

<b>Generic Matrix for Written Exam LI Bac *</b>						
<b>Tasks</b>	<b>Competences</b>	<b>Weight in %**</b>	<b>Learning objectives</b>	<b>Question (s)</b>	<b>Evaluation/ marking</b>	<b>Weight in points**</b>
<b>Part 1: Non-Literary texts</b>  <b>Question 1</b> <b>Unseen Non-literary text (s)</b>	<b>READING</b>  <b>Interpretation</b>  <b>Critical thinking</b>  <b>Scientific competence</b>	15%	<ul style="list-style-type: none"> <li>Understand information in a non-fiction text</li> <li>Pick out significant details in the text</li> <li>Analyse the features of a non-fiction text</li> <li>Analyse and appraise the effects used to present a point of view</li> <li>Understand the author's intention and evaluate it critically</li> <li>Identify and understand themes, facts and their context</li> <li>Evaluate and appraise different types of non-fiction text</li> <li>Draw on knowledge external to the text to make sense of non-fiction texts</li> <li>Make use of the relevant concepts and terminology of the subject area</li> </ul>	Question 1	Marking Scheme/Rubric	
	<b>WRITING</b>  <b>Arguing/reasoning</b>  <b>Linguistic competence</b>	15%	<ul style="list-style-type: none"> <li>Write to convince, persuade or refute</li> <li>Explore a range of contentious topics and analyse the validity of different points of view</li> <li>Express a personal opinion on a theme or text</li> <li>Present arguments clearly using linguistically effective means</li> <li>Produce texts that take account of the target readership</li> <li>Use language accurately (syntax, vocabulary, spelling)</li> <li>Use different language registers and stylistic devices</li> </ul>			
<b>Total Part 1</b>		<b>30%**</b>				<b>30</b>

<b>Part 2: Literary texts</b>  <b>Question 1</b> <b>Unseen literary texts (s)</b>	<b>READING</b>	35%	<ul style="list-style-type: none"> <li>• Understand different literary texts from a variety of forms</li> <li>• Analyse and interpret literary texts</li> <li>• Identify specific details in the text, particularly its linguistic and literary features</li> <li>• Explore the intentions of the text and evaluate them critically</li> <li>• Know the relevant concepts and terminology needed to understand different literary texts</li> <li>• Identify and understand the central themes of a text</li> <li>• Draw on knowledge external to the text to make sense of fiction texts</li> </ul>	Questions 2 and 3	Marking Scheme/Rubric	
	<b>Interpretation</b>  <b>Critical thinking</b>  <b>Scientific competence</b>					
<b>Question 2</b> <b>Essay on literary texts and/or topics studied in class</b>	<b>WRITING</b>	35%	<ul style="list-style-type: none"> <li>• Produce a clear and well-structured answer to the questions or tasks set</li> <li>• Argue persuasively about literary texts, their impact and their intentions</li> <li>• Express fluent personal views on the texts read and studied</li> <li>• Show a well-founded understanding of the texts</li> <li>• Use language accurately (syntax, vocabulary, spelling)</li> <li>• Use different language registers and stylistic devices</li> </ul>			
	<b>Arguing/reasoning</b>  <b>Linguistic competence</b>					
<b>Total Part 2</b>		<b>70%**</b>				<b>70</b>
<b>TOTAL</b>		<b>100%</b>				<b>100</b>

\*The matrix has been completed in accordance with the following two 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) and Attainment descriptors for all L I – Secondary cycle (2018-09-D-57-en-fr-de-3)

\*\*The percentages above are examples only. The range available, depending on the model chosen, is between 30 and 70% for literary and between 30 and 70% for non-literary texts. E.g. it could be 60% for non-literary texts and 40% for literary texts or the other way round.

			Paper specific matrix for Written Exam LI Baccalaureate*			
			English			
Tasks	Competences	Weight in %	Learning objectives	Question (s)	Evaluation/ marking	Weight in points
<u>Non-Literary texts</u>  Part 2 : Unseen Non-literary text (s) (30 marks)	<b>READING</b>  <b>Interpretation</b>  <b>Critical thinking</b>  <b>Scientific competence</b>	15%	<ul style="list-style-type: none"> <li>Understand information in a non-fiction text</li> <li>Pick out significant details in the text</li> <li>Analyse the features of a non-fiction text</li> <li>Analyse and appraise the effects used to present a point of view</li> <li>Understand the author's intention and evaluate it critically</li> <li>Identify and understand themes, facts and their context</li> <li>Evaluate and appraise different types of non-fiction text</li> <li>Draw on knowledge external to the text to make sense of non-fiction texts</li> <li>Make use of the relevant concepts and terminology of the subject area</li> </ul>	Part 2	Marking Scheme/Rubric	
	<b>WRITING</b>  <b>Arguing/reasoning</b>  <b>Linguistic competence</b>	15%	<ul style="list-style-type: none"> <li>Write to convince, persuade or refute</li> <li>Explore a range of contentious topics and analyse the validity of different points of view</li> <li>Express a personal opinion on a theme or text</li> <li>Present arguments clearly using linguistically effective means</li> <li>Produce texts that take account of the target readership</li> <li>Use language accurately (syntax, vocabulary, spelling)</li> <li>Use different language registers and stylistic devices</li> </ul>			

<b>Total Part 1</b>		<b>30%</b>				<b>30</b>
<b><u>Literary texts</u></b>	<b>READING</b>	35%	<ul style="list-style-type: none"> <li>• Understand different literary texts from a variety of forms</li> <li>• Analyse and interpret literary texts</li> <li>• Identify specific details in the text, particularly its linguistic and literary features</li> <li>• Explore the intentions of the text and evaluate them critically</li> <li>• Know the relevant concepts and terminology needed to understand different literary texts</li> <li>• Identify and understand the central themes of a text</li> <li>• Draw on knowledge external to the text to make sense of fiction texts</li> </ul>	<b>Parts 1 and 3</b>	<b>Marking Scheme/Rubric</b>	
<b>Part 1 Unseen literary text(s) (30 marks)</b>	<b>Interpretation</b>					
	<b>Critical thinking</b>					
	<b>Scientific competence</b>					
<b>and</b>	<b>WRITING</b>	35%	<ul style="list-style-type: none"> <li>• Produce a clear and well-structured answer to the questions or tasks set</li> <li>• Argue persuasively about literary texts, their impact and their intentions</li> <li>• Express fluent personal views on the texts read and studied</li> <li>• Show a well-founded understanding of the texts</li> <li>• Use language accurately (syntax, vocabulary, spelling)</li> <li>• Use different language registers and stylistic devices</li> </ul>			
<b>Part 3 Essay on set literary texts (40 marks)</b>	<b>Arguing/reasoning</b>					
	<b>Linguistic competence</b>					
		<b>70%</b>				<b>70</b>
<b>TOTAL</b>		<b>100%</b>				<b>100</b>

\*The matrix has been completed in accordance with the following two 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) and Attainment descriptors for all L I – Secondary cycle (2018-09-D-57-en-fr-de-3)

**ENGLISH LANGUAGE I  
SAMPLE HARMONISED PAPER  
(format for summer 2021  
examination onwards)**

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**DATE:** dd June 2021

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**LENGTH OF THE EXAMINATION:** 4 hours (240 minutes)

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**PERMITTED EQUIPMENT:** None

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

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*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).***

40 **Texts used in Part 3 are not those set for the 2021 Baccalaureate examination but are exemplars included to illustrate question types and the format of rubrics.**

45 **Part 1**

*Write a critical commentary on the following two poems. Compare and contrast them with regard to content, style and overall effect on the reader.*

**(30 marks)**

50 **Love After Love**

The time will come  
when, with elation  
you will greet yourself arriving  
55 at your own door, in your own mirror  
and each will smile at the other's welcome,  
  
and say, sit here. Eat.  
You will love again the stranger who was your self.  
Give wine. Give bread. Give back your heart  
60 to itself, to the stranger who has loved you  
  
all your life, whom you ignored  
for another, who knows you by heart.  
Take down the love letters from the bookshelf,  
  
the photographs, the desperate notes,  
65 peel your own image from the mirror.  
Sit. Feast on your life.

*(98 words)*

Derek Walcott (1930-2017),  
*The Poetry of David Walcott 1948-2013* (London, 2017)

**THE SECOND POEM IS ON THE NEXT PAGE**

## I Said to Love

I said to Love,  
'It is not now as in old days  
When men adored thee and thy ways  
All else above;  
5 Named thee the Boy, the Bright, the One  
Who spread a heaven beneath the sun,'  
I said to Love.

I said to him,  
'We now know more of thee than then;  
10 We were but weak in judgment when,  
With hearts abrim,  
We clamoured thee that thou would'st please  
Inflict on us thine agonies,'  
I said to him.

I said to Love,  
'Thou art not young, thou art not fair,  
No elfin darts, nor cherub air,  
Nor swan, nor dove  
Are thine; but features pitiless,  
20 And iron daggers of distress,'  
I said to Love.

'Depart then, Love! . . .  
— Man's race shall perish, threatenest thou,  
Without thy kindling coupling-vow?  
25 The age to come the man of now  
Know nothing of? —  
We fear not such a threat from thee;  
We are too old in apathy!  
*Mankind shall cease.* — So let it be,'  
30 I said to Love.

(166 words)

Thomas Hardy (1840-1928),  
*The Complete Poems* (London, 1976)

**PART 2 OF THE EXAMINATION IS ON THE NEXT PAGE**

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# EUROPEAN BACCALAUREATE 2021

## (SAMPLE)

### Part 2

Write a critical commentary on the following newspaper article, paying particular attention to the methods used in conveying the writer's ideas and in persuading the reader to his point of view.

(30 marks)

#### **Pretentious, impenetrable, hard work ... better? Why we need difficult books**

"The fascination of what's difficult," wrote WB Yeats, "has dried the sap out of my veins." In the press coverage of this year's Man Booker prize winner, Anna Burns's *Milkman*, we've read a good many commentators presenting with sapless veins – but a dismaying lack of any sense that what's difficult might be fascinating.

5 "Odd", "impenetrable", "hard work", "challenging" and "brain-kneading" have been some of the epithets chosen. They have not been meant, I think, as compliments. The chair of the judges, Kwame Anthony Appiah, perhaps unhelpfully, humblebragged that: "I spend my time reading articles in the *Journal of Philosophy*, so by my standards this is not too hard." But he added that *Milkman* is "challenging [...] the way a walk up Snowdon is challenging."  
10 It is definitely worth it because the view is terrific when you get to the top."

That's at least a useful starting point. Appiah defends the idea – which, nearly a century after modernism really kicked off, probably shouldn't need defending – that ease of consumption isn't the main criterion by which literary value should be assessed. We like to see sportsmen and women doing difficult things. We tend to recognise in music, film,  
15 television and the plastic arts that good stuff often asks for a bit of work from its audience. And we're all on board with "difficult" material as long as it's a literary classic – we read *The Waste Land* for our A-levels and we scratched our heads as we puzzled it out, and now we recognise that it is like it is because it has to be that way. So why is "difficult" a problem when it comes to new fiction?

20 Attacking a literary prize for rewarding a book that doesn't accord with a critic's ideas about "readability" is simply philistinism. The question is not where the book sits on some notional sliding scale between "challenging" and "page-turner": it's how successfully it answers whatever challenge it sets itself. The question isn't how difficult a book is, but why it's difficult. What is it doing with its difficulty? What is it asking of the reader? Does that  
25 difficulty reward the reader's investment of time? You're entitled, as James Marriott did in *The Times*, to conclude that in this case the view from the top of Snowdon wasn't worth the hike. But complaining about the hike *per se* is to give up on the idea that there might be any case for art that rewards an investment of energy and attention from its consumer.

[...]



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## EUROPEAN BACCALAUREATE 2021

### (SAMPLE)

30 All this is not to say that some difficult novels are not truly ghastly. If hypocrisy is the tribute  
that vice pays to virtue, you could say that pretentiousness is the tribute that mediocrity  
pays to genius. I remember a colleague on a judging panel surveying the gathered novels  
and saying, with a certain roll of the eyes: “There’s a lot of ... *fine writing* in here.” By this

he meant overwrought bad writing. The idea of literary fiction – in particular the idea that it  
is intrinsically high-status or, worse, “important” – is the rock on which many ambitious  
35 second-rate writers bark their shins. It’s what gives us plotless novels choked with  
portentous metaphors and pseudo-profound ruminations, novels that mistake difficulty for  
accomplishment or, worse, solemnity for seriousness. It’s what gives us, in parody, the  
“octuple time scheme and sixteen unreliable narrators” of Richard Tull’s unreadable  
40 seventh novel in Martin Amis’s *The Information*. Just because literary fiction doesn’t  
necessarily tell a story (though it usually at some level does), and frequently spars with its  
own form, and tends to pay attention to its language, it doesn’t mean that by turning all  
those things up to 11 you’ve created a worthwhile work of art. And it’s for just that reason  
that, year by year, we should be grateful rather than indignant that panels of judges on  
45 literary prizes labour to bring to our attention those difficult books that really are worth our  
time.

(662 words)

Edited version of an article by Sam Leith (b. 1974),  
published in *The Guardian*, 10 November 2018.

**PART 3 OF THE EXAMINATION IS ON THE NEXT PAGE**

### Part 3

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:

**Macbeth** (William Shakespeare); **I Have Crossed an Ocean** (Grace Nichols); **The Handmaid's Tale** (Margaret Atwood); **A Room of One's Own** (Virginia Woolf).

**EITHER:** a) *"I hate to hear you talk about all women as if they were fine ladies instead of rational creatures. None of us want to be in calm waters all our lives."*

Jane Austen (1775-1817),  
*Persuasion* (London, 1817)

In the texts that you have studied, to what extent do women fight against the expectations imposed upon them by their society?

*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 women's lives shaped by their gender?

*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)**

**END OF THE EXAMINATION**

## GENERIC MARKING SCHEME/RUBRIC L I

Grid A: **UNPREPARED TEXTS**. European Baccalaureate written examination, L1 Parts 1 and 2, 2021-

General descriptor and mark /10	Mark/30	Quality of the <u>reading</u> response to unprepared poetry (fiction) and 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;">30 29 28 27</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;">26 25 24</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;">23 22 21</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>20 19 18</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>17 16 15</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>14, 13 12, 11 10, 9</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>8, 7, 6 5, 4, 3 2, 1, 0  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, L1 Part 3, 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</p> <p>26</p> <p>25</p> <p>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</p> <p>22</p> <p>21</p> <p>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>19,18,17</p> <p>16,15,14</p> <p>13,12,11</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>10, 9, 8</p> <p>7, 6, 5, 4</p> <p>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>

# L1 ENGLISH Rubric/Marking scheme, European Baccalaureate written examination, 2021

## Grid A: UNPREPARED TEXTS, Questions 1 and 2

General descriptor and mark /10	Mark/30	Quality of the <u>reading</u> response to unprepared poetry (L1 Question 1) and unprepared non-fiction (L1 Question 2 and L1A Question 3)	Quality of <u>writing</u> in the response
<p>A</p> <p>Excellent though not flawless</p> <p>10-9.0</p>	<p>30 29 28 27</p>	<p><b>An independent, mature and persuasive overview of the text; cogent, reasoned analysis of subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>insightful response to subtleties and implicit meanings in the text, with difficulties confronted and explained effectively</i></li> <li>• <i>successful evaluation of the effects and impact of structure, genre-specific features and language choices</i></li> <li>• <i>plausible alternative interpretations of a writer's methods, intentions and purposes</i></li> </ul>	<p><b>A lucid, coherent and focussed essay; engaging and pleasurable to read</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>logical and convincing organisation; effective connections and transitions</i></li> <li>• <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation that convey subtle and complex meanings</i></li> <li>• <i>almost no technical errors</i></li> <li>• <i>judiciously chosen quotations, references and examples are skilfully integrated and strengthen/further the argument</i></li> </ul>
<p>B</p> <p>Very good performance</p> <p>8.9-8.0</p>	<p>26 25 24</p>	<p><b>A confident overall account of the text, showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>reading between the lines; grappling effectively with difficulties in the text</i></li> <li>• <i>analysing effects of structure and genre-specific features and the writer's choices of language</i></li> <li>• <i>understanding that texts have different purposes and may be interpreted in various ways</i></li> </ul>	<p><b>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>conscious and careful structuring of arguments that develop convincingly</i></li> <li>• <i>a wide and sometimes ambitious range of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i></li> <li>• <i>apt quotations, references and examples used fluently to support and develop the argument</i></li> </ul>
<p>C</p> <p>Good performance</p> <p>7.9-7.0</p>	<p>23 22 21</p>	<p><b>An accurate overview of the text, highlighting its most significant aspects, with a straightforward explanation of content, language and structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>awareness of some implicit or ambiguous meanings in the text</i></li> <li>• <i>understanding the effects of different structures, including genre-specific features, and the writer's language choices</i></li> <li>• <i>awareness that texts may have different purposes or intentions</i></li> </ul>	<p><b>A competent essay that communicates a sensible, convincing and relevant response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i></li> <li>• <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>technical errors are mostly unobtrusive and insignificant</i></li> <li>• <i>pertinent quotations, references and examples used to illustrate a number of points</i></li> </ul>

<p>D</p> <p>Satisfactory performance</p> <p>6.9-6.0</p>	<p>20 19 18</p>	<p><b>Sound understanding of the text, using accurate paraphrase or summary; describes some clear aspects of language and/or structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>identifying and explaining simply some evident difficulties or subtleties in the text</i></li> <li><i>describing some clear features of structures and/or genre-specific features and a recognition of language choices made by the writer and their effect on the reader</i></li> <li><i>a broad awareness of the writer's purpose or intentions</i></li> </ul>	<p><b>A straightforward essay that adequately conveys a sound understanding of the central thrust of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>simple but accurate organisation and sequencing of paragraphs</i></li> <li><i>uncomplicated but functional vocabulary, grammatical structures and punctuation</i></li> <li><i>technical errors that do not greatly impede communication</i></li> <li><i>significant points illustrated by the use of obvious but appropriate quotations, references and examples</i></li> </ul>
<p>E</p> <p>Performance corresponding to the minimum</p> <p>5.9-5.0</p>	<p>17 16 15</p>	<p><b>Some understanding of the main points of the text, using paraphrase or partial summary; refers to obvious features of language or structure</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>referring to and partially explaining some obvious difficulties in the text</i></li> <li><i>referring to some noticeable features of structures and/or genre-specific features and language choices made by the writer and their obvious effect on the reader</i></li> <li><i>some awareness that texts may have different purposes or intentions</i></li> </ul>	<p><b>A simple essay that conveys some understanding of aspects of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>basic organisation through simple sequencing of paragraphs</i></li> <li><i>undemanding vocabulary and grammatical structures; simple punctuation</i></li> <li><i>technical errors that sometimes affect clarity of meaning</i></li> <li><i>some obvious, but not always apt or relevant, quotations, references and examples</i></li> </ul>
<p>F*</p> <p>Weak performance almost entirely failing</p> <p>4.9-3.0</p>	<p>14, 13 12, 11 10, 9</p>	<p><b>Limited overview of the text, with possible oversights and/or misunderstandings</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>overlooking some obvious difficulties or challenges in details of the text</i></li> <li><i>a limited awareness of how some aspects of the writer's craft, such as readily-apparent structures, genre-specific features and/or language choices may affect the reader</i></li> <li><i>a partial acknowledgement of the writer's purpose or intentions</i></li> </ul>	<p><b>An essay that is weak in communicating an approach to the question and in engaging the reader</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>paragraphs that are not always organised or connected in ways that support or develop a coherent argument</i></li> <li><i>restricted range of vocabulary, grammatical structures and punctuation</i></li> <li><i>frequent technical errors that sometimes impede the reader's understanding</i></li> <li><i>quotations, references or examples that are few and seldom relevant or to the point</i></li> </ul>
<p>FX*</p> <p>Weak performance entirely failing</p> <p>2.9-0</p>	<p>8, 7, 6 5, 4, 3 2, 1, 0  0</p>	<p><b>Very limited grasp of the meaning of the text as a whole or of significant details</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>leaving difficulties in the text unmentioned or poorly explained</i></li> <li><i>showing limited awareness of the most obvious aspects of structure, genre-specific features and language choices and their effects</i></li> <li><i>no clear sense of the purpose or intention of the text</i></li> </ul>	<p><b>A very weak essay that struggles to communicate an answer to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li><i>paragraphing that is formulaic and lacking a sense of overall direction</i></li> <li><i>simple, basic choices of vocabulary, grammatical structures and punctuation</i></li> <li><i>profuse technical errors that seriously impede communication</i></li> <li><i>very few if any relevant quotations, references or examples</i></li> </ul>



### Grid B: SET BOOKS AND THEMES, Question 3

General descriptor and mark /10	Mark /40	Quality of the <u>reading</u> response to: set theme and texts (L1 Part 3 and L1A Question 2); text set for detailed study and other texts linked by author/genre (L1A Question 1)	Quality of <u>writing</u> in the response
<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;">40 39 38 37 36</p>	<p><b>An independent, mature and persuasive overview of theme and texts, or set text and linked author/genre, with convincing, fruitful links and/or contrasts; cogent, reasoned analysis of subject-matter/themes, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>insightful response to subtleties and implicit meanings in texts, with difficulties confronted and explained effectively</i></li> <li>• <i>successful evaluation of the effects and impact of structure, author/genre-specific features and language choices</i></li> <li>• <i>plausible alternative interpretations of writers' methods, intentions and purposes</i></li> <li>• <i>evaluating the significance of relevant social, cultural and historical contexts</i></li> </ul>	<p><b>A lucid, coherent and focussed essay; engaging and pleasurable to read</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>logical and convincing organisation; effective connections and transitions</i></li> <li>• <i>ambitious and sophisticated choices of vocabulary, grammatical structures and punctuation that convey subtle and complex meanings</i></li> <li>• <i>almost no technical errors</i></li> <li>• <i>judiciously chosen quotations, references and examples are skilfully integrated and strengthen/further the argument</i></li> </ul>
<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;">35 34 33 32</p>	<p><b>A confident overall account of theme and texts, or set text and linked author/genre, with effective links and/or contrasts showing personal engagement; detailed references to, and full explanations of, subject-matter/themes, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>reading between the lines; grappling effectively with difficulties in texts</i></li> <li>• <i>analysing effects of structures, author/genre-specific features and writers' choices of language</i></li> <li>• <i>understanding that texts have different purposes and may be interpreted in various ways</i></li> <li>• <i>conveying an understanding of the importance of social, cultural and historical factors</i></li> </ul>	<p><b>A thoughtful, organised and relevant essay that successfully conveys a full response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>conscious and careful structuring of arguments that develop convincingly</i></li> <li>• <i>a wide and sometimes ambitious range of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>very few technical errors, that do not affect the reader's understanding or enjoyment</i></li> <li>• <i>apt quotations, references and examples used fluently to support and develop the argument</i></li> </ul>
<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;">31 30 29 28</p>	<p><b>An accurate overview of the most significant aspects of theme and texts, or set text and linked author/genre, with appropriate links and/or contrasts and a straightforward explanation of content, language and structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>awareness of some implicit or ambiguous meanings in texts</i></li> <li>• <i>understanding the effects of different structures, including author/genre-specific features, and writers' language choices</i></li> <li>• <i>awareness that texts may have different purposes or intentions</i></li> <li>• <i>awareness of the impact of some social, cultural and historical issues</i></li> </ul>	<p><b>A competent essay that communicates a sensible, convincing and relevant response to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>well structured, convincingly organised and sequenced paragraphs that support a clear argument</i></li> <li>• <i>functional and appropriate choices of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>technical errors are mostly unobtrusive and insignificant</i></li> <li>• <i>pertinent quotations, references and examples used to illustrate a number of points</i></li> </ul>

<p style="text-align: center;">D</p> <p>Satisfactory performance</p> <p style="text-align: center;">6.9-6.0</p>	<p style="text-align: center;">27 26 25 24</p>	<p><b>Sound understanding of theme and texts, or set text and linked author/genre, making straightforward links and/or contrasts; describes some obvious aspects of language and/or structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>identifying and explaining simply some evident difficulties or subtleties in texts</i></li> <li>• <i>describing some obvious features of structures and/or author/genre-specific features and a recognition of language choices made by writers and their effect on the reader</i></li> <li>• <i>a broad awareness of writers' purposes or intentions</i></li> <li>• <i>generalised references to the social, cultural and historical issues</i></li> </ul>	<p><b>A straightforward essay that adequately conveys a sound understanding of the central thrust of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>simple but accurate organisation and sequencing of paragraphs</i></li> <li>• <i>uncomplicated but functional vocabulary, grammatical structures and punctuation</i></li> <li>• <i>technical errors that do not greatly impede communication</i></li> <li>• <i>some points illustrated by the use of obvious quotations, references and examples</i></li> </ul>
<p style="text-align: center;">E</p> <p>Performance corresponding to the minimum</p> <p style="text-align: center;">5.9-5.0</p>	<p style="text-align: center;">23 22 21 20</p>	<p><b>Some understanding of the main points of theme and texts, or set text and linked author/genre; occasional links and/or contrasts; refers to clear aspects of language or structures</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>referring to and partially explaining some obvious difficulties in texts</i></li> <li>• <i>referring to some noticeable features of structures and/or author/genre-specific features and language choices made by writers and their obvious effect on the reader</i></li> <li>• <i>some awareness that texts may have different purposes or intentions</i></li> <li>• <i>a few brief references to social, cultural and historical issues</i></li> </ul>	<p><b>A simple essay that conveys some understanding of aspects of the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>basic organisation through simple sequencing of paragraphs</i></li> <li>• <i>undemanding vocabulary and grammatical structures; simple punctuation</i></li> <li>• <i>technical errors that sometimes affect clarity of meaning</i></li> <li>• <i>some obvious, but not always apt or relevant, quotations, references and examples</i></li> </ul>
<p style="text-align: center;">F</p> <p>Weak performance almost entirely failing</p> <p style="text-align: center;">4.9-3.0</p>	<p style="text-align: center;">19,18,17, 16,15,14, 13,12,11</p>	<p><b>Limited overview of theme and texts, or set text and linked author/genre, with few links and/or contrasts and possible oversights and/or misunderstandings</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>overlooking some obvious difficulties or challenges in details of the texts</i></li> <li>• <i>a limited awareness of how some aspects of writers' craft, such as readily-apparent devices and structures, author/genre-specific features and/or language choices may affect the reader</i></li> <li>• <i>partial acknowledgement of writers' purposes or intentions</i></li> <li>• <i>brief mentions, if any, of social cultural or historical contexts</i></li> </ul>	<p><b>An essay that is weak in communicating an approach to the question and in engaging the reader</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>paragraphs that are not always organised or connected in ways that support or develop a coherent argument</i></li> <li>• <i>restricted range of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>frequent technical errors that sometimes impede the reader's understanding</i></li> <li>• <i>quotations, references or examples are few and seldom relevant or to the point</i></li> </ul>
<p style="text-align: center;">FX</p> <p>Weak performance entirely failing</p> <p style="text-align: center;">2.9-0</p>	<p style="text-align: center;">10, 9, 8 7, 6, 5, 4 3, 2, 1, 0</p>	<p><b>Very limited grasp of the overall meaning of theme or genre or of author's qualities; texts treated individually or with very few links, contrasts or references to detail</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>leaving difficulties in texts unmentioned or poorly explained</i></li> <li>• <i>showing limited awareness of the most obvious aspects of structure, author/genre-specific features and language choices and their effects</i></li> <li>• <i>no clear sense of the purpose or intention of texts</i></li> <li>• <i>no awareness of social, cultural or historical contexts</i></li> </ul>	<p><b>A very weak essay that struggles to communicate an answer to the question</b></p> <p><i>which may include:</i></p> <ul style="list-style-type: none"> <li>• <i>paragraphing that is formulaic and lacking a sense of overall direction</i></li> <li>• <i>simple, basic choices of vocabulary, grammatical structures and punctuation</i></li> <li>• <i>profuse technical errors that seriously impede communication</i></li> <li>• <i>very few if any relevant quotations, references or examples</i></li> </ul>