Introduction

This Course Companion has been written specifically for students of English B at higher or standard level of the International Baccalaureate Diploma Programme. This book supports the syllabus introduced in 2011 for the first examinations in 2013. It presents texts and activities for all the three core topics and the five options. There are also specific chapters designed to introduce the literature requirements of the HL course. The authentic material in the English B Course Companion has been selected to reflect the diversity of anglophone culture in the 21st century with texts from five continents. These texts also reflect the different registers and genres of language needed for English B.

Each chapter is structured around the core and the option topics. In each you will find a wealth of practical advice to improve your communication skills and linguistic competence in English. There are also integrated links to the theory of knowledge (TOK), creativity, action and service (CAS) and the IB learner profile. There are also specific chapters on Paper 1 (receptive skills) and Paper 2 (written productive skills) and the Extended Essay in English B. By using the multi-faceted approach the Course Companion allows you to examine in depth some fascinating issues being debated in contemporary anglophone cultures. In each chapter you will also find tips to develop appropriate skills for the assessment activities.

In English B you will need to employ a very wide range of reading strategies. The Course Companion is designed to help you. To focus your attention on the subject matter each text is introduced with a ‘Before You Read’ activity. These questions and visuals encourage you to bring your prior linguistic and factual knowledge to the subject matter of the text. You are also encouraged to predict the content of the texts. During your initial reading of the texts you will have opportunities to practise a wide variety of while-reading strategies at varying degrees of complexity designed to help you to develop the skills to analyse surface features such as vocabulary and referencing within the texts.

However, in order to help you satisfy the intellectual requirements of the course, each text also has activities to encourage inferential reading and critical thinking. For example, there are exercises that require you to offer explanations or draw conclusions from explicit or implicit ideas in a text. Moreover, you are encouraged to develop an intercultural perspective by reflecting on the similarities and differences between specific aspects of anglophone culture and the ones with which you are familiar. Further post-reading stimuli can assist you to engage actively in more extensive research into the subject matter. Additionally each chapter contains closely integrated writing tasks that allow you to respond to the issues raised in the chapters.

The new English B course also requires you to demonstrate a wide variety of listening and speaking skills. This Course Companion offers you a range of ideas for interactive group activities requiring you to examine, discuss and present core topics in a variety of formats. Such exercises are designed to enable you to practise the topic-specific language of the module and simultaneously to gain self-assurance and fluency in English in an atmosphere of cooperation and mutual support. Consequently, the option modules contain both single photographs and captions for practice at HL, and pairs of photographs and accompanying captions for SL. In each case the Course Companion offers you practical advice about how to analyse the content of photographs and gives you tips for doing the individual oral itself.

The Course Companion can also help you to develop a repertoire of writing styles appropriate to the text types prescribed by the course and offers tips on the processes of drafting and rewriting. You will also find useful information about the particular characteristics of the prescribed text types, and hints and advice on how to use English creatively and appropriately for a specific audience and purpose. For example, you can make use of the specialist language of the stimulus text and integrate it with your own ideas. With a specific purpose and audience in mind, you can then create your own text using the stylistic and linguistic features of a given text type. This approach to writing has also been integrated into practice material for the other innovations to the new course: the personal response for Section B of Paper 2 (HL) and the written assignment. Within the relevant sections on the core and option topics and within the literature chapters you will find guidelines and exercises to practise both these new features of the course.

English B can provide you with many opportunities to examine critically several aspects of anglophone culture. It can also help you to develop fluency and accuracy in one of the world’s global languages. If you have been intrigued by the topics in the course and wish to undertake a more extensive piece of work, the book contains a final chapter to help you with the practical research and writing skills required for a successful Extended Essay.

The writers hope you find the texts and concepts in this Course Companion provocative and stimulating and that the book helps you to develop communicative competence both for the English B examination and as a skill for life in the wider world beyond the International Baccalaureate.
Marshall McLuhan said: “The modern Little Red Riding Hood, reared on singing commercials, has no objections to being eaten by the wolf.” What do you think the statement means? Why do you think McLuhan made such a statement?

Look at the advertisement below. Which stereotypical ideas does it convey?

What stereotypes about women have you come across? Are these stereotypes, in your opinion, similar to or different from those in the Anglophone world?

How do the media usually deal with stereotypical issues?

Think of radio or television programmes which dispel stereotypes in your culture. How do they do it?

How responsible should the media be when representing certain issues?

What type of advertisements do you usually find in newspapers and magazines?

Do your local advertisements differ from those which are found in an English-speaking culture?

How can advertising affect one’s health?

### BEFORE YOU READ

# Communication & media

## MARSHALL McLuhan

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How can advertising affect one’s health?

### Making sense of advertisements

Over a century ago, Harper’s Weekly commented that advertisements were “a true mirror of life, a sort of fossil history from which the future chronicler, if he has any, can make his material.”

Advertising and mass media clearly did not begin with the industrial age. At least in some parts of the world, the history of advertising goes back to the first century B.C. When the Romans invaded the Mediterranean, they brought with them a culture that was different from the one they conquered. The Romans were the first to use advertising in a systematic manner.

In the first half of the twentieth century, most African advertising portrayed and promoted a world of mass produced, standardized products. Advertising and mass consumption would erase social differences. “We are making a homogeneous people out of a nation of immigrants,” proclaimed agency executive Albert Lasker in the 1920s. In more recent decades, however, marketing has been on segmentation – fitting a product and its marketing strategy to the interests and needs of a distinct subgroup.

The historian Robert Weibe has even suggested that the divisions – by economic, social, cultural and even psychological characteristics – now mark the United States as a “segmented society.” Few advertisers try to sell the same thing to everybody today, too often that has meant selling to nobody.

As we see the ads, we may also be able to “see through” them to broader social and cultural realities. We can note three...
READING is a receptive skill, and interactive reading, although still defined as receptive, emphasizes interaction between the reader and the text. This interaction allows the reader to grasp the intricacies of the written text and results in comprehension. To develop your ability to comprehend written text, you need to apply certain reading techniques, like skimming the text to develop a general understanding of the main ideas it presents, and scanning the text to find answers to specific questions by searching for key words and phrases.

1. Skim the text. What is the focal idea in the text? How does the author support this idea?

2. Scan the text to find answers to the following questions.
   a. What might ‘graphically rewrite the history of our time’ mean (lines 6–7)?
   b. Which word between lines 1 and 23 is closest in meaning to ‘explored’?
   c. For studying purposes, what type of advertisements have scholars found accessible?
   d. How is the attempt to analyse advertisements described in lines 1 to 23?
   e. What types of models have been used in smoking advertisements in the past?
   f. Give two advertising aims as mentioned in lines 26 to 43.
   g. How is the United States described in lines 58 to 80?
   h. How has advertising changed between the 1920s and more recent decades in the United States?
   i. Before finalizing an advertisement, what do advertising researchers do as suggested in lines 97 to 111?
   j. Which word between lines 120 and 150 is closest in meaning to ‘biased’?
   k. How were African Americans represented in advertisements in the past?
   l. Which word between lines 151 and 166 is closest in meaning to ‘imprecise’?

3. Match each of the following questions to a section in the text numbered [1]–[5]. Which reading technique is required to complete this matching exercise: skimming the text, scanning the text or a combination of both? Why?
   a. What strategies are used to sell the product?
   b. What has the ad done?
   c. What else do you need to know to analyse an ad?
   d. Does the ad promote standardized products?
   e. Do ads contain text?
   f. What do ads reveal and conceal about an era?
   g. Who is the intended audience?
   h. When did African Americans start appearing in ads?
   i. Are ads cultural indicators?
   j. What is the ad’s purpose?

4. Sometimes, even if you do not know the meaning of a certain word, identifying its part of speech will help you place it in a sentence. Choose a word from the box below to go in each of the gaps [a]–[f] between lines 81 and 119 in the text.

   - accomplish
   - actor
   - suggestions
   - endorsement
   - route
   - assumptions
   - awareness
   - use
   - lines
   - literary
   - conscious
   - cultural
   - oriented
   - focused

   In addition to knowing which part of speech the word belongs to, what do you need to place a word correctly in a sentence?

5. The text Making Sense of Advertisements on page 28 provides a set of guidelines which could be given to media students to help them ‘see through’ advertisements. A set of guidelines, or instructions, is usually written to inform its audience about how to do, approach or fix something.

   When you write a set of instructions or guidelines, it is recommended that you:
   - capture the reader’s attention with the use of headings
   - directly address your audience
   - use bullet points or write your guidelines in note form
   - be precise and concise.
1 In groups, imagine that you are designing an advertisement for a new mobile phone that will appear in one of the following magazines:

- Time
- Seventeen
- Women’s Weekly

a Begin by determining your audience. Who, in your opinion, is the targeted audience of each of the magazines above? Why?
b Read the following statement, and keeping your advertisement in mind, list a number of words, expressions and phrases you can use in your advertisement to appeal to the audience of the magazine you have chosen.

“The very first law in advertising is to avoid the concrete promise and cultivate the delightfully vague.”

Bill Cosby

c Design your advertisement.
d Share your advertisement with the other groups. Which do you think is the most effective ad? Why?
e As the editor of your school’s magazine, write a set of guidelines to be given to advertisers on how to create good ads.

The personal response

Read the following stimulus text:

“Advertising is everywhere you look, whether it is in the newspaper you pick up daily or on that billboard you see while driving down the highway. Some people may say that they are not in fact influenced by the advertising that is thrown at them each day, and that they do not fall into it, but everyone does.”

Based on the stimulus, give a personal response and justify it. Choose any text type. Write between 150 and 250 words. Before you write, answer the following questions:

1 What is the communicative purpose of your response?
   Are you writing to inform, describe, persuade or analyse?
2 Which approach will you adopt to respond to the stimulus?
   - The ‘one-sided’ approach, arguing that advertising either negatively affects people or does not affect them at all.
   - The ‘balanced but undetermined’ approach, arguing that advertising affects people negatively but not all the time.
   - Or the ‘analytical’ approach, analysing how advertisements affect people.
3 Which text type best communicates your purpose?
to buy a new station for millions of dollars, build a new building, alter the rate card,

buy a new Western, sell a soap opera, decide what defensive line to take in connection

with the latest Congressional inquiry, how much money to spend on promoting a new

program, what additions or deletions should be made in the existing covey or clutch of

vice-presidents, and at the same time – frequently on the same long day – to give mature,

thoughtful consideration to the manifold problems that confront those who are charged with

the responsibility for news and public affairs.

So far as radio – that most satisfying and rewarding instrument – is concerned, the
diagnosis of its difficulties is rather easy. And obviously I speak only of news and
information. In order to progress, it need only go backward: to the time when singing

commercials were not allowed on news reports, when there was no middle commercial

in a 15 minute news report, when radio was rather proud, alert and fast. I recently

asked a network official, “Why this great rash of 5 minute news reports (including three

commercials) on weekends?” He replied, “Because that seems to be the only thing we can

sell.”

I began by saying that our history will be what we make it. If we go on as we are, then

history will take its revenge, and retribution will not limp in catching up with us.

We are to a large extent an imitative society. If one or two or three corporations would

undertake to devote just a small traction of their advertising appropriation along the lines

that I have suggested, the procedure would grow by contagion; the economic burden

would be bearable, and there might ensue a most exciting adventure: exposure to ideas

and the bringing of reality into the homes of the nation.

To those who say people wouldn’t look; they wouldn’t be interested; they’re too complacent,

indifferent and insulated, I can only reply: There is, in one reporter’s opinion, considerable
evidence against that contention. But even if they are right, what have they got to lose?

Because if they are right, and this instrument is good for nothing but to entertain, amuse

andinsulate, then the tube is flickering now and we will soon see that the whole struggle is lost.

This instrument can teach, it can illuminate, yes, and it can even inspire. But it can do so

only to the extent that humans are determined to use it to those ends. Otherwise it is merely

wires and lights in a box. There is a great and perhaps decisive battle to be fought against
ignorance, intolerance and indifference. This weapon of television could be useful.

Stonewall Jackson, who knew something about the

use of weapons, is reported to have said, “When war

comes, you must draw the sword and throw away

the scabbard.” The trouble with television is that it is

rusting in the scabbard during a battle for survival.

Edward R. Murrow
Radio & Television News Directors Association
(RTNDA) Convention
October 15, 1958

1 Read the text and write down to whom or to what the following

words or phrases refer.

a this (line 1)

b this reporter (line 2)

c it (line 18)

d they (line 20)

e here (line 23)

f their (line 30)

g three (line 36)

h they (line 39)

i we (line 59)

j that contention (line 66)

2 For each of the words given below, choose a word from the table on

the right that could meaningfully replace it.

a heretical (line 5)

b unprecedented (line 13)

c peak (line 25)

d agitate (line 33)

e manifold (line 47)

3 Choose the correct answer from A, B, C, or D.

a The word ‘discourse’ (line 2) means:

A action

B interview

C conversation

D speech

b The word ‘candour’ (line 9) means:

A levity

B frankness

C evasion

D gravity

c The phrase ‘LOOK NOW, PAY LATER’ (line 27) means that:

A the American public will adopt a new advertising slogan.

B networks will lose money because people will pay later.

C the Americans will pay the price of being kept ignorant.

D news reporters will be sued for keeping people ignorant.

d The phrase ‘the dust never settles’ (line 37) means that:

A networks and TV stations will always have problems.

B networks and TV stations will be put out of business.

C networks and TV stations will be very busy.

D networks and TV stations will not have many problems.

Edward R. Murrow
Radio & Television News Directors Association
(RTNDA) Convention
October 15, 1958

Developing writing skills: Speech

1 Any written text revolves around a major idea, or a thesis statement.

In the text on pages 31–32, what is Murrow’s thesis statement?

2 Which of the ideas below does Murrow use to support his thesis

statement? You can choose more than one.

a The RTNDA has asked the wrong person to give a speech.

b The purpose of the speech is not to give advice on how to be

good reporters.
Radio and television programmes are not up to the required standards. The American public is wrongly perceived. What determines the level of formality used in a speech? How does a speech usually begin and end? In groups, discuss the characteristics of a good speech. Write them down in point form. Remember to include comments on audience, level of formality, use of stylistic and rhetorical devices, greetings, etc.

Think of specific examples (TV shows, radio programmes) which support Murrow’s argument. Come up with at least three and be prepared to tell your classmates why you believe your examples support Murrow’s ideas.

Rhetoric is ‘the art of effective or persuasive speaking or writing, especially the exploitation of figures of speech and other compositional techniques’ (Oxford English Dictionary Online). The Greek philosopher Aristotle (384 BC–322 BC) identified three modes of persuasion in rhetoric: ethos, pathos and logos.

Reflect on Murrow’s speech. Do you think Murrow makes use of Aristotle’s modes of persuasion? Justify your answer by using specific examples drawn from Murrow’s speech.

A good speaker uses a number of stylistic and rhetorical devices to strengthen his or her pathos. Re-read Murrow’s speech and find examples of the devices defined in the table below. Murrow may not have used them all.

Before you start writing, ask yourself the following questions:
- What is the topic that I am writing about?
- Which approach will I adopt? The one-sided? The balanced but undetermined? Or the analytical?
- To whom am I writing?
- How will I support my thesis statement?
- How will I organize my speech?
- Which stylistic and rhetorical devices will I use?

Interactive oral activity
In pairs, choose one of the following media-related topics and do some research on it. Present your findings to your classmates in a form of your choice: presentation, dialogue, sketch, etc. Remember that you need to include specific examples related to your topic and drawn from an anglophone culture. You may use electronic material in your presentation. The topics are:
- Media ownership
- Bias
- Sensationalism
- Propaganda
- Documentaries
- Reality shows
- Talk shows
- Mainstream media
- Tabloids and broadsheets
- Political correctness

Exam tip
HL P2 Section B
In the external examination, you will not be asked specifically to write a speech; you’re free to choose any text type you have practised in class.

Interactive oral activity
1. The purpose of this exercise is not just to present the ideas you have found as you have found them. You need to use at least three sources, read them, choose the ideas you want to include in your oral activity and present your understanding of these ideas. In other words, you need to synthesize the information you find and reflect on it before you decide on the points to include in your oral.
2. Be precise and concise. The topics are too broad as they are. You need to narrow down your topic in order for you to be able to include all the points you would like to emphasize in 10 minutes.
3. Remember to include specific examples drawn from an English-speaking culture. If you decide to include examples from your own culture, these should be used only to compare how the issue is perceived in your culture as opposed to your chosen anglophone one.
Should thin be “in”?*

IMAGES OF female bodies are everywhere. Women – and their body parts – sell everything from food to cars. Popular film and television actresses are becoming younger, taller, and thinner. Some have even been known to faint on the set from lack of food. Women’s magazines are full of articles urging that if they can just lose those last twenty pounds, they’ll have it all – the perfect marriage, loving children, great relationships, and a rewarding career.

15 Why are standards of beauty being imposed on women, the majority of whom are naturally larger and more mature than any of the models? The roots, some analysts say, are economic. By presenting an ideal difficult to achieve and maintain, the cosmetic and diet product industries are assured of growth and profits.

20 And it’s no accident that youth is increasingly promoted, along with thinness, as an essential criterion of beauty. The stakes are huge. On the one hand, women who are insecure about their bodies are more likely to buy beauty products, new clothes, and diet aids. It is estimated that the diet industry alone is worth anywhere from 40 to 100 billion dollars (US) a year selling temporary weight loss (90 to 95% of dieters regain the lost weight). On the other hand, research indicates that exposure to images of thin, young, airbrushed female bodies is linked to depression, loss of self-esteem and the development of unhealthy eating habits in women and girls.

Media activist Jean Kilbourne concludes that, “Women are sold to the diet industry by the magazines we read and the television programs we watch, almost all of which make us feel anxious about our weight.”

The Culture of Thinness

Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery. Television and movies reinforce the importance of a thin body as a measure of a woman’s worth. Canadian researcher Gregory Fouts reports that over 80 per cent of television commercials feature thin women. TV situation comedies are underweight, and only one in twenty are above average in size. Heavier actresses tend to receive negative comments from male characters about their bodies (“How about wearing a sack?”), and 80 per cent of these negative comments are followed by canned audience laughter.

Advertising rules the marketplace and in advertising thin is “in”. Twenty years ago, the average model weighed 8 per cent less than the average woman – but today’s models weigh 23 per cent less. Advertisers believe that thin models sell products. When the Australian magazine *New Woman* recently included a picture of a heavy-set model on its cover, it received a truckload of letters from grateful readers praising the move. But its advertisers complained and the magazine returned to featuring bone-thin models. *Advertising Age*

International concluded that the incident “made clear the influence wielded by advertisers who remain convinced that only thin models spur the sales of beauty products”.

Self-Improvement or Self-Destruction?

The barrage of messages about thinness, dieting and beauty tells ‘ordinary’ women that they are always in need of adjustment – and that the female body is an object that is never ‘perfect’.

This focus on beauty and desirability “effectively destroys any awareness and action that [we] might help to change that climate”.

Media Awareness Network, 2010

1. Answer the following questions:
   a. According to the article, what is standing between women and the perfect life?
   b. How do cosmetic manufacturers make money?
   c. Which main measures of beauty are presented in ads?
   d. That are the effects on women of presenting a beauty ideal that is ‘difficult to achieve and maintain’?
   e. What is meant by ‘thin is ‘in’’ (line 82)?
   f. Why did *New Woman* receive many compliments?
   g. Why did *New Woman* revert to using underweight models?
   h. Why is the word ‘ordinary’ (line 105) put between inverted commas?

2. Find words from the text which are similar in meaning to the following:
   a. approximate
   b. apprehensive
   c. emphasis
   d. recorded in advance

3. Which words go in the gaps [a]-[e] between lines 105 and 124 in the text? Choose from the box below.

<table>
<thead>
<tr>
<th>argus</th>
<th>concludes</th>
<th>to compete</th>
<th>be</th>
<th>to be</th>
</tr>
</thead>
<tbody>
<tr>
<td>compete</td>
<td>might help</td>
<td>argued</td>
<td>concluded</td>
<td>will help</td>
</tr>
</tbody>
</table>

4. Decide whether each of the sentences below is true or false according to the text and justify your choice with a relevant quotation from the text. The brief quotation is the word or the phrase that helped you determine the validity of the statement.

   a. Some actresses are endangering their health with their obsession with losing weight.
      - True. *New Woman* recently included a picture of a heavy-set model on its cover, it received a truckload of letters from grateful readers praising the move. But its advertisers complained and the magazine returned to featuring bone-thin models.
   b. Most women are larger in size than their representation in ads.
      - True. Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery.
   c. The beauty ideal can be attained.
      - False. Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery.
   d. It is easy to maintain weight loss.
      - False. Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery.
   e. Femailes might suffer from eating disorders when exposed to images of thin models.
      - True. Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery.
   f. Heavy-set actresses are usually ridiculed in TV shows.
      - False. Researchers report that women’s magazines have ten and one-half times more ads and articles promoting weight loss than men’s magazines do, and over three-quarters of the covers of women’s magazines include at least one message about how to change a woman’s bodily appearance – by diet, exercise or cosmetic surgery.

Beyond the text...

➤ Consumerism is defined as the desire to purchase products in great quantities. How can advertising affect consumers?
➤ What are governments in the English-speaking world doing to protect their citizens from the adverse effects of advertising?
➤ Is advertising always negative? Can advertisements be used to increase public awareness of social and cultural issues like discrimination and health problems?
➤ How many of these problems affect women in anglophone countries? Are women in Britain and the Philippines, Mauritius or Kenya, for example, equally affected by the same problems?

*Oxfam* is a conglomerate of 15 like-minded charity organizations that aim to eradicate poverty and suffering. Visit the Oxfam website (www.oxfam.org). How is advertising used? Compare Oxfam’s use of the media compared to a charity organization in your culture. How are they similar? How are they different? Why?
Developing writing skills

1. Answer the following questions based on the text on page 36:
   a. Is the title eye-catching? Why? Why not?
   b. Who is the intended audience? Provide examples from the text that support your answer.
   c. What is the main purpose of the text? Does it aim to inform, persuade, argue or explain? Provide examples from the text that justify your answer.

2. In three groups, re-write lines 1–45 of the text. Your target audience is:
   - Group A: schoolgirls aged 8–12
   - Group B: advertisers
   - Group C: housewives

   Share your ‘modified’ section of the article with the other two groups. Be prepared to explain if and why your title and style have changed. In which magazine or newspaper would your ‘modified’ article appear?

The personal response

Choose one of the following stimuli. Give a personal response and justify it. Choose one of the text types that you have practiced writing in class.

"Advertising is the art of convincing people to spend money they don’t have for something they don’t need.”
Will Rogers

“Good advertising does not just circulate information. It penetrates the public mind with desires and belief.”
Leo Burnett

“In our factory, we make lipstick. In our advertising, we sell hope.”
Peter Nivio Zarlenga

Interactive oral activity

In pairs, choose one of the following contexts and enact the scenario reflecting your understanding of how advertising affects society. Remember that your setting is an English-speaking one; therefore, any examples used (shows, magazines, newspapers, advertisements) need to be drawn from an English-speaking culture or country.

<table>
<thead>
<tr>
<th>Context 1</th>
<th>Context 2</th>
<th>Context 3</th>
<th>Context 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother and daughter are watching TV. Daughter sees an advertisement promoting a new lipstick.</td>
<td>Two friends go shopping. They see a huge billboard featuring a skinny model in a bikini promoting the latest hybrid car.</td>
<td>A talk show host interviews an advertiser to discuss the latest advertising techniques.</td>
<td>Two friends are browsing the Internet and are upset by the number of pop-up advertisements.</td>
</tr>
</tbody>
</table>

CAS

As one of your CAS activities, organize a full-day advertisement awareness campaign in which you collect advertisements from your local community and show younger students how to avoid being swayed by them.

The SL written assignment

The written assignment is an integral part of your English B course. It is a 300–400 word piece of writing that is based on your synthesis of the information that appears in three thematically linked reading texts. You are required to read the texts carefully, determine what they have in common, reflect on how the topic affects an English-speaking society and decide on an approach with which to elucidate your understanding of the topic. The instructions below aim to clarify how the written assignment at standard level can be approached.

1. Re-read Making Sense of Advertisements (p. 34) and Should Thin Be “In” (p. 36).
2. What is the main idea in each text?
   - Summarize the main idea in 30 words.
3. How do the authors support their ideas? List the examples, justifications and explanations they use. Use your own words.
4. Choose the idea that you would like to explore further in your written assignment. For example, how advertisements aim to sell irrespective of the effect on society. This is your aim or objective.
5. Choose the points that will support your argument.
6. Determine which text type you would like to use in your written assignment. Do not just choose a text type you would love to write. Think in terms of which text type would best deliver the message you have chosen. For example, an opinion column to be published in a newspaper is not the best type of text through which to explore the pros and cons of advertising. For this particular exercise, choose one of the text types explored in this section: a speech, a set of guidelines or a magazine article.
7. After you have chosen your type of text, determine who your audience is. Identifying your audience is very important, for it determines your style, tone and register. For example, if you are writing a speech about how advertising promotes products irrespective of the effect on society, you may want to address fellow advertisers or anti-advertising activists. You will then write to convince your audience by either ignoring the effect of advertising on society and highlighting advertising strategies (if you are addressing fellow advertisers), or emphasizing the negative effects of advertising and using emotive language to convince activists of your point of view.
8. Discuss your ideas with your teacher.
9. Write your rationale. Your aim and how you are going to achieve it must appear in your rationale. In other words, your rationale should consist of your answers to steps 5–8 above. Remember that the rationale should be clear and short; your ideas should be presented coherently and succinctly.
10. Write your assignment (300–400 words).
11. Revisit your rationale and include examples from your assignment that support your choice of topic and text type.

TIP

For the external written assignment, you will read three previously unseen texts chosen by your teacher.
Mental health

Ladies and Gentlemen of the class of ’97

WEAR SUNSCREEN

If I could offer you only one tip for the future, sunscreen would be it. The long-term benefits of sunscreen have been proved by scientists, whereas the rest of my advice has no basis more reliable than my own [1] experience. I will dispense this advice now.

Enjoy the power and beauty of your youth. Oh, never mind. You will not understand the power and beauty of your youth until they’ve [2]. But trust me, in 20 years, you’ll look back at photos of yourself and [3] in a way you can’t grasp now how much possibility lay before you and how fabulously you really looked. You were not as fat as you imagined. Never mind. You will not understand the power and beauty of your youth until they’ve [4]. But trust me, in 20 years, you’ll look back at photos of yourself and [5] in a way you can’t grasp now how much possibility lay before you and how fabulously you really looked. You were not as fat as you imagined.

Don’t worry about the future. Or worry, but know that worrying is as [6] as trying to solve an algebra equation by chewing bubble gum. The real troubles in your life are apt to be things that never crossed your worried mind, the kind that [7] you at 4 pm on some idle Tuesday. Whatever you do, don’t congratulate yourself too much, or [8] yourself either. Your choices are half [9]. So are everybody else’s.

Enjoy your body. Use it every way you can. Don’t be afraid of it or of what other people think of it. It’s the greatest [10] you’ll ever own.

Get to know your parents. You never know when they’ll be gone for good. Be nice to your siblings. They’re your best link to your past and the people most likely to stick with you in the future. Understand that friends come and go, but with a precious few you should hold on. Work hard to bridge the gaps in geography and lifestyle because the older you get, the more you need the people who knew you when you were young.

Live in New York City once, but leave before it makes you hard. Live in Northern California once, but leave before it makes you soft. Maybe you’ll marry, maybe you won’t. Maybe you’ll divorce at 40, maybe you’ll dance the funky chicken on your 75th wedding anniversary. Whatever you do, don’t congratulate yourself too much, or [11] yourself either. Your choices are half [12]. So are everybody else’s.

Your choices are half [13]. So are everybody else’s.

Get to know your parents. You never know when they’ll be gone for good. Be nice to your siblings. They’re your best link to your past and the people most likely to stick with you in the future. Understand that friends come and go, but with a precious few you should hold on. Work hard to bridge the gaps in geography and lifestyle because the older you get, the more you need the people who knew you when you were young.

Respect your elders. Don’t expect anyone else to support you. Maybe you have a trust fund. Maybe you’ll have a wealthy spouse. But you never know when either one might run out. Don’t mess too much with your hair or by the [14].

Understand that friends come and go, but with a precious few you should hold on. Work hard to bridge the gaps in geography and lifestyle because the older you get, the more you need the people who knew you when you were young.

Maybe you have a trust fund. Maybe you’ll have a wealthy spouse. But you never know when either one might run out. Don’t mess too much with your hair or by the [15].

Understand that friends come and go, but with a precious few you should hold on. Work hard to bridge the gaps in geography and lifestyle because the older you get, the more you need the people who knew you when you were young.

Travel. Accept certain [16] truths: Prices will rise.
Putting thoughts into words:

a. Answer the following questions:
   i. Which type of text is used?
   ii. Who is the audience?
   iii. What is the context (occasion, situation, etc.)?
   iv. What strikes you as effective? Why?

b. Work in pairs. Add another part to the text in which you:
   i. introduce a topic which has not been broached in the original text.
   ii. do not use any examples similar to those used in the text.
   iii. use at least one analogy.
   iv. emulate (copy) the author’s style in terms of use of language and use of rhetorical devices. (Revisit p. 34.)

c. Share your contribution with your classmates. Which of these additional parts do you think best fits in the text? Why?

The individual oral (HL/SL)

For your individual oral, your teacher will choose a photograph for you which is based on one of the options you have studied in class. You will then have 15 minutes to prepare for your presentation, which is followed by discussion on the topic with your teacher.

The art of presentation, just like writing, revolves around being clear and succinct. Therefore, when you prepare for your presentation, you need to organize your ideas in a coherent manner. Your presentation also needs to be well mapped. The photograph on the right is the idea of reading beauty magazines, which was mentioned in the text on page 36. Examine the photograph and answer the following questions:

- What do you see? Describe what you see in a sentence or two and link it to the Health option.
- Think of an English-speaking culture. What does the photograph tell us about this culture?
- Reflect on the photograph. What do you think? If this were your child or your little sister, for example, what would you do?
- Plan your presentation just like you plan your writing. Make sure that your ideas are well expressed and that you include examples or justifications for your opinion. Clearly mark your introduction and your conclusion using discourse markers ‘in addition’, ‘however’, ‘therefore’, etc.). Do not overuse those markers though.

Individual oral activity

1. The text on pages 40-41 highlights important concepts in people’s lives, one of which is the concept of human beauty. How does the speaker describe human beauty?
2. Choose one of the concepts of human beauty which are mentioned in the text. Search for a photograph which exemplifies this concept and prepare a 3–4 minute presentation on the photograph. Present your chosen concepts to your classmates.

Beyond the text...

Holden Caulfield, a character in The Catcher in the Rye by J.D. Salinger, is an adolescent who finds it difficult to ‘come of age’ and to accept how hypocritical people are. The novel was published in 1951. Find more about Holden Caulfield’s problems in The Catcher in the Rye and compare them to the problems adolescents face in an anglophone culture today. Should society interfere to ensure that all adolescents are mentally healthy or are the problems they face part of growing up?

Eating disorders

Manorexia:
Men with eating disorders on the rise

When we think about eating disorders we rarely picture men starving or purging themselves to be thin, but a 2007 Harvard University study revealed that men account for 25 per cent of people suffering from anorexia or bulimia. That’s more than double the previously reported statistic of 1 in 10, proving that manorexia, or men with eating disorders, is on the rise and much more common than most people think.

WHY THE HUGE INCREASE?

No one knows for sure why the numbers have increased so much, but several factors could be to blame. For one, men may finally begin feeling the pressure of physical perfection that women have been dealing with for decades. With every image of a waif-thin female in the media is an equally unattainable image of a man sporting дизелед абс и a super-lean physique. Even if they don’t want to admit it, some men feel pressure either from within or from society to achieve the same lean, muscular look.

While it’s true that men develop eating disorders for the same reasons women will — genetics, low self-esteem, trauma, and cultural influences — many develop symptoms that are motivated by different emotional factors and are thus harder to diagnose.

THE FAT KID AND THE ATHLETE

Certain risk factors for developing an eating disorder are specific to men. Men who were teased as children for being overweight and athletes who must maintain a certain weight for enhanced performance are at risk of developing eating disorders. Dieting is often the primary trigger and symptoms usually develop later in life than they do for women.

WHAT ARE THE CAUSES OF MANOREXIA AND OTHER EATING DISORDERS IN MEN?

While it’s true that men develop eating disorders for the same reasons women will — genetics, low self-esteem, trauma, and cultural influences — many develop symptoms that are motivated by different emotional factors and are thus harder to diagnose.

THIN VS. MUSCULAR

It can be easier to diagnose females with eating disorders because their obsession with weight results in recognizable symptoms such as not eating, purging, and dramatic weight loss. With men it’s a different story. Men’s obsession with weight usually manifests itself in ‘normal male behavior’ such as excessive exercise and steroid use. Instead of starving to be super thin, men will often strive to appear lean and muscular by dramatically decreasing their percentage of body fat. Losing weight and trying to bulk up are not bad goals, but they become unhealthy behaviors once it turns into a desire for physical perfection. This preoccupation with perfection is a big indicator of body dysmorphic disorder, one of the leading causes of eating disorders.

THE FAT KID AND THE ATHLETE

Certain risk factors for developing an eating disorder are specific to men. Men who were teased as children for being overweight and athletes who must maintain a certain weight for enhanced performance are at risk of developing eating disorders. Dieting is often the primary trigger and symptoms usually develop later in life than they do for women.

GETTING HELP

Men face unique self-esteem and emotional issues that require specific treatment for an eating disorder. Luckily, treatment tailored to men exists. By finding a treatment facility dedicated to your specific needs, your chances of recovery will be very high.
1. Find words or phrases in the text which are similar in meaning to:
   - a. vomiting
   - b. out of reach
   - c. clear cut
   - d. body
   - e. necessarily
   - f. impediment
   - g. customized
   - h. conventional
   - i. fixation
   - j. making every effort
   - k. increase in size
   - l. sign
   - m. better
   - n. prompt
   - o. distinctive

2. Using your own words, answer the following questions:
   - a. What is manorexia?
   - b. In 50 words, summarize the reasons why manorexia is on the rise.
   - c. Why is it difficult to identify manorexics?
   - d. What does the text say about overweight children and athletes in relation to eating disorders?

TOK

- What does this section on health tell us about the relationship between perception, culture, reality and truth?
- Is it likely that different cultures have the same concepts of beauty?
- There is a proverb in English: ‘Beauty is in the eye of the beholder’
  What do you think the proverb means? Justify your answer by giving concrete examples.
- In your opinion, are men and women ‘beautiful’ in the same ways?
  - What makes a beautiful man?
  - What makes a beautiful woman?
- How do you perceive the people in the pictures below?

Developing writing skills: Article

Articles are written for a variety of purposes. They usually aim to inform, persuade or entertain the reader. The aim of the article determines the style that writers use to achieve their aim. Articles, like essays, opinion columns, etc., follow a certain structure: an eye-catching title (headline), an introduction, a main body and a conclusion.

Re-read the text on page 43 and:

1. write down what the main purpose of the article is.
2. write down the headline the article uses. What is the article about? Is this clarified in the headline? How effective do you think the headline is?
3. mark the beginning and end of the following: introduction, main body and conclusion.
4. discuss why the writer uses subheadings in the body of the article. How is this related to the purpose of the article?
5. write down the general ideas which are used to support the writer’s thesis statement.
6. identify the examples or explanations the writer uses to strengthen his or her argument.
Language and style

One very important feature in articles is that the writer’s voice is always ‘heard’. The writer applies his or her personal touch and style when writing an article. Look at the mindmap below and find examples in the text of each of the elements listed in the mindmap. You may not find examples of all of them.

In cooperation with one of the health agencies in your town, organize a campaign which aims to inform adolescents at your school and in your local community about a health problem that has a negative effect on your community.

Cultural diversity

➔ What youth subcultures are there in your culture? How do people in your culture react to these subcultures?
➔ How do you perceive certain subcultures? How are those subcultures represented in the media?
➔ How tolerant should people be of certain subcultures?
➔ In your opinion, why would a person join a certain group or subculture?
➔ Do the youth in your community use unique terms and expressions?

Before you read

Direct quotes Imagery
Narrative voice Anecdotes
Emotive language Description
Rhetorical questions

Language & style

Subcultures

I have seen the future – and it’s Goth

We mocked their make-up and giggled over their gloom. But the goths are taking over the country. It’s every parent’s nightmare. Their apparently well-adjusted child suddenly comes home with hair the colour of a coalface, a face whiter than anything, and [1]. “Mummy, I’m a goth.” However, according to a new study, parents of goths will probably end up boasting about their son or daughter the doctor, lawyer or bank manager.

That is the surprising finding of Sussex University’s Dunja Brill, whose doctorate in media and cultural studies looked at people with funny hair and eyeliner in London, Brighton and Cologne, and who is herself a former goth.

“Most youth subcultures [2] people to drop out of school and do illegal things,” she says. “Most goths are well educated, however. They hardly ever drop out and are often the best pupils. The subculture encourages interest in classical education, especially the arts. I’d say goths are more likely to make careers in web design, computer programming – even journalism.”

Perhaps she has a point. Long before finding gainful employment at the Guardian, I too was a goth. For at least six months in the 80s, I reached for the hair crimpers, my bedroom black and scrawled the name of a gothy band, the Birthday Party, on the door so it looked like blood. Hours were spent adopting the requisite air of mysterious gloom, reading the spines of Dostoevsky novels, and gazing forlornly at spots.

“Goths are like masons,” I have been told. “They’re everywhere.” But rather than blaming some sinister conspiracy, let us look at the reasons people become goths in the first place. According to Choque Hostin, formerly of goth band Salvation but now running a record label, “Goths tend to be the weirdo intellectual kids who have started to view the world differently.” Cathi Unsworth is now a successful author, but she [4] that her own dark gothic past gave her an outlet for alienation. “I loved the bands, especially Siouxsie and the Banshees, but it wasn’t a pose – I felt authentically depressed,” she says. Unsworth was a teenager in Great Yarmouth, where she felt that “people didn’t exactly like you up.”

It could be tough, but being a goth [7] a world where art, current affairs and literature are embraced and openly discussed, perhaps paving the way for future networking. Unsworth remembers debates about “current affairs, Oscar Wilde, decadence, hairspray …” Some took the whole thing very far. Hosein once lived in Headingley, Leeds; he remembers that students [8] at Leeds University specifically because the town housed gothic kingpins (and his neighbours) the Sisters of Mercy. One night, Hosein saw a fog descending over the area and commented that lead singer Andrew Eldritch was around – then looked up to see him entering his doorway.

Brill insists that goth is a non-violent subculture. “They’re like hippies. I [9] any goths who are into graveyard destruction or cat slaughtering. They like their graveyards and they love their cats.” So perhaps parents [10] too worried that a new generation of goths is cropping up again.

David Simpson, 2006
1. The following statements are all false. Quote the phrases in the text which prove these statements false.
   a. Parents always rue the day their children became Goths.
   b. Dunja Brilli is a Goth.
   c. Goths, like some other subcultures, are school dropouts.
   d. Goths usually become engineers.
   e. Goths are feisty.
   f. Becoming Goth does not allow adolescents to separate themselves from others.
   g. Goths enjoy being brutal.

2. Which words go in the gaps [1]–[10] in the text? Choose from the table below.

<table>
<thead>
<tr>
<th>announces</th>
<th>painted</th>
<th>didn't like</th>
<th>can open up</th>
<th>don't know</th>
</tr>
</thead>
<tbody>
<tr>
<td>announced</td>
<td>paints</td>
<td>hadn't liked</td>
<td>could have opened up</td>
<td>wouldn't be</td>
</tr>
<tr>
<td>didn't know</td>
<td>conceded</td>
<td>should enrol</td>
<td>had remembered</td>
<td>should encourage</td>
</tr>
<tr>
<td>encourage</td>
<td>remembers</td>
<td>concedes</td>
<td>would enrol</td>
<td>shouldn't be</td>
</tr>
</tbody>
</table>

3. In less than 100 words, describe or paint a verbal portrait of a Goth. Your description should be vivid and in line with the evidence provided in the text.

Beyond the text...

- Are subcultures necessarily ethnic?
- Is a culture pure or do all cultures contain elements of other cultures? What examples drawn from the anglophone world can you use to support your point of view? Think of national dress, national dishes, cultural practices, festivals and lifestyles.
- Conduct some research on subcultures within anglophone culture/s. How similar are they? How different? Why?
- How is a citizen of a certain anglophone country similar to or different from a member of a certain subculture? Do subcultures transcend geographic and other cultural boundaries?

In Theorizing Nationalism, Judith Lichtenberg states that within cultures we find subcultures whose members have a distinct sense of identity and belonging [7]; the relationship between cultures and subcultures and between the loyalties of members to each may be subtle and complicated” (p. 169). Reflect on Lichtenberg’s words. What do they show about the relationship between the anglophone culture and its subcultures?

Developing writing skills

Compare Manorexia: Men with Eating Disorders on the Rise (p. 43) and I have seen the future – and it’s Goth (p. 47) in terms of structure and language and style. Use a table like the one below.

<table>
<thead>
<tr>
<th>Structure</th>
<th>Manorexia</th>
<th>Goth Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purpose</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main body</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conclusion</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language &amp; Style</th>
<th>Manorexia</th>
<th>Goth Future</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anecdotes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Descriptions</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Direct quotes</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emotive language</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Facts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Imagery</td>
<td></td>
<td></td>
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<tr>
<td>Narrative voice</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rhetorical questions</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Writing activity

1. Choose one of the following British youth subcultures or another one you know or have heard about:
   - Chavs
   - Greebos
   - Sk8ers
   - Punks

2. Find more information about the subculture you have chosen and summarise your findings in note form.

3. Write an article about the subculture you have chosen. The article will be published in a teen magazine. Write between 250 and 400 words.

4. Reflect on your article and the choices you have made. Pay attention to the structure, language and style of your writing.
A Goth Dictionary

- What do you learn about Goths from reading the following definitions?
- What do your reactions to the Goth dictionary tell you about your own attitudes to subcultures?
- To what extent does the slang of a group such as the Goths affect our understanding of them and ourselves?

Babybat – A younger Goth (usually in their teens).

Batcave – An infamous early Goth club in London, and more widely a term used for the sort of music played by the bands that used to perform there, such as Specimen, Alien Sex Fiend and Sex Gang Children.

Candygoth – A cheerful Goth who favours bright or ‘candy’ colours.

Corp Goth – A Goth who works in the business sector, but also the types of clothing they adopt (e.g. pinstripe suits, pencil skirts) which some Goths now wear at clubs.

Crowface – Make-up inspired by the comic book and movie franchise The Crow. Not usually considered a good look.

Cyberfalls – Synthetic dreadlocks worn by Cybergoths, usually made of brightly coloured yarn and varying types of plastic and attached to the hair around a ponytail or bunches.

Darkwave – Genre of music that developed in the late 70s, best described as a combination of New Wave and Post Punk.

Deathrock – A genre of music that combines punk and Goth, originally from the west coast of America and using horror elements (and lyrics about zombies).

Doom Cookie – A derogative term used for a Goth (usually a man) who takes the angsty and depressive stereotype a little too far.

Eldergoth – An older Goth, especially one who remembers the early days of the scene, and especially one who moans about the state of the scene today.

Goth points – Fictitious reward points for doing something suitably gothic, again usually part of a friendly joke, e.g. “Reading Dracula by candlelight and listening to Bauhaus at the same time? Wow, how many Goth points is that?”

Gothwalk (or Goth Two Step) – A style of dance popular in clubs in the 90s.

Insta-goth – A Goth whose wardrobe came off-the-shelf from a shop like Hot Topic.

Kindergoth – A younger Goth (sometimes used derogatively).

Normal – Derogative term for non-Goths (usually used by younger Goths).

TOK

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Chapter 2

Chapter 2

1 Look at the first diary entry (Montreal, May 1984) and answer the following questions:

a. Why is LeBlanc surprised she was expelled from school?
b. The words ‘vice principal’ and ‘principal’ are written using small instead of capital letters. What does this show about LeBlanc’s feelings towards her school’s principal and vice principal?
c. What does LeBlanc mean when she says ‘This has NONSENSE written all over it in mile-high letters’ (line 22)?
d. Explain the irony in ‘to get their hair dyed blue’ (line 30).
e. What is the most obvious similarity between LeBlanc, the teenager, and Wendy O. Williams?
f. When LeBlanc says ‘I brought a pair of jeans’ (line 60), what does this tell the reader about how she perceived what she was wearing?

2 Look at the second diary entry (Atlanta, March 1998) and choose the correct answer from A, B, C, or D.

a. ‘repercussions’ (line 76) is closest in meaning to:
   A. consequences  C. resolutions
   B. allusions  D. breakthroughs
b. LeBlanc’s expulsion resulted in:
   A. her becoming an artist
   B. her not becoming an architect
   C. her hating the educational system
   D. her remembering everything about the incident
c. ‘parody’ (line 99) is similar in meaning to:
   A. imitation  C. irony
   B. mockery  D. caricature

Cultural diversity

Adapted from Pretty in Punk by Lauraine LeBlanc
Chapter 2

Cultural diversity

The HL Written Assignment

The written assignment is an integral part of your English B course. It is a 500–600 word creative piece of writing which is based on one of the literary works you have read in class. This creative piece of writing could be a different ending to a novel, a parody or a pastiche of a poem, etc. You have to demonstrate your understanding of the literary work in your written assignment. You are required to reflect on the literary works you have read in class, determine which one you will use in your written assignment and decide on an approach with which to show your understanding of the literary work. The instructions below aim to clarify how the written assignment at higher level can be approached.

1. Re-read “Not my alma mater...” A vitriolic prologue (p. 51).
2. What is the main theme in the text? Summarize the main theme in 30 words. Use your own words.
3. Think of a different perspective from which to approach the text and explore the main theme. For example, we are only privy to LeBlanc’s point of view in the text. What about the principal? The old ladies? LeBlanc’s mother? Classmates? Write your ideas down.
4. Focus on one idea and think of how you can expand it. This will be your aim.
5. Determine which text type you would like to use in your written assignment. Do not merely choose a text type you would love to write. Think in terms of which text type would be suitable for the text you have studied in this chapter: speech, set of guidelines, magazine article or diary entry.
6. After you have chosen your type of text, determine who your audience is. Identifying your audience is very important since it determines your style, tone and register.
7. Discuss your ideas with your teacher.
8. Write your rationale. Your aim and how you are going to achieve it appear in your rationale. In other words, your rationale is your answers to steps 4–6 above. Remember that the rationale should be clear and short; your ideas should be presented coherently and succinctly.
9. Write your assignment (500–600 words).
10. Revisit your rationale and include examples from your assignment that support your choice of topic and next type.

Reflection point

● In chapter 2, you have looked at advertising, radio and television, health issues and subcultures in some anglophone cultures. What has this chapter taught you about how related the topics you have explored are?
● What role do advertising, radio and television play in shaping our understanding of certain issues? How can the media be used to lend support to certain causes?
● Are human beings affected by what the media project? Or do the media reflect humans’ cultural and behavioural stances?
● How can a learner of a second language become a better reader?
● How is language used to get the message across? What do you have to do to deliver a speech and write a set of guidelines, a magazine article or a diary entry?

The individual oral (HL/SL)

Choose one of the photographs on the right and, in 15 minutes, prepare a presentation on the photograph. Taking the photograph’s caption into consideration, link your presentation to one of the options you have studied in this chapter: Health or Cultural diversity. Be prepared to answer your classmates’ questions on your presentation.

I am different, therefore I exist!
Too fat! Go damned inches, go I say!

The HL Written Assignment

Your internal written assignment must be based on one of the literary works you read in class.

Developing writing skills: Diary entry

1. Re-read the text and note down five examples from part 1 (Montreal, May 1984) and five from part 2 (Atlanta, March 1998) which prove that the text could have come from LeBlanc’s diary. Think in terms of:
   ● the date/s
   ● the narrative voice
   ● anecdotes
   ● feelings and reflections.
2. How do the language and style LeBlanc uses in part 2 (Atlanta, March 1998) differ from those used in part 1 (Montreal, May 1984)? Give concrete examples. Why have LeBlanc’s choice of words and style changed?
3. Write a set of instructions to be given to your classmates on how to write a diary entry. Use the examples you have identified to clarify your instructions.

Writing activity

You have just witnessed a fellow student being bullied because he or she looked different and did not belong to any of the school’s ’cool’ cliques. Write a diary entry in which you reflect on the event. Write 250–400 words.

TIP

HL Written Assignment

Your written assignment must be based on one of the literary works you read in class.

Remember

The beauty of a diary entry is that it is personal; it is about you. It is your personal journal, the place where you jot down your feelings, reflections and ideas about the world around you, specific events, etc. Therefore, the most important rule when writing a diary entry is voice... your voice.