

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) 			

			<ul style="list-style-type: none"> 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) 			

			<ul style="list-style-type: none"> 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					
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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 			
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Total Part 2		80%**				
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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.

45 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."

50 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."

55 "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.

60 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 style="text-align: center;">A</p> <p>Excellent though not flawless</p> <p style="text-align: center;">10-9.0</p>	<p style="text-align: center;">20 19 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 style="text-align: center;">B</p> <p>Very good performance</p> <p style="text-align: center;">8.9-8.0</p>	<p style="text-align: center;">17 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 style="text-align: center;">C</p> <p>Good performance</p> <p style="text-align: center;">7.9-7.0</p>	<p style="text-align: center;">15 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>