

0. Introduction.....	3
0. Introduction.....	4
0. Einleitung	5
1. General objectives.....	6
2. Didactic principles.....	8
3. Learning objectives	9
3.1 The competence model.....	9
3.2 L1 and L1A: common objectives.....	10
3.3 Learning objectives specific to L1A, cycle 3.....	10
4. Content	11
4.1 Class study	11
4.2 Individual projects.....	11
4.3 L1 and L1A: differentiated content, cycle 3.....	11
5. Assessment	13
5.1 Attainment descriptors	13
5.2 Cycle 3 (S6 - S7).....	13
5.3 European Bacculaureate proposals and calculation of candidates' marks....	14
5.4 Attainment descriptors.....	14
Annex 1: COMMENTARIES	28
Annex 2: the European Bacculaureate oral examination	36
Annex 3: the European Bacculaureate written examination.....	41

0. Introduction

The syllabus in English Language I Advanced is aimed at students who are interested in, and wish to develop and deepen their understanding of, aspects of literature and other published writings that broaden the scope of the main Language I syllabus.

The Advanced syllabus develops the same seven competences as the LI syllabus and addresses them also in part through a variety of set and unseen texts, but takes a different approach. For the written terminal examination, whereas the four texts set for study in the Language I syllabus are theme-based, those set for Language I Advanced are chosen differently: one text is nominated for detailed study within a broader social, cultural or historical context of supporting texts; four additional texts, are paired by genre in ways that invite an imaginative range of comparative study. The five texts cover between them the three genres of poetry, prose and drama. The other component of the written examination is an unseen non-literary/non-fiction text, in response to which candidates are required to identify lines of thought or argument and the success with which, as well as the techniques through which, the author conveys them to her or his readership. The oral examination, as in the Language I syllabus, draws on passages from the set texts that are used as a springboard for candidates to articulate their understanding of a writer's methods as well as the relationship of the presented text to the candidate's wider reading and interests and the sharp critical awareness that has been encouraged by the Advanced course.

The main distinguishing feature of class-based study for English Language I Advanced is the requirement for students to produce two individual projects, one in S6 and one in S7. In S6, students may choose from a range of negotiated tasks across areas such as language study, media study, textual adaptation or creative writing; the S7 project must be an extended critical study, but again is negotiated according to the student's interest, and may therefore be genre- or author-based.

The English Language I Advanced course is likely to be of particular interest to those students who wish to pursue literary and/or linguistic and/or media studies beyond Baccalaureate level. Candidates will need to enjoy reading and analysing a wide range of texts and will show the ability to express complex ideas concisely and persuasively both orally and in writing.

0. Introduction

Le programme d'Anglais Langue I Approfondissement est destiné aux élèves qui s'intéressent à des aspects de la littérature et des autres publications que n'aborde pas le cours principal de Langue I et qui souhaitent approfondir leurs connaissances dans ce domaine.

Le programme d'Approfondissement développe les sept mêmes compétences que le programme de LI, et ce également en partie par le recours à des textes variés, au programme et non vus, mais il adopte une approche différente. En ce qui concerne l'épreuve écrite finale, les quatre textes à étudier pour le programme de Langue I illustrent des thèmes. Il n'en va pas de même pour les textes destinés à l'épreuve finale de Langue I Approfondissement : ici, un texte est choisi en vue de son étude détaillée dans le cadre d'un contexte social, culturel ou historique plus vaste défini par des textes de référence ; les quatre autres textes, groupés par deux, appartiennent à deux genres différents, de sorte que les candidats sont invités à en faire une étude comparative. Ensemble, ces cinq textes couvrent trois genres : la poésie, la prose et le théâtre. L'autre composante de l'épreuve écrite est un texte non littéraire/non romanesque, non vu, pour lequel il est demandé aux candidats de trouver les axes de réflexion ou d'argumentation, d'évaluer l'efficacité avec laquelle l'auteur transmet ses idées à ses lecteurs, et de décrire les techniques utilisées pour ce faire. Tout comme en Langue I, lors de l'épreuve orale, des passages des textes au programme servent de tremplin aux candidats pour expliquer de manière personnelle les procédés utilisés par un écrivain ainsi que le lien entre le texte présenté, d'une part, et les autres lectures du candidat et ses centres d'intérêt, d'autre part ; en outre, ces passages leur permettent de démontrer qu'ils ont acquis un sens critique aiguisé, qui est encouragé par le cours d'Approfondissement.

En classe, l'étude de l'Anglais Langue I Approfondissement se distingue essentiellement par l'exigence imposée aux élèves de réaliser deux projets individuels, un en S6 et un en S7. En S6, les élèves peuvent choisir entre une série de tâches négociées appartenant à des domaines tels que la linguistique, l'étude des médias, l'adaptation de textes et l'écriture créative ; le projet de S7 doit être une vaste étude critique, mais une fois encore il est négocié en fonction des intérêts de l'élève, et il peut donc être axé sur un genre ou sur un auteur.

Le cours d'Anglais Langue I Approfondissement devrait présenter un intérêt particulier pour les élèves qui désirent continuer à étudier la littérature, la linguistique ou les médias au-delà du Baccalauréat. Les candidats devront aimer la lecture et l'analyse de textes très divers, et ils témoigneront de leur capacité à exprimer des idées complexes avec concision et de manière persuasive, aussi bien à l'oral qu'à l'écrit.

0. Einleitung

Der Lehrplan für Englisch Sprache I Vertiefungskurs richtet sich an Schülerinnen und Schüler mit besonderem Interesse für Aspekte von Literatur und anderen veröffentlichten Werken, die über den Umfang des Hauptlehrplans für Sprache I hinausgehen, und die ihr Verständnis davon entwickeln und vertiefen wollen.

Der Lehrplan des Vertiefungskurses entwickelt dieselben sieben Kompetenzen wie der Lehrplan LI und behandelt sie teilweise auch durch eine Vielfalt von vorgegebenen oder unbekanntem Texten, verwendet aber einen anderen Zugang. Während im Lehrplan für Sprache I die vier Texte zur Bearbeitung für die schriftliche Abschlussprüfung themenbezogen sind, werden jene für Sprache I Vertiefungskurs anders ausgewählt: ein Text wird innerhalb eines breiteren sozialen, kulturellen oder historischen Kontextes unterstützender Texte zur detaillierten Bearbeitung ausgewählt; vier weitere Texte werden so kombiniert, dass sie die Kandidat(inn)en beim vergleichenden Studium stärker herausfordern. Die fünf Texte decken die drei Textsorten Poesie, Prosa und Drama ab. Die andere Komponente der schriftlichen Prüfung ist ein unbekannter, nicht literarischer/Nicht-Prosatext, anhand dessen die Kandidat(inn)en die Gedankengänge oder die Argumentation sowie den Erfolg und die Techniken, womit der/die Autor(in) diese seiner/ihrer Leserschaft übermittelt, identifizieren müssen. Die mündliche Prüfung geht, wie im Lehrplan für Sprache I, von Passagen der angegebenen Texte aus, die als Ausgangsbasis für die Kandidat(inn)en dienen, um ihr Verständnis der Methoden eine(s)(r) Autor(s)(in) zu artikulieren sowie die Beziehung des vorgelegten Textes zur breiter gefassten Lektüre, den Interessen und dem scharfen kritischen Bewusstsein zu beschreiben, das im Vertiefungskurs gefördert wurde.

Das wichtigste Differenzierungsmerkmal des klassenbasierten Unterrichts für Englisch Sprache I Vertiefungskurs ist die Anforderung an die Schülerinnen und Schüler, zwei individuelle Projekte zu realisieren, eines in S6 und eines in S7. In S6 können die Schülerinnen und Schüler aus einer Palette vereinbarter Aufgaben aus Bereichen wie Sprachanalyse, Medienanalyse, textuelle Adaptation oder kreatives Schreiben wählen; das Projekt für S7 muss eine erweiterte kritische Studie sein, wird aber wiederum an die Interessen de(s)(r) Schüler(s)(in) angepasst und kann daher genre- oder autorbasiert sein.

Der Vertiefungskurs Englisch Sprache I ist wahrscheinlich besonders interessant für Schülerinnen und Schüler, die nach dem Abitur Literatur-, Sprach- und/oder Medienwissenschaften studieren wollen. Die Kandidat(inn)en müssen gern lesen und eine breite Palette von Texten analysieren und sind in der Lage, komplexe Ideen sowohl mündlich als auch schriftlich präzise und überzeugend auszudrücken.

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.¹

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

¹ See [Attainment Descriptors on page 15](#) below, for commentary on how these Key Competences are addressed through the English LIA syllabus

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 principles²

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;
- 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*.

² See [Annex 1, page 28](#) below, for commentary on these principles

3. Learning objectives³

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.

³ See [Annex 1, page 30](#) 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 (Assessment, cycle 3)

It should be noted, however, with regard to section 5.3B) in the LI syllabus, that the set texts and format of the written examination papers are different for the two syllabuses.

3.3 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. Content⁴

4.1 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.

4.2 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.

4.3 L1 and L1A: differentiated content, cycle 3

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, author or genre, on which a synoptic question is set in the European Baccalaureate written examination;
- the requirement for candidates to make connections, for example thematic or structural, between literary texts in a range of genres, on which a question is set in the European Baccalaureate written examination;
- the requirement for candidates to produce two substantial pieces of individual project work in class.

⁴ See [Annex 1, page 33](#) below, for commentary on content

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.

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 below.

These attainment descriptors should be used as the basis of all generic, formative assessments. Summative assessments should use the Baccalaureate marking grids to ensure consistency and to prepare students for the final assessment. Grid A (for the oral examination), Grid B (for Parts 1 and 2 in the written examination) and Grid C (for Part 3 in the written examination) are common to the assessment of both L1 and L1A, thus facilitating consistency and comparability between the two syllabuses.

5.2 Cycle 3 (S6 - 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 and the detailed assessment grids below 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.

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 3 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 2 below provides further details of the oral examination.

5.3 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

5.4 Attainment descriptors

A set of attainment descriptors, detailing expected attainment at different marks/grades across all seven subject competences in cycle 3, is included 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 also included below.

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

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

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

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

Marking grids - European Baccalaureate examinations

Grid A: assessment criteria for EB L1/L1A oral examinations

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

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

Grid B: assessment criteria for EB L1A examination, Parts 1 and 2

Mark /10	Quality of the <u>reading</u> response to: text set for detailed study and other texts linked by author/genre (Part 1); set texts and genres (Part 2);	Quality of <u>writing</u> in the response	Mark /40
10-9.0	<p>An independent, mature and persuasive overview of set texts and linked author(s)/genre(s), with convincing, fruitful connections and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>insightful response to subtleties and implicit meanings in texts, with difficulties confronted and explained effectively</i> • <i>successful evaluation of the effects and impact of structure, author/genre-specific features and language choices</i> • <i>plausible alternative interpretations of writers' methods, intentions and purposes</i> • <i>evaluating the significance of social, cultural and historical contexts</i> 	<p>A lucid, coherent and focused essay; engaging and pleasurable to read</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>logical and convincing organisation; effective connections and transitions</i> • <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation</i> • <i>almost no technical errors</i> • <i>judiciously chosen quotations, references and examples that are skillfully incorporated and strengthen/further the argument</i> 	40-37
8.9-8.0	<p>A confident overall account of set texts and linked author(s)/genre(s), with effective connections and/or contrasts showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structures</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>reading between the lines; grappling effectively with difficulties in texts</i> • <i>analysing effects of structure and author/genre-specific features and to writers' choices of language</i> • <i>understanding that texts have different purposes and may be interpreted in various ways</i> • <i>understanding of the importance of social, cultural and historical factors</i> 	<p>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>conscious and careful structuring of arguments that develop convincingly</i> • <i>a wide and occasionally ambitious range of vocabulary, grammatical structures and punctuation</i> • <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i> • <i>apt quotations, references and examples used fluently to support the argument</i> 	36-33
7.9-7.0	<p>An accurate overview of the most significant aspects of set texts and linked author(s)/genre(s), with appropriate connections and/or contrasts and a straightforward explanation of content, language and structures</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>awareness of some implicit or ambiguous meanings in texts</i> • <i>understanding the effects of different structures, including author/genre-specific features, and writers' language choices</i> • <i>awareness that texts may have different purposes or intentions</i> • <i>awareness of some social, cultural and historical issues</i> 	<p>A competent essay that communicates a sensible, convincing and relevant response to the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i> • <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i> • <i>some technical errors, but mostly unobtrusive and insignificant</i> • <i>quotations, references and examples used appropriately to illustrate a number of points</i> 	32-29

6.9-6.0	<p>Sound understanding of the main points of set texts and linked author(s)/genre(s), making straightforward connections and/or contrasts; explains some obvious aspects of language and/or structures</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • identifying and explaining simply some evident difficulties or subtleties in texts • 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 • a broad awareness of writers' purposes or intentions • occasional references to social, cultural and historical issues 	<p>A straightforward essay that adequately conveys a sound understanding of most aspects of the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • simple but accurate organisation and sequencing of paragraphs • uncomplicated but functional vocabulary, grammatical structures and punctuation • frequent technical errors that do not greatly impede communication • some points illustrated by the use of obvious quotations, references and examples 	28-25
5.9-4.0	<p>Limited overview of set texts and linked author(s)/genre(s), with infrequent connections and/or contrasts and some possible oversights and/or misunderstandings of detail</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • partially explaining, some obvious difficulties or challenges in texts • 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 • a simple acknowledgement that texts may have different purposes or intentions • brief mentions, if any, of social cultural or historical contexts 	<p>An essay that is weak in communicating an overall approach to the question and in engaging the reader</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • paragraphs that are not always organised or connected in ways that support or develop an argument • little variety in vocabulary, grammatical structures and punctuation • prominent technical errors that sometimes impede communication • occasional quotations, references or examples not always relevant or to the point 	24-13
3.9-0.1	<p>Very limited grasp of the overall meaning of set texts, author's qualities and/or genre features; texts tend to be treated individually with few connections, contrasts or references to detail</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • leaving difficulties in texts unmentioned or poorly explained • showing limited awareness of the most obvious aspects of structure, author/genre-specific features and language choices and their effects • no clear sense of the purpose or intention of texts • no awareness of social, cultural or historical contexts 	<p>A very weak essay that struggles to communicate with the reader or to answer the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • paragraphing that is formulaic or lacking a sense of overall direction • simple, basic choices of vocabulary, grammatical structures and punctuation • profuse technical errors that seriously impede the reader's understanding • few if any relevant quotations, references or examples 	12-1
0	Candidate is absent, or makes no legible or relevant written response to the question		0

Grid C: assessment criteria for EB L1A examination, Part 3

Mark /10	Quality of the <u>reading</u> response to unseen non-literary text (Part 3)	Quality of <u>writing</u> in the response	Mark /20
10-9.0	<p>An independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject-matter/themes, language and structure</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>insightful response to subtleties and implicit meanings in the text, with difficulties confronted and explained effectively</i> • <i>successful evaluation of the effects and impact of structure, genre-specific features and language choices</i> • <i>plausible alternative interpretations of a writer's methods, intentions and purposes</i> 	<p>A lucid, coherent and focused essay; engaging and pleasurable to read</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>logical and convincing organisation; effective connections and transitions</i> • <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation</i> • <i>almost no technical errors</i> • <i>apt quotations, references and examples that are skillfully incorporated and strengthen/further the argument</i> 	20-19
8.9-8.0	<p>A confident overall account of the text, showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structure</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>reading between the lines; grappling effectively with difficulties in the text</i> • <i>analysing effects of structure and genre-specific features and to the writer's choices of language</i> • <i>understanding that texts have different purposes and may be interpreted in various ways</i> 	<p>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>conscious and careful structuring of arguments that develop convincingly</i> • <i>a wide and occasionally ambitious range of vocabulary, grammatical structures and punctuation</i> • <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i> • <i>detailed quotations, references and examples used fluently to support the argument</i> 	18-17
7.9-7.0	<p>An accurate overview of the text, highlighting its most significant aspects, with a straightforward explanation of content, language and structure</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>awareness of some implicit or ambiguous meanings in the text</i> • <i>understanding the effects of different structures, including genre-specific features, and the writer's language choices</i> • <i>awareness that texts may have different purposes or intentions</i> 	<p>A competent essay that communicates a sensible, convincing and relevant response to the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i> • <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i> • <i>some technical errors, but mostly unobtrusive and insignificant</i> • <i>quotations, references and examples used appropriately to illustrate a number of points</i> 	16-15

6.9-6.0	<p>Sound understanding of the main points of the text, using accurate paraphrase or summary; explains some obvious aspects of language and/or structure</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>identifying and explaining simply some evident difficulties or subtleties in the text</i> • <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> • <i>a broad awareness of the writer's purpose or intentions</i> 	<p>A straightforward essay that adequately conveys a sound understanding of most aspects of the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>simple but accurate organisation and sequencing of paragraphs</i> • <i>uncomplicated but functional vocabulary, grammatical structures and punctuation</i> • <i>frequent technical errors that do not greatly impede communication</i> • <i>some points illustrated by the use of obvious quotations, references and examples</i> 	14-13
5.9-4.0	<p>Limited overview of the text, with some possible oversights and/or misunderstandings concerning detail</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>partially explaining, some obvious difficulties or challenges in the text</i> • <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> • <i>a simple acknowledgement that texts may have different purposes or intentions</i> 	<p>An essay that is weak in communicating an overall approach to the question and in engaging the reader</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>paragraphs that are not always organised or connected in ways that support or develop an argument</i> • <i>little variety in vocabulary, grammatical structures and punctuation</i> • <i>prominent technical errors that sometimes impede communication</i> • <i>occasional quotations, references or examples not always relevant or to the point</i> 	12-7
3.9-0.1	<p>Very limited grasp of the overall meaning of the text or of significant details</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>leaving difficulties in the text unmentioned or poorly explained</i> • <i>showing limited awareness of the most obvious aspects of structure, genre-specific features and language choices and their effects</i> • <i>no clear sense of the purpose or intention of texts</i> 	<p>A very weak essay that struggles to communicate with the reader or to answer the question</p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> • <i>paragraphing that is formulaic or lacking a sense of overall direction</i> • <i>simple, basic choices of vocabulary, grammatical structures and punctuation</i> • <i>profuse technical errors that seriously impede the reader's understanding</i> • <i>few if any relevant quotations, references or examples</i> 	6-1
0	Candidate is absent, or makes no legible or relevant written response to the question		0

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.).

- *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.

- *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.

- *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 6, 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.

➤ **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

➤ **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

➤ **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

➤ **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.

➤ **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

➤ **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

➤ **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.

- *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.

- *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.

- *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.

- *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.

- *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: 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) **on page 22** above. It should be noted that this oral examination has the potential to assess all the subject competences listed above and described more fully in part (b) of Annex 1; the 'oral competence' attainment descriptors 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).

Two sample oral papers follow, to illustrate the use of different genres. For consistency, these present extracts two of the set texts used for the sample written examination paper that follows, but which are NOT the actual texts that will be set for the 2021 examination.



SCHOLAE EUROPAEA **EUROPEAN BACCALAUREATE 2021**
(ENGLISH LI ADVANCED ORALSAMPLE A)

Read the following passage and prepare to answer the questions that follow.

- HAMM: (Pause. With prophetic relish.) One day you'll be blind like me. You'll be sitting here, a speck in the void, in the dark, forever, like me. (Pause.) One day you'll say to yourself, I'm tired, I'll sit down, and you'll go and sit down. Then you'll say, I'm hungry, I'll get up and get something to eat. But you won't get up. You'll say, I
5 shouldn't have sat down, but since I have I'll sit on a little longer, then I'll get up and get something to eat. But you won't get up and you won't get anything to eat. (Pause.) You'll look at the wall a while, then you'll say, I'll close my eyes, perhaps have a little sleep, after that I'll feel better, and you'll close them. And when you open them again there'll be no wall any more. (Pause.) Infinite emptiness will be all around
10 you, all the resurrected dead of all the ages wouldn't fill it, and there you'll be like a little bit of grit in the middle of the steppe. (Pause.) Yes, one day you'll know what it is, you'll be like me, except that you won't have anyone with you, because you won't have had pity on anyone and because there won't be anyone left to have pity on you. (Pause.)
- 15 CLOV: It's not certain. (Pause.) And there's one thing you forgot.
HAMM: Ah?
CLOV: I can't sit down.
HAMM (impatiently): Well you'll lie down then, what the hell! Or you'll come to a standstill, simply stop and stand still, the way you are now. One day you'll say, I'm
20 tired, I'll stop. What does the attitude matter? (Pause.)
CLOV: So you all want me to leave you.
HAMM: Naturally.
CLOV: Then I'll leave you.
HAMM: You can't leave us.
25 CLOV: Then I won't leave you. (Pause.)
HAMM: Why don't you finish us? (Pause.) I'll tell you the combination of the cupboard if you promise to finish me.
CLOV: I couldn't finish you.
HAMM: Then you won't finish me. (Pause.)
30 CLOV: I'll leave you, I have things to do.
HAMM: Do you remember when you came here?
CLOV: No. Too small, you told me.
HAMM: Do you remember your father?
CLOV (wearily): Same answer. (Pause.) You've asked me these questions millions
35 of times.
HAMM: I love the old questions. (With fervour.) Ah the old questions, the old answers, there's nothing like them! (Pause.) It was I was a father to you.
CLOV: Yes. (He looks at Hamm fixedly.) You were that to me.
HAMM: My house a home for you.
40 CLOV: Yes. (He looks about him.) This was that for me

(439 words)

Samuel Beckett (1906-1989), *Endgame* (London, 1957)



**SCHOLAE EUROPAEA EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED ORALSAMPLE A)**

QUESTIONS

- 1) What atmosphere is created in this extract by the writer's use of linguistic and dramatic devices?
- 2) What do you learn about the characters of Hamm and Clov from this extract?
- 3) In what ways do the themes and ideas raised by this text relate to any other works that you have studied during your course?



**SCHOLAE EUROPAEA EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED ORALSAMPLE B)**

Read the following passage and prepare to answer the questions that follow

In the autumn the little rosy cyclamens blossom in the shade of this west side of the lake. They are very cold and fragrant, and their scent seems to belong to Greece, to the Bacchae. They are real flowers of the past. They seem to be blossoming in the landscape of Phaedra and Helen. They bend down, they brood like little chill fires. They are little living myths that I cannot understand.

After the cyclamens the Christmas roses are in bud. It is at this season that the cacchi are ripe on the trees in the garden, whole naked trees full of lustrous, orange-yellow, paradisal fruit, gleaming against the wintry blue sky. The monthly roses still blossom frail and pink, there are still crimson and yellow roses. But the vines are bare and the lemon-houses shut. And then, mid-winter, the lowest buds of the Christmas roses appear under the hedges and rocks and by the streams. They are very lovely, these first large, cold, pure buds, like violets, like magnolias, but cold, lit up with the light from the snow.

The days go by, through the brief silence of winter, when the sunshine is so still and pure, like iced wine, and the dead leaves gleam brown, and water sounds hoarse in the ravines. It is so still and transcendent, the cypress trees poise like flames of forgotten darkness, that should have been blown out at the end of the summer. For as we have candles to light the darkness of night, so the cypresses are candles to keep the darkness aflame in the full sunshine.

Meanwhile, the Christmas roses become many. They rise from their budded, intact humbleness near the ground, they rise up, they throw up their crystal, they become handsome, they are heaps of confident, mysterious whiteness in the shadow of a rocky stream. It is almost uncanny to see them. They are the flowers of darkness, white and wonderful beyond belief.

Then their radiance becomes soiled and brown, they thaw, break, and scatter and vanish away. Already the primroses are coming out, and the almond is in bud. The winter is passing away. On the mountains the fierce snow gleams apricot gold as evening approaches, golden, apricot, but so bright that it is almost frightening. What can be so fiercely gleaming when all is shadowy? It is something inhuman and unmitigated between heaven and earth

(399 words)

DH Lawrence (1885-1930), *Twilight in Italy* (London, 1916)



**EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED ORALSAMPLE B)**

QUESTIONS

- 1) How effective are the linguistic devices used by the writer in this passage?
- 2) What feelings or emotions is the writer experiencing?
- 3) In what ways, for example thematically or linguistically, does this text relate to any other works that you have studied during your course?

Annex 3: 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 above are tested throughout this examination.

The examination lasts for 4 hours (240 minutes) and comprises three questions:

1. Part 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 literary techniques. The candidate is required to relate this extract, and the text, to other texts linked by author, theme or genre to the text set for detailed study (40 marks are allocated to this question).
2. Part 2 invites candidates to answer one of two essay questions on four additional set texts that cover the genres not represented by the text set for detailed study in Part 1. Each question will require candidates to explore connections, which may be for example thematic or structural, between two of the additional texts; candidates may make brief reference, where appropriate and relevant, to other texts studied as part of either the LI or the LIA course (40 marks are allocated to this question).
3. Part 3 requires candidates to write a critical commentary on an unseen non-literary (non-fiction) text, explaining the writer's purpose and the techniques used to persuade the reader to the point(s) of view expressed (20 marks are allocated to this question).

The extract in Part 1 will be 700-800 words in length, although a complex poetry text may be shorter; the non-literary text in Part 3 will be about 500 words long: regulations require the total length of all texts on the examination paper to be between 1000 and 1600 words. For the unseen text in Part 3, annotations to clarify vocabulary, idiomatic expressions or facts may be provided, up to a maximum of eight. A sample examination paper follows.

The examination is marked in accordance with the assessment grids 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.



**ENGLISH LANGUAGE I
ADVANCED
SAMPLE PAPER**

DATE:

ddmmyyyy

LENGTH OF THE EXAMINATION: 4 hours (240 minutes)

PERMITTED EQUIPMENT: None

SPECIAL REMARKS: Answer **ALL THREE** Parts
There is a choice of questions in Part 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).

Texts used in Parts 1 and 2 are NOT those set for the 2021 Baccalaureate examination but are exemplars, included to illustrate question types and the format of rubrics.

Part 1



**EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED SAMPLE)**

Text set for detailed study: the poems of William Wordsworth, with works by other Romantic poets, in *The New Penguin Book of Romantic Poetry*, ed. Jonathan and Jessica Wordsworth (London, 2003).

Comment on the more notable features of content and style in the following extract, relating it to the poem as a whole, to **at least one** other work by Wordsworth and **at least one** work by another romantic poet in the set anthology.

(40 marks)

VIII

5
10
15
20

Thou whose exterior semblance doth belie
Thy soul's immensity,
Thou best philosopher, who yet dost keep
Thy heritage - thou eye among the blind
That, deaf and silent, read'st the eternal deep,
Haunted for ever by the eternal mind;
Mighty prophet, seer blest
On whom those truths do rest
Which we are toiling all our lives to find!
Thou, over whom thy immortality
Broods like the day, a master o'er a slave -
A presence which is not to be put by -
To whom the grave
Is but a lonely bed without the sense or sight
Of day or the warm light,
A place of thought where we in waiting lie;
Thou little child, yet glorious in the might
Of untamed pleasures, on thy being's height,
Why with such earnest pains dost thou provoke
The years to bring the inevitable yoke,
Thus blindly with thy blessedness at strife?
Full soon thy Soul shall have her earthly freight,
And custom lie upon thee with a weight,
Heavy as frost and deep almost as life!

IX

25

O joy! that in our embers
Is something that doth live,

That Nature yet remembers
What was so fugitive!



SCHOLAE EUROPAEA **EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED SAMPLE)**

30 The thought of our past years in me doth breed
 Perpetual benedictions; not indeed
 For that which is most worthy to be blest -
 Delight and liberty, the simple creed
 Of childhood, whether fluttering or at rest,
 With new-born hope for ever in his breast —
35 Not for these I raise
 The song of thanks and praise,
 But for those obstinate questionings
 Of sense and outward things,
 Fallings from us, vanishings,
40 Blank misgivings of a creature
 Moving about in worlds not realised,
 High instincts, before which our mortal Nature
 Did tremble like a guilty thing surprised -
 But for those first affections,
45 Those shadowy recollections
 Which be they what they may
 Are yet the fountain-light of all our day,
 Are yet the master-light of all our seeing;
 Uphold us, cherish us, and make
50 Our noisy years seem moments in the being
 Of the eternal silence - truths that wake
 To perish never,
 Which neither listlessness, nor mad endeavour,
 Nor man nor boy,
55 Nor all that is at enmity with joy,
 Can utterly abolish or destroy!
 Hence in a season of calm weather,
 Though inland far we be,
 Our souls have sight of that immortal sea
60 Which brought us hither,
 Can in a moment travel thither
 And see the children sport upon the shore,
 And hear the mighty waters rolling evermore.

X

65 Then sing, ye birds, sing, sing a joyous song,
 And let the young lambs bound
 As to the tabor's sound!
 We in thought will join your throng -
 Ye that pipe and ye that play,

70 Ye that through your hearts today
 Feel the gladness of the May!



**SCHOLAE EUROPAEA EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED SAMPLE)**

75 What though the radiance which was once so bright
Be now for ever taken from my sight,
 Though nothing can bring back the hour
Of splendour in the grass, of glory in the flower,
 We will grieve not, rather find
 Strength in what remains behind:
 In the primal sympathy
 Which having been must ever be,
80 In the soothing thoughts that spring
 Out of human suffering,
 In the faith that looks through death,
In years that bring the philosophic mind.

XI

85 And oh ye fountains, meadows, hills, and groves,
Think not any severing of our loves;
 Yet in my heart of hearts I feel your might -
I only have relinquished one delight
To live beneath your more habitual sway!
I love the Brooks which down their channels fret,
 Even more than when I tripped lightly as they;
90 The innocent brightness of a new-born day
 Is lovely yet;
 The clouds that gather round the setting sun
Do take a sober colouring from an eye
That hath kept watch o'er man's mortality;
95 Another race hath been, and other palms are won.
 Thanks to the human heart by which we live -
 Thanks to its tenderness, its joys, and fears -
To me the meanest flower that blows can give
Thoughts that do often lie too deep for tears.

(695 words)

William Wordsworth (1770-1850), from *Ode: Intimations of Immortality from
Recollections of Early Childhood* (London, 1807)

PART 2 OF THE EXAMINATION IS ON THE NEXT PAGE



**EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED SAMPLE)**

Part 2: Essay on set texts and genres

The set texts and genres are:

Twelfth Night, William Shakespeare (1564-1616) - drama

Endgame, Samuel Beckett (1906-1989) - drama

Wuthering Heights, Emily Brontë (1818-1848) – prose, literary fiction

Twilight in Italy, DH Lawrence (1885-1930) – prose, literary non-fiction

Write an essay on ONE of the following questions. In answering your chosen question, you **must** refer in detail to the set texts specified. You may refer **briefly** to other texts studied in class, where relevant, if you wish.

EITHER: (a) What are the similarities and differences in the way that the theme of love is treated in *Wuthering Heights* and *Twilight in Italy*?
(40 marks)

OR: (b) “*Comedy is always cruel.*”
C.S. Lewis (1889-1963), *The Screwtape Letters* (London, 1942)

What evidence do *Twelfth Night* and *Endgame* provide for the cruelty of comedy?

(40 marks)

PART 3 OF THE EXAMINATION IS ON THE NEXT PAGE

Part 3: Commentary on unseen non-literary text

Write a critical commentary on the following non-literary text, explaining the writer's purpose, and showing how he seeks to persuade the reader to accept his point of view.

(20 marks)

5 Personally I don't eat fox. I don't know why - perhaps I just don't go to the right restaurants. Hare, deer, wild boar, grouse, pheasant, partridge, wild duck, and tandoori clay pigeon I'll scoff until the cows come home. Fox somehow has eluded me. But if there are people who want to eat it and who are prepared to go to the lengths of dressing up and chasing the creatures over hill, dale and farmers' fields, then good luck to them.

10 I understand, however, that there is a significant proportion of the population - including the Government - who regard the business of dressing up and chasing foxes over the countryside as cruel and intolerable in a civilised society. Without wishing to come down on either side of the debate, perhaps I could suggest an alternative.

15 My suggestion is that they deal with foxes in the humane way in which we deal with most other of God's creatures. Keeping them in little cages, for example, stacked up in huge sheds where no daylight can get in, and feed them minced bits of their own manure and the carcasses of the ones who die. It's all protein. They could fill them with hormones and antibiotics and when the fox has reached its required weight, they could stuff it in a crate with half a dozen other live foxes and chuck it in the back of a lorry.

20 Also being torn to pieces by a pack of hounds is not cost-effective. Nobody really wants to eat the dogs' left-overs. It would be much better for lovers of fox-meat to take their ready-crated, factory-farmed foxes to the sort of abattoir where so much of our humane killing goes on nowadays with society's (and the Government's) blessing. There the foxes could be humanely thrown onto the factory floor in their crates to await the most humane of deaths.

25 When the time comes, each fox could be humanely pulled out of its crate and humanely hung up by its back legs on a conveyor belt. The fox will probably enjoy the novelty.

30 But all good things must come to an end. And what a humane end it is. Unlike the ugly scenes with which every fox-hunt seems to conclude, the factory-farmed fox is simply lowered, cleanly and efficiently, head-first into a vat of water with an electric current running through it. How grateful those foxes will feel. They will probably be



**EUROPEAN BACCALAUREATE 2021
(ENGLISH LI ADVANCED SAMPLE)**

lifting up fox-prayers to the goodness of these humans who have enabled them to die like chickens.

35 I would also suggest to the fox-loving lobby that another good reason for adopting the more acceptable factory method of processing foxes, is that it is more economic than hunting them. The cost of keeping horses is astronomical. A few low-paid workers in hair-nets would cost next to nothing.

40 Finally, there is the all-important question of cost-effectiveness. If modern chicken farming is anything to go by, some 15,000 foxes an hour could be handled by factory farming them - a considerable advance on the three or four a year that the average hunt disposes of.

Of course, fox connoisseurs will probably tell you that the well-chased fox tastes better than the lazy fox who never jumped over a gate. But really if there is going to be such an outcry about hunting, then some compromise has to be reached.

(562 words)

A fox isn't a chicken. Is it? Terry Jones (b. 1942), *The Observer* (March 17, 2002)

END OF THE EXAMINATION