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Office of the Secretary-General

**Pedagogical Development Unit**

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## **Syllabus for English LI Advanced – S6-S7**

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**APPROVED BY THE JOINT TEACHING COMMITTEE ON 9 AND 10 FEBRUARY 2017 IN BRUSSELS**

**N.B: This course syllabus should be read in conjunction with the “Syllabus for English LI – Secondary cycle” (document 2016-11-D-2-en-1)**

**Entry into force : on 1 September 2017**

**Attainment descriptors :**

**On 1 September 2019 for S6**

**On 1 September 2020 for S7**

**1<sup>st</sup> Baccalaureate session in June 2021**

## **1. General objectives**

The European Schools have the two objectives of providing formal education and of encouraging pupils' personal development in a wider social and cultural context. Formal education involves the acquisition of competences – knowledge, skills and attitudes across a range of domains. Personal development takes place in a variety of spiritual, moral, social and cultural contexts. It involves an awareness of appropriate behaviour, an understanding of the environment in which pupils live, and a development of their individual identity.

These two objectives are nurtured in the context of an enhanced awareness of the richness of European culture. Awareness and experience of a shared European life should lead pupils towards a greater respect for the traditions of each individual country and region in Europe, while developing and preserving their own national identities.

The pupils of the European Schools are future citizens of Europe and the world. As such, they need a range of competences if they are to meet the challenges of a rapidly-changing world. In 2006 the European Council and European Parliament adopted a European Framework for Key Competences for Lifelong Learning. It identifies eight key competences which all individuals need for personal fulfilment and development, for active citizenship, for social inclusion and for employment:

1. communication in the mother tongue;
2. communication in foreign languages;
3. mathematical competence and basic competences in science and technology;
4. digital competence;
5. learning to learn;
6. social and civic competences;
7. sense of initiative and entrepreneurship;
8. cultural awareness and expression.<sup>1</sup>

The European Schools' curriculum seeks to develop all of these key competences in the students. The language syllabuses make a significant contribution not only to the development of communicative competences, but also to social and civic competences and to the students' cultural awareness and expression. Numerical, statistical and scientific content in written texts, physical or electronic, support the development of students' mathematical, scientific, technological and digital competences. Creating opportunities for individual research and private study assists

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<sup>1</sup> See Annex 1(b), page 11 below, for commentary on how these Key Competences are addressed through the English LIA syllabus

students in learning to learn in those ways that best fit both the subject studied and their personal preferences.

Literature in English is rich and universally influential. It reflects the experiences of people from many countries and societies and from different times; it contributes to individuals' sense of cultural identity. Through its study, pupils learn to become enthusiastic and critical readers of stories, poems and plays as well as of non-fiction, media and multimodal texts, gaining access both to the personal pleasure and enlightenment that reading offers and to the world of knowledge and experience that it reveals.

## **2. Didactic principles<sup>2</sup>**

The following didactic principles are intended to guide the teaching and learning of English LI. As such, they also form the foundation for the syllabus in L1A.

- ∅ communicative and intercultural competences are overarching learning goals;
- ∅ an integrated approach to teaching should be adopted, in which the skills of speaking, listening, reading, and writing should all have a place;
- ∅ a variety of teaching methods and approaches should be used. A range of types of differentiation strategies is needed in order to meet the individual needs of all students;
- ∅ students' mistakes and errors should be viewed as an integral part of the learning process and be used constructively as a springboard for improvement;
- ∅ students should be encouraged to draw on and extend their existing subject skills and learning strategies;
- ∅ students' individual strengths and weaknesses, their preferred styles and pace of learning and their social skills should be taken account of in planning lessons;
- ∅ students should be helped to achieve independence in learning through using a wide range of learning materials, including digital and electronic resources. Access to ICT (Information and Communication Technology) should be allowed wherever possible and appropriate;
- ∅ approaches to teaching and learning should reflect the contextualised nature of language use, historically and socially, in order to enable students' understanding of how language has developed as a system;
- ∅ students' sociolinguistic competence should be developed to make them aware of differences in linguistic register, language varieties, etc. so that they are able to use language appropriately in different contexts;

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<sup>2</sup> See Annex 1(a), page 9 below, for commentary on these principles

- ∅ priority should be given not only to functionality in teaching syntax, morphology and vocabulary, but to creativity and to the use and recognition of imaginative uses of language and how these achieve particular effects.

The above list is neither exhaustive nor in order of importance. Further detail is provided in Annex 1, *Commentaries*.

### **3. Learning objectives**<sup>3</sup>

#### **3.1 The competence model**

By the end of year 7, students should have achieved overall:

- a) subject-specific competences in the narrower sense, i.e. the ability to elaborate a personal interpretation and to express different points of view using different sources of information and set texts or books covering a wide range of social, cultural, political and literary topics;
- b) subject-specific competences in a broader sense, i.e. differentiated communication skills and interpersonal and social skills through engagement with and reflection on language, literature and media;
- c) cross-curricular competences, i.e. the acquisition of learner independence and autonomy, including the development of metacognitive strategies and techniques such as academic writing and presentation skills in order to guarantee success in further/higher education.

Specific competences, which may be learnt and assessed separately or in combination, will be acquired throughout the student's secondary education, from cycle 1 to cycle 3. They are:

- reading;
- writing;
- arguing/reasoning;
- language awareness;
- interpretation;
- subject/specialist;
- critical thinking.

A full description of these competences is provided in Annex 1, *Commentaries*. They serve as reference for the assessment of the European Baccalaureate written examination in L1A, for which a sample examination paper is included as Annex 4 and they underpin assessment of the oral examination, described in Annex 3.

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<sup>3</sup> See Annex 1(b), page 11 below, for commentary on these objectives

### **3.2 L1 and L1A: common objectives**

There is no separate course in L1A in cycles 1 and 2 (S1-S5). In cycle 3 (S6-S7) students may opt to follow an L1A course in addition to L1, not instead of it. The L1 syllabus therefore provides the foundation for an L1A course throughout the three secondary cycles, including the underlying structure of the competence model set out in section 3.1 above, which is common to both syllabuses. It therefore follows that these sections of the L1 syllabus are also relevant:

- section 3.4 (Learning objectives for cycle 3);
- section 4.3 (Content, cycle 3);
- section 5.3 A) (Assessment, cycle 3)

It should be noted, however, with regard to section 5.3 B) in the L1 syllabus that although the literary theme set for the written examination in the European Baccalaureate is common to L1 and L1A, set texts and the format of the written examination papers are different. Although the format and assessment of the oral examination is common to both syllabuses, the texts used will be drawn from those set for the appropriate syllabus.

### **3.2 Learning objectives specific to L1A, cycle 3**

The specific objectives of a course in L1A, additional to those detailed in the L1 syllabus (section 3.4), are to enable students to:

1. develop and embed, through both additional study in class and personal projects, the broad study of English (speaking and listening, reading, writing and the study of language) as detailed in the objectives for the L1 syllabus;
2. widen and deepen their knowledge and understanding of literature in English, including texts in translation where relevant;
3. hone their analytical, creative and critical skills as evidenced through enhanced opportunities for extended speaking and writing;
4. pursue individual subject-related interests, e.g. in original writing; language acquisition and development; named writers or genres; textual adaptation; or the impact of different media or technologies on audiences.

## **4. Content**<sup>4</sup>

### **4.1 L1 and L1A: shared content, cycle 3**

Section 4.2 in the L1 syllabus sets out the content to be covered during S6 and S7. This should also form the basis of the L1A course content, including the common theme set for study for the written examination in the European Baccalaureate. Texts set for study in L1, as well as those set specifically for the L1A course, may be referenced as appropriate and where relevant in the L1A examination. For both L1 and L1A, texts and themes, which change every two years, are notified to schools following a ballot of teaching staff. Details will be found in the current *Vade Mecum*.

What makes the L1A course distinctive is:

- the requirement for candidates to study in detail one named text, and other texts linked to it by theme or genre, on which a synoptic question is set in the European Baccalaureate written examination;
- the requirement for candidates to produce two substantial pieces of individual project work.

While candidates' performance is assessed against the same standards as those set out in the relevant attainment descriptors for the L1 course, studies in L1A provide a broader approach to literary and linguistic textual analysis and thus ideal preparation for those considering literary or linguistic studies in higher education.

### **4.2 Content specific to L1A, cycle 3: class study**

In speaking and listening, students should:

- use a variety of approaches and techniques in studying and responding to literary and/or media texts.

In reading, students should:

- study a set text in detail, and a set theme, including contextual social, cultural and historical factors and appropriate linked texts.

In writing, students should:

- extend the scope of their creative and imaginative and analytical, evaluative critical writing.

In studying language, students should:

- extend their knowledge and understanding of language history, change and development.

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<sup>4</sup> See Annex 1(c), page 14 below, for commentary on content

### **4.3 Content specific to L1A, cycle 3: individual projects**

- In S6 EITHER a language study; OR a media-focused study; OR a study of textual adaptation; OR a portfolio of creative writing; OR a critical study of an author/authors, or of a literary genre.
- In S7: an extended critical essay on a topic that involves the detailed study of several texts, such as a genre or author study.

The two projects completed in S6 and S7 should be clearly different in focus and approach, i.e. it would not be acceptable to submit two author or genre studies or two studies of textual adaptation that contain overlapping material.

## **5. Assessment**

### **5.1 Attainment descriptors**

A set of attainment descriptors, describing expected performance at different marks/grades in cycle 3 across all seven subject competences, is included as Annex 2(a) below.

These attainment descriptors should be used as the basis of all generic, formative assessments. Summative assessments should use the Baccalaureate marking grids in Annex 2(b), to ensure consistency and to prepare students for the final assessment. Grid A (for the oral examination) and Grid C (for one of the questions in the written examination) are common to both L1 and L1A, thus facilitating consistency and comparability in assessment between the two syllabuses.

### **5.2 Cycle 3 (S 6- S7)**

#### **A) Formative assessment**

Much assessment, especially in S6, will be formative. It builds on the learning achieved and progress made in cycles 1 and 2 in L1 and in the L1 main course in cycle 3. By means of teacher observation, including focused written comments on work submitted for assessment, tests and self- and peer-assessment, students should be enabled to enhance their awareness of both their current levels of attainment in each of the skill areas and of how to benefit from the particular focus of the L1A syllabus. The basis of all assessments should be the competences and learning objectives set out in section 3 above. Use should be made of the attainment descriptors in Annex 2(a) of this syllabus and reference to the detailed assessment grids in Annex 2(b) will identify precisely students' achievement and appropriate targets for improvement in preparing for the Baccalaureate examination. Marks awarded for classwork and homework, which constitute the 'A' mark when calculating the overall Baccalaureate mark, should correspond to the harmonised marking scale currently in use.

## B) Summative assessment

Summative end of semester examinations, including the S7 'Part Bac' which is in essence a 'mock' examination for the Baccalaureate, are set by teachers to test areas of the syllabus covered to date and contribute to the candidate's 'B' mark that is included in the calculation of the final Baccalaureate mark. The S6 examination is likely to include elements that correspond to the Baccalaureate written examination in preparation for continuing studies in S7. Students following courses in L1 and L1A may take common tests and examinations, or there may be common elements within them (for example, essay questions on the literary theme, which students may answer using the texts set for the relevant syllabus).

At the end of cycle 3 all students take the written examination in the European Baccalaureate, which assesses all the competences through three critical responses to seen and unseen literary texts in a range of genres (see Annex 4 below for further details of the written examination and a sample examination paper).

Students also take a compulsory oral examination; the organization, conduct and assessment criteria of this oral examination are common to L1 and L1A, but the readings on which the examination is based are extracts drawn from the set texts specific to each syllabus. The oral examination will assess the full range of subject competences, with the exception of writing. Annex 3 below provides further details of the oral examination.

### **5.3 Attainment descriptors**

A set of attainment descriptors, detailing expected attainment at different marks/grades across all seven subject competences in cycle 3, is included as Annex 2(a) below.

These attainment descriptors should be used as the basis of all generic, formative assessments. Marking grids to use in assessing the work of candidates in the European Baccalaureate, or in summative pre-Baccalaureate tests/examinations, are provided as Annex 2(b) below.

### **5.4 European Baccalaureate proposals and calculation of candidates' marks**

Guidance concerning the requirements on schools to submit proposals for both the written and oral examinations will be issued annually by the Pedagogical Development Unit of the Office of the Secretary General of the European Schools and/or by the national inspector.

Any required updating of marking schemes together with other assessment procedures and materials, and instructions concerning the calculation of a candidate's final mark in the European Baccalaureate, will also be issued by the Pedagogical Development Unit of the Office of the Secretary General of the European Schools and/or the national inspector as appropriate

## Annex 1: COMMENTARIES

The following section expands on those parts of the syllabus where clarification and/or exemplification is felt to be helpful for the preparation of schemes of work that will meet the syllabus requirements. Quotations from the syllabus are in italics.

### a) Didactic principles

- ∅ *An integrated approach to teaching should be adopted, in which the skills of speaking, listening, reading, and writing should all have a place.*

All four skill areas should be developed. They should be given equal weighting within schemes of work; authentic language contexts and situations should be drawn upon wherever possible. A wide range of texts should be presented, and varied forms of writing required; speaking and listening activities should draw on different contexts, including social media.

- ∅ *A variety of teaching methods and approaches should be used. A range of differentiation strategies is needed in order to meet the individual needs of all students ... Students' individual strengths and weaknesses, their preferred styles and pace of learning and their social skills should be taken account of in planning lessons.*

It is important to employ a variety of teaching methodologies appropriate to the subject-matter, the skills being taught and the needs of all learners. Different methods of classroom organisation, and active learning tasks such as pair and group work, independent research and project work, role play, and portfolio work are effective. Whole-class teaching should take account of individual needs, e.g. through questioning, recapitulation and re-presentation as necessary. In order to address heterogeneous grouping, differentiation must be used, such as in the level of difficulty of chosen texts or tasks and by taking account of the learner's ability, interests, learning styles and preferences through a variety of teaching methods.

- ∅ *Students' mistakes errors should be viewed as an integral part of the learning process and be used constructively as a springboard for improvement.*

Mistakes and errors can be used to enhance the students' learning. Accuracy and correct usage of the language should be the aim but the correction of mistakes should be constructive, and not hinder fluidity in speaking nor discourage students from writing. Errors or infelicities should provide the basis for specific targets for improvement; the processes of planning, drafting and re-drafting should be encouraged.

- ∅ *Students should be encouraged to draw on and extend their existing language skills and learning strategies.*

Teachers should take into account the competences students have learned and developed in the Primary Cycle, using the principle of continuity to develop and consolidate them. The focus should be on progressive learning between the Primary and Secondary Cycle, especially in the transition between P5 and S1. Account should be taken of students' learning styles and strengths (visual, auditory, kinaesthetic, etc.) are linked to different intelligences (linguistic, logical, musical, etc.).

- Ø *Students should be helped to achieve independence in learning through using a wide range of learning materials, including digital and electronic resources. Access to ICT (Information and Communication Technology) should be allowed wherever possible and appropriate.*

Different resources should be provided not only by the teacher but may be suggested also by the students themselves, as they develop independence and responsibility, to explore both at school and in self-directed study at home. The increasing significance in the modern world of electronic and digital sources should be acknowledged.

- Ø *Approaches to teaching and learning should reflect the contextualised nature of language use, historically and socially, in order to enable students' understanding of how language has developed as a system ... Students' sociolinguistic competence should be developed to make them aware of differences in linguistic register, language varieties, etc. so that they are able to use language appropriately in different contexts.*

Through studying a range of fiction and non-fiction texts, and records of speech, from a variety of societies, cultures and times, students should be helped to appreciate how and why language changes and evolves over time and in different settings. This understanding will enable them to be sensitive to the appropriate use of language in their own lives.

- Ø *Priority should be given not only to functionality in teaching syntax, morphology and vocabulary, but to creativity and to the use and recognition of imaginative uses of language and how these achieve particular effects.*

Instrumental functions and purposes of language should not dominate schemes of work and teaching approaches to the exclusion of studies and practices that focus on creative and imaginative approaches.

## **b) Learning objectives, the European Framework for Key Competences for Lifelong Learning and subject competences**

The learning objectives derive from the skill areas within English of:

- speaking and listening;
- reading;
- writing;
- language development and change.

In order to meet one of the requirements of the European Framework for Key Competences (EFKCs) for Lifelong Learning (page 2, above), the learning objectives refer also to the importance of developing students' study skills and providing opportunities for independent learning (EFKC 5). EFKC 1 (communication in the mother tongue) underpins the entire syllabus; other EFKCs are supported through students' development, in reading and responding to spoken and written texts, of social and civic competences and of cultural awareness and expression (EFKCs 6 and 8); studying and responding to texts in translation may support students' understanding of communication in other languages (EFKC 2); numerical, statistical and scientific content in texts, including electronic media, enhances students' mathematical, scientific, technological and digital skills, as does their own use of electronic media in producing their own texts (EFKCs 3 and 4). Finally, encouraging creativity and confidence as both receivers and producers of texts develops students' potential for initiative and entrepreneurship (EFKC 7).

Subject competences are addressed in greater detail below.

### **Ø Reading competence**

- Identifying and using the general and particular information which a text contains.
- The ability to reflect on the purpose of the text, on the communication objectives, on what the text articulates, on the intention of the author/narrator, on the different respective viewpoints, whatever the kind of text.

- Sub-competences:
1. Understanding and using content
  2. Picking out the significant details in the text
  3. Analysing the significant details in texts from a linguistic and literary viewpoint

### **Ø Writing competence**

- The ability to use language with sufficiently accurate syntax, vocabulary and spelling.
- The ability to produce texts which comply with the instruction given and with their context.

- The ability to use different language registers and the stylistic devices which are suited to the genre of text and to its theme and purpose.

- Sub-competences:
1. Producing texts which take account of the
  2. Meeting textuality criteria
  3. Meeting style/expression criteria
  4. Formal accuracy, compliance with the rules

### Ø **Arguing/reasoning competence**

- The ability to argue, in speech or writing, contentious questions and important issues of a social, political and/or cultural nature, by adopting different viewpoints.
- The ability to convince, to persuade, to refute or to follow a line of thought in speech or writing, using theses, arguments and examples.
- The ability to formulate a clear, structured and coherent strategy for presenting arguments in speech or writing, employing appropriate syntactical, lexical and grammatical elements.

- Sub-competences:
1. Identifying and presenting lines of argument
  2. Appraising strategies for presenting arguments in a given text
  3. Forming a personal opinion on a set theme

### Ø **Language awareness**

- The ability to recognise specific linguistic features of spoken or written texts and the ability to create spoken or written texts with regard to appropriate purpose, content, register and context.

### Ø **Interpretation competence**

- The ability, in speech or writing, to put forward explanations and to evaluate and appraise polysemic sources, such as poetic texts, songs and images.
- The ability to recognise the extra-linguistic factors which determine language use (pragmatic awareness).
- The ability to transcribe or re-create possible meanings of spoken or written texts through spoken or written personal responses, drawing on relevant knowledge external to the text.

- Sub-competences:
1. Grasping the source text's intentions and reporting them critically
  2. Formulating plausible interpretative Hypotheses

### Ø **Subject/specialist competence**

- Knowing concepts and terminology relevant to the subject area.
- Knowing main aspects of the subject and links with others. Specialist competence in a subject is expressed through the use of appropriate language and the accuracy of the content presented.
- This competence encompasses knowledge of the wider world as it affects the reception and production of written and spoken texts in English.

- Sub-competences:
1. Identifying and understanding a theme or facts and appropriate contextual aspects or influences
  2. Drawing on knowledge external to the text (general knowledge of the world and of different topics)
  3. Drawing on and selecting specialist knowledge, for example, of literary genres and traditions

### Ø **Critical thinking competence**

- This involves reflection, in speech or writing, on how texts, in various genres or forms, present the real or imagined world to the listener or reader.
- It allows students to develop personal viewpoints, beliefs and values that they may bring to bear critically on texts, on their linguistic and literary features and on the issues raised by them.

## c) Content

- ∅ *In speaking and listening, students should: use a variety of approaches and techniques in studying and responding to literary and/or media texts*

This might include: directing performances of poetry or drama, presenting dramatic reconstructions of events narrated in texts, storytelling in character; developing skills in reading aloud to convey understanding and insight through appropriate use of tone, pace, expression etc.; drawing on knowledge of linguistic, literary and media theory and terminology in order to argue or persuade convincingly when discussing language, texts and writers.

- ∅ *In reading, students should: study a set text in detail, and a set theme, including contextual social, cultural and historical factors and appropriate linked texts*

This should include a range of texts that support the theme set for study; students should be helped to manage their own wider reading (which should include literary non-fiction, film and other media and/or multimodal texts); studying, analysing and evaluating the ideas of some major writers and critics relevant to the theme and texts studied and to the personal projects undertaken.

- ∅ *In writing, students should: extend the scope of their creative and imaginative and analytical, evaluative critical writing*

This might be achieved through, for example, modelling the style and/or themes of some writers studied; through planning, drafting and producing the language/media project, the portfolio of original writing or the extended literary essay as appropriate; by supporting the impact of critical responses to the study of language and texts through using linguistic and literary theory and terminology as appropriate; by generally developing the use of engaging vocabulary, sophisticated grammatical structures and apt presentational features to convey persuasively ideas and themes, attitudes and feelings.

- Ø *In studying language, students should extend their knowledge and understanding of language history, change and development*

This increasing knowledge and understanding should enhance students' analysis and evaluation of writers' stylistic choices and enable them to comment sensitively, for example, on language acquisition, development and use among different groups of speakers, such as young children, teenage friendship groups, or adult learners of additional languages; as well as to show awareness of issues (e.g. stylistic and cultural) raised by the act of translation or adaptation and to evaluate their impact on the reader or listener.

- Ø *In S6 EITHER a language study ... OR a media-focused study ... OR a study of textual adaptation ... OR a portfolio of creative writing*

The language study might be an analysis of language development in children of a given age; or an investigation of dialect used in a specific English-speaking community. The media-focused study might be an analysis of how different media present/interpret a text, such as film/stage versions of Shakespeare's *Macbeth*; or how a significant event is presented/interpreted differently in print-based media and/or television news and/or internet sites. The study of textual adaptation might consider Henry James' *The Turn of the Screw*, Britten's opera of the same name and the film *The Innocents*; or Shakespeare's *Romeo and Juliet*, Bernstein's *West Side Story*, Gottfried Keller's *A Village Romeo and Juliet* and Delius's opera of the same name. The portfolio of creative writing might comprise a collection of poetry and/or short stories, and/or a playscript/screenplay possibly linked by theme or genre.

- Ø *The project should be between 2000 and 4000 words in length, depending on subject, content and complexity, and may consist of one long piece or several shorter, linked pieces as appropriate*

The nature, scope and title of the project should be agreed by each student in consultation with his/her teacher. Written work may be accompanied (but not replaced as part of the required word-count) by relevant supporting materials (e.g. audio/video recordings of speech, photographs/drawings of stage/film sets, artwork or photographs that have inspired creative writing). These materials are not assessed in isolation, but according to their relevance to the project as a whole.

- Ø *In S7 an extended critical essay on a topic that involves the detailed study of several texts such as an genre or author study*

A genre study might consider the development of the detective story from Conan Doyle to PD James; an author study might discuss works in different genres by Hardy, Lawrence or Beckett. A thematic study, such as political allegory in texts by Swift, Orwell and Camus; or a study of the impact of two or more contrasting text types in translation, e.g. Prévert and Grass or Lorca and Eco) would also be acceptable approaches to this personal project.

- Ø *The essay should be between 4000 and 5000 words in length.*

The nature, scope and title of the essay should be agreed by students in consultation with teachers. Candidates may, if they wish, undertake a study of a non-Anglophone author or texts in translation. Reference may be made to representations of texts in other media (e.g. film/television/stage versions), but a substantial portion of the essay should refer to print-based texts.

## Annex 2(a): attainment descriptors for L1A at the end of cycle 3, covering all competences

Mark	Denominator	Grade	Competence	Descriptor
9-10	Excellent	A	Reading	The student shows <b>excellent</b> – though not flawlessly – understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she is capable, <b>without further instructions</b> , of recognising, using and analysing relevant information, including important details, <b>excellently</b> .
			Writing	The student is able <b>excellently</b> – though not flawlessly – <b>without further instructions</b> , to produce structured texts which meet the requirements of a <b>given assignment and context</b> ; he/she is capable of formulating correct sentences, using appropriate and varied vocabulary and correct spelling, in a suitable style/register, <b>excellently</b> .
			Arguing/reasoning	The student is able <b>excellently, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is capable of <b>adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means, <b>excellently</b> .
			Language awareness	The student is capable, <b>without further instructions</b> , of analysing the features of a text <b>at the S7 level</b> , in terms of content and communication context, <b>excellently</b> ; he/she is able, also <b>excellently, without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own.
			Interpretation	The student is able <b>excellently, without further instruction</b> , to interpret and <b>grasp the intentions</b> of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is capable of evaluating the text and of <b>reporting on it critically, excellently</b> .
			Subject/specialist	The student shows an <b>excellent</b> knowledge of the most important aspects, <b>concepts</b> and terminology of the subject (think of literary, grammatical, linguistic concepts and <b>basic concepts of pragmatics, socio- and psycholinguistics</b> ) <b>at the S7 level</b> and he/she is able, without further instructions, to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is able <b>excellently</b> , without further instructions, to reflect on <b>social reality</b> and to convey the outcomes of this process in language.
			Oral competence (oral performance only)	The student is capable, without further instructions, of giving a <b>well-structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level, excellently</b> . In a variety of <b>different contexts</b> , he/she is able to communicate <b>excellently</b> and to start conversations. He/she formulates sentences accurately, makes use of appropriate and varied vocabulary, in a suitable style/register.

8-8.9	Very good	B	Reading	The student shows <b>very good</b> understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she is capable, <b>without further instructions</b> , of recognising, using and analysing relevant information, including important details, <b>very well</b> .
			Writing	The student is able <b>very well, without further instructions</b> , to produce structured texts which meet the requirements of a <b>given assignment and context</b> ; he/she is capable of formulating correct sentences, using appropriate and varied vocabulary and correct spelling, in a suitable style/register, <b>very well</b> .
			Arguing/reasoning	The student is able <b>very well, without further instructions</b> , to argue on <b>a variety of topics</b> ; he/she is <b>capable of adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means, <b>very well</b> .
			Language awareness	The student is capable <b>very well, without further instructions</b> , of analysing the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is able also, <b>without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own, <b>very well</b> .
			Interpretation	The student is able <b>very well, without further instruction</b> , to interpret and <b>grasp the intentions</b> of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is capable of evaluating the text and of <b>reporting on it critically, very well</b> .
			Subject/specialist	The student shows a <b>very good</b> knowledge of the most important aspects, <b>concepts</b> and terminology of the subject (think of literary, grammatical, linguistic concepts and <b>basic concepts of pragmatics, socio- and psycholinguistics</b> ) <b>at the S7 level</b> and he/she is able, without further instructions, to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is able <b>very well, without further instructions</b> , to reflect on <b>social reality</b> and to convey the outcomes of this process in language.
			Oral competence (oral performance only)	Speaking skills: The student is able <b>very well, without further instructions</b> , to give a <b>well-structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level</b> . In a variety of <b>different contexts</b> , he/she is able to communicate <b>very well</b> and to start conversations. He/she formulates sentences accurately, makes use of appropriate and varied vocabulary, in a suitable style/register.

7-7.9	Good	C	Reading	The student shows <b>good</b> understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she is capable, <b>without further instructions</b> , of recognising, using and analysing relevant information, including important details, <b>well</b> .
			Writing	The student is able <b>well, without further instructions</b> , to produce structured texts which meet the requirements of a <b>given assignment and context</b> ; he/she is capable of formulating correct sentences, using appropriate and varied vocabulary and correct spelling, in a suitable register, <b>well</b> .
			Arguing/reasoning	The student is able <b>well, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is capable of <b>adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means, <b>well</b> .
			Language awareness	The student is <b>capable, without further instructions</b> , of analysing the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is able also, <b>without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own, <b>well</b> .
			Interpretation	The student is able <b>well, without further instructions</b> , to interpret and <b>grasp the intentions</b> of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is capable of evaluating the text and of <b>reporting on it critically, well</b> .
			Subject/specialist	The student shows a <b>good</b> knowledge of the most important aspects, concepts and terminology of the subject (think of literary, grammatical, linguistic concepts and <b>basic concepts of pragmatics, socio- and psycholinguistics</b> ) <b>at the S7 level</b> and he/she is able, without further instructions, to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is able well, <b>without further instructions</b> , to reflect on <b>social reality</b> and to convey the outcomes of this process in language.
			Oral competence (oral performance only)	The student is capable, without further instructions, of giving a <b>well-structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level, well</b> . In a variety of <b>different contexts</b> , he/she is able to communicate <b>well</b> and to start conversations. He/she formulates sentences accurately, makes use of appropriate and varied vocabulary, in a suitable register.

6-6.9	Satisfactory	D	Reading	The student shows <b>satisfactory</b> understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she is capable, <b>without further instructions</b> , of recognising, using and analysing relevant information, including important details, <b>satisfactorily</b> .
			Writing	The student is able <b>satisfactorily, without further instructions</b> , to produce structured texts which meet the requirements of a <b>given assignment and context</b> ; he/she is capable of <b>satisfactorily</b> formulating correct sentences, the vocabulary is <b>satisfactory</b> but not very varied, the spelling is <b>satisfactory</b> but mistakes are regularly to be seen, use is made of a suitable register <b>to a satisfactory extent</b> .
			Arguing/reasoning	The student is able <b>satisfactorily, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is capable of <b>adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means, <b>to a satisfactory extent</b> .
			Language awareness	The student is capable <b>satisfactorily, without further instructions</b> , of analysing the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is able also <b>satisfactorily, without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own.
			Interpretation	The student is able <b>satisfactorily, without further instructions</b> , to interpret and <b>grasp the intentions</b> of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is capable of evaluating the text and of <b>reporting on it critically, to a satisfactory extent</b> .
			Subject/specialist	The student shows a <b>satisfactory</b> knowledge of the most important aspects, concepts and terminology of the subject (think of literary, grammatical, linguistic concepts and <b>basic concepts of pragmatics, socio- and psycholinguistics</b> ) <b>at the S7 level</b> and he/she is able, without further instructions, to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is able <b>satisfactorily</b> , without further instructions, to reflect on <b>social reality</b> and to convey the outcomes of this process in language
			Oral competence (oral performance only)	The student is capable, <b>without</b> further instructions, Of giving a <b>structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level, satisfactorily</b> . In a <b>variety of different contexts</b> , he/she is able to communicate <b>satisfactorily</b> . He/she is capable of formulating appropriate sentences <b>satisfactorily</b> , the vocabulary is <b>satisfactory</b> but not very varied, use is made of a suitable register <b>to a satisfactory extent</b> .

5-5.9	Sufficient	E	Reading	The student shows <b>some</b> understanding of literary/nonliterary text(s) <b>at the S7 level</b> ; he/she is <b>more or less</b> capable, <b>without further instructions</b> of recognising, using and <b>analysing</b> relevant information, including important details.
			Writing	The student is able <b>to some extent, without further instructions</b> , to produce a structured text which meets the requirements of a <b>given assignment and context</b> ; he/she is capable <b>to a slight extent</b> of formulating correct sentences, using appropriate vocabulary and correct spelling. However, the vocabulary is limited and spelling mistakes are regularly made. <b>The student does not show a clear awareness of a suitable register.</b>
			Arguing/reasoning	The student is able <b>to some extent, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is <b>more or less</b> capable of <b>adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means.
			Language awareness	The student is able to <b>some extent, without further instructions</b> , to analyse the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is able also <b>to some extent, without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own.
			Interpretation	The student is able to <b>some extent, without further instructions</b> , to interpret and grasp the intentions of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is <b>more or less</b> capable of evaluating the text and of <b>reporting on it critically</b>
			Subject/specialist	The students shows <b>some</b> knowledge of the most important aspects, concepts and terms of the subject (think of literary, grammatical, linguistic terms and <b>basic pragmatics, socio- and psycholinguistic terms</b> ) <b>at the S7 level</b> and he/she is able <b>to some extent, without further instructions</b> , to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is able <b>to some extent</b> , without further instructions, to reflect on <b>social reality</b> and to convey the outcomes of this process in language
			Oral competence (oral performance only)	The student is able to <b>some extent</b> , without further instructions, to give a <b>structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level</b> . In a variety of different contexts, he/she is able to communicate <b>to some extent</b> and to start conversations. He/she is capable <b>to a slight extent of</b> formulating correct sentences and using appropriate vocabulary. However, the vocabulary is limited. <b>The student does not show a clear awareness of a suitable register.</b>

3-4.9	Failed (weak)	F	Reading	The student shows <b>little</b> understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she recognises little relevant information or important details.
			Writing	The student is <b>hardly</b> able, <b>without further instructions</b> , to produce a <b>structured text</b> which meets the requirements of a <b>given assignment and context</b> ; he/she is <b>hardly</b> capable of formulating correct sentences, using appropriate vocabulary and correct spelling. However, the vocabulary is very limited and there is a comparatively large number of spelling mistakes. <b>The student does not show any awareness of a suitable register.</b>
			Arguing/reasoning	The student is <b>hardly able, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is <b>hardly</b> capable of <b>adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means.
			Language awareness	The student is <b>hardly</b> able, <b>without further instructions</b> , to analyse the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is also <b>hardly</b> able, <b>without further instructions</b> , to produce, <b>a wide variety</b> of texts of his/her own.
			Interpretation	The student is <b>hardly</b> able, <b>without further instructions</b> , to interpret and grasp the intentions of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is <b>hardly</b> capable of evaluating the text and of <b>reporting on it critically</b> .
			Subject/specialist	The student shows <b>some</b> knowledge of the most important aspects, concepts and terms of the subject (think of literary, grammatical, linguistic terms and <b>basic pragmatics, socio- and psycholinguistics terms</b> ) <b>at the S7 level</b> and he/she is <b>hardly</b> able, without further instructions, to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is <b>hardly</b> able, without further instructions, to reflect on <b>social reality</b> and to convey the outcomes of this process in language.
			Oral competence (oral performance only)	The student is <b>hardly</b> able, without further instructions, to give a <b>well-structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level</b> . In a variety of different contexts, he/she is <b>hardly</b> able to communicate and to start conversations. He/she is <b>hardly</b> capable of formulating correct sentences and using appropriate vocabulary. However, the vocabulary is very limited. <b>The student does not show a clear awareness of a suitable register.</b>

0-2.9	Failed (very weak)	FX	Reading	The student shows <b>no</b> understanding of literary/non-literary text(s) <b>at the S7 level</b> ; he/she recognises <b>no</b> relevant information or important details.
			Writing	The student is <b>unable, without further instructions</b> , to produce a <b>structured text</b> which meets the requirements of a given assignment and context; he/she is <b>hardly</b> capable of formulating correct sentences, using appropriate vocabulary and correct spelling. However, the vocabulary is inadequate and there is a comparatively large number of spelling mistakes. The student does not show any awareness of a suitable register in a given context.
			Arguing/reasoning	The student is <b>unable, without further instructions</b> , to argue on a <b>variety of topics</b> ; he/she is <b>incapable of adopting different viewpoints</b> and of formulating his/her argument(s) <b>in a clear, coherent and structured way</b> , making use of linguistically appropriate means.
			Language awareness	The student is <b>unable, without further instructions</b> , to analyse the features of a text <b>at the S7 level</b> , in terms of content and communication context; he/she is also <b>unable, without further instructions</b> , to produce a <b>wide variety</b> of texts of his/her own.
			Interpretation	The student is <b>unable, without further instructions</b> , to interpret and grasp the intentions of a literary/non-literary text <b>at the S7 level</b> and/or to formulate hypotheses about it. He/she is <b>incapable</b> of evaluating the text and of <b>reporting on it critically</b> .
			Subject/specialist	The student shows <b>no</b> knowledge of the most important aspects, concepts and terms of the subject (think of literary, grammatical, linguistic terms and <b>basic pragmatics, socio- and psycholinguistics terms</b> ) <b>at the S7 level</b> and he/she is <b>unable, without further instructions</b> , to relate them to other subjects (history, philosophy, etc.).
			Critical thinking	The student is <b>unable</b> , without further instructions, to reflect on <b>social reality</b> and to convey the outcomes of this process in language.
			Oral competence (oral performance only)	The student is <b>unable</b> , without further instructions, to give a <b>structured</b> presentation which meets the requirements of a <b>complex assignment at the S7 level</b> . In a variety of different contexts, he/she is <b>unable</b> to communicate and to start <b>conversations in a wide variety of contexts</b> . He/she is <b>incapable</b> of formulating correct sentences and using <b>any</b> appropriate vocabulary. The student does not show a clear awareness of a suitable register in a given context.

## Annex 2(b): marking grids - European Baccalaureate examinations

### Grid A: assessment criteria for Bac L1/L1A oral examinations (summer 2018/19)

Mark /10	Quality of <b>reading response to selected text</b> (and references to themes/other texts as appropriate)	Quality of <b>speaking and listening</b>
10-9.0	<p><b>An independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>insightful response to subtleties and implicit meanings in the text, with difficulties confronted and explained effectively</i></li> <li>· <i>successful evaluation of the effects and impact of genre-specific features and language choices</i></li> <li>· <i>plausible alternative interpretations of a writer's methods, intentions and purposes</i></li> <li>· <i>relevant, wide-ranging references to theme/other texts studied; evaluating the significance of social, cultural and historical contexts</i></li> </ul>	<p><b>Sophisticated language choices and a range of expression that convey subtle and complex meanings</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>judicious selection and skilful use of quotations from, or references to, the selected text and others studied</i></li> <li>· <i>thoughtful responses to questions</i></li> <li>· <i>effortlessly sustained discussion</i></li> <li>· <i>initiative in developing and independently shaping the discussion</i></li> </ul>
8.9-8.0	<p><b>A confident overall account of the text, showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>reading between the lines; grappling effectively with difficulties in the text</i></li> <li>· <i>analysing effects of the structure and genre-specific features and to the writer's choices of language</i></li> <li>· <i>understanding that texts have different purposes and may be interpreted in various ways</i></li> <li>· <i>effective references to theme/other texts studied, showing understanding of the importance of social, cultural and historical factors</i></li> </ul>	<p><b>Confident and sensitive language choices and expression that convey thoughtful meanings</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>using apt quotations from, or references to, the selected text and others studied</i></li> <li>· <i>convincing and detailed responses to questions</i></li> <li>· <i>attentively sustained and engaged discussion</i></li> <li>· <i>acknowledging and developing new directions in discussion</i></li> </ul>
7.9-7.0	<p><b>An accurate overview of the text, highlighting its most significant aspects, with a straightforward explanation of content, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>awareness of some implicit or ambiguous meanings in the text</i></li> <li>· <i>understanding the effects of different structures, including genre-specific features, and the writer's language choices</i></li> <li>· <i>awareness that texts may have different purposes or intentions</i></li> <li>· <i>brief but apposite references to theme/other texts studied, with awareness of some social, cultural and historical issues</i></li> </ul>	<p><b>Effective and successful communication, using appropriate vocabulary and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>pertinent quotation from, or references to, the selected text and others studied</i></li> <li>· <i>careful and detailed responses to questions</i></li> <li>· <i>sustaining the discussion without much need for prompts</i></li> <li>· <i>following and engaging with changes or developments in discussion</i></li> </ul>

6.9-6.0	<p><b>Sound understanding of the main points of the text, using accurate paraphrase or summary; explains some obvious aspects of language and/or structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· identifying and explaining simply some evident difficulties or subtleties in the text</li> <li>· describing some obvious features of structures and/or genre-specific features and a recognition of language choices made by the writer and their effect on the reader</li> <li>· a broad awareness of the writer's purpose or intentions</li> <li>· generalised references to theme/other texts studied; occasional references to social, cultural and historical issues</li> </ul>	<p><b>Communicates clearly, using straightforward vocabulary and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· using some quotations from ,and references to, the selected text and to other texts studied</li> <li>· sound responses to questions</li> <li>· listening carefully and developing ideas in response to structured prompts</li> <li>· responding to, but seldom initiating new directions in discussion</li> </ul>
5.9-4.0	<p><b>Limited overview of the text, with some possible oversights and/or misunderstandings of detail</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· partially explaining, some obvious difficulties or challenges in the text</li> <li>· a straightforward awareness of how some aspects of the writer's craft, such as readily-apparent devices and structures, genre-specific features and/or language choices may affect the reader</li> <li>· a simple acknowledgement that texts may have different purposes or intentions</li> <li>· occasional references to theme/other texts; brief mentions, if any, of social cultural or historical contexts</li> </ul>	<p><b>Communicates ideas adequately through simple choices of language and expression</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· few quotations from, or direct references to, the selected text or other texts studied</li> <li>· brief and undeveloped responses to questions</li> <li>· not sustaining discussion without frequent prompts</li> <li>· not responding easily to changes in direction of the discussion</li> </ul>
3.9-0.1	<p><b>Very limited grasp of the overall meaning of the text or of significant details</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· leaving difficulties in the text unmentioned or poorly explained</li> <li>· showing limited awareness of the most obvious aspects of structure, genre-specific features and language choices and their effects</li> <li>· no clear sense of the purpose or intention of texts</li> <li>· few references to wider reading and no awareness of social, cultural or historical contexts</li> </ul>	<p><b>Inexact language choices and lack of fluency sometimes impede communication</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· generalised response with few specific references to details of texts</li> <li>· partial or unfocussed answers to questions</li> <li>· need for constant prompts and/or questions to sustain the discussion</li> <li>· not recognising or responding to changes in direction of the discussion</li> </ul>
0	Candidate is absent, or makes no audible or intelligible response to questions or prompts	

**Grid B: assessment criteria for Bac L1 examination, Parts 1 and 2 and L1A examination,  
Question 3 (summer 2018/19)**

Mark /10	Quality of the <u>reading</u> response to unprepared poetry (L1 Question 1) and non-fiction prose (L1 Question 2) and to prose, poetry or drama (L1A Question 3)	Quality of <u>writing</u> in the response
10-9.0	<p><b>An independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>insightful response to subtleties and implicit meanings in the text, with difficulties confronted and explained effectively</i></li> <li>• <i>successful evaluation of the effects and impact of structure, genre-specific features and language choices</i></li> <li>• <i>plausible alternative interpretations of a writer's methods, intentions and purposes</i></li> </ul>	<p><b>A lucid, coherent and focussed essay; engaging and pleasurable to read</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>logical and convincing organisation; effective connections and transitions</i></li> <li>• <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>almost no technical errors</i></li> <li>• <i>apt quotations, references and examples that are skilfully incorporated and strengthen/further the argument</i></li> </ul>
8.9-8.0	<p><b>A confident overall account of the text, showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>reading between the lines; grappling effectively with difficulties in the text</i></li> <li>• <i>analysing effects of structure and genre-specific features and to the writer's choices of language</i></li> <li>• <i>understanding that texts have different purposes and may be interpreted in various ways</i></li> </ul>	<p><b>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>conscious and careful structuring of arguments that develop convincingly</i></li> <li>• <i>a wide and occasionally ambitious range of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i></li> <li>• <i>detailed quotations, references and examples used fluently to support the argument</i></li> </ul>
7.9-7.0	<p><b>An accurate overview of the text, highlighting its most significant aspects, with a straightforward explanation of content, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>awareness of some implicit or ambiguous meanings in the text</i></li> <li>• <i>understanding the effects of different structures, including genre-specific features, and the writer's language choices</i></li> <li>• <i>awareness that texts may have different purposes or intentions</i></li> </ul>	<p><b>A competent essay that communicates a sensible, convincing and relevant response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i></li> <li>• <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>some technical errors, but mostly unobtrusive and insignificant</i></li> <li>• <i>quotations, references and examples used appropriately to illustrate a number of points</i></li> </ul>
6.9-6.0	<p><b>Sound understanding of the main points of the text, using accurate paraphrase or summary; explains some obvious aspects of language and/or structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>identifying and explaining simply some evident difficulties or subtleties in the text</i></li> <li>• <i>describing some obvious features of structures and/or genre-specific features and a recognition of language choices made by the writer and their effect on the reader</i></li> <li>• <i>a broad awareness of the writer's purpose or intentions</i></li> </ul>	<p><b>A straightforward essay that adequately conveys a sound understanding of most aspects of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>simple but accurate organisation and sequencing of paragraphs</i></li> <li>• <i>uncomplicated but functional vocabulary, grammatical structures and punctuation</i></li> <li>• <i>frequent technical errors that do not greatly impede communication</i></li> <li>• <i>some points illustrated by the use of obvious quotations, references and examples</i></li> </ul>

5.9-4.0	<p><b>Limited overview of the text, with some possible oversights and/or misunderstandings concerning detail</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>partially explaining, some obvious difficulties or challenges in the text</i></li> <li>· <i>a straightforward awareness of how some aspects of the writer's craft, such as readily-apparent structures, genre-specific features and/or language choices may affect the reader</i></li> <li>· <i>a simple acknowledgement that texts may have different purposes or intentions</i></li> </ul>	<p><b>An essay that is weak in communicating an overall approach to the question and in engaging the reader</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>paragraphs that are not always organised or connected in ways that support or develop an argument</i></li> <li>· <i>little variety in vocabulary, grammatical structures and punctuation</i></li> <li>· <i>prominent technical errors that sometimes impede communication</i></li> <li>· <i>occasional quotations, references or examples not always relevant or to the point</i></li> </ul>
3.9-0.1	<p><b>Very limited grasp of the overall meaning of the text or of significant details</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>leaving difficulties in the text unmentioned or poorly explained</i></li> <li>· <i>showing limited awareness of the most obvious aspects of structure, genre-specific features and language choices and their effects</i></li> <li>· <i>no clear sense of the purpose or intention of texts</i></li> </ul>	<p><b>A very weak essay that struggles to communicate with the reader or to answer the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>paragraphing that is formulaic or lacking a sense of overall direction</i></li> <li>· <i>simple, basic choices of vocabulary, grammatical structures and punctuation</i></li> <li>· <i>profuse technical errors that seriously impede the reader's understanding</i></li> <li>· <i>few if any relevant quotations, references or examples</i></li> </ul>
0	Candidate is absent, or makes no legible or relevant written response to the question	

**Grid C: assessment criteria for Bac L1 examination, Part 3 and L1A examination, Questions 1 and 2 (summer 2018/19)**

Mark /10	Quality of the <u>reading</u> response to: set theme and texts (L1 Part 3 and L1A Question 2); text set for detailed study and other texts linked by author/genre (L1A Question 1)	Quality of <u>writing</u> in the response
10-9.0	<p><b>An independent, mature and persuasive overview of theme and texts, or set text and linked author/genre, with convincing, fruitful links and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>insightful response to subtleties and implicit meanings in texts, with difficulties confronted and explained effectively</i></li> <li>· <i>successful evaluation of the effects and impact of structure, author/genre-specific features and language choices</i></li> <li>· <i>plausible alternative interpretations of writers' methods, intentions and purposes</i></li> <li>· <i>evaluating the significance of social, cultural and historical contexts</i></li> </ul>	<p><b>A lucid, coherent and focussed essay; engaging and pleasurable to read</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>logical and convincing organisation; effective connections and transitions</i></li> <li>· <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation</i></li> <li>· <i>almost no technical errors</i></li> <li>· <i>judiciously chosen quotations, references and examples that are skilfully incorporated and strengthen/further the argument</i></li> </ul>
8.9-8.0	<p><b>A confident overall account of theme and texts, or set text and linked author/genre, with effective links and/or contrasts showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>reading between the lines; grappling effectively with difficulties in texts</i></li> <li>· <i>analysing effects of structure and author/genre-specific features and to writers' choices of language</i></li> <li>· <i>understanding that texts have different purposes and may be interpreted in various ways</i></li> <li>· <i>understanding of the importance of social, cultural and historical factors</i></li> </ul>	<p><b>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>conscious and careful structuring of arguments that develop convincingly</i></li> <li>· <i>a wide and occasionally ambitious range of vocabulary, grammatical structures and punctuation</i></li> <li>· <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i></li> <li>· <i>apt quotations, references and examples used fluently to support the argument</i></li> </ul>
7.9-7.0	<p><b>An accurate overview of the most significant aspects of theme and texts, or set text and linked author/genre, with appropriate links and/or contrasts and a straightforward explanation of content, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>awareness of some implicit or ambiguous meanings in texts</i></li> <li>· <i>understanding the effects of different structures, including author/genre-specific features, and writers' language choices</i></li> <li>· <i>awareness that texts may have different purposes or intentions</i></li> <li>· <i>awareness of some social, cultural and historical issues</i></li> </ul>	<p><b>A competent essay that communicates a sensible, convincing and relevant response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i></li> <li>· <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i></li> <li>· <i>some technical errors, but mostly unobtrusive and insignificant</i></li> <li>· <i>quotations, references and examples used appropriately to illustrate a number of points</i></li> </ul>

6.9-6.0	<p><b>Sound understanding of the main points of theme and texts, or set text and linked author/genre, making straightforward links and/or contrasts; explains some obvious aspects of language and/or structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· identifying and explaining simply some evident difficulties or subtleties in texts</li> <li>· describing some obvious features of structures and/or author/genre-specific features and a recognition of language choices made by writers and their effect on the reader</li> <li>· a broad awareness of writers' purposes or intentions</li> <li>· occasional references to social, cultural and historical issues</li> </ul>	<p><b>A straightforward essay that adequately conveys a sound understanding of most aspects of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· simple but accurate organisation and sequencing of paragraphs</li> <li>· uncomplicated but functional vocabulary, grammatical structures and punctuation</li> <li>· frequent technical errors that do not greatly impede communication</li> <li>· some points illustrated by the use of obvious quotations, references and examples</li> </ul>
4.0-5.9	<p><b>Limited overview of theme and texts, or set text and linked author/genre, with infrequent links and/or contrasts and some possible oversights and/or misunderstandings of detail</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· partially explaining, some obvious difficulties or challenges in texts</li> <li>· a straightforward awareness of how some aspects of writers' craft, such as readily-apparent devices and structures, author/genre-specific features and/or language choices may affect the reader</li> <li>· a simple acknowledgement that texts may have different purposes or intentions</li> <li>· brief mentions, if any, of social cultural or historical contexts</li> </ul>	<p><b>An essay that is weak in communicating an overall approach to the question and in engaging the reader</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· paragraphs that are not always organised or connected in ways that support or develop an argument</li> <li>· little variety in vocabulary, grammatical structures and punctuation</li> <li>· prominent technical errors that sometimes impede communication</li> <li>· occasional quotations, references or examples not always relevant or to the point</li> </ul>
0.1-3.9	<p><b>Very limited grasp of the overall meaning of theme or genre or of author's qualities; texts tend to be treated individually with few links, contrasts or references to detail</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· leaving difficulties in texts unmentioned or poorly explained</li> <li>· showing limited awareness of the most obvious aspects of structure, author/genre-specific features and language choices and their effects</li> <li>· no clear sense of the purpose or intention of texts</li> <li>· no awareness of social, cultural or historical contexts</li> </ul>	<p><b>A very weak essay that struggles to communicate with the reader or to answer the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>· paragraphing that is formulaic or lacking a sense of overall direction</li> <li>· simple, basic choices of vocabulary, grammatical structures and punctuation</li> <li>· profuse technical errors that seriously impede the reader's understanding</li> <li>· few if any relevant quotations, references or examples</li> </ul>
0	Candidate is absent, or makes no legible or relevant written response to the question	

### **Annex 3: the European Baccalaureate oral examination**

The oral examination assesses the candidate's ability to talk coherently and cogently about a text selected at random from a set provided by the school and approved by external experts. These texts are extracted from the four theme-related set books (but not from the text set for detailed study for question 1 in the written examination); there should be a balance of fiction and non-fiction that reflects the balance in the set texts. Candidates are expected to communicate an analytic and personal response to the chosen text, incorporating appropriate knowledge and understanding (e.g. of its linguistic and literary features, and of any relevant social, cultural and historical background). They may also talk about texts they have encountered during the course, both in school and in their personal reading, where these can be related to aspects of the text chosen for this examination. Written prompts are provided to guide candidates in their preparation, for which they are allowed 25 minutes, which includes the time taken to select the passage and to go to the examination room. The text is about 400 words long; details of authorship, date and source are provided.

Regulations concerning the conduct of the examination are issued by the Pedagogical Development Unit of the Office of the Secretary General of the European Schools. The national inspector issues specific advice and guidelines, concerning the choice and presentation of texts and administration of the examination, annually.

The examination itself lasts for 20 minutes, with an additional 5 minutes for the teacher and external examiner to agree the mark for the candidate. Candidates may be asked to read some of the selected text aloud; they will be required to develop an interpretation of it (initially related to the prompts, but not restricted by them) and to engage with the teacher and examiner in a dialogue about the text, referring to the candidate's wider personal reading where appropriate.

The examination is marked in accordance with the appropriate assessment grid (Grid A) in Annex 2(b) above. It should be noted that this oral examination has the potential to assess all the subject competences listed in section 3.1 above and described more fully in part (b) of Annex 1; the 'oral competence' attainment descriptors in Annex 2(a) above are also relevant. As well as taking account of the candidate's literary knowledge and critical understanding, marks are awarded for fluent and correct expression, appropriate pronunciation, intonation and register, and the candidate's ability to participate in and sustain a dialogue (i.e. his/her ability to understand, respond to and develop prompts put by the examiner in presenting a sustained argument).

## **Annex 4: the European Baccalaureate written examination**

The written examination assesses the candidate's ability to comprehend, interpret and make a personal response to texts, using specific literary knowledge and understanding and fluent written expression when presenting complex ideas and arguments in a precise and cogent manner. All seven of the competences listed in section 3.1 above and described more fully in part (b) of Annex 1, are tested in this examination.

The examination lasts for 4 hours 2(40 minutes) and comprises three questions:

1. Question 1 requires the candidate to respond to an extract from the text set for detailed study, placing the extract in context and evaluating what it reveals of the writer's ideas and techniques. The candidate is required to relate this extract, and the text, to other texts linked by theme or genre to the set text (30 marks are allocated to this question).
2. Question 2 invites candidates to answer one of two essay questions on the nominated theme (which is common with the theme for L1, although the set texts are different), requiring demonstration of, and reference to, the candidate's wide reading (40 marks are allocated to this question).
3. Question 3 offers candidates a choice of two unseen texts, on one of which they must write a critical evaluation: these passages will be prose fiction, poetry, or drama, not including the genre represented by the text set for detailed study in question 1 (30 marks are allocated to this question).

The extract in question 1 will be 700-800 words in length; prose and drama passages in question 3 will be about 500 words long; poetry texts in question 3 will vary in length depending on complexity but are likely to be between 100 and 200 words in length. For unseen texts in question 3, annotations of words, expressions and facts which are not expected to be known to candidates may be provided, up to a maximum of six.

The examination is marked in accordance with the assessment grids (Grids B, C and D) set out in Annex 2(b) above. It should be noted that since this examination assesses all subject competences and not merely those that relate directly to the reading and interpretation of texts, marks are awarded for correct spelling, punctuation and grammar, awareness of audience and for cogency and coherence in the structure of written answers. A sample examination paper follows.

**ENGLISH FIRST  
LANGUAGE ADVANCED  
SAMPLE PAPER**

**NB the texts and themes to which questions on this paper refer are not the actual texts/theme set for the 2019 Baccalaureate examination: they are exemplars, included to illustrate question types**

**DATE:** ddmmyyyy

**LENGTH OF THE EXAMINATION:** 4 HOURS (240 MINUTES)

**PERMITTED EQUIPMENT:** None

**SPECIAL REMARKS:** Answer **ALL THREE** questions

There is a choice of questions in Parts 2 and 3

***Each of your answers will be marked equally for content (i.e. the knowledge and understanding you show of texts) and expression (i.e. the ambition shown in your use of language and the accuracy of your spelling, punctuation and grammar).***



EUROPEAN BACCALAUREATE 2019  
(SAMPLE)

Question 1

Comment on the more notable features of content and style in the following extract, relating it to *Hamlet* as a whole and to **at least two other tragedies** that you have studied.  
(40 marks)

*Enter FORTINBRAS with his Army (marching) over the stage.*

*Fort.* Go, Captain, from me greet this Danish king.  
Tell him that by his licence Fortinbras  
Craves the conveyance of a promis'd march  
Over his kingdom. You know the rendez  
5 We shall express our duty in his eye;  
And let him know so.

*Cap.* I will do't, my lord

*Fort.* Go softly on.

*Exeunt all (but the Captain)*

*Enter HAMLET, ROSENCRANTZ, (GUILDENSTERN,) and Others.*

10 *Ham.* Good sir, who's powers are these?

*Cap.* They are of Norway, sir.

*Ham.* How purpos'd, sir, I pray you?

*Cap.* Against some part of Poland.

*Ham.* Who commands them, sir?

15 *Cap.* The nephew to old Norway, Fortinbras.

*Ham.* Goes it against the main of Poland, sir,  
Or for some frontier?

20 *Cap.* Truly to speak, and with no addition,  
We go to gain a little patch of ground  
That hath in it no profit but the name.  
To pay five ducats – five – I would not farm it;  
Nor will it yield to Norway or the Pole  
A ranker rate should it be sold in fee.

*Ham.* Why, then the Polack never will defend it.

25 *Cap.* Yes, it is already garrison'd.

*Ham.* Two thousand souls and twenty thousand ducats  
Will not debate the question of this straw!  
This is th' impostume of much wealth and peace,  
That inward breaks, and shows no cause without  
30 Why the man dies. I humbly thank you, sir.

*Cap.* God buy you, sir.



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(SAMPLE)

Ros. Will't please you go, my lord?

Ham. I'll be with you straight. Go a little before. *(Exeunt all but Hamlet)*

35 How all occasions do inform against me,  
And spur my dull revenge. What is a man  
If his chief good and market of his time  
Be but to sleep and feed? A beast, no more.  
Sure he that made us with such large discourse,  
40 Looking before and after, gave us not  
That capability and godlike reason  
To fust in us unus'd. Now whether it be  
Bestial oblivion, or some craven scruple  
Of thinking too precisely on th' event—  
45 A thought which, quarter'd, hath but one part wisdom  
And ever three parts coward – I do not know  
Why yet I live to say this thing's to do,  
Sith I have cause, and will, and strength, and means  
To do't. Examples gross as earth exhort me,  
50 Witness this army of such mass and charge,  
Led by a delicate and tender prince,  
Whose spirit, with divine ambition puff'd,  
Makes mouths at the invisible event,  
Exposing what is mortal and unsure  
55 To all that fortune, death, and danger dare,  
Even for an eggshell. Rightly to be great  
Is not to stir without great argument,  
But greatly to find quarrel in a straw  
When honour's at the stake. How stand I then,  
60 That have a father kill'd, a mother stain'd,  
Excitements of my reason and my blood,  
And let all sleep, while to my shame I see  
The imminent death of twenty thousand men  
That, for a fantasy and trick of fame,  
65 Go to their graves like beds, fight for a plot  
Whereon the numbers cannot try the cause,  
Which is not tomb enough and continent  
To hide the slain? O, from this time forth  
My thoughts be bloody or be nothing worth. *(Exit)*

*(546 words)*

William Shakespeare (1564-1616), *Hamlet* (London, 1600)

**QUESTION 2 IS ON THE NEXT PAGE**

## Question 2

Answer ONE of the following questions

**Reminder these are not the actual texts/theme set for the 2019 Baccalaureate examination: they are exemplars, included to illustrate question types**

These questions refer to the theme you have studied, *Thicker than water: family and community ties*.

The set texts are: *Mansfield Park* (Jane Austen); *Untold Stories* (Alan Bennett); *Translations* (Brian Friel); and *Collected Poems* (Philip Larkin).

In your answer, ***you should make detailed reference to two or three of the texts that you have studied***. You may make brief mention of additional texts studied in class, including *Hamlet* if you wish, but you should not repeat any material presented in your answer to Question 1.

**EITHER:** (a) *'Home is the place where, when you have to go there,  
They have to let you in.'*

Robert Frost, *The Death of the Hired Man*,  
from *North of Boston* (London, 1914)

To what extent do you agree with this idea in relation to the  
texts you have studied?

**(40 marks)**

**OR:** (b) In the texts you have studied, do writers encourage us to think  
that belonging to a close-knit family or community is a positive or  
a negative experience?

**(40 marks)**

**QUESTION 3 IS ON THE NEXT PAGE**



### Question 3

Answer ONE of the following questions

**EITHER:**     **(a)**     Write a critical commentary on the following poem, paying particular attention to content and style.

SOMETHING there is that doesn't love a wall,  
That sends the frozen-ground-swell under it,  
And spills the upper boulders in the sun;  
And makes gaps even two can pass abreast.  
5    The work of hunters is another thing:  
I have come after them and made repair  
Where they have left not one stone on stone,  
But they would have the rabbit out of hiding,  
To please the yelping dogs. The gaps I mean,  
10   No one has seen them made or heard them made,  
But at spring mending-time we find them there.  
I let my neighbor know beyond the hill;  
And on a day we meet to walk the line  
And set the wall between us once again.  
15   We keep the wall between us as we go.  
To each the boulders that have fallen to each.  
And some are loaves and some so nearly balls  
We have to use a spell to make them balance:  
"Stay where you are until our backs are turned!"  
20   We wear our fingers rough with handling them.  
Oh, just another kind of outdoor game,  
One on a side. It comes to little more:                   *[poem continues on the next page]*



**EUROPEAN BACCALAUREATE 2019  
(SAMPLE)**

He is all pine and I am apple-orchard.  
My apple trees will never get across  
25 And eat the cones under his pines, I tell him.  
He only says, "Good fences make good neighbors."  
Spring is the mischief in me, and I wonder  
If I could put a notion in his head:  
"Why do they make good neighbors? Isn't it  
30 Where there are cows? But here there are no cows.  
Before I built a wall I'd ask to know  
What I was walling in or walling out,  
And to whom I was like to give offence.  
Something there is that doesn't love a wall,  
35 That wants it down!" I could say "Elves" to him,  
But it's not elves exactly, and I'd rather  
He said it for himself. I see him there,  
Bringing a stone grasped firmly by the top  
In each hand, like an old-stone savage armed.  
40 He moves in darkness as it seems to me,  
Not of woods only and the shade of trees.  
He will not go behind his father's saying,  
And he likes having thought of it so well  
He says again, "Good fences make good neighbors."

(712 words)

Robert Frost, *Mending Wall*,  
from *North of Boston* (London, 1914)

**Part (b) OF QUESTION 3 IS ON THE NEXT PAGE**



EUROPEAN BACCALAUREATE 2019  
(SAMPLE)

**OR: (b)** Write a critical commentary on the following extract, paying particular attention to content and style.

‘Lor’ love you, sir!’ Fevvers sang out in a voice that clanged like dustbin lids. ‘As to my place of birth, why, I first saw light of day right here in smoky old London, didn’t I! Not billed the “Cockney Venus”, for nothing, sir, though they could just as well ‘ave called me “Helen of the High Wire”, due to unusual circumstances in which I come ashore –  
5 for I never docked via what you might call the *normal channels*, sir, oh, dear me, no; but, just like Helen of Troy, was *hatched*.

‘Hatched out of a bloody great egg while Bow Bells rang, as ever is!’

The blonde guffawed uproariously, slapped the marbly thigh on which her wrap fell open and flashed a pair of vast, blue, indecorous eyes at the young reporter with his open notebook and his poised pencil, as if to dare him: ‘Believe it or not!’ Then she  
10 spun round on her swivelling dressing stool – it was a plush-topped, backless piano stool, lifted from the rehearsal room – and confronted herself with a grin in the mirror as she ripped six inches of false lash from her left eyelid with an incisive gesture and a small, explosive, rasping sound. Fevvers, the most famous *aerialiste* of the day, her  
15 slogan, ‘Is she fact or is she fiction?’ And she didn’t let you forget it for a minute; this query, in the French language, in foot-high letters, blazed forth from a wall-sized poster, souvenir of her Parisian triumphs, dominating her London dressing room. Something hectic, something fittingly impetuous and dashing about that poster, the preposterous  
20 depiction of a young woman shooting up like a rocket, whee! in a burst of agitated sawdust towards an unseen trapeze somewhere above in the wooden heavens of the Cirque d’Hiver. The artist had chosen to depict her ascent from behind – bums aloft, you might say; up she goes, in a steatopygous perspective, shaking out about her those tremendous red and purple pinions, pinions large enough, powerful enough to bear up  
25 such a big girl as she. And she was a *big* girl.

Evidently this Helen took after her putative farther, the swan, around the shoulder parts.

But these notorious and much-debated wings, the source of her fame, were stowed away for the night under the soiled quilting of her baby-blue satin dressing gown, where they made an uncomfortable-looking pair of bulges, shuddering the surface of the taut  
30 fabric from time to time as if desirous of breaking loose. (‘How does she do that?’ pondered the reporter.)

‘In Paris, they called me *l’Ange Anglaise*, the English Angel, “not English but an angel”, as the old saint said,’ she’d told him, jerking her head at that favourite poster which, she’d remarked off-handedly, had been scrawled on the stone by ‘some Frog  
35 dwarf.’ Then – ‘a touch of sham?’ – she’d popped the cork of a chilled magnum of champagne between her teeth. A hissing flute of bubbly stood beside her own elbow on the dressing-table, in the still-crepitating bottle lodged negligently in the toilet jug, packed in ice that must have come from a fishmonger’s for a shiny scale or two stayed trapped within the chunks. And this twice-used ice must surely be the source of the



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(SAMPLE)**

40 marine aroma – something fishy about the Cockney Venus – that underlay the hot, solid composite of perfume, sweat, greasepaint and raw, leaking gas, that made you feel you breathed the air in Fevvers’ dressing-room in lumps.

One lash off, one lash on, Fevvers leaned back a little to scan the asymmetric splendour reflected in her mirror with impersonal gratification.

45 ‘And now,’ she said, ‘after my conquests on the continent’ (which she pronounced, ‘continong’) ‘Here’s the prodigal daughter home again to London, my lovely London, that I love so much. London – as dear old Dan Leno calls it, “a little village on the Thames of which the principal industries are the music hall and the confidence trick.”

50 She tipped the young reporter a huge wink in the ambiguity of the mirror and briskly stripped the other set of false eyelashes.

(678 words)

Angela Carter (1940-1992),  
from *Nights at the Circus* (London, 1994)

**END OF THE EXAMINATION**