to explain what they mean and let them know you're interested in what they've got to say.

ACTIVITY

Revisit your predictions from the anticipation guide.

1 **Summarise** the advice given to parents in this article.

2 **Explain** whether you agree with the advice that parents need to be able to decipher teen slang so they can better communicate with their children.

3 **Explain** why having your own language would develop self-esteem, confidence and a sense of identity and belonging.

4 **Propose** five other terms that could be included in the *txt spk* list.

5 **Comment on** each of the recommendations given in 'Next steps'.
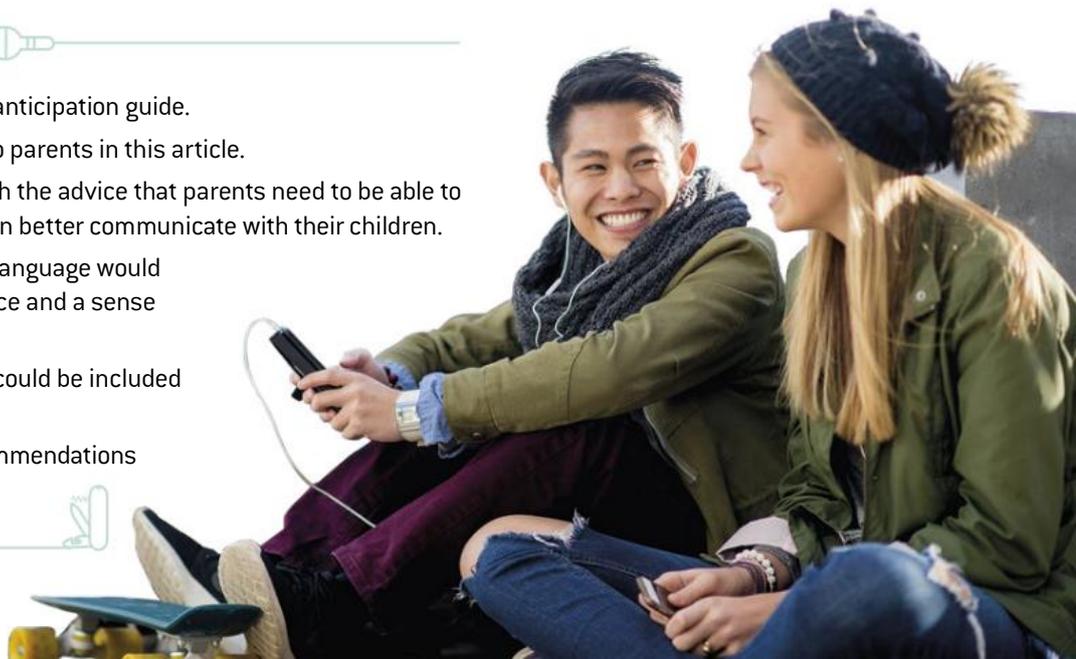
4.11

How you see you

We've looked at ways in which the mainstream media depicts groups of people, including young people. Most of these representations are made by people outside of that social group, who may portray those groups inaccurately.

But while television and film often present teenagers in negative or inaccurate ways, the internet allows teenagers to produce and share their own texts. This allows young people to present themselves in a different light, and show a version of their lives and experiences that never makes it onto television screens.

SketchShe

The rise of the YouTuber

YouTube is a major media platform for young people, who can film themselves or their creative projects with minimal equipment and cost.

Following is a list of just a few YouTubers who have been held up as popular, influential or inspirational for Australian teenagers.

- SketchShe
- Charli's Crafty Kitchen
- Ozzy Man Reviews
- SuperWog
- Janoskians
- Planet Dolan
- Wendy Huang
- Lauren Curtis
- HowToBasic

WATCH MORE VIDEOS

Choose any three of the YouTubers from this list, plus another of your own choice.
Research them to gather enough information to complete the table.

YOUTUBER	DESCRIBE THE TONE AND STYLE OF THIS YOUTUBER	EXPLAIN THE PURPOSE OF THIS YOUTUBER'S TEXTS	WERE YOU AWARE OF THIS YOUTUBER AND IS THIS OF INTEREST TO YOU? EXPLAIN YOUR RESPONSE.

Troye Sivan

Some of the most popular YouTubers are those who share their real-life struggles, and Troye Sivan is no exception. Now a successful pop star, Sivan attributes his success to YouTube.

How Troye Sivan built his career from YouTuber to pop superstar

Bianca Davino | *Don't Bore Us* | 11 May 2018

YouTube has reigned supreme as a content house since its earliest days. The platform offered up a unique intimacy between content creators and their audience and young people looking for an outlet for their passions found a comfortable home in its boundlessness.

For millennials, YouTube is a rabbit hole of discovery, obsession and infatuation. The advent of vlogging undeniably shifted the entertainment landscape. Almost everyone has had an experience attempting to live by the brand slogan of 'broadcasting yourself'.

Above all, YouTube's impact on music has been extraordinary. The platform's freedom has given birth to so many phenomenons over the last ten years. Uploading is easy – cutting above the noise is what proves difficult. Kids who grew up on social media, 'knowing' their favourite artists on a personal scale is of utmost importance.

Artists who give an insight into their lives beyond their music have gone on to become worldwide sensations – the insight into their personalities and lives that YouTube that platform provides have proven imperative to this.

In the beginning, there was Troye Sivan

Looking at Troye Sivan's recent output, like the world-shaking release of his latest track 'Bloom', it's easy to forget his self-made beginnings as a YouTube star. He began uploading full vlogs in 2012, but prior to that the South African-born teen had only uploaded videos of him singing – accumulating 27,000 subscribers since he began all the way back in 2007. By 2016, after 4 years of deeply personal, funny and relatable vlogs, he'd racked up a massive 4 million subscribers and over 243 million total views on his channel.

His blogs included his emotional, vulnerable coming out story, musings on teenage life and shared stories with his other YouTube famous friends. Despite growing up as a child actor and pursuing music, it was truly the insight into his ultra-charismatic and magnetic persona that cut above.

Now, Troye is a bonafide pop icon. His 2014 EP, *TRXYE* debuted at No. 1 on iTunes in over 55 countries, scored the number 5 spot on the Billboard 200 and was certified Gold in Australia. His next EP *Blue Neighbourhood* nabbed a top ten spot on ARIA charts – by then, he was already regarded as a peer by the likes of Ariana Grande and Halsey.

… As social media's power only gets stronger, consumers are finding their hearts lie in the intimate connections gained from their favourite artist. And although Troye isn't uploading videos of his daily activities anymore, his biggest strength is that his music carries the same message of openness, confidence and self love that he initially portrayed.

Troye Sivan

ACTIVITY

1 **Explain** how YouTube creates a 'unique intimacy between content creators and their audience'.

2 **Comment on** the writer's assertion that 'YouTube is a rabbit hole of discovery, obsession and infatuation'.

3 **Explain** why artists who 'give an insight into their lives beyond their music' may be more popular with people your age.

4 **Describe** how Troye Sivan has evolved over time.

5 **Compare and contrast** how someone from an older generation might describe people your age if they were restricted to evidence that only came from online media, or were restricted to evidence that only came from television.

6 **Decide** which media provides the most accurate representation.

7 **Determine** whether Troye Sivan is a positive role model for young people.
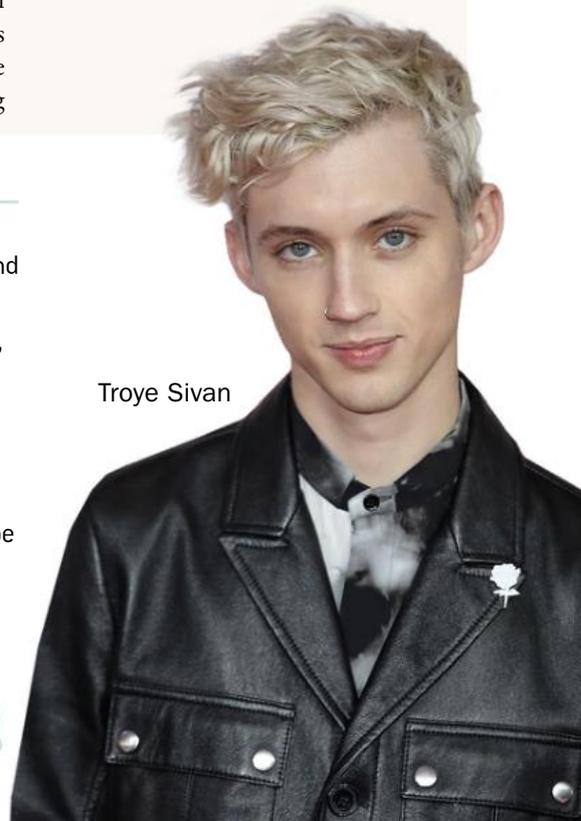
4.12 SKILLS AND STRATEGIES
UNDERSTANDING VISUAL LITERACY

Visual literacy refers to your ability to comprehend and compose visual images, such as photographs, cartoons, signs and infographics.

Being visually literate requires you to understand the context in which a visual text was constructed, and the way in which the structures of that text have been organised and presented.

Image 1

Understanding context

Asking the following questions of any text you encounter will allow you to better understand the context of that text and then how that text is attempting to position you.

- Who has published or created this image?
- For what purpose has it been created?
- Who is the intended audience?
- What does the publisher or creator of this image want the targeted audience to think or feel?
- How might other people see this same image differently from me? Why would they?

Image 1 comes from a website – follow the margin link to see it in its original context. Once you've seen the source, let's analyse this representation of teenagers by considering a response to these questions.

Happy Families blog
mea.digital/ee34_38

	IMAGE 1	IMAGE 2	IMAGE 2
Who has published or created this image?	This image was published online as part of a blog about supporting families, especially parents trying to raise teenagers. The blogger's biography states that he is 'one of Australia's leading experts in the areas of parenting, relationships and wellbeing'.		
For what purpose has it been created?	The image is intended to support information on a blog post titled '13 Reasons that Teenagers are Great!' which explains why, despite sometimes getting a bad rap, the author believes that teenagers are great.		
Who is the intended audience?	The intended audience is parents of teenagers who are looking for parenting support.		
What does the publisher or creator of this image want the targeted audience to think or feel?	The publisher of this image wants the targeted audience to feel positive about teenagers.		
How might other people see this same image differently from me? Why would they?	Some teenagers might perceive this as being fake, contrived and not representative of what their life or friendship circle is actually like. The teenagers in this image are all very attractive, happy and Caucasian and seemingly without a care in the world. Some people from minority backgrounds might feel alienated by their lack of representation in this image.		

YOUR TURN

1 Evaluate the responses provided about Image 1.

2 Find two more images of teenagers and use these questions to consider the context of these images.

3 Explain why understanding the context of a text is important to the meaning making of that text.

4.13 SKILLS AND STRATEGIES
DECONSTRUCTING VISUAL TEXTS

deconstruct to reduce something to its parts in order to reinterpret it

Text structures

Once you understand the implications of the contextual features, you can **deconstruct** a text to identify and analyse how its structures are used to position you.

Text structures are the elements or components of a particular type of text. Authors make purposeful choices when organising the structures of their texts, attempting to position their audience to accept particular viewpoints.

There are several important text structures to consider when examining visual images. Let's reconsider the images you saw and found in the previous spread.

Body language

The postures of the people in images are cues intended to influence viewers. This body language can provide significant detail and inform viewers about the status of the subject or their relationship to other subjects.

Gestures

The gestures of a subject allow for the reader to understand the thoughts, feelings and emotions of the subject while also allowing the reader to understand the relationship between other subjects in the image.

Facial expressions

Facial expressions are cues about how to read other people that we have learnt over time. This non-verbal information allows viewers a great deal of insight to the subjects.

Gaze

The gaze of an image's subjects influences the way the audience views that person.

- Subjects who gaze at the camera or viewer are said to be making a *demand* on the viewer, and drawing them into the subject's reality.
- When a subject has no direct eye contact with the viewer, no direct relationship is constructed, and the viewer is made purely an observer of the subject. The subject is said to be making an *offer* rather than a demand.

Camera distance

The size of the subject, and the amount of space that subject occupies in an image, works to establish a particular relationship between the viewer and the subject. This reflects concepts of social distance.

- Intimate distance – extremely close proximity positions the viewer to share in the subject's emotions and possibly even adopt these emotions.
- Personal distance – close proximity allows the viewer to read a subject's facial expressions and gestures, thus gives insight to how they are feeling.
- Social distance – this allows for verbal interaction between people but nothing more intimate. It does not allow the world of the subject and the world of the viewer to intersect. It positions the audience to see the subject as isolated or alone.
- Public distance – a long shot positions the viewer to simply witness an event and denies them the opportunity to interact with the subject.

Camera angles

The use of camera angles can influence the relationship between the viewer and subject. When we look down on someone, we usually view them as inferior or disempowered. When we look up at someone, we view them as superior and powerful. When we view someone at eye level, we view them as an equal.

Positioning

The way that a subject is positioned in relation to the viewer can enable or limit the viewer's engagement with that subject. If the subject is facing the viewer, it suggests greater intimacy and invites the viewer to interact with the subject. If a participant is facing away from the viewer, she/he is distanced from the viewer.

Composition

The way that parts within an image are arranged is called **composition**. Usually, the subject in the middle of a frame is most important, while those that are near the edges are of less importance. The way in which the subjects in an image are positioned in relation to each other is also significant.

Considering the following points will allow you to understand the choices that have been made in composition.

- Which elements are the biggest?
- Which elements are in the background or on the edges?
- Which elements are in the centre?
- Which elements are placed on the left and which on the right? This is important because in Western cultures we usually read left to right.

DECONSTRUCT THIS

Look back to the three images you examined in the previous spread, or the two images in this spread.

1 Choose an image and explain what the body language of the subjects in that image reveals.

2 Choose an image and explain what the gestures of the subjects in that image reveals.

3 Choose an image and explain what the facial expressions of the subjects in that image reveals.

4 Find an example of each type of gaze in the images on this page.

5 Find an example of each type of camera shot in the images on this page.

6 Find an example of each type of camera angle in the images on this page.

7 Choose an image and explain the positioning of the subjects within it.

8 Choose an image and answer the four questions about its composition.

composition the combination of elements that make up something

4.14

In the margins

We've talked about the mainstream media – but what is 'the mainstream'?

For something to be considered part of *mainstream culture*, it must fit within those things commonly done or valued by most members of a particular society. In other words, it is considered 'normal'.

What is normal to people in one place might not be considered normal to people in another place, so there's no such thing as a global mainstream. However, some concepts are mainstream in most places; these are sometimes referred to as the 'dominant culture'.

Alternative culture, on the other hand, refers to activities or ideas that are noticeably different from the mainstream. *Counter culture* moves beyond alternative culture and refers to activities or ideas that directly oppose those of the mainstream. Those groups outside of the mainstream are often considered to be 'in the margins' because they are pushed to the sides.

TEAM WORK 👥

MARGINAL GROUPS

1. With a partner, classify the following groups of people as belonging to mainstream culture, alternative culture or counter culture.

   a Ravers
   b Flat earthers
   c Environmentalists
   d Vegans
   e Catholics
   f Atheists
   g Off-gridders
   h Skaters
   i Hedonists
   j Goths
   k Cosplayers
   l Cross fitters
   m Surfers
   n Doomsday preppers
   o Gamers
   p Anti-vaxxers

2. Identify one of the above groups for which this classification would change if you lived in a different location.

3. Choose one of the above groups and find an image of them that is:
   a positive
   b negative
   c neutral.

4. Comment on which of these images was most difficult to find.

5. Discuss your own attitude to this group of people. Evaluate the extent to which your attitude to this group of people is aligned to that of the mainstream.

Finding examples

You may find it difficult to identify groups that are part of the mainstream culture. While this is because mainstream culture is often thought of as one large, **homogenous** group of people, it's also because there are so few texts in the media where alternative and counter culture groups are represented in any great depth.

The internet is allowing this to be challenged, and there are increasingly more examples of groups outside of the mainstream being visible to the public.

As this article suggests, though, there is still a long way to go.

homogenous consisting of parts that are all alike

The internet is giving a voice to those on the margins – losing net neutrality will take it away

Harry T Dyer | *The Conversation* | 20 Dec 2017

Which voices are amplified online?

The internet has, to an extent, amplified voices from diverse socio-economic backgrounds, and it's vital that rolling back net neutrality doesn't erode what inroads these less-heard voices have made against the socio-cultural norm. Knowledge on the internet is already problematic. For example, much of Wikipedia is written by white males from the global north, despite [the site] being seen as a repository of 'the world's knowledge'.

There is a long way to go in order to ensure the internet is a space where people from diverse backgrounds are able to access and contribute to knowledge.

A C T I V I T Y

1   **Comment on** the concept of 'net neutrality'.
2   **Explain** why knowledge on the internet is problematic.
3   **Predict** the future of the internet in terms of providing a voice to people from outside of the mainstream culture.

EXTENDED WRITING

LET THEM IN

Write a persuasive speech arguing for the inclusion of more voices from alternative and counter cultures in the media. You should identify some of the groups that could be included, and mention the benefits that would come from this.

4.15

From margin to mainstream

Over time, it's common for those things that once belonged in the margins to move towards the mainstream as they become more popular.

Let's use music as an example. The following artists all appeared in the Triple J Hottest 100 for 2014.

- Bruno Mars
- Sia
- Vance Joy
- Lorde
- Lana Del Rey

At the time, all of these artists were relatively unknown and were considered alternative. These days, you can hear them on commercial radio all the time.

Another good example is skateboarding. This article explores how skateboarding has evolved from being an alternative culture interest into something more mainstream.

Bruno Mars

Lorde

How skateboarding changed popular culture

Rob Hunter | *SBS* | 18 Sep 2018

Documentary series *Post Radical* explores the subcultures of skateboarding, showcasing the sport's global appeal and the profound, all-consuming effect it has on the lives of devotees. But as host and professional skateboarder Rick McCrank reveals, skating is no longer merely the realm of misfits and guys who wear needlessly oversized pants. Having spread from its roots as a small counter-culture activity, skateboarding has now permeated society, leaving a surprisingly large footprint on global pop culture.

Music

As skating became more accepted by the mainstream, the music became more inclusive, expanding to the commercially friendly sounds of bands such as Blink 182 and The Offspring throughout the 80s and 90s. With the line between skate punk and pop now thoroughly blurred, the sounds of Good Charlotte and even Avril Lavigne ensure skating's musical influence continues whether the originators of skate punk would enjoy this comparison or not.

Fashion

From the functionality-based early days of tight shorts, T-shirts and tube socks in the late 70s and 80s, skate fashion has evolved into a massive commercial enterprise. As skating's popularity increased and skate videos became more widely viewed, opportunities arose for companies to appeal to the lucrative youth market, leading to clothing sponsorships for well-known skaters and events such as the VANS sponsored Warped Tour music festival.

Other brands such as DC, Volcom, Supreme and the clothing arm of skate magazine *Thrasher* followed suit, with street-styled clothing lines featuring hooded jumpers, jeans and large graphics now commonly adopted in the fashion world.

Despite the success of these brands and their role in promoting skate-wear, the appropriation has been unappreciated by some. As professional skater John Rattray has said, 'There's a lot of cultural heritage surrounding skateboarding with those old graphics … If skating has given you some respite from a shi**y life, then there's a lot of emotional connection to that stuff that can be taken for granted or overlooked by people who don't skate.'

More bluntly, editor of *Thrasher* magazine Jake Phelps famously lashed out at both Justin Bieber and Rihanna for wearing Thrasher branded clothing, saying, 'We don't send boxes to Justin Bieber or Rihanna or those f**king clowns. The pavement is where the real s**t is.'

Gaming

Skating's usage in video games similarly extends far beyond an appeal to skating enthusiasts. Tony Hawk's game series remains one of the most successful in videogame history despite the majority of players unlikely to have ever picked up an actual board.

Unusual though it may seem, skating's influence on pop culture appears to have little to do with skating itself. Rather, it is the attitude and lifestyle that appeals to the masses, with people relating and aspiring to the idea of spending life doing what you love without apology. In short, people having fun is a universal language.

ACTIVITY

1 **Determine** if *Post Radical* would be considered a mainstream text.

2 **Decide** whether skating is part of the mainstream, alternative or counter culture in your community.

3 **Explain** how the use of examples of music, fashion and gaming allow this writer to prove his opinion.

4 **Propose** another aspect of culture that could have been used as evidence of this.

5 **Comment on** this writer's opinion that 'skating's influence on pop culture appears to have little to do with skating itself'.

6 **Evaluate** the use of the word 'outsider' to describe someone from an alternative or counter culture.

7 **Predict** the future of skateboarding in Australian society.

4.16

connotations the ideas or feelings that a word invokes for a person

Outside looking in

While many of us live a fairly mainstream lifestyle, others choose to adopt an alternative or counter-culture lifestyle. These groups of people are easily identifiable through the clothes they wear, the way they talk, the foods they eat, the jobs they have and what they do in their spare time.

At least, that's the stereotype.

In reality, everyone – mainstream or alternative – is a unique person living a unique life and with a unique identity. But because alternative or counter-culture groups are on the margins, it's easy for those within the mainstream to stereotype them. They have particular **connotations** and invite certain attitudes about people who are part of the alternative group. Most of these attitudes are not meant to be negative, but many of them are.

TEAM WORK 👥

STEREOTYPICAL ME

1 With a partner, discuss the stereotypes most commonly associated with each of the following lifestyles.

    a Bohemian   e Surfer
    b Nomad   f Minimalist
    c Yuppie   g Bogan
    d Vegan

2 Compare these with your own perceptions of this group.

3 Discuss how you came to develop these perceptions.

What contributes to a stereotype?

Stereotypes are constructed from outside of a group, and are often based on **superficial** things such as clothing and appearance. They can also reflect the attitudes, values and beliefs of a group – or at least, what someone else **assumes** to be their attitudes, values and beliefs. This can often mean that people who have no real connection to each other are labelled as being part of a group, because they seem to match a stereotype that's been constructed.

Let's look at another lifestyle – hipsters. They're usually described as people in their 20s and 30s who value independent thinking, progressive politics, an appreciation of art and indie music. But the stereotypes about them aren't always positive.

Consider the way in which hipsters have been represented in this article.

superficial shallow, surface-level

assume draw a conclusion without proof

Are you a hipster? Take our test

Sam Clench | *News.com.au* | 14 May 2013

If you answer 'yes' to three of these questions, you are a dead set hipster. Sorry. Run off and write a sad poem about it, or whinge in the comments section below.

The hippest hipster test around

1. Are SBS and the ABC the only TV channels you watch?
2. Do you wear wide-rimmed glasses, even though you have 20/20 vision?
3. Is your favourite piece of clothing more than 20 years old?
4. Are foreign films automatically cooler and more insightful than English-language movies? Take a bonus point if you watch without subtitles.
5. Are cardigans an acceptable fashion choice for young men?
6. Do you have your own vegetable garden?
7. Do you make up names for your favourite bands, just to be sure that nobody else has heard of them?
8. Have you ever grown a beard to grant yourself extra wisdom?
9. Do you own a typewriter? For a bonus point, are you actually using it to write a book? For another, is that book a premature autobiography?
10. Are there patches sewn into the elbows of your jackets?
11. Do you preach about healthy, organic food while smoking like Don Draper on a nicotine binge?
12. Do you use words like 'disestablishmentarianism' when simple language would do?
13. Do you drink organic beer?
14. Have you ever attended a concert at an art gallery?
15. Do you wear pieces of cutlery as jewellery?
16. Could you be described as smug, sarcastic or sanctimonious?
17. Do you write a depressing song in the aftermath of every break up in the hope that he/she will be struck by your emotional depth and beg to take you back?
18. Do you live-tweet Q&A? Take a bonus point if you've been in the studio audience.
19. Do you write poetry on your Facebook page? Or for that matter, at all?
20. Do you have a video projector instead of a TV?

ACTIVITY

1. **Comment on** the attitude to hipsters that is presented in this article.
2. **Identify** five terms or phrases that have been used to present this attitude.
3. **Describe** the tone or style employed by the author of this article.
4. **Identify** those aspects of this list that refer to the attitudes, values and/or beliefs held by hipsters.
5. **Reflect on** whether hipsters are a genuine social group or a lifestyle that's been stereotyped as a group.

4.17

The language of fear

Statistically speaking, we live in the safest, most prosperous time in human history. Fewer people are murdered, die from preventable diseases or are denied the basic rights accorded to them from democracy than ever before.

So why is this not reflected in the media, which seems to constantly put in front of us stories of terrorism, disease and violence? The answer, according to **sociologist** Barry Glassner, is that:

> We are living in the most fearmongering time in human history. And the main reason for this is that there's a lot of power and money available to individuals and organizations who can perpetuate these fears.

> How does fear make money? By encouraging people to spend more on insurance, medicine, political lobbying and other groups that can potentially offer them protection or certainty.
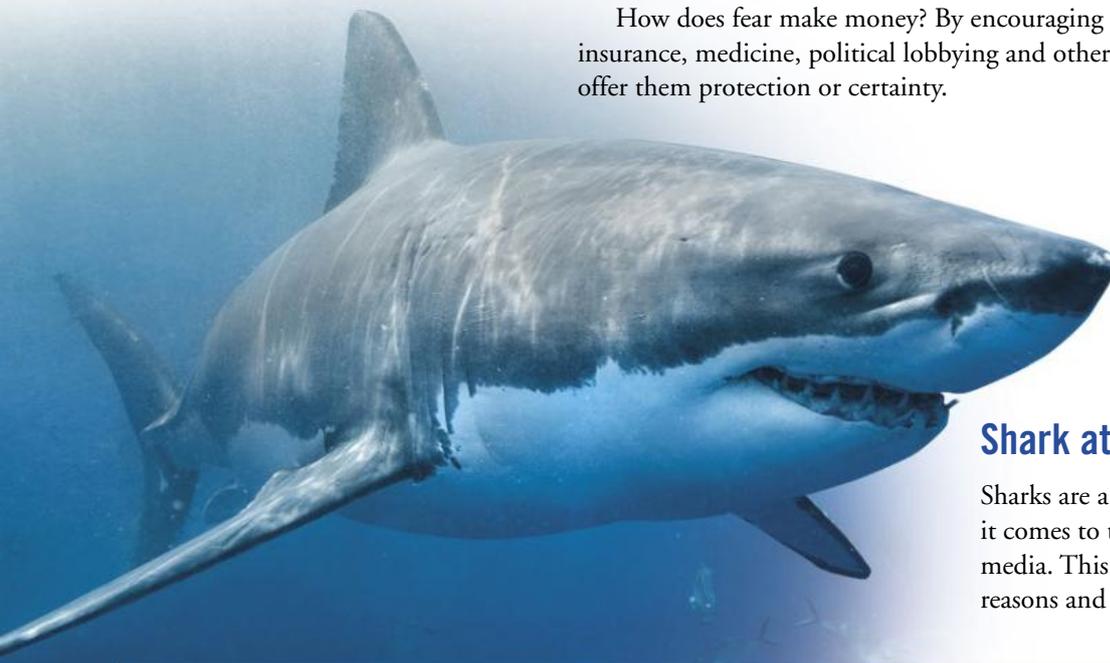
Shark attack?

Sharks are a 'go-to' subject matter when it comes to the perpetuation of fear in the media. This article explores some of the reasons and consequences of this.

Feeding frenzy: public accuse the media of deliberately fuelling shark fear

Peter Simmons and Michael Mehmet | *The Conversation* | 22 Jun 2018

Are you scared of sharks? If you never read or watched the news, would you still be?

Last year's Senate inquiry on shark mitigation and deterrent measures heard evidence that media coverage has contributed to 'disproportionately high fear of sharks among the public compared to the actual degree of risk involved'.

That report highlighted the misrepresentation of sharks by sensationalised media coverage, even in cases where shark encounters did not result in injury.

At the same time as the inquiry was gathering its testimony, we ran a separate series of focus groups in coastal communities in New South Wales. The 67 people in our focus groups included surfers, flag swimmers, tourism and small business operators, surf lifesavers, anglers, and conservationists.

… We didn't set out to study the role of the media. But in each group we heard passionate discussions about media in various forms: traditional news media, social media, and other popular media such as movies and documentaries.

Many participants blamed the media for stoking fear of sharks, in ways that are disproportionate to the actual risk. They said that traditional media sensationalise danger and harm, because they profit from shark hysteria. And online media heighten our exposure to these stories and images, further feeding community fear.

Sharks as criminals

This article also explores this cultivation of fear of sharks, looking specifically at some of the language used in the media.

Sharks aren't criminals, but our fear makes us talk as if they are

Adrian Peace | *The Conversation* | 27 Jan 2015

… 'Stalking' and 'menacing' are graphic, emotive words, typically reserved for criminal behaviour on a serious scale. Petty thieves don't stalk; rapists and assassins do. Armed robbers are menacing; shoplifters not so much.

What is also important about this language is that it connotes behaviour which is deliberate, conscious, and calculating. In the wake of human encounters with sharks (and particularly great white sharks), we are used to hearing that a shark has 'stalked' an area to 'target' a victim. Most people don't consider this terminology inappropriate, despite the fact that the animal is being crudely demonized.

Plenty of other metaphors of criminality are also used to characterize sharks in Australian waters. Great whites are routinely said to 'lurk', 'linger', 'prowl', 'maraud' or 'loiter' near 'innocent' or 'unsuspecting' bathers.

A C T I V I T Y

1 **Summarise** the findings of the Senate inquiry into shark mitigation and deterrent measures presented in the first article.

2 **Compare and contrast** the roles played by traditional media and social media in the construction of this representation of fear of sharks.

3 **Explain** the effect of the use of the following terms when reporting on sharks.

   a Stalking
   b Menacing
   c Terrorise
   d Lurk
   e Unsuspecting bathers

4 **Modify** the following statements to make them less emotive towards the reporting of sharks.

   a The shark stalked its target.
   b Swimmers were terrorised by the rogue shark.
   c The shark prowled near unsuspecting bathers.
   d The shark invaded the water near the beach.
   e The elusive shark gave the authorities the slip.

5 **Reflect on** the extent to which your attitude to sharks has been shaped by attempts of the media. **Comment on** the ability of particular language choices to position an audience.

4.18

Public relations and spin

The media constructs representations of individuals and events. Sometimes this can be negative, as we saw with sharks, but it can also be positive – even when it shouldn't be.

Public relations, or PR, is the attempted manipulation of the ways an individual or group interacts with the public through the media. This is different to advertising, which involves paying for the promotion of a particular subject. Public relations involves creating a positive or favourable image of a 'client' and then disseminating this image through the media.

Spin

Sometimes public relations work is proactive – a person or group tries to establish the ideal image they wish to present, and then they work to maintain this image. In other cases, public relations are reactive – it's done as a response when a person or group has been involved in something negative or damaging. This kind of work to repair someone's image through media manipulation is often referred to as 'spin'.

There is perhaps no group of people more involved in spin than politicians. When you consider that they rely on people voting for them to keep their jobs, this is hardly surprising. This article, from before the 2010 federal election campaign, explains some of the ways that politicians use spin to in the lead-up to an election.

Political spin checklist

Madonna King | *ABC News* | 11 May 2010

You can't yet be sure which Saturday this year you'll be going to the polls, but you can guarantee the campaign behind it will be full of spin.

Hundreds and hundreds of journalists are employed by governments across Australia; their brief is to ensure the bosses' policies are seen in the best possible light.

That means all sorts of underhand tricks are now part and parcel of the political process, and many politicians still don't think voters are onto them.

To ensure you are, here's a quick spin checklist you might want to use for the next poll.

- The mea culpa: The politician will take full responsibility for a bad decision, promise that 'heads will roll' and that it will be fixed. They will then hope the issue disappears, and is not raised again.
- The diversionary tactic: Announce something to divert attention away from something less politically palatable. For example, a state government, reeling from a health crisis where nurses and doctors aren't being paid, might announce a review of daylight savings.
- Tell the partial truth: You ask a question and a specific answer is given, but not the whole answer. A recent Queensland example involves the death of a toddler after the flu vaccine. When it was caught out, a minister explained they were not officially told of the death, and it was too early to tell whether it was a result of the flu vaccine.

- The drip feed: You'll hear part of what a health or police or education package will be today, more next week, and certainly more come election time. Why deliver the one big package which would show you the big picture, when there can be three bites of the cherry?
- The picture opportunity: Your local politician on the front page of the paper, shirts rolled up, serving soup at a homeless kitchen. Often, it's just staged, but it certainly can change how you perceive them.
- The human touch: A variation on the above, this is when politicians drag out whole families to colour their image.

Press conferences

Spin can be delivered in several different ways. For public figures such as politicians, one of the most common spin tools is a press conference. This is a public meeting held for the purpose of officially distributing information to the media and answering questions from journalists in attendance.

Press conferences are seen as an opportunity to control the message presented through the media. Often there is a lot of thought put into the selection of the location for a press release, in order to reinforce the message being presented. For example, if the Education Minister is announcing a funding package for schools, they would probably hold the press conference at a school benefiting from the package.

A C T I V I T Y

1 **Compare and contrast** the following strategies from the article.

   a Telling the partial truth and the drip feed

   b The picture opportunity and the human touch

2 **Evaluate** the potential of each of these strategies as a way to spin information.

3 **Explain** the purpose of a press conference.

4 **Propose** the best possible location for a press conference for the following.

   a A famous politician has retired.

   b A famous sportsperson has retired.

   c A new mine has opened.

   d A new school is about to be built.

   e A scientific breakthrough has been developed.

EXTENDED WRITING

HOLD A PRESS CONFERENCE

Identify a person or group currently experiencing bad publicity in the media, and write a 200-word plan for their next press conference. You should identify the benefits that will result from this conference and the strategies you will use to create a positive spin.

4.19

brand a trademark or trade name to identify a product, service or company

Brand identity

You have your own personal identity, as do others. And it's possible for a country to have an identity in some ways. In fact, almost anything can have an identity, at least in the eyes of other people. Rather than 'identity', though, we often use the term **brand** to describe the public perception of a person, group, event or product.

Unlike a person's sense of identity, which is shaped in unpredictable ways by many influences, brands are deliberately constructed. *Brand management* is the process of a person or group actively creating the type of image they want for their brand. There are a number of elements involved in brand management, such as social media, public websites, advertising, media reports, interactions with the public and merchandising.

Re-branding

Occasionally, a person or group will need to re-brand. This is usually because the brand needs adjustment in order to realign itself with the cultural assumptions, attitudes, values and beliefs of the target audience.

The Australian cricket team needed re-branding in the wake of the outrage caused by an incident of cheating in South Africa in 2018. The reaction of the general public to this was negativity and distrust, and it shone a spotlight on the way the Australian cricket team was perceived by the public.

Following this incident, the Australian cricket team, which had previously been known for its combative and aggressive attitude while playing, adopted a more respectful approach to the game.

TEAM WORK

BAT ON

1 Consider the ways in which both these images represent the Australian cricket team.

2 Compare your ideas with a partner.

3 Discuss whether it is important for the Australian cricket team to have the respect of fans.

4 With your partner, propose a possible slogan to help re-brand the Australian cricket team.

Re-branding may also be necessary if there is a loss of relevance with the public or the need to change public perception. This was the case when Tourism Noosa sought to attract more tourists a number of years ago.

ACTIVITY

1 **Identify** the brand of the following groups of people by **describing** the perception they want society to have of them.
   - Sea Shepherd
   - RSPCA
   - Make-A-Wish Australia
   - The Queensland Police Force
   - Hell's Angels
2 **Explain** how the analogy of keeping a balloon afloat is suited to re-branding.
3 **Describe** the image that Tourism Noosa is trying to present in this re-branding.
4 **Predict** whether this re-branding will be successful.

Noosa gets new brand

Peter Gardiner | *Sunshine Coast Daily* | 25 Aug 2010

Take it from one of the advertising gurus from the ABC TV's hip show *Gruen Transfer* – rebranding Noosa has nothing to do with smoke and mirrors or just sand and sexy people.

It is about keeping the balloon afloat.

Russel Howcroft, the managing director of George Patterson Y&R advertising agency, said branding a product was very much about defying a heavy gravity called staleness.

'Remember when you were in a hallway as a kid and you had a balloon. You played a game called keep the balloon off the ground,' Mr Howcroft said.

'It is the best analogy about why you brand – unless you keep pushing it up it will eventually fall down, so you have to invest in keeping the balloon afloat.

'Fashionability is always important and the use of imagery and Noosa has done it very well. It's also about branding the experience. Noosa has been very clever in not mucking up what brought people here in the first place – keeping its beauty while allowing people to develop here.

'I've been coming to Noosa since 1980 and I've always liked the fact that it's kept true to itself, the council has obviously done a brilliant job at allowing the right amount of growth here.'

Hundreds of invited industry guests, including tourism legend Sir Frank Moore, saw the outcome of a year's work of brainstorming between creative advertising minds and Tourism Noosa.

Noosa's aim is to revitalise its tourist brand to become a $1 billion visitor spend by 2020 by luring more Generation X and Y into relaxation mode.

The simple but effective strategy is a by-line. As in: think of the best holiday experiences going and then tack on to it – BY NOOSA.

It is not all about the beach, Hastings Street, and the fabulous eat streets, though they remain keys to the marketing charm. Nature and nostalgia are vital to the fresh new take.

One of the poster images is of a boy, rod and bucket in hand, walking along a pristine Noosa River with its old world charms complete with moored boats.

The key tagline is: Bait by the corner shop, Lesson by Grandad, Growing up by Noosa.

Another has a hiking Gen Y guy deep in mossy rainforest, alive by Noosa.

A classic Noosa beach shot has a young Gen X mum, longboard balanced over her head, with a youngster in tow, quiet afternoon by Noosa.

The message is that the gift of recapturing something lost, such as stress-free living, has been bestowed by one of Australia's premier destinations.

At the beach by 8
Kids crashed in bed by 12
QUIET AFTERNOON BY NOOSA
Create your own Noosa holiday right now, visitnoosa.com.au

4.20 SKILLS AND STRATEGIES
UNDERSTANDING A PRESS RELEASE

What is a press release?

Another persuasive tool for PR and brand management is a *press release*. Also known as a media release or media statement, a press release is a written or recorded communication. It's used to make an announcement, often about an incident or event, that the general public would have some interest in.

However, the direct audience of a press release is the media, not the public. Whoever constructs the press release is trying to position the media to provide a favourable representation in their reporting.

The people who write press releases want to have as much control over their message as possible, so they want reporters to use them with minimal editing. For this reason, a press release is usually constructed to look and read like an actual news report. In fact, some media outlets have presented press releases as if they actually were news reports.

Text structures of a press release
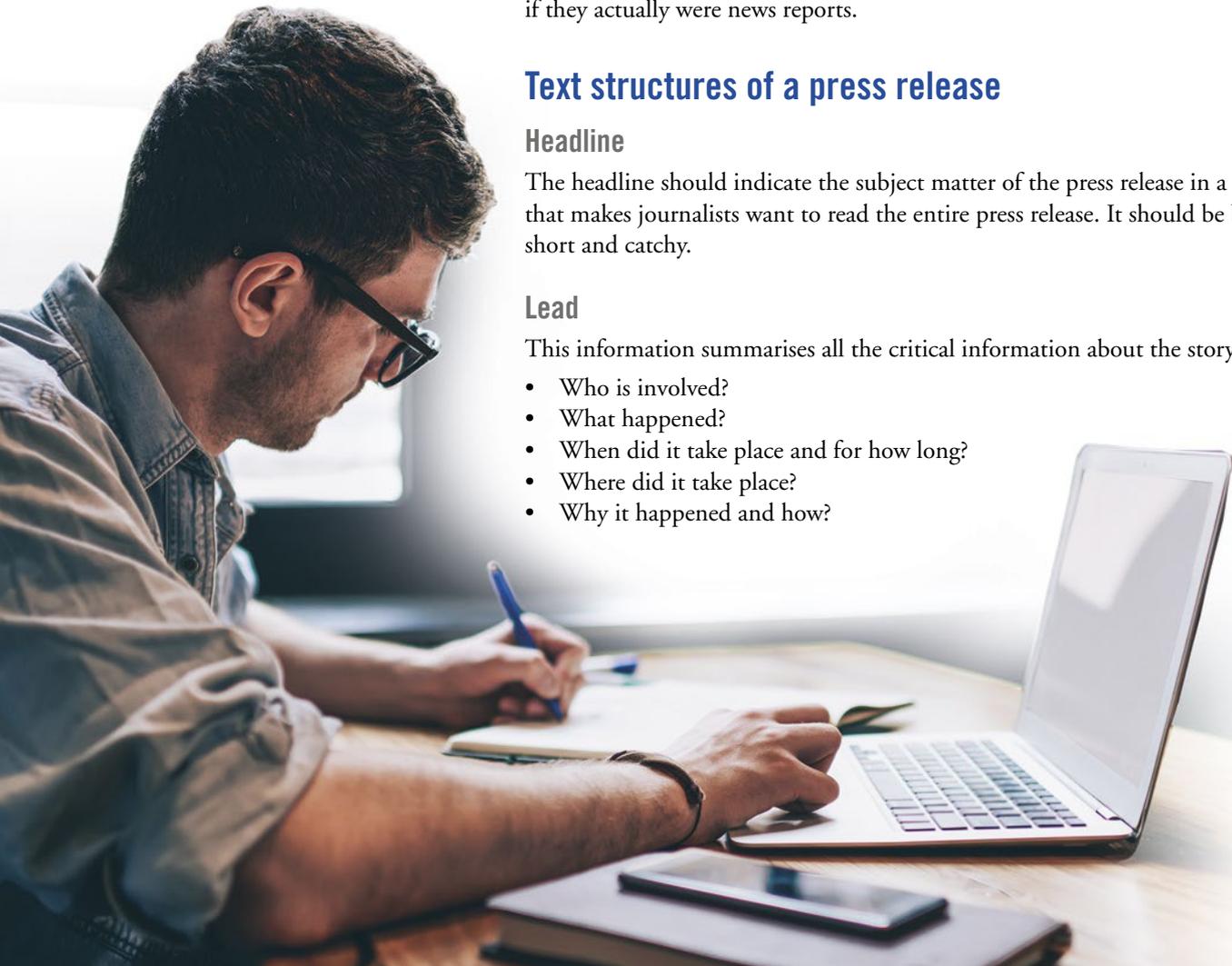
Headline

The headline should indicate the subject matter of the press release in a way that makes journalists want to read the entire press release. It should be bold, short and catchy.

Lead

This information summarises all the critical information about the story.

- Who is involved?
- What happened?
- When did it take place and for how long?
- Where did it take place?
- Why it happened and how?

Body

This is the expansion of the information provided in the lead. The most essential information is provided first, with the remaining information given in descending order of importance.

The body of a press release should include evidence in the forms of quotes and facts. While this evidence appears impartial and objective, it's actually being used to position journalists to view the subject matter of the press release in a particular light.

Boiler plate

'Boiler plate' text is standardised text that provides general information.

In a press release, the boiler plate provides information about the person or group about which the release is written. It isn't meant to be included in the press release, but is there to give journalists some background information.

Delivery of Compromised Pizzas Averted

Video footage of two Paul's Pizza employees, playing with food in a manner unacceptable to good hygiene before then placing the food on a pizza, was published on a number of social media channels over the weekend.

Paul's Pizzas stresses that the pizza in question was never delivered to customers.

The two employers involved in the incident, both aged 26, have since been placed on unpaid leave. Store Manager Tom Fitzpatrick of the Caringbah Paul's Pizza, in which the incident took place, said that it was unlikely the two men would return to work but that there was due process to be followed before the men's employment could be terminated.

Paul's Pizza CEO Paul Thomson said: 'Paul's Pizza prides itself on engaging in food handling practices which exceed the industry standards. In this case, those standards have not been met.'

Mr Thomson added: 'The Caringbah store passed our most recent health inspection with flying colours. In fact, they were given commendations on the training of workers and the established processes for handwashing and hygiene. This is an isolated incident.'

For further information, contact:

Paul's Pizza Quality Assurance Branch: quality@paulspizza.com.au

PRESS RELEASE ANALYSIS

Read the Paul's Pizza press release and consider its elements.

1   Is the *headline* effective? Explain why/why not.
2   Create three other possible headlines for this press release. Decide which of these is the most effective and justify your choice.
3   Identify where the *lead* starts and stops. Use the lead to answer the core questions – who, what, where, when and why.
4   List the key points in the *body* of the release. Discuss whether this is the best possible order for this information to be presented.
5   Explain why Paul's Pizza would not want to give the contact details for the store mentioned in this article, and would rather enquiries came through the channel they identified in the *boiler plate* at the end.

EXTENDED WRITING ✎

I DON'T THINK SO

Use the information in this press release to write a 200-word newspaper article that positions the audience to be more shocked at this incident.

4.21 SKILLS AND STRATEGIES
CONSTRUCTING YOUR PRESS RELEASE

For your final Unit 4 assessment task, you need to create a written text that invites an audience to take a position about your representation of an Australian social group.

There are a number of possible formats that your assessment task could take. As a way of practicing for the task, you're going to write a 500-word press release. You could write a similar text for the actual assessment task, or you could create something completely different.

There are a number of distinct stages you need to progress through in order to construct your press release. This will not be a linear process, and you will move back and forth between stages until you have finished.
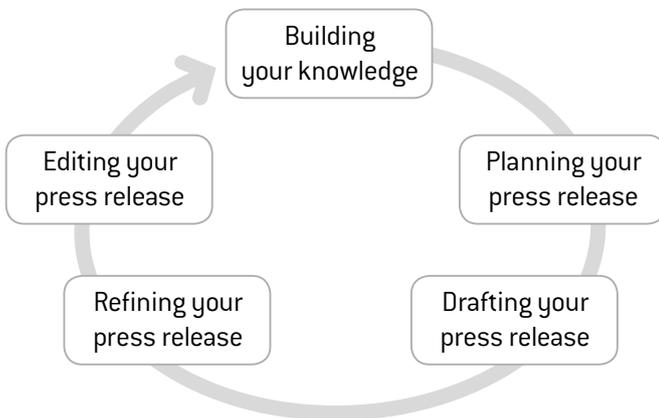
Building your knowledge

You need to be able to answer the following questions before you can begin this task.

- Who are you?
- Who is your audience?
- What is the purpose of your press release?
- What subject matter needs to be included?
- Where can you find an example of what this press release should look like?

Planning your press release

Once you have the necessary understanding of the subject matter that you are going to write about in your press release, you can begin your planning.

To do this, you will need to have a clear idea of the different parts of your press release and the purpose of each part. Once this is clear, you can identify the subject matter that will need to be mentioned in each part. Complete the table below to plan your press release.

PART OF YOUR PRESS RELEASE	PURPOSE	SUBJECT MATTER
Headline		
Lead		
Body		
Boiler plate		

Drafting your press release

Drafting your press release involves taking the subject matter you have identified in the table and putting it into the format of your press release. Some writers think of their first draft as a 'brain dump' because it involves your initial thinking without any real refinement.

Don't worry too much about how you are expressing these ideas at this stage. They will be refined in the later stages.

Refining your press release

Once you have a draft of your press release, you need to refine it. One of the most effective ways of doing this is to use a checklist, which will allow you to identify the areas that need further work.

Editing your press release

This is the final stage in constructing your press release and should be the part that requires the least amount of time and changes. In this stage you will find any small errors. There a number of ways you could do this, including:

- reading your press release aloud
- sliding a blank sheet of paper down your page as you read so you focus on each line at a time
- having someone read your press release to you, while you take the role of your audience.

As soon as you find an error, fix it and continue. Edit your press release now by using all three of these strategies.

Checklist

In my headline, I have:

- ✓ identified the subject matter of the press release
- ✓ used a bold, short and catchy statement
- ✓ used a play on words or a pun.

In my lead, I have:

- ✓ summarised the critical information about the story
- ✓ provided the details of:
  - who is involved
  - what happened
  - when it took place and for how long
  - where it took place
  - why it happened and how.

In my body, I have:

- ✓ expanded of the information provided in the lead
- ✓ placed the most essential information first, with the remaining information given in descending order of importance
- ✓ included evidence in the form of quotes and facts.
- ✓ positioned journalists to view the subject matter of the press release in a particular light; however, made this appear as impartial and objective as possible.

In my boiler plate, I have:

- ✓ provided information about the person or group about which the press release is being written.

Overall, I have:

- ✓ counted the number of words I have used to ensure I meet the length requirements of this task.

3 ASSESSMENT TASK
EXTENDED MULTIMODAL RESPONSE

Context

Throughout this unit, you have explored how the structures, features and language of popular culture texts shape meaning and construct representations. You have learned the patterns and conventions used in popular culture texts, and how to view subjective representations critically.
AUDIENCE: Varies
PURPOSE: Varies

Task

Create a multimodal text responding to a popular culture text. Your text must be created for a specific purpose and audience, and must explain how the language features and text structures of your chosen text make meaning, shape representations, and position the audience to view the person being represented.

Conditions

PRESENTATION: Live or pre-recorded
LENGTH: 4–6 minutes
TIME: Three weeks' notice of task

Getting started

This assessment involves both writing and presenting a multimodal text. It is an open-ended task, and you have a lot of freedom to choose your approach.

CHOOSING YOUR TEXT	It's up to you to decide what type of multimodal text you will create. It needs to explain the text you are examining, be appropriate for the audience, and incorporate multimodal elements. Possible examples: • A review of a film, TV show, graphic novel or video game • A director's commentary, explaining the construction of an iconic character • An explanation of a DJ's function playlist • A promotional website for an author's book tour As well as the type of text you will create, you also need to choose a popular culture text that will be the focus of your response. You should choose a text that you are very familiar with, so that you can respond confidently and knowledgeably about how it shapes representations and positions the audience.
CHOOSING YOUR AUDIENCE	You also need to specify the audience for your text. Your choice must be appropriate for your choice of multimodal text and the popular culture text being discussed. Possible examples: • Filmgoers trying to decide what movie to watch • Fans of a specific iconic character • A marketing team workshopping their brand message
MULTIMODAL COMPONENTS	Your text needs to include multimodal elements, such as images, audio or video. You'll primarily be marked on how well you analyse the subject text, but the quality of your multimodal elements is also important. Choose elements that create interest, demonstrate the representation you are examining and support your conclusions.
CHECKPOINTS	There are four checkpoints that you need to complete before you present your speech. Make sure that you work towards these checkpoints during your three weeks of preparation time. • Checkpoint 1 – conference with your teacher on a possible subject and text type • Checkpoint 2 – submit an outline of your text • Checkpoint 3 – submit a draft of your text • Checkpoint 4 – submit and present the final multimodal text

4 ASSESSMENT TASK
EXTENDED WRITTEN RESPONSE

Context

Throughout this unit, you have explored how the structures, features and language of popular culture texts shape meaning and construct representations. You have learned the patterns and conventions used in popular culture texts, and how to view subjective representations critically.

AUDIENCE: Varies
PURPOSE: Persuade

Task

Create a written text in which you invite a specified audience to take up a position about representations of an Australian social group.

Conditions

PRESENTATION: Written
LENGTH: 500–800 words
TIME: Four weeks' notice of task

Getting started

As with the other assessment tasks, you have a lot of freedom to choose your approach. While you have four weeks to write it, you'll need to use that time well so that your final work is the best it can be.

CHOOSING YOUR TEXT	It's up to you to decide what type of text you will create. It must be a written text that constructs a representation of a specific Australian social group, then persuades the reader that that representation is accurate. Possible examples: • A press release from a marketing firm • An opinion column for a national newspaper • A mod that adds that social group to a popular video game • A pitch for a series of podcasts Depending on the type of text, you can include multimodal elements, but these should not be the main focus of your text.
SUBJECT AND AUDIENCE	You need to write about a specific Australian social group. This should be a group that you understand and can write about confidently, whether or not you are a member of that group. Consider using some of your time to research representations of that group in other popular culture texts, so that you can incorporate those into your own work. You also need to write with a specific audience in mind that is appropriate for your choice of text. This should be an audience that does not have strong preconceived ideas about the subject social group and can be persuaded to accept your representation of them.
CHECKPOINTS	There are four checkpoints that you need to complete before you submit your assessment. Make sure that you work towards these checkpoints during your preparation time. • Checkpoint 1 – conference with your teacher on a possible text type and subject • Checkpoint 2 – submit an outline of your text • Checkpoint 3 – submit a draft of your text • Checkpoint 4 – submit the final text

UNIT 4

SELF-REVIEW

Throughout Unit 4, you explored how the structures, features and language of popular culture texts shape meaning and construct representations. Now that you've completed the unit, take some time to review what you've learned and how prepared you are for your assessment.

Objectives

There are nine objectives that you need to meet as part of your learning. This table shows examples of tasks you've completed that address each objective. Identify other examples from the unit.

OBJECTIVE	EXAMPLE
1 Use genres to suit purposes and audiences	Persuasive writing (4.5)
2 Adopt appropriate roles and relationships	Hold a press conference (4.18)
3 Construct and explain representations	Retrieving information (3.3)
4 Use and explain cultural assumptions, attitudes, values and beliefs	What do you think? (4.1)
5 Explain how meaning is shaped in popular culture texts	Talking about sound (3.14)
6 Use subject matter to support perspectives	Let them in (4.14)
7 Construct coherent texts	Write a review (3.16)
8 Make appropriate language choices	I don't think so (4.20)
9 Use language features for particular purposes	Clothes make the man (3.11)

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To succeed in your assessments, you need to achieve these objectives. Do you think that you can achieve each one? If not, review the example tasks until you're confident to move forward.

SKILLS AND STRATEGIES

Throughout this unit you've been developing skills and strategies around language that influences. Rank how confident you are about these skills and strategies, from 1 (extremely unconfident) to 5 (extremely confident).

- Changing representations (3.3)
- Understanding special effects (3.5)
- Analysing celebrity (3.7)
- Interpreting tropes (3.9)
- Understanding cinematography (3.10)
- Positioning the viewer (3.12)
- Applying cinematic sound (3.14)
- Unpacking film reviews (3.16)
- Choosing the right word (4.9)
- Understanding visual literacy (4.12)
- Deconstructing visual texts (4.13)
- Understanding a press release (4.20)
- Constructing your press release (4.21)

If you're not confident with any of these skills and strategies, go back and review these sections.

KEY CONCEPTS

You've also explored some key concepts about how language influences audience and communicates perspectives, such as the following.

- Pop culture icons are people or characters that are venerated.
- Tropes are archetypal characters or concepts that appear in many texts.
- Even 'factual' texts involve deliberate choices about constructing representations.
- Our identity is influenced by the social groups we belong to.
- The media constructs representations in order to communicate a message.
- Stereotypes are simple and often inaccurate representations of groups.

For each of these key concepts, complete a chart like the one below. This will demonstrate how your understanding of this concept has developed throughout the unit.

KEY CONCEPT

1 What did you know about this before starting the unit?

2 What did you learn about this during the unit?

3 What questions do you still have about this?

4 What's your current opinion about this key concept?

GLOSSARY

activism campaigning to bring about political or social change

advocate publicly recommend or support

agenda a secret aim or motivating factor for doing something

agriculture the farming of livestock or crops

Ahimsa Hindu and Buddhist tradition of respect for all living things and avoidance of violence

alienate to make someone feel distanced or isolated

allusion indirect reference to something

amatory relating to or induced by sexual love or desire

analogy a comparison between one thing and another

anaphora the repetition of a word or phrase at the beginning of successive clauses

archetypes a perfect example of a concept

aspirational relating to a high social or financial status

assume draw a conclusion without proof

authenticity genuine, not copied

authoritative trusted as being accurate, true or reliable

banal boring and lacking in originality

biases prejudices towards certain viewpoints

biopic biographical film

bleak hopeless or discouraging

brand a trademark or trade name to identify a product, service or company

bread crumbs (breadcrumb trail) a navigational aid that allows users to keep track of their locations within documents or websites

camera angle placement of a camera to film a scene

capstone event an organisation's most important achievement

cautionary tale a story meant to warn its audience of danger

cinematography the art of photography in filmmaking

cliché an overused and unoriginal concept

collective working together for a single purpose

composition the combination of elements that make up something

connotations the ideas or feelings that a word invokes for a person

conscientious thoughtful and considered

consequences the results of effects of an action

credibility being trusted and believed

crowdsourced created or put together by large groups of unconnected people

cultural assumptions attitudes that are taken for granted as being 'normal' in a culture

deconstruct to reduce something to its parts in order to reinterpret it

dramatise adapt a real situation into a work of fiction

dubious not to be relied upon; suspect

ethnic a cultural sub-group, often from a non-Western nationality

eulogise praise someone after their death

explicit stated clearly and in detail, leaving no room for confusion or doubt

fan fiction unauthorised fiction written by fans of a particular character or media property

figuratively when words are used in a way that is not literal

generalisation a general statement or concept obtained by inference from specific cases

glam attractive and glamorous

grassroots based in a small or local community

groundbreaking original and important

heraldry a historical system of signs that symbolise influential families and organisations

homogenous consisting of parts that are all alike

implicit suggested though not directly expressed

infotainment media intended to inform and entertain at the same time

GLOSSARY

irony expressing meaning by using language that normally signifies the opposite

language of affect language that works to express feelings

lexicon the vocabulary of a person, language or topic

lobby seek to influence governments on an issue

magnate wealthy and influential businessperson

manifesto a written declaration of the author's views

militant favouring confrontational or violent methods

minimalist sparse, uncluttered

misinformation false information deliberately meant to deceive

misogynist a person with contempt for women

misrepresentation to be incorrectly or falsely represented

Molotov cocktail explosive device made from a bottle of flammable liquid and a burning rag

navigate the process of seeing and finding content on a website

oppression cruel or unjust treatment

paraphernalia minor items associated with a cause or activity

paraphrase present another's ideas using your own words

parody an imitation with deliberate exaggeration for comic effect

pejorative expressing contempt or disapproval

perspective an attitude, belief or point of view

pop culture contemporary culture transmitted via mass media, often aimed at younger people

preconceptions opinions made before enough information is available to form them accurately

product placement inserting brands or products into media for marketing purposes

prosthetics artificial body parts

sarcasm the use of irony to mock or convey contempt

sardonic mocking or cynical

satire the use of humour, irony, exaggeration or ridicule to criticise

segregation practice of socially separating different races or ethnicities

slacktivism supporting a cause with low-effort activities

sociologist someone who studies social problems and situations

soma a hallucinogenic drug in Huxley's *Brave New World* that was given to citizens to increase their contentment and encourage social cohesion

special effects illusions created in visual media to artificially represent events

stereotype a widely held but fixed and oversimplified image or idea of a particular type of person or thing

suffrage the right to vote in elections

suffragette a woman seeking the right to vote through protest

superficial shallow, surface-level

systemic relating to an entire system, not just one part or individual

tangible something that can be seen, felt or noticed

totalitarian a dictatorial system of government that demands complete obedience

toxic masculinity elements of masculine behaviour that are harmful to society and to men themselves

trope an idea or image that is often used in a particular genre or type of media

unflinching without fear or hesitation

verbatim without any changes

wiki an online database developed collaboratively by its users

worldview a particular philosophy of life or idea about the world

Zeitgeist the defining spirit or mood of a particular period of history as shown by the ideas and beliefs of the time

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