



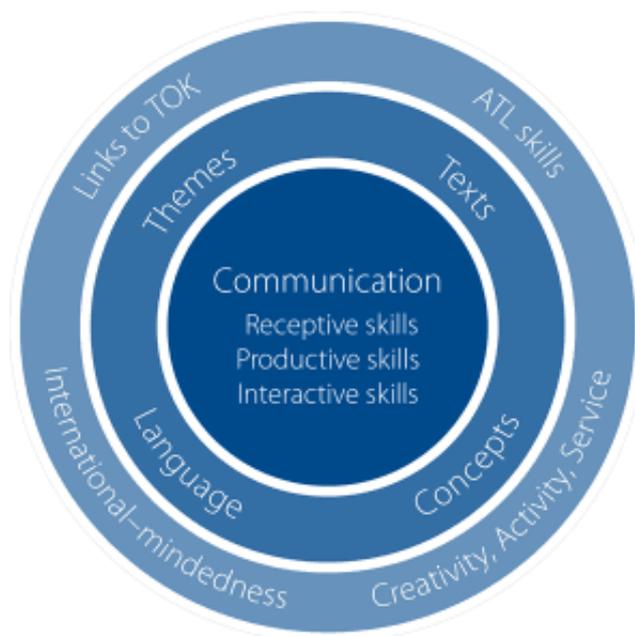
'Bridging the Gap'

IB ENGLISH B





Preparation for Sixth Form English B (EAL)



English B is a Group 2 language acquisition course in the IB diploma. Its aims are to:

1. Develop **INTERNATIONAL-MINDEDNESS** through study of language, culture, ideas and issues of global significance.
2. Enable students to communicate in a range of **CONTEXTS** and for a variety of **PURPOSES**.
3. Encourage an awareness of different **PERSPECTIVES** from different **CULTURES**.
4. Develop understanding of relationship between **LANGUAGE** and **CULTURE**.
5. Develop awareness of language in relation to other areas of knowledge.
6. Provide through **INQUIRY** opportunities for intellectual engagement.
7. Provide a basis for further study, work and leisure.
8. Foster **CREATIVITY** and lifelong enjoyment of language learning.



English B complements the IB learner profile and encourages IB approaches to learning:

IB Learners

Inquirers Knowledgeable Thinkers Communicators

Principled Open-minded Caring

Risk-takers Balanced Reflective

IB Approaches to Learning

Thinking skills Social skills Communication skills Self-management skills Research skills

Themes

In English B there are five prescribed themes:

Identities
Experiences
Human Ingenuity
Social Organization
Sharing the planet

Within these five themes students investigate topics such as cultural identity, personal beliefs, humans of the future, technology and human interaction, education, the environment and globalisation. HL students will have 6 lessons per week and SL students 4. Preparation tasks will also be set on a regular basis, as per Taunton School 6th form expectations.

Concepts

The development of language skills is complemented by conceptual understandings. The following concepts are fundamental to successful communication:

AUDIENCE CONTEXT PURPOSE MEANING VARIATION



Texts

The concept of text is crucial to English B. Different text types have different types of audience, purpose, layout and language choices. Students will experience the following types of text:

Personal

Blog
Diary
Email
Personal letter
Social media posting/chat room

Professional

Blog
Email
Essay
Formal letter
Proposal
Questionnaire
Report
Set of instructions
Survey

Mass media

Advertisement
Article (newspaper, magazine)
Blog
Brochure
Film
Interview
Leaflet
Literature*
News report
Opinion column/editorial
Pamphlet
Podcast
Poster
Public commentary (editorial/
readers' letters)
Radio programme
Review
Speech
Travel guide
Web page

Literature (HL only)

The study of two literary works is required at higher level, and students are expected to understand the fundamental elements of the works, such as THEMES, PLOT, CHARACTERS, and IDEAS. These may well relate back to the five PRESCRIBED THEMES.

Reading list

Books studied at Higher Level might include “theLife of Pi”, “Lord of the flies”, “Of mice and men”, “Animal Farm” or “The curious incident of the dog in the night-time” although equally students may choose a different literary work based on their own interest.

Links to the core

All IB students follow a core programme of TOK (Theory of Knowledge), CAS (Creativity Activity, Service) and an Extended Essay. English B offers lots of opportunities to discuss and write about TOK and CAS, and students are able to do their Extended Essay in English B if they so wish.



Grade equivalents

The following tables give an indication of the level of competence an English B student might reach and compares grades to the CEFR and other internationally accepted English language exams such as IELTS:

The table below is taken from the University of Nottingham’s English Language Equivalencies page:

CEFR Level	English B		English A: Language and Literature		English A: Literature		English Literature and Performance
	SL	HL	SL	HL	SL	HL	SL
C2							
C1		7	7	7	7	7	
B2+	7	6	6	6	6	6	
B2	6	5	5	5	5	5	5
	5	4					
B1	4	3		4	4	4	
A2	3	2					
A1	2						

Qualification	Level required		
IELTS	6.0 with no less than 5.5 in each element	6.5 with no less than 6.0 in each element	7.0 with no less than 6.0 in each element
Cambridge Proficiency/Advanced test (from January 2015)	169 with no element below 162	184 with no element below 169	190 with no element below 169
Cambridge Advanced Test (CAE) (prior to January 2015)	C	B	A
Cambridge Proficiency Test (prior to January 2015)	C	B	B
International Baccalaureate English A1 or A2 or English Literature (Standard or Higher Level)	4	4	5
International Baccalaureate English B (Higher Level)	4	4	5
International Baccalaureate English B (Standard Level)	5	5	6
Warwick HE Foundation Programme (English and Study Skills element)	50%	55%	60%
Russell Group* Universities’ English Language Assessments (CELE equivalent) * see below for Russell Group list	We accept other Russell Groups’ English Language tests (CELE equivalents) on a case by case basis where there are clear IELTS equivalencies and testing in all four elements	We accept other Russell Groups’ English Language tests (CELE equivalents) on a case by case basis where there are clear IELTS equivalencies and testing in all four elements	We accept other Russell Groups’ English Language tests (CELE equivalents) on a case by case basis where there are clear IELTS equivalencies and testing in all four elements



Higher Level Assessment

External assessment

Paper 1 (1 hour 30 minutes) 25%

Writing- 30 marks

One writing task of 450-600 words from a choice of three, each from a different theme

Paper 2 (2 hours) 50%

Listening (1 hour) - 25 marks

Reading (1 hour) - 40 marks

Comprehension exercises based on three audio passages and three written texts, drawn from all five themes

Internal assessment

This component is internally assessed by the teacher and externally moderated by the IB at the end of the course 25%

A conversation with the teacher, based on an extract from one of the literary works studied in class, followed by discussion based on one or more of the themes- 30 marks

Standard Level Assessment

External assessment

Paper 1 (1 hour 15 minutes) 25%

Writing- 30 marks

One writing task of 250-400 words from a choice of three, each from a different theme

Paper 2 (1 hour 45 minutes) 50%

Listening (45 minutes) - 25 marks

Reading (1 hour) - 40 marks

Comprehension exercises based on three audio passages and three written texts, drawn from all five themes

Internal assessment

This component is internally assessed by the teacher and externally moderated by the IB at the end of the course 25%

A conversation with the teacher, based on a visual stimulus, followed by discussion based on an additional theme- 30 marks



Pre-course assignments



- A. Think about the ways in which the first two themes Identities and Experiences relate to you. Produce a mind map of each of the two themes, with key ideas and relevant vocabulary.
- B. Watch the video: <https://www.khanacademy.org/test-prep/mcat/society-and-culture/culture/v/culture-and-society> and read the following article: <https://www.interculturalsolutions.net/its-all-about-perspective/>
- C. Find three objects that mean something to you personally. Prepare a short presentation about yourself, including an explanation of why those three items are particularly important to you.
- D. Read the texts “History and Tradition” and “Cosmopolitans” and answer the questions which follow.
- E. Now write a text of around 600 words which explains to others what you understand about your culture. You should write your response as either a blog, a letter, a speech or an essay. Plan your writing before you start. Remember to think about layout, style, register and most importantly, remember the key concepts of audience and purpose.
- F. Read the text “Eating Calçots” and answer the questions which follow.
- G. Write either a pamphlet or a set of guidelines to explain how to prepare/ cook an usual dish, or a magazine article in which you describe an usual dining experience.

History & tradition

Why do history and tradition matter to people? How do these ideas help to form culture? In what ways do they have an effect in making each of us who we are?

In Calabria, in the very south of the boot of Italy, Mirella is making supper for Tom.

Tom is an American, of Italian ancestry, and Mirella (who we find out is of Albanian parentage) is explaining to him what life is like in Calabria.

“... The people who return don't fit in. They're an embarrassment, like family guests who've overstayed their welcome. They think they're family here, but they're just another kind of tourist. *Chine cangia a via vecchia ppe'la nova, trivuli lassa e malanova trova.*”

“What does that mean ?” 5

“You see? You don't even speak the language! It means that changing your old way of life for a new one removes minor problems only to create newer and bigger ones. You have to have been born and raised here to be Calabrian, but these people think they've inherited the title like some baron in the old days. A friend of my father who lived abroad for many years said that America nourishes your body but eats your soul. Maybe it eats your brain as well.” 10

She added chunks of raw, lumpy, hunchbacked tomato to the simmering onions.

“And you accused me of being cold,” Tom said. 15

“I'm simply a realist. You Americans are idealists, and when reality doesn't measure up to your expectations you turn brutal. You invented your own country and think that gives you the right to invent everyone else's, even though you know nothing about their history or traditions. Why should you bother? History and tradition are the consolations of the poor. Rich people like you don't need them.” 20

She turned away from the stove and started laying the table.

“I apologise. I invited you into my house and now I'm insulting you and your culture. That's unspeakably rude. I don't know what's the matter with me tonight.” 25

“I don't care. Just keep talking. I like listening to your voice.”

from **End games** Michael Dibdin (2007)

Look at the following quotations from the text. Make notes to define (a) what you think each means, and (b) what comments, criticisms or questions you would make about them.

The people who return don't fit in (l.1)

changing your old way of life for a new one removes minor problems only to create newer and bigger ones (ll. 6-8)

America nourishes your body but eats your soul. Maybe it eats your brain as well (ll. 11-12)

You Americans are idealists, and when reality doesn't measure up to your expectations you turn brutal (ll. 16-17)

You invented your own country and think that gives you the right to invent everyone else's (ll. 17-18)

History and tradition are the consolations of the poor (l. 20)



Cosmopolitan - Adj. . . . *free from local, provincial, or national ideas, prejudices, or attachments ... at home all over the world ... belonging to all the world; not limited to just one part of the world.*

(dictionary.com)

For many years, I believed that the tide was running in favour of cosmopolitans like me. There seemed so many of us, for one thing. There were at least a dozen world cities – gigantic, multi-ethnic melting pots which provided a home for expatriates, exiles, migrants and transients of all kinds. For the urban professional populations of these major cities, a post-national state of mind was taken for granted. People in these places did not bother about the passports of the people they worked or lived with; did not care about the country-of-origin label on the goods they bought; they simply assumed that in constructing their own way of life they would borrow from the customs of every nation they happened to admire. Cosmopolitans made a positive ethic out of cultural borrowing: in culture, exogamy was better than endogamy, and promiscuity was better than provincialism. 5 10

There was nothing new about this cosmopolitan ethic. We have lived with a global economy since 1700, and many of the world's major cities have been global entrepôts for centuries. A global market has been limiting the sovereignty and freedom of manoeuvre of nation states at least since Adam Smith first constructed a theory of the phenomenon at the outset of the age of nationalism in 1776. A global market in ideas and cultural forms has existed since the Enlightenment republic of letters. Rootless cosmopolitans have existed as a social type in the big imperial cities for centuries. 15

Two features, however, distinguish the big city cosmopolitanism of our era from what has gone before. First of all is its social and racial diffusion. Twentieth-century democracy and unprecedented post-war prosperity have extended the privileges of cosmopolitanism from a small white moneyed elite to a substantial minority of the population of the nation states of the developed world. Suddenly, there are a lot of us about, and our sense of sharing a post-nationalist consciousness has been mightily reinforced by cheap air travel and telecommunications. 20

The second obvious change is that the global market we live in is no longer ordered by a stable imperial system. For two hundred years, the global expansion of capitalism was shaped by the territorial ambitions and policing authority of a succession of imperial powers, the British, French, German, Austro-Hungarian and Russian empires of the nineteenth and early twentieth centuries; and the Soviet and American joint imperium after the Second World War. Since 1989, we have entered the first era of global cosmopolitanism in which there is no framework of imperial order. 25 30

*from **Blood & Belonging** Michael Ignatieff (1993)*

Detailed interpretation

The writer uses some unusual phrases in order to express quite complex ideas in a concise way. For each of the phrases shown below, write notes in order to explain carefully what each phrase means in the context. You may have to look up some of the vocabulary.

multi-ethnic melting pots (I.3)

.....

.....

did not bother about the passports (II.5-6)

.....

.....

did not care about the country-of-origin label (II.6-7)

.....

.....

made a positive ethic out of cultural borrowing (I.9)

.....

.....

Reference

To what idea do each of the following pronouns refer the reader? Write the single word or short phrase of the target idea in the appropriate space in the right hand column

<i>the pronoun...</i>	<i>refers to...</i>
“us” (I.2)	
“these” (I.5)	
“this” (I.11)	
“us” (I.22)	



Understanding sophisticated vocabulary

A number of words in the passage are uncommon, and normally used only in intellectual writing. However, we can usually work out what such words mean by thinking of the logical argument of the context in the passage.

1. 'post-national' (l.5) means that nations

- A no longer matter
- B are not seen as important
- C no longer exist
- D have changed

2. 'exogamy' (l.10) is a term borrowed from sociology, referring to marriage practices. From the context of this passage, does it mean 'marrying...

- A ... without family permission'?
- B ... with family approval'?
- C ... outside the group'?
- D ... inside the group'?

3. 'provincialism' (l.10) here suggests attitudes which are

- A normal
- B open
- C restricted
- D traditional

4. 'sovereignty' (l.13) describes how nation states can

- A make their own decisions
- B organise their own society
- C be more powerful than others
- D hold democratic elections

5. 'diffusion' (l.19) indicates that cosmopolitanism has

- A become deeper
- B reached new heights
- C increased in numbers
- D spread more widely

Eating calçots

- (1) Valls is a small town inland from Tarragona, about 50 kilometres south west of us. It's a sleepy little place, but it seems to have contributed three major elements of Catalan culture – it is considered to be the origin of castellers, of calçots, and of the Mossos d'Esquadra. I've already written about the castellers (see **Castellers in the air**), and the Mossos can wait, but let's consider calçots.
- (2) You eat calçots. It's a vegetable that looks like a leek, but isn't. We've asked several people – friends who cook enthusiastically, waiters – and the usual answer to the question 'What are calçots?' is something like 'calçots are calçots are calçots'. The best explanation is that it is a sort of stretched onion, because you grow them like this. You plant an onion and wait. When the first green shoots appear, you rake up earth around the sprouts and bury them, then wait again. When the green shoots struggle into sight once more, repeat the process, and wait again. And so on, until you have converted a round onion into a long, thinnish, pale green stalk with some dark green leaves on top. Then eat.
- (3) The eating of calçots is a whole impressive ritual. The first time we became aware of calçots was in a restaurant next to a tableful of impeccably besuited businessmen. As they chatted urbanely, waiters appeared and tied large baby-blue plastic bibs around their elegant necks. Could they really be such infantile eaters, we wondered ... but then the calçots appeared, and we saw the point.
- (4) Calçots, cooked, are very messy. You cook calçots by charring them over a fire. You then heap dozens of them onto a terracotta roof tile, and serve, looking like the remains of a large garden bonfire. You pick up one of these carbonised leek-like things by the blackened green leaves, grip the other end firmly, and pull apart. If you have the knack, the charcoal outer covering slips away, leaving you with the fresh, clean, soft white interior. If you **don't** have the knack, you scatter black flakes and oil and calçot juice over everything in sight. Hence the bib – although for beginners I would recommend a full wetsuit, with goggles.
- (5) Then you get to the **really** messy bit. Calçots are usually eaten with *xato*, the classic sauce of the area around Tarragona, a pinkish creamy liquid based on hazelnuts and tomatoes and garlic and ... oh, lots more things. You dunk the calçot in the *xato*, put your head back, raise the dripping calçot above your mouth, and slide home (see photo). Well, that's the theory – as you might imagine, aiming can be a bit of a problem. The descending calçot can go into your left eye, your right ear, or down your neck. But don't be discouraged, and remember that practice makes perfect – and there is plenty of practice to be done, because you have about two dozen more of the things to eat.
- (6) Actually, calçots are delicious. The flavour has something of the sweetness of cooked onions, but none of the slight tartness and acidity – and the *xato* adds a piquant touch. The texture is almost fruity: a slight fibrous firmness, but melting in the mouth. And over all the suggestive aroma of barbecue as a dark contrast ...
- (7) The calçot season starts around November and runs to March. Restaurants start to hang out hand-written signs saying '*Hi ha calçots*', and you ring up to reserve a couple of servings. Which is what we have done for tomorrow night at Can Llosas, a simple country restaurant up in the hills, where they really understand calçots ...

David Ripley 2011

A. 'Eating calçots' - reading carefully

The following questions are intended to guide your attention to significant stylistic effects of the text.

1. Which **two** of the following best describe the purpose of the first paragraph ?

- A introduce the text
- B tell us about the town of Valls
- C link calçots to Catalan culture
- D indicate where calçots are grown
- E mention other texts about Catalan culture
- F start in an interesting way

(i) (ii)

2. In para 2, which **word** emphasises that growing calçots takes a long time?

.....

3. In para 3, which **three words** suggest the impression made by the businessmen ?

.....

.....

.....

4. In para 3, which **word** contradicts the impression we form of the businessmen ?

.....

5. In paragraph 4, which **four words** emphasise that calçots are cooked on a barbecue?

.....

.....

.....

.....

6. In paragraph 4, which **phrase** contrasts the way that calçots normally look?

.....

7. In paragraph 4, what do you guess that the word 'knack' means ?

.....



8. In paragraph 5, which **phrase** indicates that the author doesn't really know how *xato* is made ?

.....

9. In paragraph 6, which **three aspects** of eating calçots are described ?

(i)..... (ii) (iii)

10. In paragraph 7, the phrase '*Hi ha calçots*' is in Catalan: from the English-language context, what do you guess that the catalan phrase means?

.....

B. 'Eating calçots' - thinking around the text

Make some notes answering the following general questions about the text and how it works.

? What, do you think, was the author's aim in writing this text ?

? Are there points where the author is being ironic? (And anyway, which of the different meanings of 'ironic' would you use here ?)

? In how many different ways is food important in cultures ?

? Which food do you really love, and which do you really hate ?

