

Generic Matrix for English L2 Advanced

Task/Element of Examination	Competence	Wt in %*	Learning Objective	Qu(s)**	Evaluation/Marking	Weight in Points
Reading Comprehension (20)	Reading for Understanding	40% -60%	<i>Read, understand and analyse non-literary texts which are relatively long and complex appreciating differences in style; understand the explicit or implicit content of a long speech or of a complex argument which is more or less structured; additionally to adopt a profound and systematic approach to the study of the texts, their content, language and style</i>		Paper-specific marking scheme	8 - 12
	Detailed Analysis	40%- 60%			Paper-specific marking scheme	8 - 12
Sub-part						20
Written Production (30)	Writing <ul style="list-style-type: none"> Achievement of Task Development of Ideas Coherence and Cohesion 	50%	<i>Write a precise and well-structured analysis of an unseen literary text, with particular focus on content, language and style; explain in a critical manner his/her point of view on literary subjects; demonstrate knowledge of literary texts from different periods, locate them in their historical and cultural context, and put them into perspective,</i>		Agreed Rubric	15
	Linguistic Competence <ul style="list-style-type: none"> Grammatical and lexical Accuracy 	35%			Agreed Rubric	10
	Writing and Linguistic Competence <ul style="list-style-type: none"> Appropriateness & Quality of Style 	15%			Agreed Rubric	5
Sub-part						30
Literature (50)	Knowledge <ul style="list-style-type: none"> Textual and Contextual 	40%	<i>Read, understand and analyse literary and non-literary texts which are relatively long and complex, appreciating differences in styles; adopt a profound understanding to the study of the texts, their content, language and style; Demonstrate insight and profound understanding of the cultures of the target language; demonstrate knowledge of texts</i>		Agreed Rubric	20
	Critical Thinking <ul style="list-style-type: none"> Argument and Reasoning Evidence-based personal response 	20%			Agreed Rubric	10

Generic Matrix for English L2 Advanced

	Writing <ul style="list-style-type: none"> • Coherence and Cohesion 	20%	<i>from different periods, locate them in their historical and cultural context; put them into perspective taking into account their European dimension.</i>		Agreed Rubric	10
	Writing and Linguistic Competence <ul style="list-style-type: none"> • Range of vocabulary, structures • Readability 	10%			Agreed Rubric	5
	Writing and Linguistic Competence <ul style="list-style-type: none"> • Appropriate and accurate use of language 	10%			Agreed Rubric	5
Sub-part						50
Total						100

* Weighting of competences in RC could vary from examination paper to examination paper depending of the nature of the text. Main aim is to ensure assessment of **both** reading for understanding (global/literal comprehension) and analysis.

** Due to the individual nature of each paper, this is where you would insert the relevant paper-specific numbers. i.e. 1, 3a, 4, etc.

Sample Paper: Paper- Specific Matrix for English L2 Advanced

Task/Element of Examination	Competence	Wt in %*	Learning Objective	Qu(s)**	Evaluation/Marking	Weight in Points
Reading Comprehension (20)	Reading for Understanding	60%	<i>Read, understand and analyse non-literary texts which are relatively long and complex appreciating differences in style; understand the explicit or implicit content of a long speech or of a complex argument which is more or less structured; additionally to adopt a profound and systematic approach to the study of the texts, their content, language and style</i>	1, 3, 4	Paper-specific marking scheme	12
	Detailed Analysis	40%		2, 5a, 5b	Paper-specific marking scheme	8
Sub-part						20
Written Production (30)	Writing <ul style="list-style-type: none"> Achievement of Task Development of Ideas Coherence and Cohesion 	50%	<i>Write a precise and well-structured analysis of an unseen literary text, with particular focus on content, language and style; explain in a critical manner his/her point of view on literary subjects; demonstrate knowledge of literary texts from different periods, locate them in their historical and cultural context, and put them into perspective,</i>		Agreed Rubric	15
	Lingustic Comptence <ul style="list-style-type: none"> Grammatical and lexical Accuracy 	35%			Agreed Rubric	10
	Writing and Lingustic Competence <ul style="list-style-type: none"> Appropriateness & Quality of Style 	15%			Agreed Rubric	5
Sub-part						30
Literature (50)	Knowledge <ul style="list-style-type: none"> Textual and Contextual 	40%	<i>Read, understand and analyse literary and non-literary texts which are relatively long and complex,appreciating differences in styles; adopt a profound understanding to the study of the texts, their content, language and style; Demonstrate insight and profound understanding of the cultures of the target language; demonstrate knowledge of texts</i>		Agreed Rubric	20
	Critical Thinking <ul style="list-style-type: none"> Argument and Reasoning Evidence-based personal response 	20%			Agreed Rubric	10

Sample Paper: Paper- Specific Matrix for English L2 Advanced

	Writing <ul style="list-style-type: none"> Coherence and Cohesion 	20%	<i>from different periods, locate them in their historical and cultural context; put them into perspective taking into account their European dimension.</i>		Agreed Rubric	10
	Writing and Linguistic Competence <ul style="list-style-type: none"> Range of vocabulary, structures Readability 	10%			Agreed Rubric	5
	Writing and Linguistic Competence <ul style="list-style-type: none"> Appropriate and accurate use of language 	10%			Agreed Rubric	5
Sub-part						50
Total						100

* Weighting of competences in RC could vary from examination paper to examination paper depending of the nature of the text. Main aim is to ensure assessment of **both** reading for understanding (global/literal comprehension) and analysis.

** Due to the individual nature of each paper, this is where you would insert the relevant paper-specific numbers. i.e. 1, 3a, 4, etc.

**ENGLISH LANGUAGE II
ADVANCED
NMS SAMPLE PAPER**

LENGTH OF THE EXAMINATION: 4 hours (240 minutes)

PERMITTED EQUIPMENT: None

SPECIAL REMARKS: Answer **ALL THREE** Parts

Part 1. Reading Comprehension: Answer all the questions

Part 2A. Written Production: Answer the question

Part 2B. Understanding Literature: Answer the question

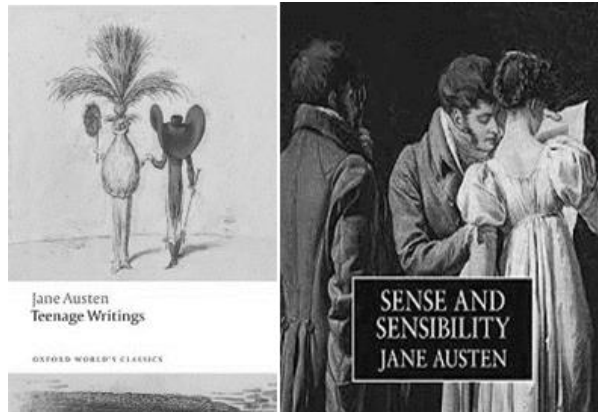
IMPORTANT: Please answer all three parts on the paper provided. **Part 1** must be filled in on the **yellow answer sheet**, and **Parts 2A and 2B** must be answered on the **lined A3 sheets**.

Use blue or black pen only

Part 1- Reading Comprehension
(20 marks)

Read the following passage from *The Guardian* and answer the questions that relate to it on the **yellow** answer sheet provided.

The Other Side of Jane Austen



(Photograph: iStockPhoto)

5 Teenagers had not yet been invented in the late 1780s, when the young Jane Austen began her authorial career. But the people she chose to write about in her earliest known fiction display all the classic traits of modern adolescents on the loose: showing off, binge drinking, stealing, violence, hysteria. There are intense friendships, wild love affairs and, not infrequently, utter contempt for the older generation.

Austen's Victorian biographers preferred to date her career from the appearance of her first novel, *Sense and Sensibility*, when she was 35. They shaped the image of her as a cheerful, if pious and solitary, writer who penned her works quietly and covertly at home under the pseudonym "A Lady".

10 But such an image is startlingly at odds with the riotous crime scene that is Austen's teenage writing, produced to be enjoyed and performed by close family and friends. The early works remain to this day somewhat under the radar even of her biggest fans, partly because the first substantial collection did not appear in print until 1922, more than a century after her death.

15 You can see why they might have been an embarrassment to Austen's family; at first glance, these tales have little in common with her elegant later fiction. One heroine, Anna Parker, coolly announces in a letter to her friend that she is a mass-murderess! All her early characters are essentially motiveless: they feast, kill, insult and charge
20 across estates and countryside with seeming impunity, armed with a stock of blithe compliments and self-regard (which is, often, enough to get away with anything).

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25 The young Jane did not entrust her secret crushes or private longings to a diary (as far as we know). Rather, her supremely confident early writings are directed outwards, berating either an excess of action or the complete absence of it. We are told of the alcoholic hero of Jack and Alice, who doesn't appear in the story, that he 'never did anything worth mentioning'. Another story announces, in passing, that tragedy is 'not worth reading'. They're cartoonish and full of in-jokes; written by an author already anticipating the enjoyment of her friends and family.

30 There are many references to the pulp fiction that was then devoured by the whole Austen clan – and most likely by the male teenage boarders living with them, pupils of the cash-strapped Reverend George Austen, the author's father. The young Jane joyously adopted its extravagances, clichés and improbabilities, using names like Laurina, Polydore and Jezalinda (her adult fiction restricts itself to solidly English names like George, Emma and Anne). There are bold sentiments, such as: "It is my greatest boast that I have incurred the Displeasure of my Father!" There are lurching coincidences of plot: "Oh Heavens, (exclaimed I) is it possible that I should so
35 unexpectedly be surrounded by my nearest Relations and Connections?" These frantic mini-novels reveal how Austen used the genre fiction of her day to train herself in the parts and rules of novel writing: do characters need to be believable? Do their actions need motives? How unhinged and random can action be and still make sense?

40 Schoolroom textbooks, another target, are dissected to expose the woeful limitations of education for girls at the time: a little geography, history and advice on household management. The spoof "History of England, By a partial, prejudiced, & ignorant Historian" is remarkable for its understanding of the notion that all history is interpreted, and written from bias of some kind. Austen was just 15 when she wrote the stories,
45 following geographically ignorant characters on crazy journeys from Bedfordshire to Middlesex via south Wales. With their narcissistic disregard for moral codes, her characters reject the manuals of instruction that were the staple of girls' education at the time. The young Jane was leading a battalion of unruly teenage girls in open contention with the models of the Georgian classroom.

50 Austen was a teenager in the same years that Mary Wollstonecraft¹ was linking female education to the pressing need for political reform. In her 1792 story *Kitty, or the Bower*, the 16-year-old Jane wrote about social and sexual politics with a candour she would never again match. Kitty Peterson, her young heroine, could easily be mistaken for Wollstonecraft herself in full flow: "But do you call it lucky, for a Girl of Genius &
55 Feeling to be sent in quest of a Husband to Bengal, to be married there to a Man of whose Disposition she has no opportunity of judging till her Judgement is of no use to her, who may be a Tyrant, or a Fool or both for what she knows to the Contrary. Do you call that fortunate?"

¹ Mary Wollstonecraft (1759 - 1797) was an English writer, philosopher, and campaigner for women's rights, stating that education was the explanation for any difference in the sexes.

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60 The clever, funny stories that make up the teenage writings are a dramatic counter to
the disciplined, psychological realism that Austen developed in her adult fiction. But
traces of their freakishness and wit survive: in *Sense and Sensibility*, when Elinor
Dashwood requests a stiff drink in the face of her sister Marianne's hysterics ("If you
will give me leave, I will drink the wine myself"); or in Elizabeth Bennet's unladylike
65 energy in *Pride and Prejudice*, "crossing field after field at a quick pace, jumping over
stiles and springing over puddles" on her way to Netherfield Park. It is at such
moments that the voice of a young troublemaker returns to make herself heard.

(918 words)

Kathryn Sutherland and Freya Johnston
The Guardian, 18 Jul 2017

*Please answer the questions on this passage on the **yellow** answer sheet.*

PART 2 OF THE EXAMINATION IS ON THE NEXT PAGE

**Part 2A – Written Production
Textual Analysis
(30 marks)**

Read the following extract from ‘The Secret Agent’ by Joseph Conrad and answer the questions which follow.

Mr Vladimir bore the look of heavy inquiry with perfect serenity.

“England must be brought into line. I suppose you agree that the middle classes are stupid?”

Mr Verloc agreed hoarsely. “They are.”

5 “They have no imagination. They are blinded by an idiotic vanity. What they want just now is a jolly good scare. This is the psychological moment to set your friends to work. I have had you called here to develop to you my idea.” And Mr Vladimir developed his idea from on high, with scorn and condescension, displaying at the same time an amount of ignorance as to the real aims, thoughts, and methods of the
10 revolutionary world which filled the silent Mr Verloc with inward consternation. Once Mr Verloc had opened his mouth for a protest, but the raising of a shapely, large white hand arrested him. Very soon he became too appalled to even try to protest. “A series of outrages,” Mr Vladimir continued calmly, “executed here in this country; not only *planned* here – that would not do.”

15 Mr Verloc cleared his throat, but his heart failed him, and he said nothing.

“These outrages need not be especially sanguinary,” Mr Vladimir went on, as if delivering a scientific lecture, “but they must be sufficiently startling – effective. Let them be directed against buildings, for instance. An attempt upon a crowned head or on a president is sensational enough in a way, but not so much as it used to be. It
20 has entered into the general conception of the existence of all chiefs of state. It’s almost conventional – especially since so many presidents have been assassinated. Madness alone is truly terrifying, inasmuch as you cannot placate it either by threats, persuasion, or bribes. Murder is always with us. It is almost an institution. The demonstration must be against learning – science. What do you think
25 of having a go at astronomy?”

Mr Verloc’s immobility by the side of the arm-chair resembled a state of collapsed coma – and it was in an uneasy doglike growl that he repeated the word:

“Astronomy?”

30 He had not recovered thoroughly as yet from that state of bewilderment brought about by the effort to follow Mr Vladimir’s ideas. It had made him angry.

“There could be nothing better. The whole civilised world has heard of Greenwich. Yes,” he said, with a contemptuous smile, “the blowing up of the first meridian is bound to raise a howl.”

35 “A difficult business,” Mr Verloc mumbled, feeling that this was the only safe thing to say.

“What is the matter? Haven’t you the whole gang under your hand? The very pick of the basket?” Mr Vladimir went on menacingly. “If you imagine that you are the only one on the secret fund list, you are mistaken.”

This perfectly gratuitous suggestion caused Mr Verloc to shuffle his feet slightly.

- 40 “I keep a shop,” answered Mr Verloc.
“A shop! What sort of shop?”
“Stationery, newspapers. My wife ...”
“Your what?” interrupted Mr Vladimir.
“My wife.” Mr Verloc raised his husky voice slightly. “I am married.”
- 45 “Married! And you a professed anarchist, too! What is this confounded nonsense?”
“My wife isn’t one,” Mr Verloc mumbled sulkily. “Moreover, it’s no concern of yours.”
“Oh yes, it is,” snapped Mr Vladimir. “I am beginning to be convinced that you are not
at all the man for the work you’ve been employed on. Why, you must have
discredited yourself completely in your own world by your marriage. Couldn’t you
50 have managed without? This is your virtuous attachment—eh? What with one sort of
attachment and another you are doing away with your usefulness. You may go now.
A dynamite outrage must be provoked. I give you a month. Go for the first meridian.”

He had got up and watched in the glass over the mantelpiece Mr Verloc backing out
of the room heavily, hat and stick in hand.

- 55 The door closed.

(648 Words)

Joseph Conrad (1857-1924)
Extract from *The Secret Agent* (London,
1907)

PART 2A QUESTIONS

*Answer the following questions, referring **directly** to the text to support your answer.*

*Please write your answers on the **lined** sheets provided.*

1. How does Mr. Vladimir try to persuade Mr. Verloc to carry out the attack?
2. What themes emerge and are developed in this extract?
3. How does the writer’s use of language and style heighten the sense of tension?

PART 2B OF THE EXAMINATION IS ON THE NEXT PAGE

Part 2B – Written Production
Literature
(50 marks)

*Write an essay of approximately 1000 words on the following question, which is based on the theme you have studied. You should refer in detail to the set text in your answer and to **at least one other text** that you have studied in class.*

The Power of the Past – *Half of a Yellow Sun*,
Chimamanda Ngozi Adichie (b.1997) (London, 2007)

To what extent in *Half of a Yellow Sun* and at least one other text that you have studied, does the past have a powerful hold on some of the characters?

*Please write your answer on the **lined** sheets provided.*

END OF EXAMINATION

Surname / Nom

Nachname :

Name / Prénom

Vorname :



BAC ID :

Date of birth / Né(e) le

Geburtsdatum :

Subject / Matière / Fach :

Language / Langue / Sprache : Exam date / Date de l'examen / Prüfungsdatum :

Instructions
Anleitung:

Use only capital letters and numbers in the ID box. Use only blue or black pen. Number each page / total pages. Turn in the sheets in order. No staples. Do not turn in rough paper.

Utiliser uniquement des lettres majuscules et des chiffres dans la zone ID. Utiliser uniquement un stylo ou un stylo-bille bleu ou noir. Numéroté chaque page / nombre total de pages. Remettre les feuilles dans l'ordre. Pas d'agrafes. Ne pas rendre le papier brouillon.

Verwenden Sie nur Großbuchstaben und Zahlen im ID-Feld. Verwenden Sie nur einen blauen oder schwarzen Kugelschreiber. Geben Sie die Anzahl der Seiten / Gesamtseiten an. Geben Sie die Blätter in richtiger Reihenfolge ab. Keine Heftklammern. Kein Konzeptpapier abgeben.



ENGLISH LANGUAGE II

ADVANCED

NMS SAMPLE PAPER

Answer sheet

Part 1- Reading Comprehension (20 Marks)

Read the text *The Other Side of Jane Austen* and then answer the following questions:

1. **Complete** the table below by finding the **word** in the text that corresponds to the definitions given: **(5 marks)**

Meaning of word in text	Word in text
Total, complete (lines 1-14)	
In a secret and hidden way (lines 6-20)	
Greedily consumed (lines 28-40)	
Taken finely apart (lines 28-49)	
Open and honest truth (lines 40-58)	

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2. In each of the questions **a-d**, **select** the correct statement and **circle** the corresponding letter. **(4 marks)**

a. Jane Austen's earlier writings were ignored because:

- A. they didn't show literary merit
- B. they were kept in her secret diary
- C. Victorians found her material too shocking
- D. Victorians decided to focus on her more mature writing

b. Jane Austen's teenage writings were:

- A. entirely focused on family and friends
- B. dealing with material that might have only been understood by family and friends
- C. not enjoyed by family and friends
- D. embarrassed family and friends greatly

c. Jane Austen's writings about history can be described as being 'tongue-in-cheek' because:

- A. they attack the educational system of the time
- B. they imitate the opinions of Mary Wollstonecraft
- C. she is aware that they form the basis of her later work
- D. she is aware of the ironic manner in which she writes about certain topics

d. 'A dramatic counter' is used: ((line 60))

- A. to number her works
- B. to show the relationship between her and her family
- C. to describe the relationship between the two periods of her work
- D. to describe the financial situation of her family

**EUROPEAN BACCALAUREATE
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3. Match the descriptions below to the person/people to which each refers. **Write** your answer in the box provided. **(4 marks)**

Description	Person/People referred to
Writes a letter confessing to the murders of many people	
Member of Jane Austen's family who was very short of money	
Could be compared to Mary Wollenstonecraft	
Might not be aware of these early works	

4. Complete the following summary that describes the writer's feelings using the **words** in the box below. There are **two extra words** that you don't need to use. **(3 marks)**

enhance	draw
unrefined	extravagances comparison

This article aims to _____ parallels between some of the characters in Jane Austen's early writings and the behaviour of modern teenagers. Although quite raw and _____, the authors here claim that Austen's great talent as a writer was already present in her early stories, albeit in nascent form. The _____ of her stories are highlighted but also the clear potential behind them.

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5a. What does the underlined word refer to in each of these extracts from the text? Write your answer in your own words on the line provided. **(2 marks)**

(i) You can see why they (line 15)

(ii) It's understanding (line 43)

5b. Select the two most suitable titles for this text from below. Circle the corresponding letters. **(2 marks)**

- A. The life and times of Ms Jane Austen
- B. Rebel with a cause
- C. The pros and cons of arranged marriages
- D. Jane Austen: the teen behind the woman

Total – 20 marks

End of Reading Comprehension Questions

**ENGLISH LANGUAGE II
ADVANCED
NMS Sample Paper
Marking Scheme**

**Part 1- Reading Comprehension
(20 Marks)**

Read the text *The Other Side of Jane Austen* and then answer the following questions:

1. Complete the table below by finding the **word** in the text that corresponds to the definitions given: **(5 marks)**

Meaning of word in text	Word in text
Total, complete (lines 1-14)	Utter (line 5)
In a secret and hidden way (lines 6-20)	Covertly (line 8)
Greedily consumed (lines 28-40)	Devoured (line 29)
Taken finely apart (lines 28-49)	Dissected (line 40)
Open and honest truth (lines 40-58)	Candour (line 52)

2. In each of the questions a-d, select the correct statement and circle the corresponding letter. **(4 marks)**

a. Jane Austen's earlier writings were ignored because:

- A. they didn't show literary merit
- B. they were kept in her secret diary
- C. Victorians found her material too shocking

D. Victorians decided to focus on her more mature writing

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b. Jane Austen’s teenage writings were:

A. entirely focused on family and friends.

B. dealing with material that might have only been understood by family and friends.

C. not enjoyed by family and friends

D. embarrassed family and friends greatly

c. Jane Austen’s writings about history can be described as being ‘tongue-in-cheek’ because:

A. they attack the educational system of the time

B. they imitate the opinions of Mary Wollstonecraft

C. she is aware that they form the basis of her later work

D. she is aware of the ironic manner in which she writes about certain topics

d. ‘A dramatic counter’ is used: ((line 60)

A. to number her works

B. to show the relationship between her and her family

C. to describe the relationship between the two periods of her work

D. to describe the financial situation of her family

3. Match the descriptions below to the person/people to which each refers. **Write your answer in the box provided. (4 marks)**

Description	Person/People referred to
Writes a letter confessing to the murders of many people.	Anna Parker
Member of Jane Austen’s family who was very short of money.	Reverend George Austen
Could be compared to Mary Wollstonecraft.	Kitty Petersen
Might not be aware of these early works	Jane Austen’s biggest fans

**EUROPEAN BACCALAUREATE
ENGLISH LANGUAGE II Advanced**

4. Complete the following summary that describes the writer's feelings using the **words** in the box below. There are **two extra words** that you don't need to use. (3 marks)

enhance		draw
unrefined	extravagances	comparison

This article aims to draw parallels between some of the characters in Jane Austen's early writings and the behaviour of modern teenagers. Although quite raw and unrefined, the authors here claim that Austen's great talent as a writer was already present in her early stories, albeit in nascent form. The extravagances of her stories are highlighted but also the clear potential behind them.

5a. What does the underlined word refer to in each of these extracts from the text? Write your answer in your own words on the line provided. (2 marks)

(i) You can see why they (line 15)

Jane Austen's early works

(ii) It's understanding (line 43)

"The History of England, By a partial, prejudiced, & ignorant Historian"

5b. Select the two most suitable titles for this text from below. **Circle** the corresponding letters. (2 marks)

- A. The life and times of Ms Jane Austen
- B. Rebel with a cause**
- C. The pros and cons of arranged marriages
- D. Jane Austen: the teen behind the woman**

Total – 20 marks

End of Reading Comprehension Questions

**EUROPEAN BACCALAUREATE
ENGLISH LANGUAGE II Advanced**

Part 2A (30 marks) Written production Textual analysis	1. Content <ul style="list-style-type: none"> • relevant answer with pertinent analysis • coherence/development of thoughts/ideas 	15
	2. Accuracy <ul style="list-style-type: none"> • vocabulary • spelling • grammar/syntax 	10
	3. Style <ul style="list-style-type: none"> • range of vocabulary/structures • readability 	5
Part 2B (50 marks) Written production Literature	1. Content <ul style="list-style-type: none"> • requirements of task fulfilled • knowledge of content of set text (main ideas, themes, characters, structure of set text, etc.) • knowledge and insight of cultural and historical contexts • insight into the meanings of works and their context(s) 	20
	2. Organisation <ul style="list-style-type: none"> • structure (introduction-development-conclusion) • cohesion between sentences and paragraphs 	10
	3. Accuracy <ul style="list-style-type: none"> • vocabulary • spelling/grammar/syntax 	5
	4. Style <ul style="list-style-type: none"> • range of vocabulary/structures • readability 	5
	5. Personal response <ul style="list-style-type: none"> • personal viewpoint and appreciation of text(s) • relevant arguments 	10

L2A Rubric

Part 2: Rubric for Evaluation of Written Production – Total 30

Aspect for Judgement							
Content	15	14-13	12-11	10-9	8-7	6-4	3-0
Relevant answers with pertinent analysis	Requirements of task excellently and fully met	Requirements of task very well and almost fully met	Requirements of task well met	Requirements of task satisfactorily met	Requirements of task sufficiently met	Requirements of task insufficiently met	Requirements of task not met
Coherence/development of thoughts and ideas	Excellent evidence of coherence /development of thoughts and ideas	Very good evidence of coherence /development of thoughts and ideas	Good evidence of coherence /development of thoughts and ideas	Satisfactory evidence of coherence /development of thoughts and ideas	Sufficient evidence of coherence /development of thoughts and ideas	Related insufficient evidence of coherence /development of thoughts and ideas	No evidence therefore no coherence /development of thoughts and ideas
Accuracy	10	9	8-7	6	5	4-3	2-0
Vocabulary/Spelling	An excellent level of accuracy of vocabulary, spelling and grammar	A very good level of accuracy of vocabulary, spelling and grammar	A good level of accuracy of vocabulary, spelling and grammar	A satisfactory level of accuracy of vocabulary, spelling and grammar	A sufficient level of accuracy of vocabulary, spelling and grammar	An insufficient level of accuracy of vocabulary, spelling and grammar	No evidence of any accuracy of vocabulary, spelling and grammar
Grammar/Syntax	Hardly any errors	Occasional errors	Very few errors	Few errors	Some errors	Quite a number of errors	Many errors
Style	5		4	3	2	1	0
Range of vocabulary & Structures	Excellent to very good use of a wide range of vocabulary and structures		Good use of quite a range of vocabulary and structures	Satisfactory use of a range of vocabulary and structures	Sufficient use of some range of vocabulary and structures	Weak use of a limited range of vocabulary and structures	No evidence of any range of vocabulary and structures
Readability	Highly/Very readable		Quite readable	Generally readable	Fairly readable	Insufficiently readable	Largely unreadable

L2A Rubric

Part 3: Rubric for Literature - Total 50

Aspect for Judgement							
Content	20-19	18-17	16-15	14-12	10-9	8-5	4-0
Requirements of task fulfilled Knowledge of Content (main ideas, themes characters, composition of set book) Expansive knowledge of the set theme Knowledge and insight of the cultural and historical context Insight into the meaning of the works and their context	Requirements of task excellently and fully met demonstrating excellent textual, contextual and cultural knowledge	Requirements of task very well met demonstrating very good textual, contextual and cultural knowledge	Requirements of task well met demonstrating good textual, contextual and cultural knowledge	Requirements of task satisfactorily met demonstrating satisfactory textual, contextual and cultural knowledge	Requirements of task sufficiently met demonstrating sufficient textual, contextual and cultural knowledge	Requirements of task insufficiently met demonstrating insufficient textual, contextual and cultural knowledge	Requirements of task not met demonstrating no textual, contextual and cultural knowledge
Personal Response	10	9-8	7	6	5	4-3	2-0
Personal viewpoint and appreciation Relevant arguments	Excellent expression of personal viewpoint making excellent use of relevant arguments	Very good expression of personal viewpoint making very good use of relevant arguments	Good expression of personal viewpoint making good use of relevant arguments	Satisfactory expression of personal viewpoint making satisfactory use of relevant arguments	Sufficient expression of personal viewpoint making sufficient use of relevant arguments	Insufficient expression of personal viewpoint making insufficient use of relevant arguments	No expression of personal viewpoint thus a related failure to use relevant arguments

L2A Rubric

Organisation	10	9-8	7	6	5	4-3	2-0
Structure – (introduction-development-conclusion) Cohesion between sentences and between paragraphs	Answer excellently structured Demonstrates very skilful cohesion between sentences and paragraphs	Answer very well structured Demonstrates skilful cohesion between sentences and paragraphs	Answer well structured Demonstrates good cohesion between sentences and paragraphs	Answer satisfactorily structured Demonstrates satisfactory cohesion between sentences and paragraphs	Answer sufficiently structured Demonstrates sufficient cohesion between sentences and paragraphs	Answer Insufficiently structured Demonstrates insufficient cohesion between sentences and paragraphs	Answer shows negligible/ no evidence of structure Demonstrates negligible/no evidence of cohesion between sentences and paragraphs
Accuracy	5		4		3	2	1-0
Vocabulary/Spelling	Excellent to very good level of accuracy of vocabulary, spelling and grammar		Good to satisfactory level of accuracy of vocabulary, spelling and grammar		A sufficient level of accuracy of vocabulary, spelling and grammar	An insufficient level of accuracy of vocabulary, spelling and grammar	No evidence of any accuracy of vocabulary, spelling and grammar
Grammar/Syntax	Hardly any/Occasional errors		Very few/Few errors		Some errors	Quite a number of errors	Many errors
Style	5		4		3	2	1-0
Range of Vocabulary, structures	Excellent to very good use of a wide range of vocabulary and structures		Good to satisfactory use of quite a range of vocabulary and structures		Sufficient use of some range of vocabulary and structures	Weak use of a limited range of vocabulary and structures	No evidence of any range of vocabulary and structures
Readability	Highly/Very readable		Quite readable/Generally readable		Fairly readable	Insufficiently readable	Largely unreadable