**LITTLE GIRLS IN DRAG AND THEIR SAD, SCARY MOTHERS**

1 I was having a restless night, flicking randomly through the TV channels when I saw a show that seriously messed up my head. As I watched, I heard that still, small voice that we all have inside, and it whispered to me: 'Don't ever watch this show again.'

2 It is called Toddlers and Tiaras, about a beauty pageant for under-12 girls. My first thought as I clicked into the show was 'Aw! How cute is that?' My acquiring mind made me question the intention behind the 'glittering event'. The unique twist was that the beauties were all between five and twelve years old.

3 They're kids, but on the stage they wear huge, elaborate hairdos and heavy make-up – eye-shadow, false eye-lashes, lipstick, the works – and they sashay down the stage with precocious smiles, high kicks and that tantalising peep over the shoulder.

4 They are cute, but behind the brash display of these mini-divas stand mothers. That is the really scary part. A little girl always wants to play dress-up, but when the game is over and after bath-time, with glowing complexion and hair shining, she is exactly what she is meant to be.

5 I could understand if a child were planning to be an athlete or an artist, striving to become a champion in whichever field he or she chooses. In that situation, a mother's protectiveness and careful observation of how that child was feeling would be an invaluable support. That, however, is not what their moms want.

6 These smother-mothers have always and will continue to live vicariously through their kids.

7 So, here's my question: Could a 10-year-old girl, decked out in outrageous evening gowns, with tinsel in their hair and faces plastered with cosmetics, possibly be reaching for excellence? Or is it all about 'mommy dearest recapturing – or possibly repeating – her own lost childhood'?

1.1 Discuss the writer’s style in par 1.

1.2 Comment on the diction in par 3.

1.3 Comment on the tone in par 4.

1.4 Discuss the effectiveness of par 6.

1.5 Comment on the effectiveness of the final paragraph.

**Time allocation:**

|  |  |  |
| --- | --- | --- |
|  | Marks | 2 hours (120 + 10 min reading time) |
| Comprehension | 30 | 40 min + 10 min reading time |
| Summary | 10 | 30 min |
| Advertisement | 10 | 15 min |
| Cartoon | 10 | 15 min |
| Language | 10 | 10 min |

**Comprehension**

* Read once carefully, read questions, read **again**, start answering.
* Read Text B before reading Text A for the second time.

|  |  |  |  |
| --- | --- | --- | --- |
| Q | Key word in question | Generic answers | Mark allocation |
| 1.1 + 1.2 | Explain/state in your own words/explain the significance  Account for | Give meaning/Rewrite in your own words to show the meaning.  Short answer.  DO NOT LIFT.  Do not spend too much time.  Account for: a report, description, reason or explanation for something… | One fact = 2 marks.  If there are more than one obvious fact – write **two**. |
| Significance | Importance. Why does the writer use this word in this context or make this claim at this specific point. | One fact = 2 marks |
|  | Account for the writer’s feelings in par 1/the following… | Make sure that you read the whole par. Sometimes the writer expresses different feelings.  Name feeling and explain why the writer feels this. |  |
| 1.3 + 1.4/5 | Convey | What does the writer express? What is she trying to say? |  |
| Discuss the point the writer is making…. | Watch out for specific a word and don’t lift it. Example “void”. |  |
| Effect of…  Single line par | Writer brings topic/main idea into focus.  It highlights/emphasises the main idea/an idea  Single line indicates a change in thought. | 1 Generic answer  2 Reference to topic/main idea/change. |
| Rhetorical question | (Do not explain what a rhetorical question is.)  Makes reader think/reflect/consider, engages reader. |  |
| Quote | Quote only the word, phrase or short sentence… |  |
| Implication | What does this imply? What is the underlying meaning of the word, phrase, punctuation mark, exclamation, etc. |  |
| Inverted commas | Word from another language.  Slang  Sarcasm or irony – in other words the writer wants to show that this is not really true. |  |
| Intention | **Intention**  To inform, educate, entertain, promote, advertise, ridicule, criticise  To stir romantic feelings and to entertain.  To praise the work of the Creator.  To capture attention and inform.  To give general information about a specific topic. Educate.  To socialise and to communicate informally  To invite and attract  To protest  To persuade prospective travellers, buyers, participants, etc. (inform about a product or service) To promote/advertise  To amuse  To entertain young readers, to teach a moral lesson.  To report on economic matters, the weather, politics, etc. |  |
|  | Statistics | **Statistics** allow **writers** to support **their** arguments with convincing evidence. They also enable **writers** to draw conclusions and argue specific sides of issues without sounding speculative or vague. **Effect on reader**. **Statistics** refer to factual, numerical evidence within a Language Analysis piece and are generally convincing for two reasons. Firstly, they highlight the logical importance of the issue and provide evidence for the writer's contention.**Statistics** provide a type of evidence that is difficult to refute ... |  |
| 1.5 – 1.8/9 | Comment on the effects of the diction | Effect is what the word or phrase or punctuation mark achieves – does it shock the reader? Make the reader pay attention? Emphasise?  Take note if question refers to diction at a specific point in the text: Comment on the use of the word **here**.  Write down the word/phrase  Words with positive/negative connotation. | 1 Example of diction – quote word or phrase  2 Effect that the word or phrase or punctuation mark achieves.  3 How do YOU feel about this effect? |
|  | What does writer suggest? | Implication. |  |
|  | ...in the context of the paragraph/passage. | NOT your own opinion but actually compared to/in the light of what **the writer** says. |  |
|  | Writer’s tone/attitude | The writer’s attitude towards his listener and subject | 1 What is the writer’s tone/attitude?  2 Why is this so?  Proof of this.  3 Your feeling about this tone/attitude (with reference to the message of rest of text.) |
|  | Character’s attitude | Difference in attitude: Make very sure to mention both attitudes and show that they are different. Then give evidence of why you say that. |  |
|  | Critically discuss the atmosphere in paragraph | Fear, anxiety, excitement, anticipation, tension, sorrow, admiration |  |
|  | Critically discuss whether paragraph/sentence supports…. | Compare two ideas: meaning of first, meaning of second.  Do they correspond with each other or contradict each other?  Give a very brief personal observation – based on text – about the extent/significance of the support/contradiction. | Yes/No (No mark, but very important.  1 Main idea of two aspects that have to be compared.  2Proof/examples/diction/phrases from second aspect.  3 Critical observation will link with message of text. |
|  | Is final paragraph suitable? | A final paragraph gives the main ideas of an argument and refers to the thesis statement again.  It could refer to the opposite side of the argument.  It could contain advice.  It could be a summary.  Repeats phrases/terminology from the rest of the passage.  The reader is drawn into the argument through the use of first person pronoun.  The writer generalises/globalises. | Yes/No (No mark, but very important.  1 Generic reference to structure/ reason for a final par.  2 Brief summary of content of this final par.  3 How is it suitable or not? |
|  | Suitability of title | Implication of DIFFERENT parts of title.  Main idea/message of text. |  |
|  | Subjective/Objective? | Objective: Usually formal, no bias, no prejudice, tone would be informative/explanatory/serious, carefully selected vocabulary, formal grammar, clear, logical, academic explanation, sophisticated diction, formal register and economic/legal/technical/medical/etc jargon.  Subjective: Biassed, prejudice, emotive language, the use of colloquialisms, slang and direct speech, use of clichéd, melodramatic and sentimental language, outraged, superior, ironical, despairing, pessimistic, critical, disgusted, disapproving tone/attitude, rhetorical questions. |  |
|  | Contradictions and comparisons. | Refer to BOTH sentences/paragraphs/ phrases/clauses... | 1 + 2 or 2 + 1. |
| 1.12 | Text A & B | **Will never only be contextual.**  Does Text B support paragraph/title/argument/message/etc. in Text A?  Which text would have a bigger impact on the reader? Why?  Compare a description of something in Text A and something in Text B.  Which text is more effective in doing something.  November 2018 actually asked: To what extent does Text B support the title and par 1 of Text A? Here learners **HAD** to discuss content. |  |
|  | Language style | * Carefully selected vocabulary: this can include names, place names or titles. * Conversational style/use of personal pronouns creates a bond of confidence between the writer and the reader/ involves the reader in the passage. * Varied sentence structure * Sophisticated diction, formal register and economic/ legal/ technical/ medical/etc jargon. Enumeration (list) of culinary/décor/teaching/sport/etc specialities. * Figurative language: Figures of speech and imagery including senses, vivid descriptions. * Use of onomatopoeia. * The use of colloquialisms or slang: colloquialism (kids, job) slang – (e.g. wanna, gonna) * Direct speech. * Puns/word play * Question-answer format * Clear, logical, academic explanation * Biased / prejudiced / Sensational / Connotation * Poetic rhythm, rhyme and abundant use of figurative language, assonance and alliteration. * Use of vivid imagery and emotive adjectives to describe geographical/ historical/ architectural/ etc. features. * Use of clichéd, melodramatic and sentimental language * Exclamations * Ellipses |  |
|  | Direct Speech | Direct speech allows a writer to develop an engaging dialogue that captures an individual's mood, tone, opinion, and character. It removes the writer's need to mediate dialogue between their subject and the reader. As a result, the reader is offered a firsthand account of the experiences of the subject. |  |
|  | First persons pronouns | Conversational style/use of personal pronouns creates a bond of confidence between the writer and the reader/ involves the reader in the passage. |  |