

OIB – class of 2020

10th grade

LV1 **3 h**

H-G

Literature **4 h**

2 h

11th grade

LV1 **2,5 h**

Literature **4 h**

} **Literature** **6,5 h**

(+2 h French)

12th grade

LV1 **2 h**

Literature **4 h**

} **Literature** **6 h**

	L	ES	S
OIB-Literature- written	6	5	5
OIB-Literature- oral	5	4	4
OIB-H-G-written	4	5	4
OIB-H-G- oral	3	4	3
Total	18	18	16

French	3+2	2+2	2+2
TPE (>10)	2	2	2
Science 11th grade	2	2	x
Maths	2	5 (+2)	7 (+2)
Physics	x	x	6 (+2)
Biology	x	x	6 (+2)
Philosophy	7	4	3
Literature	4	x	x
Foreign language 2	4+1	3	2
Social Studies	x	7 (+2)	X
P.E	2	2	2

10th grade

Give you depth and breadth of knowledge in the literature and culture of English-speaking countries (the USA in particular), as well as the features of the English language itself.

Encourage critical and personal responses to literary works by developing your skills of active reading, close-reading, literary analysis and interpretation of texts.

Make you progress in your ability to express your ideas and views effectively, with nuance and clarity, in both written and oral assignments.

Make you become autonomous and engaged readers who can interact with the text.

Encourage you to participate actively in class and be creative in your thinking and writing.

Develop your critical thinking and develop a sense of initiative.

Encourage collaborative work.

Make you acquire the basic tools for literary analysis.

11th and 12th grade

The syllabus includes **13 works to be studied** over a two year period

CORE

FREE CHOICE

One **Shakespeare** play



The Tempest

Three 19th/20th/21st-century
English-speaking **novelists**



The Scarlet Letter
Nathaniel Hawthorne

Two 19th/20th/21st-century
English-speaking **playwrights**



Intimate Apparel
Lynn Nottage

Two 19th/20th/21st-century
English-speaking **poets**



A selection of 8 poems from:
Langston Hughes, Rita Dove,
Niki Giovanni and Martin Espada

Three works of
world literature



Interpreter of Maladies
Jhumpa Lahiri

Two English-language
non-fiction works



Stranger in the Village
James Baldwin

OIB

LITERATURE - WRITTEN EXAM

4h



= 2 x 2h



2 different tasks

JUNE 2017

Part I – Essays

1. "Courage is resistance to fear, mastery of fear, not absence of fear." (Mark Twain)
Discuss how two authors explore the balance between fear and courage on your OIB program.
2. Literature often portrays characters confronting a new environment, culture or set of beliefs. How are the dynamics of such confrontations explored in two works on your OIB syllabus?
3. Discuss the use of cycles and repetitions in two of the works you have studied on your OIB syllabus.
4. The development of some literary characters depends greatly on the influence of another character. How does this statement apply to two works on your OIB syllabus?

Part II – Creative writing

Write about a place that the narrator misses, but to which he or she may not return.

Part III – – Prose or poetry commentary

Poetry: Widows by Louise Glück

Prose: Extract from The Goldfinch by Donna Tartt.

CHOICE 1: Two essay questions comparing two literary works

Part I – Essays

1. "Courage is resistance to fear, mastery of fear, not absence of fear." (Mark Twain)
Discuss how two authors explore the balance between fear and courage on your OIB program.
2. Literature often portrays characters confronting a new environment, culture or set of beliefs. How are the dynamics of such confrontations explored in two works on your OIB syllabus?
3. Discuss the use of cycles and repetitions in two of the works you have studied on your OIB syllabus.
4. The development of some literary characters depends greatly on the influence of another character. How does this statement apply to two works on your OIB syllabus?

Part II – Creative writing

Write about a place that the narrator misses, but to which he or she may not return.

Part III – – Prose or poetry commentary

Poetry: Widows by Louise Glück

Prose: Extract from The Goldfinch by Donna Tartt.

CHOICE 2: One essay question comparing two literary works and one creative writing

Part I – Essays

1. "Courage is resistance to fear, mastery of fear, not absence of fear." (Mark Twain)
Discuss how two authors explore the balance between fear and courage on your OIB program.
2. Literature often portrays characters confronting a new environment, culture or set of beliefs. How are the dynamics of such confrontations explored in two works on your OIB syllabus?
3. Discuss the use of cycles and repetitions in two of the works you have studied on your OIB syllabus.
4. The development of some literary characters depends greatly on the influence of another character. How does this statement apply to two works on your OIB syllabus?

Part II – Creative writing

Write about a place that the narrator misses, but to which he or she may not return.

Part III – Prose or poetry commentary

Poetry: Widows by Louise Glück

Prose: Extract from The Goldfinch by Donna Tartt.

CHOICE 3: One essay question comparing two literary works and a never before seen piece of prose or poetry for commentary

Part I – Essays

1. "Courage is resistance to fear, mastery of fear, not absence of fear." (Mark Twain)
Discuss how two authors explore the balance between fear and courage on your OIB program.
2. Literature often portrays characters confronting a new environment, culture or set of beliefs. How are the dynamics of such confrontations explored in two works on your OIB syllabus?
3. Discuss the use of cycles and repetitions in two of the works you have studied on your OIB syllabus.
4. The development of some literary characters depends greatly on the influence of another character. How does this statement apply to two works on your OIB syllabus?

Part II – Creative writing

Write about a place that the narrator misses, but to which he or she may not return.

Part III – Prose or poetry commentary

Poetry: *Widows* by Louise Glück

Prose: Extract from *The Goldfinch* by Donna Tartt.

"The fool!" cried Ursula loudly. "Why doesn't he ride away till it's gone by?"

Gudrun was looking at him with black-dilated, spellbound eyes. But he sat glistening and obstinate, forcing the wheeling mare, which spun and swerved like a wind, and yet could not get out of the grasp of his will, nor escape from the mad clamour of terror that resounded through her, as the trucks thumped slowly, heavily, horrifying, one after the other, one pursuing the other, over the rails of the crossing.

The locomotive, as if wanting to see what could be done, put on the brakes, and back came the trucks rebounding on the iron buffers, striking like horrible cymbals, clashing nearer and nearer in frightful strident concussions. The mare opened her mouth and rose slowly, as if lifted up on a wind of terror. Then suddenly her fore-feet struck out, as she convulsed herself utterly away from the horror. Back she went, and the two girls clung to each other, feeling she must fall backwards on top of him. But he leaned forward, his face shining with fixed amusement, and at last he brought her down, sank her down, and was bearing her back to the mark. But as strong as the pressure of his compulsion was the repulsion of her utter terror, throwing her back away from the railway, so that she spun round and round on two legs, as if she were in the centre of some whirlwind. It made Gudrun faint with poignant dizziness, which seemed to penetrate to her heart.

PROSE COMMENTARY

Women in Love

In this extract from D. H. Lawrence's *Women in Love*, we are presented with a number of characters and entities who are the actors of a seemingly static action. The situation is one of a mare affrighted by a nearby train who tries to throw her rider while he resists and two girls watch. In the end, the rider manages to control the mare. This passage, thus summarized, appears to be an incidental occurrence with little or no action, and therefore little or no interest. Yet the passage as a whole conveys one incredible amount of tension as the dynamics between characters confront and resist each other. The central opposition seems to be between flight and immobility, and the apparent lack of any action or movement in the passage is actually the result of the two opposing forces countering and opposing each other. Though the characters' positions are evidently the same in the beginning and in the end, the situation can be said to have evolved, for a tension between two opposing dynamics has been confronted and resolved—and that only, we will discover through the strength of a single human will.

The first character presented, Ursula, is one of those on the side of movement. Her first interaction is a desire to prompt some sort of action, and her impatience and urgency are conveyed through use of exclamation and interrogation, and use of the abusive language toward the boy ("the fool!"). It is the only recourse to speech in the passage—henceforth all characters are significantly struck dumb. Ursula's attitude shows her belief that she has the superiority required to master the situation, to make others obey her, and yet despite her advocacy of movement, she too remains immobile—out of fear, perhaps, and one could also think out of

ASSESSMENT RUBRIC FOR OIB AMERICAN OPTION WRITTEN EXAMINATION: ESSAY

N.B. A short response may require assessment to be lowered.

Category	Below Level -0.5 or more at the discretion of the examiner	Level 0	Level 1 + 0.5	Level 2 + 1.0	Level 3 +1.5	Level 4 +2.0
Knowledge & Understanding	No true understanding or first-hand knowledge shown. Factual inaccuracies void argument.	Some understanding but superficial. Learned response replaces first-hand knowledge. Factual inaccuracies affect argument.	Satisfactory understanding and knowledge. Development may be limited with some inadvertent or minor factual inaccuracies.	Good overall understanding. Knowledge is full and developed.	Very good and thorough understanding, including some subtlety. Levels of meaning are apparent.	Excellent understanding, including some subtlety. Levels of meaning are apparent. Detailed and pertinent knowledge.
Response to the Question	Off-subject or no clear response discernible. Observation, commentary or opinion may be present but no attempt to form an argument.	Response is partial or muddled. Argument is directed at the question but may be confused or superficial.	A satisfactory response to the main implications of the question. Some aspects of the question may be ignored.	A good response. Argument addresses the question but may need more development.	A very good response. Argument is complete and well-targeted, and the question is well-understood.	An excellent response. Argument demonstrates original thought and addresses the question with clarity and depth.
Analysis & Depth (Includes discussion of style at Level 2 and above)	Plot summary or generalizations dominate. No successful attempt at analysis.	Plot summary or generalizations frequent. Little or unsuccessful analysis.	Inconsistent analysis that does not always address important elements. Analysis may be uneven or lacking in depth.	Good analysis that appropriately addresses important elements. Generally appropriate analysis of style illustrated by relevant examples.	Very good analysis. Thoughtful, pertinent analysis of style.	Excellent analysis and argumentation. Insightful, sophisticated and coherent analysis of style.
Organization of the Essay & Integration of Evidence	No logical sequence of ideas. Chronological confusion. Development is so inadequate that clarity is in danger of dissolving completely.	Weak or mechanical structure. Development is barely adequate and examples are either impertinent or lack clear connection to the argument.	Satisfactory structure and development. Sequence of ideas generally logical. Examples not always pertinent and integration may be awkward.	Good structure with some transitions. Sequence of ideas logical. Examples are generally pertinent and most often integrated appropriately.	Very good essay structure with solid transitions. Clear development throughout and good integration of supporting evidence.	Excellent essay structure with clear transitions. Carefully planned, persuasive development throughout. Sophisticated integration of supporting evidence.
Expression	Meaning often cannot be surmised. The essay is very difficult to read.	Prose can be read and its meaning surmised even if hampered by weak control (or French interference).	Prose conveys the writer's ideas adequately. Vocabulary is sufficient and notions of good English usage are evident if sometimes inconsistently applied.	Prose shows evidence of good writing skills. Lapses are minor and do not impede understanding. Some care is shown in word choice and register.	Prose is clear and coherent. A rare lapse does not mar ideas or flow. Effective use of vocabulary and register.	Prose is articulate, fluid, and displays an excellent command of written language. Sophisticated use of vocabulary and register.
Totals						

ASSESSMENT RUBRIC FOR OIB AMERICAN OPTION WRITTEN EXAMINATION: CREATIVE WRITING

Category	Below Level -0.5 or more at the discretion of the examiner	Level 0	Level 1 + 0.5	Level 2 + 1.0	Level 3 +1.5	Level 4 +2.0
Response to Task & Strength of Idea	Inadequate response. Superficial treatment of idea.	Adequate response to prompt. Idea has potential but needs development.	Appropriate response to prompt. Idea shows evidence of risk-taking, imagination or complexity. Some inconsistency in approach.	Thoughtful response to prompt. Idea shows evidence of risk-taking, imagination or complexity. Approach is mostly consistent.	Strong response that often surprises, delights or provokes. Idea shows much evidence of risk-taking, imagination and complexity. Any inconsistency is minor.	Highly effective response to prompt. Consistently surprises, delights or provokes reader. Often compelling, imaginative and complex.
Voice and Sense of Audience	Inadequate or no clear voice. No sense of audience.	Adequate but not always consistent voice. Limited sense of audience.	Appropriate and mostly consistent voice. Some sense of audience.	Clear voice with occasional lapses in consistency. Sustained sense of audience.	Strong voice with only minor lapses in consistency. Effective sense of audience.	Confident and persuasive use of voice. Highly effective sense of audience
Use of Literary Technique (Style) and Genre Elements	No significant use of style to inform meaning. Writing appears flat and is often limited to a simple, literal level of meaning.	Contains limited attempts to include style or address genre. Connection to task may be unclear.	Some evidence of style to enhance meaning. Contains some literary or genre elements appropriate to task.	Use of style and genre elements is focused and coherent with meaning.	Strong and subtle use of style and genre. Choice of literary elements often enhances meaning.	Sophisticated and persuasive use of style and genre. Displays a cohesive array of literary elements that enhance meaning.
Use of Structural Elements	No evident structure.	Structure is present but lacks coherence, purpose or flow.	Clear attempt to use structural elements to reinforce meaning	Effective and focused use of structural elements. Writing is coherent, purposeful and flows well.	Strong and subtle use of structural elements to enhance or add to meaning.	Sophisticated and cohesive integration of structural elements to develop meaning.
Expression	Difficult to understand. No or limited control of register.	Most language can be understood, but register is very inconsistent. Simple vocabulary choices.	Adequate use of language and register. Some creative word choice, even if awkward or flawed.	Careful word choice, some judicious use of language and register. May have minor lapses.	Strong word choice. Effective use of language and register. May contain an occasional lapse.	Highly articulate. Sophisticated use of language evident.
Totals						

ASSESSMENT RUBRIC FOR OIB AMERICAN OPTION WRITTEN EXAMINATION: THE COMMENTARY

N.B. A short response may require assessment to be lowered.

Category	Below Level -0.5 or more at the discretion of the examiner	Level 0	Level 1 + 0.5	Level 2 + 1.0	Level 3 +1.5	Level 4 +2.0
Understanding the Text	Flawed to seriously flawed understanding. No awareness of levels of meaning, such as effect of voice or tone.	Basic denotative understanding. Fanciful or ineffective attempt to find meaning on another level.	Fair but awkward understanding of much of the text. Plausible sense of deeper meaning. Some sense of voice/tone.	Fair understanding with coherent sense of some deeper meaning in much of the text. Accurate sense of voice/tone.	Good understanding of whole text, including the use of voice, tone and levels of meaning.	Excellent interpretation. Shows understanding of complexity and subtleties implied by text.
Analysis & Use of the Text	A paraphrase or superficial commentary with little to no textual basis. No attempt at analysis.	Superficial commentary with some textual basis. Little or fuzzy analysis. May summarize rather than analyze, or struggle to prove anything.	Satisfactory analysis of some textual features. Relevant but limited use of text, or a mix of relevant and irrelevant.	Satisfactory analysis of several important textual features. Mostly relevant use of text that provides evidence of deeper meaning.	Good analysis supports commentary throughout. Quotes well chosen and pertinent. Probes the meaning of the text.	Insightful analysis. Textual usage full and telling. Commentary digs far beyond the obvious.
Appreciation of Literary Features	Appreciation of literary features absent or fanciful. No accurate use of literary terminology.	Some notion of voice or other literary features, but comments are inaccurate or scarce. No apparent ability to relate these to meaning.	Limited sense of literary features. Relevant stylistic devices may be accurately identified, but discussion is often superficial or relation to meaning very hit and miss.	Good sense of some literary features. Several relevant devices are identified and discussed. A few comments may be awkward or inconsistent.	Good sense of text as literature. Includes real discussion of style with varied use of terminology. Good ability to relate style to meaning.	Excellent appreciation of literary features. Comments grounded in style with use of precise, detailed terminology. Discussion always directed at meaning.
Organization	No development of any argument. Incoherent, strictly linear, or simply rambling paragraphs.	Weak structure. Little development or too short. Some ordering of ideas but logical flow or focus is broken.	Some evidence of good structure, but overall development remains unfocused, mechanical or clumsy.	Mostly coherent structure. Paragraphs have clear focus, but the whole lacks some development.	Coherent, well developed paragraphs. Good use of commentary structure.	Flowing and persuasive paragraphs. Elegant and effective use of commentary structure.
Expression	Meaning often cannot be surmised. Commentary difficult to read due to consistent mistakes.	Prose can be read and meaning surmised, but expression frequently shows weak control (or French interference).	Prose mostly conveys the writer's ideas, but language can be clumsy, heavy or marred by errors amidst a sometimes clear expression.	Prose mostly clear and coherent. Minor lapses, even if frequent, do not impede understanding. Some care and consistency shown in word choice and register.	Much evidence of strong writing skills. Lapses easily corrected. Often careful and effective use of vocabulary and register.	Articulate and fluid. Excellent and effective use of vocabulary and register. A pleasure to read.
Totals						

OIB

LITERATURE - ORAL EXAM

30mn oral exam (30 mn preparation time)

On an excerpt from a **work-in-depth** on the English OIB syllabus

Shakespeare

Poetry

Novel

10 min presentation of your analysis of the extract

5 min presentation of the links between the passage and the rest of the program.

15 min exchange between the examiner and the candidate to test their knowledge of the whole program. (question and answer period on the OIB curriculum and its relation to the examination text.)

Commentary on text given (10 minutes)		Context: Links (5 min) and General discussion of the program (15 minutes)		Expression	
A clear lack of knowledge or a misinterpretation of the text.	0-1 pt	Inability to make links to other works. No acquaintance with works and background.	0-1 pt	(Below OIB level) Expression is inaccurate making meaning unclear. Student struggles to communicate clearly or is uncommunicative.	0-1 pt
Basic or superficial understanding of the text. An attempt at analysis is made but the arguments are not developed.	2 pts	Little or no ability to make links. Scant familiarity with the program.	2 pts	(Below OIB level) Expression is inaccurate, but ideas do come across. Ideas expressed simply. Difficulty in interacting, leaning heavily on examiner intervention.	2 pts
Acceptable level of understanding of the text. An argument is defined but not sustained. Student shows some ability to analyze the text.	4 pts	Can make some links but does not develop them. Some familiarity with the program, but ideas only partially developed.	4 pts	Clear and satisfactory communication of ideas. Ability to engage with the examiner.	4 pts
Good understanding of the text. Student sets out clear arguments. Good attention paid to style in relation to meaning.	5 pts	Interesting links made with some development. Good knowledge of program. Student shows some understanding of stylistic features.	5 pts	The expression effectively communicates the student's ideas in a fluent and accurate way. Confident exchange with the examiner.	5 pts
Excellent understanding of the text. Arguments are sophisticated. Student shows an excellent ability to explore how style informs meaning.	6 pts	Excellent links made that are fully developed. Excellent knowledge of the program. Student confidently addresses stylistic features.	7 pts	Effective, nuanced, and articulate communication. Makes use of a wide range of literary terminology.	7 pts
Mark A out of 6	/6	Mark B out of 7	/7	Mark C out of 7	/7

OIB

« In order to be awarded the 'international option' of the baccalaureate, the candidate must have an average of at least 10/20 in all specific and non-specific papers. As such the OIB is an integral part of the pupil's baccalaureate or, in other words, once enrolled for the OIB the candidate cannot be awarded their diploma without the specific papers. The relatively high coefficients of these papers also play a **significant role in the diploma or top grades being awarded.** »

<https://cache.media.eduscol.education.fr>

The weight of your OIB (32% in S, 35% in ES and 37% in L) makes it very hard if you don't get good grades in literature and history geography.

ES

If you get a 9 in OIB Lit

> $1 \times 9 = 9$ points to catch up

If you get an 8 in OIB Lit

> $2 \times 9 = 18$ points to catch up

If you get a 7 in OIB Lit

> $3 \times 9 = 27$ points to catch up