

MYP by Concept

2

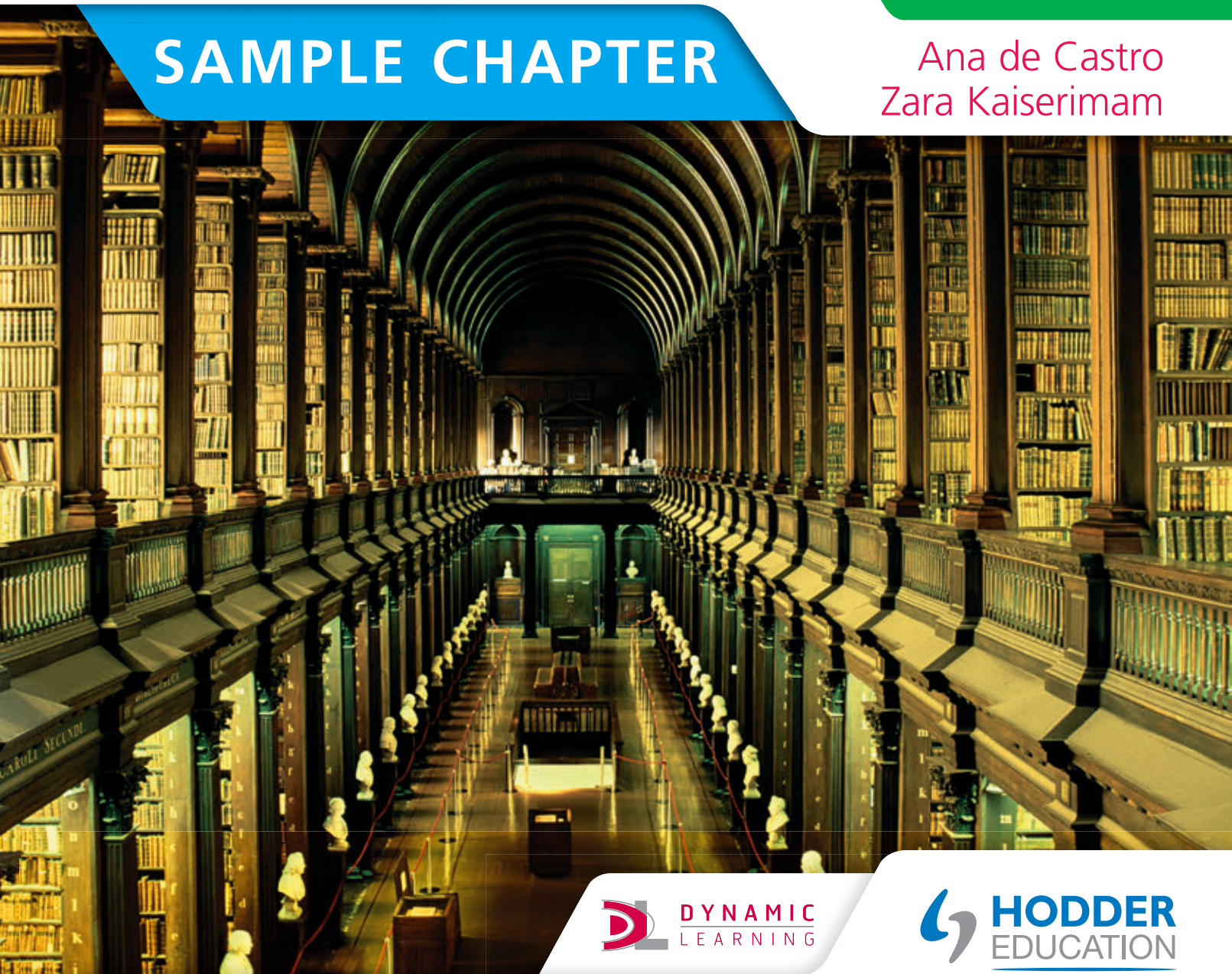
English

Language acquisition

Phases 1–6

SAMPLE CHAPTER

Ana de Castro
Zara Kaiserimam



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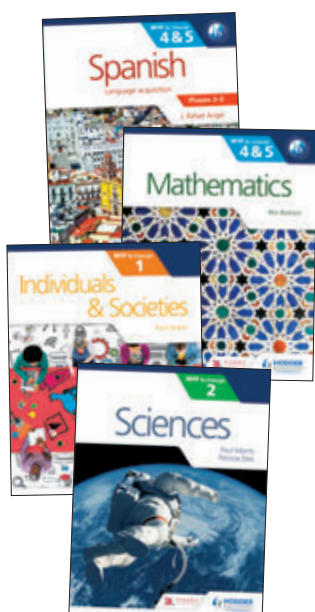
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How to use this book

Welcome to Hodder Education's *MYP by Concept* Series! Each chapter is designed to lead you through an *inquiry* into the concepts of Language acquisition, and how they interact in real-life global contexts.

The *Statement of Inquiry* provides the framework for this inquiry, and the *Inquiry questions* then lead us through the exploration as they are developed through each chapter.

KEY WORDS

Key words are included to give you access to vocabulary for the topic. **Glossary terms** are highlighted and, where applicable, **search terms** are given to encourage independent learning and research skills.

As you explore, activities suggest ways to learn through *action*.

■ ATL

Activities are designed to develop your *Approaches to Learning* (ATL) skills.

◆ Assessment opportunities in this chapter:

Some activities are *formative* as they allow you to practise certain parts of the MYP Language acquisition *Assessment Objectives*. Other activities can be used by you or your teachers to assess your achievement *summatively* against all parts of an assessment objective.

Each chapter is framed with a *Key concept*, *Related concept* and set in a *Global context*.



Key Approaches to Learning skills for MYP Language acquisition are highlighted whenever we encounter them.

Hint

In some of the activities, we provide hints to help you work on the assignment. This also introduces you to the new Hint feature in the on-screen assessment.



Definitions are included for important terms and information boxes are included to give background information, more detail and explanation.

These Approaches to Learning (ATL) skills will be useful ...

- Information literacy skills
- Creative-thinking skills
- Communication skills
- Reflection skills
- Collaboration skills

We will reflect on this learner profile attribute ...

- Open-minded – we appreciate our own cultures and those of others, and listen to other points of view.

Assessment opportunities in this chapter:

- Criterion A: Comprehending spoken and visual text
- Criterion B: Comprehending written and visual text
- Criterion C: Communicating in response to spoken and/or written and/or visual text
- Criterion D: Using language in spoken and/or written form

KEY WORDS

| | |
|-----------------|---------------------|
| apartment/flat | neighbour |
| bungalow | neighbourhood |
| community | outskirts |
| detached house | semi-detached house |
| environment | terraced house |
| landmark | transport links |
| local amenities | villa |
| local area | |

1 What's in a neighbourhood?

3

EXTENSION

Extension activities allow you to explore a topic further.

Take action

- While the book provides opportunities for action and plenty of content to enrich the conceptual relationships, you must be an active part of this process. Guidance is given to help you with your own research, including how to carry out research, guidance on forming your own research question, as well as linking and developing your study of Language acquisition to the global issues in our twenty-first-century world.

Links to:

Like any other subject, Language acquisition is just one part of our bigger picture of the world. Links to other subjects are discussed.

You are prompted to consider your conceptual understanding in a variety of activities throughout each chapter.

We have incorporated Visible Thinking – ideas, framework, protocol and thinking routines – from Project Zero at the Harvard Graduate School of Education into many of our activities.

We will reflect on this learner profile attribute ...

- Each chapter has an *IB learner profile* attribute as its theme, and you are encouraged to reflect on these too.

Finally, at the end of the chapter you are asked to reflect back on what you have learnt with our *Reflection table*, maybe to think of new questions brought to light by your learning.

Use this table to evaluate and reflect on your own learning in this chapter

| Questions we asked | Answers we found | Any further questions now? | | | |
|---|---|-------------------------------------|---------|--------------|--------|
| Factual | | | | | |
| Conceptual | | | | | |
| Debatable | | | | | |
| Approaches to learning you used in this chapter | Description – what new skills did you learn? | How well did you master the skills? | | | |
| | | Novice | Learner | Practitioner | Expert |
| | | | | | |
| | | | | | |
| Learner profile attribute(s) | Reflect on the importance of the attribute for your learning in this chapter. | | | | |

5

What if everybody looked the same?

- For centuries, we have used **external cultural signs** as a vehicle for **personal and cultural expression**. In today's world, however, teenagers are being constantly bombarded with **messages** about how they should look and dress, and are under immense pressure to conform to certain **points of view** about beauty.

CONSIDER THESE QUESTIONS:

Factual: What is fashion?

Conceptual: Does it matter what we look like? How can we express ourselves through the way we look? How does the way we dress reflect who we are? How have our notions of beauty changed over time?

Debatable: What is beauty? To what extent is our idea of true beauty influenced by our environment? Can the pursuit of ideal beauty be dangerous? What price are we willing to pay for ideal beauty?

Now **share and compare** your thoughts and ideas with your partner, or with the whole class.



- How do people use their appearance to express their identities?

○ IN THIS CHAPTER, WE WILL ...

- **Find out** what beauty is and how our perceptions of beauty vary from culture to culture.
- **Explore** the ways in which we use fashion and beauty as a means of personal expression.
- **Take action** to raise awareness of some of the dangerous consequences of the pursuit of beauty.



■ These Approaches to Learning (ATL) skills will be useful ...

- Communication skills
- Collaboration skills
- Affective skills
- Information literacy skills

◆ Assessment opportunities in this chapter:

- ◆ **Criterion A:** Comprehending spoken and visual text
- ◆ **Criterion B:** Comprehending written and visual text
- ◆ **Criterion C:** Communicating in response to spoken and/or written and/or visual text
- ◆ **Criterion D:** Using language in spoken and/or written form

KEY WORDS

| | |
|-------------|-----------|
| accessories | diversity |
| adornment | fashion |
| apparel | garment |
| beauty | |

● We will reflect on this learner profile attribute ...

- **Balanced** – we understand the importance of balancing different aspects of our lives – intellectual, physical and emotional – to achieve well-being for ourselves and others.

ACTIVITY: The Ugly Duckling

■ ATL

- **Communication skills:** Make inferences and draw conclusions

Visit the following website and read the story 'The Ugly Duckling' by Hans Christian Andersen: www.andersen.sdu.dk/vaerk/hersholt/TheUglyDuckling_e.html

While you read, consider the:

- **intended target audience**
- **message of the story**
- **presentation of the 'ugly' duckling.**

Now, in pairs, share your thoughts about the story and **discuss**:

- **What does the story reveal about our attitudes towards beauty?**
- **Is it important for children to read this story? Justify your response.**
- **Think about some other fairy tales that you read as a child. How is the theme of beauty explored in these stories? What effect might they have on the intended target audience?**

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Comprehending written and visual text.

What is beauty?

DOES IT MATTER WHAT WE LOOK LIKE?



■ How would you define beauty?

True beauty is difficult to define. For centuries, philosophers and thinkers have tried to do so, but it is almost impossible because we are all different and we all have different points of view. Human beauty, in particular, is the subject of much debate and discussion in today's world, perhaps more so than ever before. It is this type of beauty, and the lengths that we go to in order to attain it, that we will explore in this chapter.

They say that beauty lies in the eye of the beholder – that our perception of what is and is not beautiful is personal and subjective. Yet many of us aspire to look a certain way because of what we have been led to believe is beautiful within our societies. Our ideas about beauty have evolved over time and continue to do so. They also vary from culture to culture



and change as we grow older. One thing is certain, however – with people spending billions on beauty products and clothes each year – our obsession with the way we look is here to stay.

But why should we care about how we look? Does our physical appearance have a significant impact on our lives or our success in the wider world? Do our choices about how we adorn our bodies with clothes and accessories reveal and express something deeper about our personalities and identities? Or does what is inside us matter more than the face we show to the world?

In this chapter we will explore our preoccupation with beauty and fashion, and find out whether beauty is only skin deep.

ACTIVITY: Defining beauty

■ ATL

■ Collaboration skills: Build consensus

We all have different views on what beauty is, but let's see if we can come up with a definition of our own. In pairs or groups of three, agree on a definition for the word *beauty* and write it down.

Now watch the following video and discuss the questions below: www.youtube.com/watch?v=jKTZAsDVkzs

- Do you think that girls are under more pressure than boys to be 'beautiful'?
- Do you agree with the women in the video that girls are exposed to this pressure from an early age? How does this make you feel?

- Summarize the message of the video. Evaluate whether the message is a positive or negative one.
- Choose your favourite quote from the video and explain why you have chosen it.
- What is your opinion – does beauty matter? How often do you think about the way you look?
- Compare your definition of beauty to the way in which it is defined by the women in the video.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Comprehending spoken and visual text.



- Where does the pressure to look beautiful come from?

How can we express ourselves through the way we look?

HOW DOES THE WAY WE DRESS REFLECT WHO WE ARE?

In William Shakespeare's *Hamlet*, the character Polonius advises his son, Laertes, to take care when choosing his clothes:

'For the apparel oft proclaims the man,'

In other words, Polonius believes that 'clothes make the man'. Wise words ... or are they? How important are our clothes and what do they reveal about us? Does it really matter what we wear?

We are all different, inside and out, and this is what makes us unique. It follows, therefore, that the way we present ourselves to the world should reflect this and this is where clothes, make-up and accessories come into play.

The way in which we choose to adorn our bodies can say a lot about us. Our clothes can be used to signify our wealth and status. The accessories we wear can be symbols of our faith or connect us with a certain group or community to which we belong. We can make certain choices about what we wear as an act of rebellion or simply to reflect our taste in music or other interests. Sometimes what we consider beautiful or attractive is influenced by the culture of the places we are from or where we live. For some, donning certain types of clothing or wearing make-up can help us to feel more confident about ourselves, while for others, comfort is the most important factor.

Whatever the reason behind our choices, what we wear conveys a message about ourselves. Clothing can be a wonderful means for personal expression!

Style is a way to say who you are without having to speak. *Rachel Zoe*



In order to be irreplaceable one must always be different. *Coco Chanel*



Vain trifles as they seem, clothes have, they say, more important offices than to merely keep us warm. They change our view of the world and the world's view of us. *Virginia Woolf*



Fashion should be a form of escapism, and not a form of imprisonment. *Alexander McQueen*



Don't be into trends. Don't make fashion own you, but you decide what you are, what you want to express by the way you dress and the way you live. *Gianni Versace*



Fashion is instant language. *Miuccia Prada*



ACTIVITY: Speaking about style

■ ATL

- Collaboration skills:
Listen actively to other perspectives and ideas

In pairs, **discuss** the quotes on these two pages about fashion and style.

- **Interpret** what each quote means.
- **Analyse** the thoughts, feelings, ideas or attitudes about style that are being expressed in each quote.
- Which quote do you like the most? **Explain** why.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion C: Communicating in response to spoken and/or written and/or visual text.

ACTIVITY: What do your clothes say about you?

■ ATL

- Affective skills: Emotional management: Practise strategies to reduce stress and anxiety; Practise strategies to prevent and eliminate bullying

Before you begin, **discuss** the following in pairs:

- Have you ever felt that someone judged you based on your clothing or appearance? How did this make you feel?
- Have you ever made a judgement about someone else based on their clothing or general appearance? Why did you do this?

Now read the statements on this page and opposite and, in pairs or groups of three, **discuss** and complete the following tasks:

- 1 **Identify** the reasons behind some of the beauty and clothing choices that these people make. See if you can **recognize** any similarities or differences between the statements.
- 2 **Who** can you relate to the most? **Explain** why.
- 3 **Are** you influenced by any of the reasons in the statements? **Why** do you dress the way you do? Does your clothing reveal something about your personal or cultural identity?
- 4 **Write** your own paragraph, like those on this page and opposite, to **explain** your personal style.

◆ Assessment opportunities

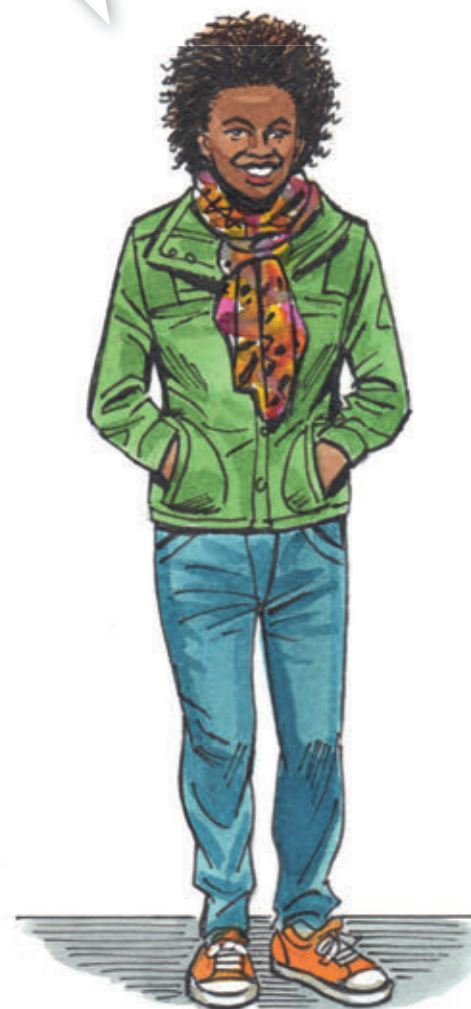
- ◆ In this activity you have practised skills that are assessed using Criterion B: Comprehending written and visual text, Criterion C: Communicating in response to spoken and/or written and/or visual text and Criterion D: Using language in spoken and/or written form.

I don't want to look like everyone else. That's boring. For me, fashion is all about pushing boundaries and experimenting. People think fashion is just for women, but men can express themselves through clothes as well. I started to wear skirts because I think they look cool and can sometimes be more comfortable. In a way it's a return to the ways of old Japan when men used to wear *yukatas*, a garment which looks a bit like a dress. In the more fashionable cities it's quite common to see men wearing skirts these days, so I have to work harder to make myself stand out. *Shuya, 19, student*



I'd describe my personal style as 'quirky' or 'vintage'. My favourite era for fashion is the 1940s and if I had a time machine I'd be there in an instant! Of course, I know it was a turbulent time for much of the world because of the war, but I'm so impressed by the way the men and women still managed to look so pristine and well put together. I'm a school teacher, but music is my true love and I'm in a jazz band so my style really suits my image as a singer. People often comment on my appearance and ask me where I get my stuff from. Well, I buy most of my clothes from vintage clothes shops or online. But sometimes, if you look hard enough, you can find some real gems in charity shops. *Iamara, 34, teacher and jazz singer*

I hate the idea of just blending in. My friends say I have a 'big' personality so my clothes have to reflect this! My mother is from Kenya and even though I was born here in Denmark, I feel a strong connection to the African culture. One of the ways in which I can express this is through my clothes. I like bold prints and bright colours, but the style and fit of my clothing has to be understated and classic (which is quite typical of Scandinavian style), so I guess I'm using clothes and accessories to fuse together the two worlds I belong to. *Mia, 20, student*



People make assumptions about me all the time. If they just took the time to talk to me or ask me questions about why I choose to wear a headscarf, they'd realize that I'm an average teenage girl. I live and breathe fashion which is why I started my blog last year. Some people think that wearing a scarf takes away a person's individuality. I totally disagree. Yes, it reflects my religious and cultural identity, but at the end of the day it's just an accessory like any other, and you can be as creative with it as you like. I own about 125 different scarves in every print and colour under the sun ... it's becoming quite an addiction actually! *Hanya, 15, student and fashion blogger*

So far in this chapter we have learnt about what beauty is and how difficult it can be to define. We have explored how fashion and beauty can be used by people as a way of personal expression. In addition to this, we have considered our own ideas about beauty and have evaluated the messages our clothes communicate about us.

To what extent is our idea of true beauty influenced by our environment?

HOW HAVE OUR NOTIONS OF BEAUTY CHANGED OVER TIME?



- Beauty around the globe: (clockwise from top right) Kim Kardashian, 'Giraffe' women of Myanmar, Wodaabe men ready for the annual Gerewol festival where they decorate themselves to impress the women, a Geisha in Japan, Masai women from Kenya

Our environment has a profound influence on the choices we make about what we wear. Where we live and the attitudes of the people we are surrounded by can help shape our ideas about what is beautiful and what is not.

Our exposure to different cultures can also have an impact on our notions of beauty by challenging our existing points of view. In our increasingly globalized world, we see evidence of this daily in the clothes people wear and the way in which they adorn their bodies. Take henna painting, for example – a body art that originated in the Middle East and South Asia – which has found its way into the western world as an alternative to tattoos.

Fashion and beauty trends from the past can also teach us a great deal about people from bygone eras. Through their clothes and make-up, we can learn about their attitudes, beliefs and values. History shows us that fashion is resilient – even in times of instability, people have used clothing to express themselves, perhaps even to escape the horrors taking place in the world around them.

Fashion is always evolving and so are our ideas about beauty. In the past, trends were more uniform, but in our world today anything goes! In this section, we will explore and celebrate the history and diversity of fashion and beauty.



■ Moroccan henna tattoo

ACTIVITY: 100 years of ...

■ ATL

- Information literacy skills: Access information to be informed and inform others; Make connections between various sources of information

Find out how beauty and fashion trends have evolved over the ages in your home country.

WatchCut Videos have created a series of videos which document the changing fashion and beauty trends in over 20 different countries around the world. Spanning a number of decades, the videos cover trends for both men and women, and are lively and fun to watch. More importantly, the videos give us an incredibly valuable insight into the culture of these places and how this can influence the way we look.

Go to the following website to see the selection of '100 years of ...' WatchCut Videos: www.youtube.com/playlist?list=PLJic7bfGlo3qlgmccaaNAXTChp_Ny8CE4

In pairs, watch some of the videos and then complete the following tasks.

- 1 Choose one of the countries explored in the videos – it might be your home country, a place that you have an interest in, or one where you felt the most radical changes in beauty took place.
- 2 **Discuss** your thoughts and feelings about what you saw in the video. What did you find interesting? What surprised you the most?
- 3 Use the internet to carry out some research about the historical event(s) which were taking place during each of the decades shown in the video. **Synthesize** the information you gather in two or three sentences.
- 4 **Evaluate** the impact these events might have had on fashion/beauty trends in the country at the time. For example, in the video on Iran, what happened to fashion and beauty in the 1980s? What historical events might have triggered this? Find out.
- 5 **Present** your findings to the whole class.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion A: Comprehending spoken and visual text and Criterion D: Using language in spoken and/or written form.

▼ Links to: Individuals and societies

Has anyone ever told you not to judge a book by its cover? Well, the same goes for people!

Although our first impressions of people are often based on their body language, facial expressions or what they might be wearing, we should reserve our judgement about them until we have had the chance to get to know them. Sadly, in the past not everyone thought this way, and judging people by their physical appearance was treated like a science.

Physiognomy – the study of a person's facial features – gained popularity in the eighteenth and nineteenth centuries. People believed that a person's face could reveal things about their personality, intelligence and even how likely they were to commit a crime!

Thankfully, in today's world, we know better than to judge a person based on the way they look.

Have you ever heard anyone describe a book or film as *highbrow*? Well, the root of this expression lies in *phrenology* – another dubious 'science' from the past – which involved drawing inferences about the character and intelligence of a person based on the shape and size of their head.

Use Google or another search engine to find out what the expressions **highbrow**, **lowbrow** and **middlebrow** mean.

In pairs, using what you have discovered in your searches, **infer** what people during the eighteenth and nineteenth centuries might have believed about the size of a person's brow.



■ People once believed that you could judge a person's character based on their physical appearance

Can the pursuit of ideal beauty be dangerous?

WHAT PRICE ARE WE WILLING TO PAY FOR IDEAL BEAUTY?

In a world where we are bombarded by images of perfection on a day-to-day basis, it is easy for young people to lose sight of their health and personal safety in the pursuit of ideal beauty. But what many of us do not realise is that the body ideals we see in films, music videos and advertisements, to name a few, do not necessarily reflect or celebrate the diversity of body types in the real world.

Being a teenager can be tough! It is a challenging time as your body goes through many changes and this can play havoc with your feelings. It can be a time of great stress and insecurity and it is all too easy to get caught up in worrying about your body image. Our increasing dependence on technology and exposure to social media is both a blessing and a curse, and sometimes what we see online only adds to our individual anxieties.

But it is not just the young who are worried about their appearance. Every year, around the world, thousands of people risk their health, mental well-being, relationships and financial security for the sake of beauty.

In this section, not only will we look at some of the lengths that people go to in order to conform to certain standards of beauty, but we will also explore the ways in which we can combat the negative effects of media misrepresentation.



Did you know that in Elizabethan times, a pale complexion was considered to be a sign of nobility, wealth and delicacy? To achieve whiter skin, women in the western world would use *ceruse*, a foundation made with lead. And, yes, lead is poisonous! Some of the terrible side effects included hair loss, corrosion of the skin and muscle paralysis. It even damaged your brain.

The ancient Egyptians used bromine to dye their lips. Bromine is incredibly toxic and prolonged exposure to it can lead to respiratory and circulatory problems. It is also incredibly corrosive.

In the early 1900s, dieters in Europe who were desperate to lose weight used to swallow tapeworm cysts. The idea was that the parasites would reach maturity in the intestines and then absorb the food. And then no more fat! Just weight loss, diarrhoea and vomiting ...

To find out more about tapeworm and other crazy diets, visit this website: www.bbc.co.uk/news/magazine-20695743



- In Elizabethan times, women used a lead-based foundation to achieve a pale complexion



- The ancient Egyptians used bromine, an incredibly toxic substance, to stain their lips



- Men and women once believed that swallowing tapeworm parasites would help them to lose weight

ACTIVITY: Dark is Beautiful

■ ATL

- Information literacy skills: Use critical-literacy skills to analyse and interpret media communications

In India, the skin lightening industry is worth around \$450 million dollars. Every year, hundreds of men and women apply dangerous concoctions to their skin in the hope of attaining a lighter complexion. These creams and bleaching agents can have adverse side effects, but this does not stop the companies which make them from advertising them, sometimes even enlisting the help of celebrities.

To combat negative attitudes towards darker skin and to counter irresponsible advertising, the 'Dark is Beautiful' campaign was launched in 2009 by Women of Worth, a charity based in India. The campaign seeks to raise awareness of skin tone discrimination and celebrates the diversity and beauty of all skin tones. You can find out more about the campaign by visiting: <http://womenofworth.in/dark-is-beautiful/>

Look carefully at the Women of Worth poster on the opposite page, which features a well-known Indian actress and producer, Vishakha Singh. Then answer the following questions:

- 1 **Identify** the target audience for this poster.
- 2 **Identify** the message of the poster.
- 3 How does the text in the poster link to the image?
- 4 Can you **infer** why the charity has chosen to use a celebrity to convey this message?
- 5 **Identify** examples of language used in the text which best convey the message. **Analyse** the words and **comment** on the effect they may have on the target audience.
- 6 **Identify** any visual features which help convey the message. **Analyse** and **comment** on the effect these features may have on the target audience.
- 7 'Stay UNfair. Stay Beautiful.' is an example of which language technique/s? What effect does it have?
- 8 **Evaluate** whether the designers have been successful in conveying the message of the campaign.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Comprehending written and visual text.



▼ Links to: Sciences: Biology

Melanin is the brown pigment found in our skin. It is important because it protects our bodies from the harmful effects of the Sun's ultraviolet (UV) rays.

You can find out more about the damaging effects of UV rays by watching this video about sunburn and skin cancer: <https://youtu.be/kmqhzG8QamU>

When people apply skin-bleaching agents to their skin, they slow down the rate of melanin production and make themselves more vulnerable to developing harmful skin conditions.

- An advert promoting skin-lightening products – in many parts of the world, having lighter skin is considered to be more desirable



- A poster for the 'Dark is Beautiful' campaign

ACTIVITY: Let's get body positive!

■ ATL

- Communication skills: Read critically and for comprehension

Read the online article on page 109 and then discuss the following in pairs:

- 1 What do you **understand** from the expression 'body positivity'?
- 2 Why is Megan a good spokesperson for body positivity?
- 3 Where do you think the 'not good enough' mentality mentioned in the article comes from? Who does Megan hold partly responsible for this?
- 4 Identify the purpose of Megan's blog.

- 5 Infer the message Megan is trying to convey and identify the target audience.
- 6 Evaluate Megan's rules for being body positive.
- 7 What do you think about body positivity as a movement? How might it benefit people of your age?
- 8 Evaluate the role that social media plays in developing our ideas about self image and beauty. Does it have a positive or negative influence? Or both?

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion C: Communicating in response to spoken and/or written and/or visual text and Criterion D: Using language in spoken and/or written form.

EXTENSION: EATING DISORDERS

Megan describes herself as a 'recovered anorexic'. Eating disorders such as anorexia and bulimia are complex mental health issues which affect hundreds and thousands of people worldwide. A report commissioned by the eating disorder charity b-eat in 2015 estimated that more than 725 000 people, women and men, in the UK alone were suffering from an eating disorder.

In pairs or groups, carry out some research about eating disorders using the websites below:

www.b-eat.co.uk

<http://eating-disorders.org.uk>

www.mind.org.uk/information-support/types-of-mental-health-problems/eating-problems/#.WBCmGGNaHzI

Find out:

- what eating disorders are
- what can trigger an eating disorder
- who is most likely to develop an eating disorder (consider gender, age, location).

Tug of war

Many people blame media representations of men and women for causing eating disorders in young people. What is your opinion about this? As a class, consider this issue.

In groups of three, **draw** a rope on a large sheet of paper, with the two ends representing opposing views on the issue. Think about which view you have and why. Write your justifications on Post-it notes. Write down other reasons, or 'tugs', for both sides of the issue and then stick your Post-its on the rope.

Now generate some 'what if' questions for issues, factors or concerns that might need to be explored further in order to resolve the issue. Write these down and stick the Post-its above the rope.

In pairs, reflect on the activity. What new ideas do you have about media representations and eating disorders? Do you still feel the same way about it? Have you changed your mind or do you still have the same point of view?

Let's read about how one anorexia sufferer became the most body confident girl on Instagram.

← → ↺

www.metro.co.uk

From anorexic to body confident

Meet Megan, the name behind the hugely successful website www.bodyposipanda.com, the website inspiring many people suffering with eating disorders to seek help.

Megan, 22, describes herself on her website as a 'recovered anorexic' and 'recovered self-loather' who is trying her best to shatter the 'not good enough' mentality she feels we've all been taught about our bodies.

Megan's struggle with anorexia nervosa first began in 2007, when she writes she had a fleeting and intense friendship with the new girl in school.

'It was the kind of friendship you can only have in those early teenage years, desperately clinging on to each other like life rafts through the rough tides of puberty,' she says.

She writes: 'We spent every day together, drowning each other in our insecurities. Occasionally sneaking out of the house at 6am to go running, or playing badminton for hours and hours in my garden, eventually crawling inside and feeding our exhaustion with mountains of biscuits and cakes.'

She then goes on to reveal that what they were really doing was coaching each other towards the eating disorders they were both teetering on the edge of.

She didn't see the harm being done, or how toxic the friendship was. She felt relieved to have found someone else to wallow with in the 'new pits of self hatred'.

Later Megan lost touch with her former friend after she moved away. With her gone, Megan fell further into the depths of her eating disorder.

Now, years later, thanks to years of determination and willpower plus the coping mechanisms and strategies she outlines on her blog, Megan is fully recovered.

Her body confidence oozes out from the realm of her social media accounts. She has an Instagram following of 22.5k at @bodyposipanda, where she regularly posts updates of her body, comparing past and present images of herself along with positive messages that truly resonate with her audience.

The main aim of Megan's website is to take a stand against a world that profits from teaching people to hate themselves, while showing that same world that recovery is possible.

Megan has three rules for being body positive that helped with her recovery:

Change what you see

'Take the blindfold off. Take control of what you're seeing. Turn off the channels that only glorify one body type and close the pages that sell you whitewashed, one-dimensional ideals.

Fill your social media up with a plethora of perfection. Find the plus size models and the body positive activists. Find all the wonderful bodies being embraced that our media doesn't show us.

Every size, every skin colour, every age, every ability, every gender – there are all kinds of bodies out there that belong to people who are completely happy in them, exactly as they are.'

Get feminist

She feels body positivity is a feminist issue. That all genders experience body image issues and recently the expectations of unachievable, Adonis-like body standards for men are more pervasive than ever. And that it's undeniable that the prime targets for the diet and beauty industries over the years have been women (including anyone who identifies as a woman).

And lastly ...

Make the commitment

And by this she doesn't mean control. She means strength, the strength to keep going. Because according to Megan, the bottom line is you deserve to feel good about your body.

By Hattie Gladwell, www.metro.co.uk, 21 September 2015

ACTIVITY: Face

■ ATL

- Communication skills: Read critically and for comprehension; Structure information in summaries, essays and reports

Face is a novel by the British writer Benjamin Zephaniah. The story centres on the impact of a life-changing incident on a teenage boy called Martin and his group of friends. Martin is a popular and confident boy, a little vain at times, until his face becomes disfigured following a serious car crash. This incident has a huge influence on Martin's point of view on many things in his life, especially his relationships with others.

Task 1

In the extract below, Martin views his face in the mirror for the first time after the accident. Read the text and then answer the questions which follow.

For a moment Martin held the mirror against his chest, then he slowly lifted it up until he was looking into his own eyes. He suffered a silent shock. His eyes were completely red with only **minute** bits of white coming through. He focused on his pupils, leaving the rest of his face **temporarily** out of focus. His pupils looked untouched, unmoved by the chaos around them. But even when out of focus, he could not help but see the rough unevenness of his skin. Then Martin focused his eyes on the skin on his face. It was bright red in places, and brown in others. He noticed pinky white bits, which looked like flesh with no skin cover, where he could see veins. His whole face had **swollen** and changed shape. His right cheek was blistered, his left cheek had swollen – the two halves of his face looked completely different from each other. The **contours** of his face were **jagged**. On seeing his lips, which were swollen as if he had been in a fight, his breath left him for a moment. He **instinctively** shut his eyes, then slowly opened them again. He lifted a hand up to feel his head. Much of the back and sides of his hair had survived but the top front had mostly gone, only small patches were left. Martin was scared by what he saw but could not look away.

- 1 Identify which one of the highlighted words in the text has the same meaning as 'very small' or 'tiny'.
- 2 Match the following words from the text to their definitions:

| | |
|-----------------|-----------------------------------|
| a temporarily | an outline or edge |
| b contour | bigger, inflated |
| c instinctively | for a short or set period of time |
| d swollen | without thinking |

- 3 If something is described as 'jagged', it:
 - a is soft
 - b is a dark colour
 - c has sharp, pointy edges.
- 4 **Identify** two things that Martin does which show he is reluctant to look at his new face properly.
- 5 How do you think Martin feels after seeing his new face? Try to **understand** how he might feel and write a short paragraph. Include as many adjectives as you can to **describe** his emotions, and support your response with some quotes from the text.
- 6 What effect do you think a change in someone's physical appearance can have on their self-esteem? **Evaluate** how it could affect their lifestyle.

Task 2

In the novel, Martin decides to opt for an operation which will improve his physical appearance but will not make any difference to his health.

Many people now opt for cosmetic surgery and sometimes, in countries where there is a public health service, patients do not need to pay for these types of procedures themselves. Some people claim that their appearance is affecting their mental health and request to have their noses altered, their fat reduced (liposuction) or to have a 'tummy tuck' (where loose skin on the stomach is removed). There can, of course, be dangers associated with these types of procedures. What is your opinion about this? **Discuss** in pairs or groups of three.

Copy the table below and write down all the arguments you can think of for and against having cosmetic surgery. Add as many rows as you like. You may want to use Google or another search engine to carry out some research.

| Arguments for cosmetic surgery | Arguments against cosmetic surgery |
|--------------------------------|------------------------------------|
| | |
| | |

Now **synthesize** your arguments and write a speech either for or against cosmetic surgery. It must be between 200 and 250 words in length. You can use the *Writing to argue* box on page 112 to help you.

◆ Assessment opportunities

- ◆ In this activity you have practised skills that are assessed using Criterion B: Comprehending written and visual text, Criterion C: Communicating in response to spoken and/or written and/or visual text and Criterion D: Using language in spoken and/or written form.



Writing to argue

Argumentative writing is very similar to persuasive writing because you can use many of the same techniques. (To refresh your memory you may like to look back at *English for the IB MYP 1: by Concept* Chapter 5.) However, when you write to argue you must follow a very specific structure.

Follow this guide to help you plan your response:

- 1 Before you begin to write, you must decide which side of the argument you are on. Are you arguing for or against the chosen topic? Your position should be completely clear to you as well as to your audience or readers.
- 2 In your *introduction* you should make a general statement about the topic or issue you are arguing for or against. For example, 'In 2015, 51 000 Britons opted for cosmetic surgery.' You should then clearly establish which side of the argument you are on.
- 3 **Present** your *arguments* (for/against) in a clear and logical fashion. Include facts, statistics and anecdotes to support your arguments. Use discourse markers such as 'to begin with' or 'secondly'. You can find more examples of these on this website: <http://dictionary.cambridge.org/grammar/british-grammar/discourse-markers-so-right-okay>
- 4 Next, you should **demonstrate** that you have an awareness and understanding of the *other side* of the argument. This makes you seem more knowledgeable about the topic, and your audience is therefore more likely to take you seriously. You can start this section with a statement such as: 'Although there are many arguments against plastic surgery, many people believe that there are some significant benefits.'
- 5 *Counter argue*. You do not want to make your writing too balanced – one side of the argument has to be more dominant in an argumentative text. Use this opportunity to challenge all of the arguments you have presented in your previous paragraph to strengthen your position.
- 6 Finally, in your *conclusion* you should briefly **summarize** your side of the argument and end on a decisive and memorable note.

! Take action: How can I make a difference?

- ! Do you think the media should be held responsible for promoting unrealistic body ideals? Get writing! Write a letter to a magazine you have seen and try to persuade them to use models who reflect the true diversity of body types in the real world.
- ! Promote the spirit of BOPO. BOPO, or body positivity, is on the rise. Promote it in your school by encouraging people to celebrate the way they look. **Create** posters to raise each others' self esteem with positive messages such as: 'You are good enough exactly as you are' or 'Life is way too short to spend another day at war with yourself'. You can find inspiration for these online.
- ! Think back to the WatchCut videos you saw earlier in the chapter. Did you find a video about beauty in your home country? If not, take action and contact WatchCut to ask them to consider it for a future video.
- ! In the meantime, do some research about the changing fashion and beauty trends in your

country. To make things easier, you might want to focus on a particular time span, for example, from 1900 to 1950 or from 1930 to the present day – the choice is yours. Perhaps you could **present** your findings as a timeline.

- ! Experiment with your own style. Take inspiration from those around you and get out of your comfort zone.



- It can be fun to try out new styles – this woman is experimenting with a vintage hat

DISCUSS

Have your opinions on 'beauty' changed after reading this chapter?



- 'People often say that "beauty is in the eye of the beholder," and I say that the most liberating thing about beauty is realizing that you are the beholder. This empowers us to find beauty in places where others have not dared to look, including inside ourselves.' Salma Hayek

SOME SUMMATIVE TASKS TO TRY

Use these tasks to apply and extend your learning in this chapter. These tasks are designed so that you can evaluate your learning at different levels of achievement in the Language acquisition criteria.

THIS TASK CAN BE USED TO EVALUATE YOUR LEARNING IN CRITERION D TO PHASE 5

Task 1: Interactive oral – the true cost of beauty

- Choose *one* of the controversial beauty issues listed below and prepare a presentation using PowerPoint or a similar programme.
 - Skin lightening
 - Hair weaves
 - Eye enlargement surgery
 - Leg extension surgery
 - Plastic surgery
- Your presentation must be a minimum of six slides and you are expected to speak for 4–5 minutes.

Use the following questions to **organize** your research and presentation:

- 1 What is the beauty issue?
- 2 What does it involve? Are there many different methods/types?
- 3 Where in the world is it most common?
- 4 Why do people want to do it? (You may want to think about history and culture.)
- 5 Is it more popular for men or women, or equally popular for both?
- 6 What are the dangers?
- 7 Is it ever justified?
- 8 Is it worth paying such a high price for beauty?

THIS TASK CAN BE USED TO EVALUATE YOUR LEARNING IN CRITERION B
TO PHASE 6

Task 2: Girls Under Pressure

- Read the extract on pages 116–118 taken from *Girls Under Pressure*, a novel by Jacqueline Wilson, told from the point of view of a thirteen-year-old girl.
- Then answer the following questions, using your own words as much as possible.
- Refer as closely as possible to the text, **justifying** your answers and giving examples when required.
- Do not use translating devices or dictionaries for this task.
- You will have 60 minutes to complete this task.

- 1 **Identify** the name of the **narrator**. (strand i)
- 2 **Identify** where the extract is set. (strand i)
- 3 **Infer** who the target audience is for this novel. (strand ii)
- 4 **Interpret** how the narrator feels when she sees Magda's new jacket. (strand iii)
- 5 **Identify** an expression in the text which means the same as 'to have a look'. (strand i)
- 6 The words 'soft supple stylish leather' are an example of: (strand ii)
a personification b simile c alliteration.
- 7 How do you know that the narrator wishes she was thinner?
Find *two* pieces of evidence from the text (quotes) to **justify** your answer. (strands i and iii)
- 8 Look again at one of quotes you selected in Question 7.
Analyse the effect of the language used by the writer. (strand ii)
- 9 **Interpret** the meaning of the idiom 'the penny drops'. (strands ii and iii)
- 10 Choose a character from the text and write about their personality.
Which IB learner profile attributes do they possess?
Which attributes do they lack? (strand iii)
- 11 What happens when the narrator gets roped into entering the modelling competition? **Interpret** how she feels.
How do you think this will affect her? Refer to the text in your answer. (strands i and iii)
- 12 Can you relate to the characters in the text in any way?
Have you ever experienced something similar? Would you act in the same way as any of the girls? (strand iii)
- 13 What message do you think the writer is trying to convey through the novel? (strand iii)

Magda certainly shows stylish evidence of spoiling when we meet up with her at the Flowerfields Shopping Centre entrance. She's wearing a brand new bright red furry jacket that looks wonderful.

'Is that your Christmas present, Magda?' Nadine asks.

'Of course not! No, I had a little moan to Mum that although my leather jacket is ultra hip it isn't really warm – so she had a word with Dad and we went on a little shopping trip and voilà!' She twirls round in the jacket, turning up the collar and striking poses like a fashion model.

'It looks fantastic, Magda,' I say enviously. 'Hey, what about your leather jacket then? Don't you want it any more?'

I've been longing for a leather jacket like Magda's for months. I've tried dropping hints at home. Hints!

I've made brazen pleas. To no avail. Dad and Anna won't listen. I have to put up with my boring boring boring old coat that doesn't do a thing for me. It makes me look dumpier than ever. I know it's too tight over my bum. I'd have sold my soul for Magda's soft supple stylish leather – but now her furry scarlet jacket is even better.

Nadine fiddles at Magda's neck to have a deck at the label.

'Wow! Whistles,' says Nadine. She bought her black velvet at Camden Market. It's a bit shabby and stained now, but it still looks good on her. Anything looks good on Nadine because she's so tall and thin and striking.

'Come on then, you two. Shopping time,' I say.

'Do you really want plasticine, Ellie?' Nadine asks, linking arms.

I wish I was made out of plasticine. Then I'd roll myself out, long and very very thin. I'd stretch my stubby fingers into elegant manicured hands, I'd narrow my neck and my ankles, I'd scrape huge great chunks off my bottom, I'd pull off all my brown wiry hair and make myself a new long blond hairstyle ...

'Ellie?' says Nadine. 'You're dreaming.'

Yes. Dream on, Ellie.

'I don't really know what I want,' I say. 'Let's look round for a bit.'

'Shall we go and see the teddy bears?' says Magda.

There are too many people waiting for the bubble lifts so we go on the giant escalator. As we get nearer the top I start to focus. There are hundreds of teenage girls milling about up there, and big banners everywhere with the Spicy logo.

'Spicy, the magazine,' says Magda. 'Are they doing a special promotion? I hope they're giving out free goodies. Come on, you two, let's get in the queue quick.'

She dashes up the last stretch of the escalator, her patent boots shining.

'Come on, Ellie,' says Nadine, starting to run too.

'I think Spicy sucks,' I say. 'I don't really want any of their freebies.'

'Then you can use them for Christmas presents, right?' says Nadine.

So the three of us join the queue. It's so jam-packed and jostling that we have to hang on hard to each other. It's horribly hot at the top of the building. Magda unbuttons her jacket and fans her face. Nadine's ghostly pallor pinkens.

'Maybe this isn't such a great idea,' I say.

I'm squashed up so close to the girl in front of me that her long silky hair veils my face. Everyone's so much taller than me. I try craning my neck but the nearer we get to the front the harder it is to see what's going on. Lights keep on flashing and every now and then there's a squeal, but they're playing such loud rock music it's hard to hear what anyone's saying.

'Magda?' I tug her furry sleeve, but she's bouncing away to the music and doesn't respond.

'Nadine?' She's tall enough to see – and she's staring, transfixed.

'What's happening?' I yell at her.

She shouts something about a competition.

'Do we have to go in for it?' I say, sighing. I don't think I'll be any good at a Spicy competition. I don't know much about music. I don't even bother reading NME. Nadine will do much better than me.

Or maybe it's a fashion competition. I still haven't got a clue. Magda talks designer labels like they're all personal friends of hers but I don't even know how to pronounce the Italian ones, and I can never work out what all those initials stand for.

'Let's go and shop,' I beg, but there's a little surge forward, and suddenly Magda shoves hard, tugging us along after her.

We're almost at the front. I blink in the bright lights. There are huge Spicy posters and lots of promotion girls in pink T-shirts rushing round taking everyone's names and addresses. Each girl goes up in turn to a backdrop and stands there looking coy while a photographer clicks his camera.

There's a very pretty girl having her photo taken now: long hair, huge eyes, skinny little figure. She poses with one thumb hooked casually in her jeans. She pouts her lips just like a real model.

The next girl's really stunning too. I look round.

They all are. And then at long last the penny drops.

This is a modelling competition!

'Oh my God!' I gasp.

Magda darts forward and claims her turn. She takes off her jacket and slings it over one shoulder, her other hand fluffing up her bright blond hair. She smiles, her lipstick glossy, her teeth white. She looks good. She may be too small, but she looks really cute, really sexy.

'Wow, get Magda,' I say to Nadine. 'Come on, let's get out of here.'

But Nadine is still staring. I pull her. She doesn't budge.

'Nadine, please! They'll think we're going in for this model competition crap,' I say.

'Well. We might as well have a go, eh?' says Nadine.

'What?'

It'll be a laugh,' says Nadine, and she rushes forward to give her name to a girl in pink.

I watch Nadine stand in front of the camera. It's suddenly like I'm watching a stranger. I've always known Magda is seriously sexy and attractive. She looked pretty stunning at eleven that first day I sat next to her at secondary school. But I've known Nadine most of my life. She's more like my sister than my friend. I've never really looked at her.

I look at her now. She stands awkwardly, not smiling, with none of Magda's confidence. She's not really pretty. But I can see the girls in pink are taking a real interest in her, and the photographer asks her to turn while he takes several photos. Her long hair looks so black and glossy, her skin so eerily pale. She's so tall, with her slender neck and beautiful hands and long long legs. And she's so thin.

Model-girl thin.

'You're next. Name?' says a pink T-shirt, shoving a clipboard in my face.

'What? No! Not me,' I stammer, and I turn and try to elbow my way back through the huge queue.

'Watch it!'

'Hey, stop shoving.'

'What's her problem, eh?'

'Surely she doesn't think she could make it as a model? She's far too fat!'

Too fat, too fat, too fat.

Too F-A-T!

Extract from Girls Under Pressure, by Jacqueline Wilson

Reflection

In this chapter we have explored different **points of view** about beauty and how these ideas are conditioned by our environment and **culture**. We have explored fashion and beauty as a means of **personal expression** and learnt about the reasons behind some of the choices people make. We have also seen how fashion has evolved over time and how historical factors can have an impact on changing trends. Finally, we have evaluated some of the negative **messages** about body image that young people are bombarded with and their dangerous consequences.

| Use this table to reflect on your own learning in this chapter | | | | | |
|---|--|-------------------------------------|---------|--------------|--------|
| Questions we asked | Answers we found | Any further questions now? | | | |
| Factual: What is fashion? | | | | | |
| Conceptual: Does it matter what we look like? How can we express ourselves through the way we look? How does the way we dress reflect who we are? How have our notions of beauty changed over time? | | | | | |
| Debatable: What is beauty? To what extent is our idea of true beauty influenced by our environment? Can the pursuit of ideal beauty be dangerous? What price are we willing to pay for ideal beauty? | | | | | |
| Approaches to learning you used in this chapter: | Description – what new skills did you learn? | How well did you master the skills? | | | |
| | | Novice | Learner | Practitioner | Expert |
| Communication skills | | | | | |
| Collaboration skills | | | | | |
| Affective skills | | | | | |
| Information literacy skills | | | | | |
| Learner profile attribute(s) | Reflect on the importance of being balanced for your learning in this chapter. | | | | |
| Balanced | | | | | |

English

This sample chapter is taken from English for the IB MYP 2.

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Ana de Castro has been involved with international education in different roles over the past 25 years, teaching in schools in the UK and Spain. She is a DP Language B and MYP Language Acquisition and Language & Literature specialist, and has consulted and led workshops on teaching 11–18 year olds language acquisition internationally.

Zara Kaiserimam has taught in the UK, Middle East and Indonesia and specialises in DP Language B, MYP Language Acquisition and MYP Language & Literature.

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