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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.

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.

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.²

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.

² 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 principles³

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*.

³ See Annex 1, page 28 below, for commentary on these principles

3. Learning objectives⁴

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.

⁴ 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 5.3 in the L1 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. Content⁵

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, **as appropriate**, 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.

⁵ 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 **NMS Baccalaureate rubric/marketing grids** to ensure consistency and to prepare students for the final assessment. These grids are common to the assessment of both LI and LIA, 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 the **attached 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. The oral examination will assess the full range of subject competences, with the exception of writing.

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. **NMS Marking grids/rubrics** 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.

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

Annex 3: the European Baccalaureate L1A 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 to the whole text and, where appropriate, to other texts read by the candidate during the course. (40 marks are allocated to this question).
2. Part 2 requires the candidate to choose one of two essays on the two sets of paired texts (texts that cover the genres not represented in Part 1). 'Paired texts' means texts that have a fruitful and varied range of potential commonality (e.g. of authorship, period, theme, structure, genre etc) that might be explored in a variety of ways, offering scope for broader study than the thematic approach in L1 and more opportunities for less predictable and more text-centred questions. One choice will normally be based on a fully sourced quotation. (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.

The examination is marked in accordance with the revised NMS assessment grids/rubric. 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.

Generic Matrix for Written Exam LI Advanced Bac *						
Tasks	Competences	Weight in %**	Learning objectives	Question(s)	Evaluation/ marking	Weight in points**
Part 1: Non Literary texts Question 1 Unseen Non-literary text (s)	READING Interpretation Critical thinking Scientific competence	10%	<ul style="list-style-type: none"> Understand information in a non-fiction text Pick out significant details in the text Analyse the features of a non fiction text Analyse and appraise the effects used to present a point of view Understand the author's intention and evaluate it critically Identify and understand themes, facts and their context Evaluate and appraise different types of non fiction text Draw on knowledge external to the text to make sense of non fiction texts Make use of the relevant concepts and terminology of the subject area 	Question 1	Paper specific marking scheme	20
	WRITING Arguing/reasoning Linguistic competence	10%	<ul style="list-style-type: none"> Write to convince, persuade or refute Explore a range of contentious topics and analyse the validity of different points of view Express a personal opinion on a theme or text Present arguments clearly using linguistically effective means Produce texts that take account of the target readership Use language accurately (syntax, vocabulary, spelling) Use different language registers and stylistic devices 			
Total Part 1		20%**				

Part 2: Literary texts	READING	40%	<ul style="list-style-type: none"> Understand different literary texts from a variety of forms Analyse and interpret literary texts Identify specific details in the text, particularly its linguistic and literary features Explore the intentions of the text and evaluate them critically Know the relevant concepts and terminology needed to understand different literary texts Identify and understand the central themes of a text Draw on knowledge external to the text to make sense of fiction texts 	Questions 2 and 3	Paper specific marking scheme	80
Question 1 Unseen literary texts (s)	Interpretation					
	Critical thinking					
	Scientific competence					
And/or	WRITING	40%	<ul style="list-style-type: none"> Produce a clear and well structured answer to the questions or tasks set Argue persuasively about literary texts, their impact and their intentions Express fluent personal views on the texts read and studied Show a well founded understanding of the texts Use language accurately (syntax, vocabulary, spelling) Use different language registers and stylistic devices 			
Question 2 Essay on literary texts and/or topics studied in class	Arguing/reasoning					
	Linguistic competence					
Total Part 2		80%**				
TOTAL		100%				

*The matrix has been completed in accordance with the following three documents in order to ensure consistency across all L I syllabuses: Structure of the L 1 Written and Oral Examinations in the European Baccalaureate (2020-01-D-41-en-1), Harmonisation of the Advanced written exams from 2021 (2017-01-D-53-en-1) and Attainment descriptors for all L I – Secondary cycle (2018-09-D-57-en-fr-de-3) and Harmonisation of L 1 Advanced (2017-01-D-53-en/de/fr-1)

**The percentages are examples only and can vary between 20% and 80% for the each part of the exam paper.

Matrix for Written Exam LI Advanced Bac * English						
Tasks	Competences	Weight in %**	Learning objectives	Question(s)	Evaluation/ marking	Weight in points**
Part 1: Non Literary texts Question 1 Unseen Non- literary text (s)	READING Interpretation Critical thinking Scientific competence	10%	<ul style="list-style-type: none"> Understand information in a non-fiction text Pick out significant details in the text Analyse the features of a non fiction text Analyse and appraise the effects used to present a point of view Understand the author's intention and evaluate it critically Identify and understand themes, facts and their context Evaluate and appraise different types of non fiction text Draw on knowledge external to the text to make sense of non fiction texts Make use of the relevant concepts and terminology of the subject area 	Question 1	Paper specific marking scheme	20
	WRITING Arguing/reasoning Linguistic competence	10%	<ul style="list-style-type: none"> Write to convince, persuade or refute Explore a range of contentious topics and analyse the validity of different points of view Express a personal opinion on a theme or text Present arguments clearly using linguistically effective means Produce texts that take account of the target readership Use language accurately (syntax, vocabulary, spelling) Use different language registers and stylistic devices 			
Total Part 1		20%**				

Part 2: Literary texts	READING	40%	<ul style="list-style-type: none"> • Understand different literary texts from a variety of forms • Analyse and interpret literary texts • Identify specific details in the text, particularly its linguistic and literary features • Explore the intentions of the text and evaluate them critically • Know the relevant concepts and terminology needed to understand different literary texts • Identify and understand the central themes of a text • Draw on knowledge external to the text to make sense of fiction texts 	Questions 2 and 3	Paper specific marking scheme	80
Question 1 Unseen literary texts (s)	Interpretation					
	Critical thinking					
	Scientific competence					
And/or	WRITING	40%	<ul style="list-style-type: none"> • Produce a clear and well structured answer to the questions or tasks set • Argue persuasively about literary texts, their impact and their intentions • Express fluent personal views on the texts read and studied • Show a well founded understanding of the texts • Use language accurately (syntax, vocabulary, spelling) • Use different language registers and stylistic devices 			
Question 2 Essay on literary texts and/or topics studied in class	Arguing/reasoning					
	Linguistic competence					
Total Part 2		80%**				
TOTAL		100%				

*The matrix has been completed in accordance with the following three documents in order to ensure consistency across all L I syllabuses: Structure of the L 1 Written and Oral Examinations in the European Baccalaureate (2020-01-D-41-en-1), Harmonisation of the Advanced written exams from 2021 (2017-01-D-53-en-1) and Attainment descriptors for all L I – Secondary cycle (2018-09-D-57-en-fr-de-3) and Harmonisation of L 1 Advanced (2017-01-D-53-en/de/fr-1)

**The percentages are examples only and can vary between 20% and 80% for the each part of the exam paper.



**EUROPEAN BACCALAUREATE 2021
ENGLISH L1 HARMONISED ADVANCED
SAMPLE PAPER**

**ENGLISH LANGUAGE I
HARMONISED ADVANCED
SAMPLE PAPER**

DATE: dd June 2021

LENGTH OF THE EXAMINATION: 4 hours (240 minutes)

PERMITTED EQUIPMENT: None

SPECIAL REMARKS: Answer **ALL THREE** Parts
There is a choice of questions in Parts 2 and 3

Each of your answers will be marked equally for the 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

*Comment on the more notable features of content and style in the following extract, relating it to the novel as a whole and to **at least two other** texts on the theme of horror that you have studied.*

(40 marks)

I was scarcely hid, when a young girl came running towards the spot where I was concealed, laughing, as if she ran from someone in sport. She continued her course along the precipitous sides of the river, when suddenly her foot slipped, and she fell into the rapid stream. I rushed from my hiding-place and, with extreme labour from the force of the current, saved her and dragged her to shore. She was senseless; and I endeavoured, by every means in my power, to restore animation, when I was suddenly interrupted by the approach of a rustic, who was probably the person from whom she had playfully fled. On seeing me, he darted towards me and, tearing the girl from my arms, hastened towards the deeper parts of the wood. I followed speedily, I hardly knew why; but when the man saw me draw near, he aimed a gun, which he carried, at my body, and fired. I sank to the ground, and my injurer, with increased swiftness, escaped into the wood.

This was then the reward of my benevolence! I had saved a human being from destruction and, as a recompense, I now writhed under the miserable pain of a wound which shattered the flesh and bone. The feelings of kindness and gentleness which I had entertained but a few moments before gave place to hellish rage and gnashing of teeth. Inflamed by pain, I vowed eternal hatred and vengeance to all mankind. But the agony of my wound overcame me; my pulses paused, and I fainted.

For some weeks I led a miserable life in the woods, endeavouring to cure the wound which I had received. The ball had entered my shoulder, and I knew not whether it had remained there or passed through; at any rate I had no means of extracting it. My sufferings were augmented also by the oppressive sense of the injustice and ingratitude of their infliction. My daily vows rose for revenge—a deep and deadly revenge, such as would alone compensate for the outrages and anguish I had endured.

After some weeks my wound healed, and I continued my journey. The labours I endured were no longer to be alleviated by the bright sun or gentle breezes of spring; all joy was but a mockery, which insulted my desolate state, and made me feel more painfully that I was not made for the enjoyment of pleasure.

But my toils now drew near a close; and in two months from this time, I reached the environs of Geneva.

It was evening when I arrived, and I retired to a hiding place among the fields that surround it, to meditate in what manner I should apply to you. I was oppressed by fatigue and hunger, and far too unhappy to enjoy the gentle breezes of evening, or the prospect of the sun setting behind the stupendous mountains of Jura.

At this time a slight sleep relieved me from the pain of reflection, which was disturbed by the approach of a beautiful child, who came running into the recess I had chosen, with all the sportiveness of infancy. Suddenly, as I gazed on him, an idea seized me that this little creature was unprejudiced, and had lived too short a time to have imbibed a horror of deformity. If, therefore, I could seize him, and

educate him as my companion and friend, I should not be so desolate in this peopled earth.

Urged by this impulse, I seized on the boy as he passed, and drew him towards me. As soon as he beheld my form, he placed his hands before his eyes, and uttered a shrill scream; I drew his hand forcibly from his face, and said, "Child, what is the meaning of this? I do not intend to hurt you; listen to me."

He struggled violently. "Let me go," he cried. "Monster! Ugly wretch! You wish to eat me and tear me to pieces—you are an ogre—let me go, or I will tell my papa."

"Boy, you will never see your father again; you must come with me."

"Hideous monster! Let me go. My papa is a syndic—he is M. Frankenstein—he will punish you. You dare not keep me."

"Frankenstein! You belong then to my enemy—to him towards whom I have sworn eternal revenge; you shall be my first victim."

The child still struggled, and loaded me with epithets which carried despair to my heart; I grasped his throat to silence him, and in a moment he lay dead at my feet.

I gazed on my victim, and my heart swelled with exultation and hellish triumph: clapping my hands, I exclaimed, "I, too, can create desolation; my enemy is not invulnerable; this death will carry despair to him, and a thousand other miseries shall torment and destroy him."

(809 words)

Mary Shelley (1797-1851),
Frankenstein (London, 1818)

PART 2 OF THE EXAMINATION IS ON THE NEXT PAGE

**EUROPEAN BACCALAUREATE 2021
ENGLISH LANGUAGE I ADVANCED (SAMPLE PAPER)**

Part 2

Answer **ONE** of the following questions. The questions refer to the theme you have studied (**Women in Society**) and to the set texts, which are:

Educating Rita (Willy Russell); **Selected Poems** (Sylvia Plath); **Tess of the d'Urbervilles** (Thomas Hardy); **Testament of Youth** (Vera Brittain).

EITHER: a) *'I think women are foolish to pretend they are equal to men; they are far superior and always have been.'*

William Golding (1911-1993),
Introduction to audio version of *Lord of the Flies* (London, 1980)

In the texts that you have studied, to what extent is this view shown to be true, or not?

*In your answer, you should make detailed reference to **at least two** of the set texts. You may refer briefly to other texts studied in class, where relevant, if you wish.*

(40 marks)

OR: b) In the texts that you have studied, to what extent are female characters shaped by their societies?

*In your answer, you should make detailed reference to **at least two** of the set texts. You may refer briefly to other texts studied in class, where relevant, if you wish.*

(40 marks)

PART 3 OF THE EXAMINATION IS ON THE NEXT PAGE

**EUROPEAN BACCALAUREATE 2021
ENGLISH LANGUAGE I ADVANCED (SAMPLE PAPER)**

Part 3

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)

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.

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.

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.

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.

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.

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

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.

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.

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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

MARKING SCHEME L1A

Grid A: **UNPREPARED TEXTS**. European Baccalaureate written examination, L1A Question 3, summer 2021-

General descriptor and mark /10	Mark /20	Quality of the <u>reading</u> response to unprepared poetry and/or unprepared non-fiction	Quality of <u>writing</u> in the response
<p>A</p> <p>Excellent though not flawless</p> <p>10-9.0</p>	<p>20</p> <p>19</p> <p>18</p>	<p>An independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject-matter/themes, language and structure</p>	<p>A lucid, coherent and focussed essay; engaging and pleasurable to read</p>
<p>B</p> <p>Very good performance</p> <p>8.9-8.0</p>	<p>17</p> <p>16</p>	<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>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</p>
<p>C</p> <p>Good performance</p> <p>7.9-7.0</p>	<p>15</p> <p>14</p>	<p>An accurate overview of the text, highlighting its most significant aspects, with a straightforward explanation of content, language and structure</p>	<p>A competent essay that communicates a sensible, convincing and relevant response to the question</p>

<p>D</p> <p>Satisfactory performance</p> <p>6.9-6.0</p>	<p>13 12</p>	<p>Sound understanding of the text, using accurate paraphrase or summary; describes some clear aspects of language and/or structure</p>	<p>A straightforward essay that adequately conveys a sound understanding of the central thrust of the question</p>
<p>E</p> <p>Performance corresponding to the minimum</p> <p>5.9-5.0</p>	<p>11 10</p>	<p>Some understanding of the main points of the text, using paraphrase or partial summary; refers to obvious features of language or structure</p>	<p>A simple essay that conveys some understanding of aspects of the question</p>
<p>F*</p> <p>Weak performance almost entirely failing</p> <p>4.9-3.0</p>	<p>9,8 7,6</p>	<p>Limited overview of the text, with possible oversights and/or misunderstandings</p>	<p>An essay that is weak in communicating an approach to the question and in engaging the reader</p>
<p>FX*</p> <p>Weak performance entirely failing</p> <p>2.9-0</p>	<p>5 4, 3 2, 1 0</p>	<p>Very limited grasp of the meaning of the text as a whole or of significant details</p>	<p>A very weak essay that struggles to communicate an answer to the question</p>

Grid B: SET BOOKS AND THEMES. European Baccalaureate written examination, L1A Questions 1 and 2, summer 2021-

General descriptor and mark /10	Mark /40	Quality of the <u>reading</u> response to: set books and themes	Quality of <u>writing</u> in the response
<p>A</p> <p>Excellent though not flawless</p> <p>10-9.0</p>	<p>40</p> <p>39</p> <p>38</p> <p>37</p> <p>36</p>	<p>An independent, mature and persuasive overview of theme and texts with convincing, fruitful links and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures</p>	<p>A lucid, coherent and focussed essay; engaging and pleasurable to read</p>
<p>B</p> <p>Very good performance</p> <p>8.9-8.0</p>	<p>35</p> <p>34</p> <p>33</p> <p>32</p>	<p>A confident overall account of theme and texts, with effective links and/or contrasts showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structures</p>	<p>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</p>
<p>C</p> <p>Good performance</p> <p>7.9-7.0</p>	<p>31</p> <p>30</p> <p>29</p> <p>28</p>	<p>An accurate overview of the most significant aspects of theme and texts with appropriate links and/or contrasts and a straightforward explanation of content, language and structures</p>	<p>A competent essay that communicates a sensible, convincing and relevant response to the question</p>

<p>D</p> <p>Satisfactory performance</p> <p>6.9-6.0</p>	<p>27 26 25 24</p>	<p>Sound understanding of theme and texts, making straightforward links and/or contrasts; describes some obvious aspects of language and/or structures</p>	<p>A straightforward essay that adequately conveys a sound understanding of the central thrust of the question</p>
<p>E</p> <p>Performance corresponding to the minimum</p> <p>5.9-5.0</p>	<p>23 22 21 20</p>	<p>Some understanding of the main points of theme and texts occasional links and/or contrasts; refers to clear aspects of language or structures</p>	<p>A simple essay that conveys some understanding of aspects of the question</p>
<p>F</p> <p>Weak performance almost entirely failing</p> <p>4.9-3.0</p>	<p>19,87 17, 16,15 14, 13, 12</p>	<p>Limited overview of theme and texts, with few links and/or contrasts and possible oversights and/or misunderstandings</p>	<p>An essay that is weak in communicating an approach to the question and in engaging the reader</p>
<p>FX</p> <p>Weak performance entirely failing</p> <p>2.9-0</p>	<p>11, 10, 9, 8 7, 6, 5, 4 3, 2, 1, 0</p>	<p>Very limited grasp of the overall meaning of theme and texts; texts treated individually or with very few links, contrasts or references to detail</p>	<p>A very weak essay that struggles to communicate an answer to the question</p>