

OXFORD IB DIPLOMA PROGRAMME



ENGLISH B

COURSE COMPANION

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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 this 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.

Communication & media

BEFORE YOU READ

- 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?



Advertising

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 all other historical monuments were to be lost, might fully and graphically rewrite the history of our time." Few, if any, historians today would claim that they could compose a complete history of an era from its advertisements, but in recent years, scholars have creatively probed advertisements for clues about the society and the business environment that produced them. The presence of many excellent online collections of advertisements provides learners as well as established scholars with the opportunity to examine these sources in new ways. The experience can be tantalizing and frustrating, since advertisements don't readily proclaim their intent or display the social and cultural context of their creation. Yet, studying advertisements can also be fascinating and revealing.

[1] Usually the ad is trying to sell a product, but this is only an initial response to the question. Does it aim to persuade readers to buy something for the first time or to switch brands? The tobacco industry, for example, has consistently maintained that its ads are aimed at maintaining brand loyalty or inducing smokers to switch. Hence, a prominent campaign a generation ago for a now-forgotten cigarette brand featured models with bruises and black eyes saying "I'd rather fight than switch." Yet, critics have noted the themes of youth, vitality, and pleasure in these ads and have exposed documents in which marketers strategize about attracting new smokers.

What does the ad want the reader to do? Ultimately, of course, commercial advertising aims to win sales, but some advertisements seek primarily to gain the reader's attention or stimulate interest in hopes that purchases will follow. On the other hand, repetitive ads for familiar products often aim to short-circuit the conscious consideration of purchase decisions. They try to stimulate the consumer to pick up the soft drink or the toothpaste or the detergent as s/he moves down the shopping aisles.

[2] In the first half of the twentieth century, most American 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's emphasis has been on segmentation – fitting a product and its marketing strategy to the interests and needs of a distinct subgroup. The historian Robert Wiebe 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.

[3] After we have a sense of what the advertiser is trying to [a], we can ask how they go about achieving their marketing goals. Does the advertisement offer a "reason why" to buy the product? Or is it [b] more to emotional appeals? Does the ad feature the product or does it focus on the people using it? Does it address the reader directly with [c] or commands? Does the ad offer a reduced price or a premium? Does a celebrity provide an [d]? Does it play on fear or anxiety or make positive appeals?

Most of the ads you examine will contain both illustrations and text. Advertising researchers devote large sums to testing consumers' responses to different colors, shapes, and layouts. Especially in recent decades, advertisements often have been composed with minute attention to detail and extensive pre-testing, so even the smallest facet of an ad may reflect a marketing strategy. But deliberate or unintentional, details of an advertisement may reveal something about the assumptions and perceptions of those who created it. A hairstyle, a print font, a border design all may have something to teach us.

How does the ad attract the reader's attention? What route do your eyes follow through the ad? How do styles fit with [e] trends? Do earth tones in recent advertising support "green" marketing strategies of companies hoping to appeal to environmentally-[f] buyers?

[4] Ads are highly selective in their depiction of the world. Notably, historical and contemporary studies abound showing that advertising's depiction of American society has been highly skewed in its portrayal of race, class, and gender.

Until a generation ago, African Americans and other people of colour were virtually invisible in mainstream advertising, except when they were portrayed as servants or as exemplifying racially stereotyped behaviour. Images of women in advertising have hardly been uniform, but several themes recur: the housewife ecstatic over a new cleaning product; the anxious woman fearing the loss of youthful attractiveness; the subservient spouse dependent on her assertive husband; the object of men's not-so-innocent gaze and desire. Advertising also gives false testimony about the actual class structure of American society. Advertising images consistently show scenes of prosperity, material comfort, and even luxury well beyond the conditions of life of most Americans. The advertising industry prefers to picture the world that consumers aspire to, not the one they actually inhabit.

[5] As we see the ads, we may also be able to "see through" them to broader social and cultural realities. We can note three contexts for these documents. First of all, they are selling tools and reflect the business needs of the corporations that pay for them. Posing the questions about purposes and methods will give us insights into the role of advertising in business. Second, advertisements are cultural indicators, although distorted ones. Finally, bear in mind that ads emerge from a professional culture of the advertising industry and suggest the aspirations and anxieties of the men and women who create them.

Daniel Pope, 2003
www.historymatters.gmu.edu





READING is a receptive skill, and interactive reading, although still defined as receptive, emphasises interaction between the reader and the text. This interaction allows the reader to grasp the intricacies of the written text and it 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?

Remember

Scanning the text revolves around identifying key words and phrases not only in the text but also in the question. Therefore, read the question carefully and, before you scan the text to find an answer, underline what the question is asking you to do. For example, if the question asks you to find a word, you need to look for one word in the text. Similarly, if the question asks you to find a phrase, copying the whole sentence does not show that you have understood the question or the text.

Grammar

In order to comprehend a text fully, you need to identify how different parts of speech are combined to form meaning. Parts of speech are categorized into groups of nouns, verbs, adjectives, adverbs, pronouns, prepositions, conjunctions and articles. Use the Internet to find the definitions, subcategories and examples of the different parts of speech.

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?

Beyond the text...

- Discrimination takes different shapes and forms. Read the advertising regulations in an English-speaking society, which can be found online. How can these regulations curb social, ethnic or gender discrimination?
- Most anglophone countries prohibit advertising tobacco products. Why do you think this is the case? Do you think advertising cigarette brands plays a role in increasing the numbers of smokers? Look at the advertisement on the left. In your opinion, would such an advertisement be published in any magazine in the UK? Why?
- In 1994, and under its Regulation and Prevention of Misuse Act, the Indian government prohibited the publication of advertisements relating to the use of prenatal diagnostic techniques to determine the gender of a foetus. Such advertisements are not prohibited in other English-speaking countries like the United Kingdom. Why do you think it is crucial for India to prohibit the publication of such advertisements? Do you think this prohibition addresses gender discrimination in India?
- Examine a few advertisements online. How is advertising on the Internet different from 'mainstream' advertising? Why?



Interactive oral activity

In pairs, find an advertisement that appeared in one of the magazines that are published in the anglophone world and analyse it based on your understanding of advertising techniques in English-speaking countries. Present your findings to your classmates. You may use ICT (Information Communication Technologies) in your presentation.



Developing writing skills: Set of instructions or guidelines

As a productive skill, writing communicates a message to the reader. Therefore, before you start writing it is very important to determine the communicative purpose of your written piece: are you writing to inform, persuade, argue or describe?

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.

TOK

- Can a study of cultures be free of bias?
- **Political correctness** is defined as 'the avoidance of forms of expression or action that are perceived to exclude, marginalize, or insult groups of people who are socially disadvantaged or discriminated against' (*Oxford English Dictionary Online*). Do you endorse the use of politically correct terms in advertisements?
- Would it be possible to publish the advertisement below in a magazine in any English-speaking country today?
- What does the advertisement below tell us about the ways in which the standards of language, culture and gender have changed since the publication of the advertisement in 1945?
- Is it ethical to apply tight control over the advertising of some products?



Radio & television

"Wires and Lights in a Box"

- This just might do nobody any good. At the end of this discourse, a few people may accuse this reporter of fouling his own comfortable nest, and your organization may be accused of having given
- 5 hospitality to heretical and even dangerous thoughts. But the elaborate structure of networks, advertising agencies and sponsors will not be shaken or altered. It is my desire, if not my duty, to try to talk to you journeymen with some candour about what is
- 10 happening to radio and television.



- I have no technical advice or counsel to offer those of you who labour in this vineyard that produces words and pictures. You will forgive me for not telling you that instruments with which you work are miraculous, that your responsibility is unprecedented or that your aspirations are frequently frustrated. It is not necessary to remind you that the fact that your
- 15 voice is amplified to the degree where it reaches from one end of the country to the other does not confer upon you greater wisdom or understanding than you possessed when your voice reached only from one end of the bar to the other. All of these things you know.

- Our history will be what we make it. And if there are any historians about fifty or a hundred years from now, and there should be preserved the kinescopes for one week of
- 20 all three networks, they will there find recorded in black and white, or colour, evidence of decadence, escapism and insulation from the realities of the world in which we live. I invite your attention to the television schedules of all networks between the hours of 8 and 11 p.m., Eastern Time. Here you will find only fleeting and spasmodic reference to the fact that this nation is in mortal danger. There are, it is true, occasional informative programs
- 25 presented in that intellectual ghetto on Sunday afternoons. But during the daily peak viewing periods, television in the main insulates us from the realities of the world in which we live. If this state of affairs continues, we may alter an advertising slogan to read: LOOK NOW, PAY LATER.

- I am entirely persuaded that the American public is more reasonable, restrained and more
- 30 mature than most of our industry's program planners believe. Their fear of controversy is not warranted by the evidence. I have reason to know, as do many of you, that when the evidence on a controversial subject is fairly and calmly presented, the public recognizes it for what it is – an effort to illuminate rather than to agitate.

- One of the basic troubles with radio and television news is that both instruments have
- 35 grown up as an incompatible combination of show business, advertising and news. Each of the three is a rather bizarre and demanding profession. And when you get all three under one roof, the dust never settles. The top management of the networks, with a few notable exceptions, has been trained in advertising, research, sales or show business. But by the nature of the corporate structure, they also make the final and crucial decisions
- 40 having to do with news and public affairs. Frequently they have neither the time nor the competence to do this. It is not easy for the same small group of men to decide whether



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 response?

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
 45 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
 50 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
 55 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
 60 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,
 65 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 and insulate, 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
 70 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
 75 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) | f their (line 30) |
| b this reporter (line 2) | g three (line 36) |
| c it (line 18) | h they (line 39) |
| d they (line 20) | i we (line 59) |
| e here (line 23) | 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) | d agitate (line 33) |
| b unprecedented (line 13) | e manifold (line 47) |
| c peak (line 25) | |

disconcert	prime
extraordinary	regular
few	religious
mountain	unorthodox
pacify	various

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

- a The word ‘discourse’ (line 2) means:
 A action C conversation
 B interview D speech
- b The word ‘candour’ (line 9) means:
 A levity C evasiveness
 B frankness 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.

Beyond the text...

- Peruse the evening schedules of at least three TV networks in an English-speaking country. Do these schedules support Murrow’s claim that ‘television in the main insulates us from the realities of the world in which we live’?
- ‘Sensationalism’ and ‘bias’ are two terms that are sometimes used to describe the media. What do these terms mean? Find examples of TV shows, radio shows or newspaper articles which support your definition.
- How do mainstream newspapers and tabloids differ? Find examples of both in an anglophone country. Examine the language used in both. How sensational are the reports? How biased? What evidence do you have to support your argument?
- News media are affected by the political views of the journalists or the networks. Do you agree? Find examples drawn from an anglophone culture that support your answer.



Developing writing skills: Speech

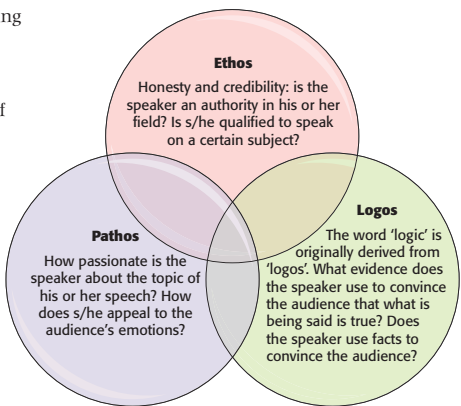
- 1 Any written text revolves around a major idea, or a thesis statement. In the text on pages 31–32, what is Murrow’s thesis statement?
- 2 Which of the ideas below does Murrow use to support his thesis statement? You can choose more than one.
- a The RTNDA has asked the wrong person to give a speech.
 - b The purpose of the speech is not to give advice on how to be good reporters.

- c Radio and television programmes are not up to the required standards.
- d The American public is wrongly perceived.
- e Controversial issues should be avoided by the media.
- f The news should be separated from advertising and show business.
- g Radio is not as important as television.
- h History will tell people how television was managed at a certain time.
- i The solution to radio and television problems lies in imitation.
- j It only takes one network to change its policy for the others to follow.
- k There's a lot at stake if networks change their 'insulation' policy.
- l If used appropriately, television is a powerful, illuminating tool.

3 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.

- 4 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.
- 5 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.



Alliteration	the occurrence of the same letter or sound at the beginning of adjacent or closely connected words: <i>the alliteration of 'sweet birds sang'</i>
Assonance	resemblance of sound between syllables of nearby words, arising particularly from the rhyming of two or more stressed vowels, but not consonants (e.g. <i>sonnet, porridge</i>), but also from the use of identical consonants with different vowels (e.g. <i>killed, cold, culled</i>)
Allusion	an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference
Hyperbole	exaggerated statements or claims not meant to be taken literally
Metaphor	a figure of speech in which a word or phrase is applied to an object or action to which it is not literally applicable: <i>'she's a rose'</i>
Onomatopoeia	the formation of a word from a sound associated with what is named (e.g. <i>cuckoo, sizzle</i>)
Personification	the attribution of a personal nature or human characteristics to something non-human, or the representation of an abstract quality in human form
Rhetorical question	[a question] asked in order to produce an effect or to make a statement rather than to elicit information
Simile	a figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid (e.g. <i>as brave as a lion</i>)
Synecdoche	a figure of speech in which a part is made to represent the whole or vice versa, as in <i>England lost by six wickets</i> (meaning 'the English cricket team')

(Definitions from Oxford English Dictionary Online)

- 6 How can a speaker strengthen his or her ethos and logos?
- 7 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.



The personal response

Based on the following stimulus, give a personal response and justify it. Write a speech using 150 to 250 words.

"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."

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, interview, 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.

Remember

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.

Advertising effects

3 | News

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.

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. 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, air-brushed 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 three-quarters of the female characters in 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 [a] perfected.

Jean Kilbourne [b] that the overwhelming presence of media images of painfully thin women means that real women’s bodies have become invisible in the mass media. The real tragedy, Kilbourne [c], is that many women internalize these stereotypes, and judge themselves by the beauty industry’s standards. Women learn to compare themselves to other women, and [d] with them for male attention. This focus on beauty and desirability “effectively destroys any awareness and action that [e] to change that climate”.

Media Awareness Network, 2010



1 Answer the following questions:

- According to the article, what is standing between women and the perfect life?
- How do cosmetic manufacturers make money?
- Which main measures of beauty are presented in ads?
- That are the effects on women of presenting a beauty ideal that is ‘difficult to achieve and maintain’?
- What is meant by ‘thin is ‘in’’ (line 82)?
- Why did *New Woman* receive many compliments?
- Why did *New Woman* revert to using underweight models?
- 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 | e occurrence |
| b apprehensive | f exercised |
| c emphasis | g prompt |
| 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.

argues	concludes	to compete	be	to be
compete	might help	argued	concluded	will help

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.

- Some actresses are endangering their health with their obsession with losing weight.
- Most women are larger in size than their representation in ads.
- The beauty ideal can be attained.
- It is easy to maintain weight loss.
- Females might suffer from eating disorders when exposed to images of thin models.
- Heavy-set actresses are usually ridiculed in TV shows.

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? Watch *Equals*? which features Daniel Craig and was commissioned to support gender equality (www.wereequals.org). What social problems does the short clip elucidate?

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

- Answer the following questions based on the text on page 36:
 - Is the title eye-catching? Why? Why not?
 - Who is the intended audience? Provide examples from the text that support your answer.
 - 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.
- 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 studied in this section: set of instructions or guidelines, speech and article. Write 150 to 250 words. Remember that in the external examination, you will only get one stimulus and you are free to choose any text type you have practised 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.

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

Remember

Before you start writing, ask yourself the following questions:

- What is the topic I am writing about?
- Which approach will I adopt? The one-sided? The balanced but undetermined? Or the analytical?
- Which text type will I use?
- To whom am I writing?
- How will I support my thesis statement?
- How will I organize ideas?
- Which stylistic devices will I use?

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.

- Re-read *Making Sense of Advertisements* (p. 28) and *Should Thin Be "In"* (p. 36).
- What is the main idea in each text? Summarize the main idea in 30 words.
- How do the authors support their ideas? List the examples, justifications and explanations they use. Use your own words.
- 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.
- Choose the points that will support your argument.
- 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.
- 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.
- Discuss your ideas with your teacher.
- 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.
- Write your assignment (300–400 words).
- Revisit your rationale and include examples from your assignment that support your choice of topic and text type.

TIP

SL written assignment

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

Health

BEFORE YOU READ

- What is considered healthy in your culture?
- What effect can daily practices, beliefs and societal norms have on people's mental health?
- How is beauty defined in your culture?
- How are eating disorders perceived in your culture?
- Why do people develop eating disorders?
- Are eating disorders linked to our perception of beauty? How?
- 'Becoming the new feminine ideal requires just the right combination of insecurity, exercise, bulimia and surgery' (G.B. Trudeau). Do you agree? Does the combination Trudeau mentions apply to men as well as women?

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 fabulous 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 [4] 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 [5] you at 4 pm on some idle Tuesday.

Do one thing every day that scares you.

Sing.

Don't be [6] with other people's hearts. Don't put up with people who are reckless with yours.

Floss.

Don't waste your time on jealousy. Sometimes you're ahead, sometimes you're behind. The race is long and, in the end, it's only with yourself.

Remember compliments you receive. Forget the insults. If you succeed in doing this, tell me how.

Keep your old love letters. Throw away your old bank statements.

Stretch.

Don't feel guilty if you don't know what you want to do with your life. The most interesting people I know didn't know at 22 what they wanted to do with their lives. Some of the most interesting 40-year-olds I know still don't.

Get plenty of calcium. Be kind to your knees. You'll miss them when they're gone.

Maybe you'll marry, maybe you won't. Maybe you'll have children, 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 [7] yourself either. Your choices are half chance. 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 [8] you'll ever own.

Dance, even if you have nowhere to do it but your living room.

Read the directions, even if you don't follow them. Do not read beauty magazines. They will only make you feel [9].

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.

Accept certain [10] truths: Prices will rise. Politicians will philander. You, too, will get old.

And when you do, you'll fantasize that when you were young, prices were reasonable, politicians

were noble, and children respected their elders.

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 time you're 40 it will look 85.

Be careful whose advice you buy, but be patient with those who supply it. Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off, painting over the ugly parts and recycling it for more than it's worth.

But trust me on the sunscreen.

Mary Schmich, 1997



Developing writing skills

It is really important to get a feel for the text in order to understand it. What glues the words and lines together? Why is a certain piece of writing effective while others are not? How is language used to form meaning? Is clear and succinct writing more effective than writing that is long and overly detailed? The secret lies in knowing what you want to write, to whom, and how to put your thoughts into words.

1 Getting a feel for the text:

- a Choose from the options below the word which best fits in each of the gaps [1]–[10] in the text. Be prepared to defend your choice.

	Word 1	Word 2	Word 3	Answer
1	meandering	successful	bad	
2	greyed	faded	disappeared	
3	recall	remind	think	
4	possible	good	effective	
5	blindsided	hit	slapped	
6	irresponsible	careless	reckless	
7	blame	berate	praise	
8	machine	instrument	tool	
9	bad	down	ugly	
10	challengeable	inalienable	controversial	

- b List the pieces of advice that are given in the text in relation to:

- Physical health
- Mental health
- Relationships
- Lifestyle

- c In pairs, discuss the pieces of advice you listed in part b.

Do you think the author's message is clear? Why? Why not?

- d Explain the analogy in 'Advice is a form of nostalgia. Dispensing it is a way of fishing the past from the disposal, wiping it off, painting over the ugly parts and recycling it for more than it's worth' (lines 82–85) in your own words.

Definition

AN ANALOGY is 'a comparison between one thing and another, typically for the purpose of explanation or clarification.' (Oxford English Dictionary Online)

2 Putting thoughts into words:

- a Answer the following questions:
- Which type of text is used?
 - Who is the audience?
 - What is the context (occasion, situation, etc.)?
 - What strikes you as effective? Why?
- b Work in pairs. Add another part to the text in which you:
- introduce a topic which has not been broached in the original text.
 - do not use any examples similar to those used in the text.
 - use at least one analogy.
 - 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?

- Mental health denotes emotional and cognitive well-being. What affects mental health? Who is considered mentally 'unhealthy'?
- Anxiety disorders, mood disorders and Schizophrenia disorders are examples of mental health problems or illnesses. Peruse sources which discuss such problems in an anglophone culture. How are they dealt with? Which institutions, be they public or private, help in solving mental health problems?

- 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?

Beyond the text...

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 linked to 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

- 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?
- 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.

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.

5 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 be 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 chiseled abs and 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.

This leads to the second contributing factor, which is that more and more men are finally opening up about their struggle with physical perfection. Women have been discussing their body-image issues for years, but men are often too embarrassed to admit they suffer from similar issues and therefore rarely seek treatment or help of any kind. As more men come forward and are properly diagnosed, the statistics of men with eating disorders will inevitably rise.

35 Finally, another big reason the numbers are increasing is that men are now being properly diagnosed. A huge obstacle for doctors has been that the symptoms of eating disorders among men are slightly different than for women, which are so well known by now that it can be fairly easy to diagnose women. Since the symptoms doctors measure eating disorders by aren't tailored to men, many slip through the diagnostic crack. In addition, many men might not even realize they have an eating disorder because they don't fit the stereotypical symptoms and so they think they are simply engaging in 'normal' male activities.

65 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

65 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 striving 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 more 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.

Casa Palmera, California 2009



1 Find words or phrases in the text which are similar in meaning to:

- | | |
|----------------|---------------------------|
| a vomiting | i fixation (find 2 words) |
| b out of reach | j making every effort |
| c clear cut | k increase in size |
| d body | l sign |
| e necessarily | m better |
| f impediment | n prompt |
| g customized | o distinctive |
| h conventional | |

2 Using your own words, answer the following questions.

- What is manorexia?
- In 50 words, summarize the reasons why manorexia is on the rise.
- Why is it difficult to identify manorexics?
- 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?



- 'The Ugly Duchess', painted by the Flemish artist Massys in 1513, is on display in the National Gallery in London. What does the painting reveal about human beauty?



Beyond the text...

- Anorexia and manorexia are only two examples of the eating disorders affecting people worldwide. Do some research about eating disorders in an anglophone country. What does the data reveal?
- Are eating disorders the only body image problem adolescents suffer from? What other body image and self-esteem problems affect Canadian or Australian teenagers? How are these problems similar to or different from the problems which Liberian, Ethiopian or Nigerian teenagers, for example, suffer from?
- Peruse other sources and find examples of how the media can help adolescents overcome developing a negative body image in an anglophone culture. Think in terms of advertisements, TV shows, radio shows, films, songs, etc.
- 'Obesity in America' is an organization which helps spread awareness about the dangers of obesity. Peruse their website (www.obesityinamerica.org) and choose one of their latest news topics. Study the topic to determine if the issue affects obese people in other anglophone countries. What do the statistics reveal?



Developing writing skills: Article

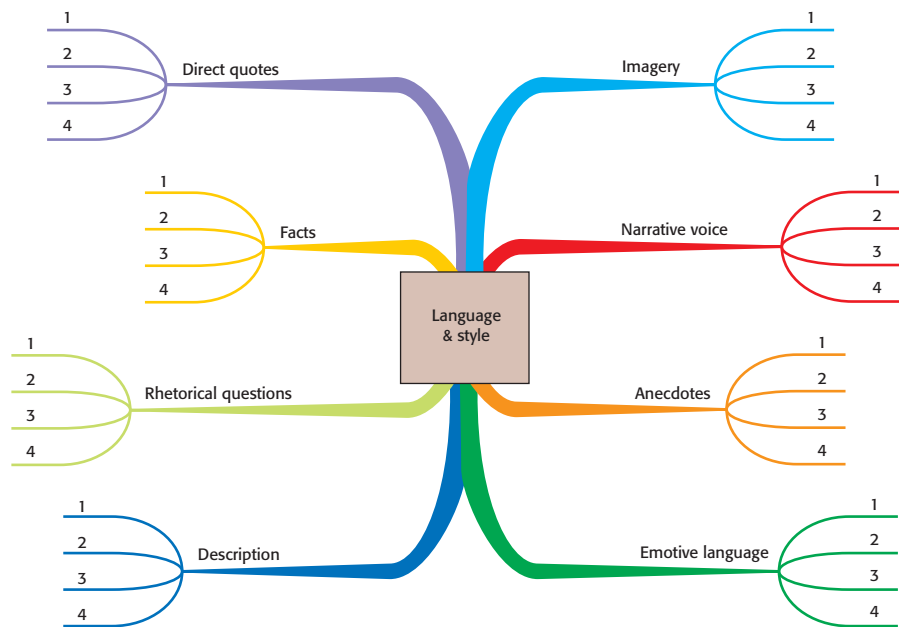
Articles are written for a variety of purposes. They usually aim to inform, persuade or entertain the reader. The aim of the article determines the style that writers use to achieve their aim. Articles, like essays, opinion columns, etc., follow a certain structure: an eye-catching title (headline),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

Re-read the text on page 43 and:

- write down what the main purpose of the article is.
- 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?
- mark the beginning and end of the following: introduction, main body and conclusion.
- discuss why the writer uses subheadings in the body of the article. How is this related to the purpose of the article?
- write down the general ideas which are used to support the writer's thesis statement.
- 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.



CAS

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

BEFORE YOU READ

- 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?

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, [3] 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 Hosein, 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 [5] me. It got to a point where I wanted to stop fighting against being different and embrace it."

Gillian Porter is now a successful PR but remembers a misspent youth of "electric-blue hair extensions, big boots with great big skulls, more crimped hair than Pete Burns. Totally and utterly ridiculous." Porter wasn't depressed, although she [6] that "listening to a lot of Sisters of Mercy doesn't exactly cheer 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 Brill 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.

announces	paints	didn't like	can open up	don't know
announced	paints	hadn't liked	could have opened up	wouldn't be
didn't know	conceded	should enrol	had remembered	should encourage
encourage	remembers	concedes	would enrol	shouldn't be

- 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?
- In *Theorizing Nationalism*, Judith Lichtenberg states that 'within cultures we find subcultures whose members have a distinct sense of identity and belonging [...]'; 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?
- 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?



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.

Structure	Manorexia	Goth Future
Purpose		
Introduction		
Main body		
Conclusion		
Language & Style	Manorexia	Goth Future
Anecdotes		
Descriptions		
Direct quotes		
Emotive language		
Facts		
Imagery		
Narrative voice		
Rhetorical questions		



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.

TOK

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 such 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). Sometimes used derogatively to refer to younger Goths less familiar with the scene and more influenced by media portrayals of Goths.

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 bunchies.

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 as off-the-shelf from a shop like *Hot Topic*.

Kindergoth – A younger Goth (sometimes used derogatively).

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



CAS

Having gained permission from your school principal, organize a fashion show which aims to encourage your peers to accept others regardless of their ethnicity, gender, social status or looks. Proceeds from the show will go to one of your local anti-discrimination organizations.

"NOT MY ALMA MATER"...

A VITRIOLIC PROLOGUE

Montreal, May 1984

I got kicked out of high school today. I can't believe it. I have an A average and I've never gotten a detention or even so much as a demerit point and those morons go and kick me out. Stupid morons.

It isn't that I was doing anything that I don't usually do. I was hanging out at my locker wearing my spray painted "Eat Dirt and Die" shirt that I made and the vice principal walks by and tells me not to wear That Shirt anymore. Totally out of the blue. I've been wearing this shirt two, maybe three times a week for the past six months, and today he decides I can't wear it anymore.

Then later I'm in technical drawing and he comes back and takes me out of class. He makes me go to the principal's office and they tell me not to come to school anymore looking like this. I tell them to call my mom and she shows up and totally supports them. I mean, I know she hates the way I look, but this has NONSENSE written all over it in mile-high letters and everyone's acting like it's totally my fault.

The v.p. tells me that I'm distracting the other students. Sure, when I got my mohawk, the lady who runs the cosmetology department asked me not to hang around there because I scare the old ladies who come in to get their hair dyed blue (now, that's a joke) by the girly-girls. So I try, but it's kind of hard to do with my locker right down the hall and my technical drawing class right across from cosmetology. Still, I sit in the back of the class all the time, so there's no reason

why they should say I'm distracting everybody. Besides which, my hair's been like this for six, seven months now. Get over it already. Then the v.p. says that I'm just trying to be like this girl whose picture's in my locker. Really? The only reason Ms. Wendy O. Williams of the Plasmatics graces my locker door is because she looks like me, not the other way around. I had a big, blonde fin way before I'd ever seen one on anybody else. And when's the last time they saw me standing on a tank wearing nothing but leather underwear? Please. "Besides," I tell them, "if anyone's going to be like anyone else, you should want your other students to be like me. I'm the one who gets straight A's and has never got a detention." Right, imbeciles?

Okay. That didn't go over so well. The principal says that the way I dress is indecent. Like, the first time I came to school in ripped fishnets, spike heels, thigh-high red mini, spiked belt, ripped-up T-shirt (no skin, though), lace gloves, full geisha make-up and full-up fin, I brought a pair of jeans. I knew I was pushing it. Did they say anything then? No. But everyone else did. For some reason, the little dense boys in this school thought I was trying to be appealing, just like these dim-wits are thinking now. Guess again. I'm just taking what they and their society thinks is attractive and I'm making it ugly. Because that's what it is. Get it? Guess not. So I'm out of here. I got one year of high school left and they've just kicked their smartest student out of their ugly, stupid building. They just don't get it. Well, damn them if they can't take a joke.

Atlanta, March 1998

I would have told you how punk saved

Although these events occurred half a

my life. I recall, ever since the elementary

75 lifetime ago, their effects linger in my life,

school, being told by boys – often, and to

their repercussions defining my present and

my face – that I was ugly. A smart, myopic,

shaping my future. Had I not been expelled

115 working-class girl, I was all the wrong things

from Rosemere High School, I would probably

in my school's social circles. Not only did I

be a draftsman, maybe even an architect

wear large glasses, but my parents could not

80 or civil engineer, today. This particular

afford to dress me in the latest designer

episode remains a fresh and vivid memory.

jeans or Lacoste shirts that denoted mid-

I can still recall the precise shade of the

120 eighties preppie cool. Before I became a punk,

brown carpet in the principal's office, the

my 'ugliness' humiliated me. I walked hunched

placement of the cheap office furniture.

over, staring at the floor, so ashamed of my

85 Even more distinctly, I remember how I felt:

appearance that I did not dare look anyone

bewildered, frustrated, angry, powerless. It

in the face. The tough, older kids in the back

was like a bad anxiety dream, the kind where

125 of the school bus taunted me, threatened

you talk or scream but no sound comes out.

me, and threw rotten lunch remains at me.

Of course, in reality, I was talking out loud.

as I got off the bus in the afternoon. This

90 But no one heard me.

was in part what precipitated my rejection

If you had asked me, then, who I was, what

of social norms and my entry into the world

I was doing, and what I had to say, I would have

130 of punk. Of course, none of these objective

told you that I was protesting 'The Injustice

circumstances changed when I became a punk:

of The System'. I would have told you that I

I stopped wearing my glasses and shaved

95 was not trying to anger people, but to scare

my head, but, in fact, my persecution only

them, to wake them up. I would have told you,

increased. What did change was how I felt

maybe not in these words, that I was not

135 about myself. After I became a punk, when I

trying to be attractive or indecent, but that

was confronted with negative evaluations of

I was mocking female sexuality through parody.

my supposed ugliness, I had the strength to

100 I would have told how becoming a punk was, for

turn the tables on these assailants, to reply,

me, the ultimate in self-empowerment – that

"Yeah, but at least I'm ugly on purpose."

I had moved from a position of victimization,

140 My peers, the other punks in my high

as the smartest, dorkiest, most persecuted

school, understood this, and didn't have to

girl in school, to one of agency, as a person in

ask what I was doing, or what I had to say.

105 control of my self-presentation. I would have

With ease and simplicity, they adopted me

told you how I had gone from being a social

as one of their own, just another rebel in

outcast to being a core member of a marginal

145 the ranks of the high school rejects. As a

group, that it was no longer the case that

matter of fact, no one ever asked me, not

the world was against me, but rather that I

even the administrators of my high school on

110 was against the world.

the day they expelled me for transgressing

their (gender?) norms. I distinctly recall

and confrontational manner. No one ever

150 sitting in the principal's office that day,

asked me, or really listened to what I was

listening to their declarations that my

165 saying. I was dying (dyeing?) to tell people

hairstyle was disrupting class and that I was

what was on my mind. My adoption of the

a bad influence on the other students. As

punk style was an attempt at communicating

much as I tried to defend my appearance

what I thought and felt about nuclear war,

155 and my actions, they tried to force their

religion, language, politics, racism, classism, or

interpretation on me. It made no sense to me

170 any other topic, but no one wanted to hear

then, and it doesn't to this day. To tell you

it. I was a fifteen-year-old girl challenging

the truth, it still makes me mad.

the entire world on a number of fronts, but

It seemed at the time that everyone had

no one cared to listen.

160 a theory about who I was, what I was doing,

and what I was declaring, and people often

'shared' these with me in a most unpleasant

Adapted from *Pretty in Punk*
by Lauraine LeBlanc

- Look at the first diary entry (Montreal, May 1984) and answer the following questions
 - Why is LeBlanc surprised she was expelled from school?
 - 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?
 - What does LeBlanc mean when she says 'this has NONSENSE written all over it in mile-high letters' (line 22)?
 - Explain the irony in 'to get their hair dyed blue' (line 30).
 - What is the most obvious similarity between LeBlanc, the teenager, and Wendy O. Williams?
 - 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?
- Look at the second diary entry (Atlanta, March 1998) and choose the correct answer from A, B, C, or D.
 - 'repercussions' (line 76) is closest in meaning to:
 - consequences
 - allusions
 - resolutions
 - breakthroughs
 - LeBlanc's expulsion resulted in:
 - her becoming an artist
 - her not becoming an architect
 - her hating the educational system
 - her remembering everything about the incident
 - 'parody' (line 99) is similar in meaning to:
 - imitation
 - mockery
 - irony
 - caricature

- d Becoming a punk was for LeBlanc:
- A a way to prove herself C a way to control her life
B a way to stand out D a way to realize herself
- e 'myopic' (line 114) is closest in meaning to:
- A shortsighted C narrow-minded
B prejudiced D broad-minded
- 3 Answer the following questions:
- a 'I'm ugly on purpose' (line 139). How does this differ from being ugly according to LeBlanc?
- b 'no one ever asked me' (line 146). What wasn't LeBlanc asked about?
- c What is LeBlanc still upset about?
- d 'dying (dyeing?) to tell people what was on my mind' (lines 165-166). What is the significance of the use of the words 'dying' and 'dyeing'?

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.**

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.

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

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.

- Re-read *"Not my alma mater" ... A vitriolic prologue* (p. 51).
- What is the main theme in the text? Summarize the main theme in 30 words. Use your own words.
- 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.
- Focus on one idea and think of how you can expand it. This will be your aim.
- 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 best deliver the message you have chosen. For example, a speech by LeBlanc's mother in which she publically denounces her daughter's behaviour may not be a good idea, for why would the mother want to do that? For this particular exercise, choose one of the text types you have studied in this chapter: speech, set of guidelines, magazine article or diary entry.
- 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.
- Discuss your ideas with your teacher.
- 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.
- Write your assignment (500–600 words).
- Revisit your rationale and include examples from your assignment that support your choice of topic and next type.

TIP

HL Written Assignment

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

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?