



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

ENGLISH FIRST ADDITIONAL LANGUAGE: PAPER II

MARKING GUIDELINES

Time: 2½ hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

SECTION A LITERATURE: *The Cellist of Sarajevo* – Steven Galloway

QUESTION 1 PARAGRAPH ON CHARACTER/THEME

- **No additions made to marking guidelines.**
- **Used F (facts), D/A (during/after war); 3p (third person) and L (language) symbols for breakdown on scripts**
- **Subtracted ½ mark if not a single paragraph i.e. for format**
- **Facts from anywhere in novel accepted if valid/relevant (in addition to those below)**

Possible response/content

Kenan's imagination helps him to survive the daily challenges of the war:

- For him and his wife, Amila, it helps to "hold back the night" (awfulness/horror of the war) – when he goes out to fetch water, they comically imagine that he can and will bring her "new shoes ... a coat ... a mink hat" when he comes back home.
- He imagines (with Ismet) that it is possible to get "a nice steak, or lamb" at the relief centre.
- When the electricity briefly comes on, "he imagines a breakfast cooked on the stove".
- He imagines how his children will laugh at the cartoons they will be able to watch!
- Light will fill all the rooms and they will all be happy.
- But the lights go off all too soon ...
- While listening to the cellist's music, Kenan imagines the cellist's hair smoothing itself out and his shoes being polished "bright as mirrors".

Also while listening to the cellist's music, Kenan imagines the city AFTER the war:

- The broken cobblestone paving restores itself.
- He imagines the rebuilding of the city – its "healing" – "the remaking of the world".
- He imagines how its people will be restored: they stand up taller and put on weight.
- Their clothes become whole again.
- The buildings are renovated – the plaster and paint reappear.
- He even imagines the outings he and his family will go on, and the fun his children Mak and Sanja will have ...
- Importantly for Kenan, he imagines the trams running again. THAT will mean peace!
- He imagines all of this until the music stops ... And reality sets back in ...

FACTS	1 mark for relevant facts up to 12
During and after war addressed	1 mark
Use of third person	1 mark
Appropriate language/style/register	1 mark
	= 15 marks

[15]

QUESTION 2 PARAGRAPH: PERSONAL RESPONSE

- **Clear argument/opinion/voice important here**
- **Markers accepted both sides of issue being addressed (i.e. partly agree and disagree with quotations)**
- **References very open: facts from the whole novel accepted if valid/relevant**
- **Marking breakdown on scripts: F (facts); S (stance); 3 (3rd person); CV (clear voice); L (language)**
- **If stance not directly stated, but implied, ½ mark awarded**
- **Clear voice: full 2 marks awarded for statement AND facts supporting it; otherwise 1 mark, or no mark, depending.**

Learner's own **opinion/stance** should be clearly expressed, preferably in the opening sentence. Then, supporting details must be provided based on, but not limited to, the text.

Examples – possible responses: (Unlikely: yes, if there's a way to benefit, take it!)

- The black market would not exist if enough people were not willing to use it.
- Buying water from the relative safety of the black market removes the risk that people like Kenan expose themselves to daily – which places his family at risk also.
- If you have the goods or means to barter and stay out of danger, then good luck to you.
- Emina is another good example: it is madness to risk a life taking expired medicine to a stranger. What could she possibly hope to achieve? Unnecessary risk for no gain.
- As for the cellist? Well, he is simply ridiculous to play out in the street. He unnecessarily places others' lives in danger too, such as Arrow's. Survival is about food and water and shelter, not music and art.

(Accept any other valid and relevant factual support of a meaningful argument.)

More likely: no, black market profiteering is out of the question.

- It is immoral to virtually steal from one's fellow citizens especially during war.
- This is not a time to demonstrate business acumen. It is a humanitarian crisis.
- Those who help each other are the heroes – united, more people can survive, e.g. Ms Ristovski thanks Kenan. Not to mention his family.
- Dragan has shelter in exchange for bread. This is a family working together for mutual survival whether they like one another or not – they rise above petty differences.
- To fetch water from a reservoir or food from an aid centre is not gambling with survival but doing what is necessary to get vital resources needed by, and accessible to all. It is HUMAN, not animalistic.
- Not only physical survival matters – this novel teaches us the importance of inner survival (as opposed to being the living dead – ghosts).
- Helping others, and even the cellist's music, are vital in this sense. And inner strength brings courage to survive physically too.

NOTE:

The **THEME** of human/animalistic is relevant to this question and should be awarded marks wherever meaningfully used. Learners are permitted to partly support both sides of the issue so long as work is well supported and reasonably argued.

FACTS in support of **OPINION** = **up to 10 marks** (balance number of statements made with support, with a global mark for the quality of the opinion expressed).

ADD: 1 mark for clear stance; 1 mark for third person; 2 marks for overall convincing voice; 1 mark for appropriate language/style/register.

QUESTION 3 DIALOGUE

- Both sides were sought in answer i.e. atrocities AND signs of humanity BUT not weighted
- Tailed ticks on scripts denote half marks awarded as per guidelines to a total of 2

Davor: Dad ... Dad, I don't know where to begin with all the questions I have.

Dragan: (looks down, smiling) I'm just delighted to have you nearby again – I can hardly believe that it's true my son!

Davor: It was great meeting Emina last night. Quite a story...
Indeed. For me, she is a symbol of the bad and the good of the war.

ETC.

Make sure candidate includes both the atrocities of war AND the immense demonstrations of courage, compassion and humanity.

Atrocities:

- People being shot at randomly – civilians, women and children – like Emina and the man in the hat.
- Desperate measures for survival: "fishing" for pigeons, selling cigarette butts, risking one's life for bare necessities.
- Corruption and profiteering through the black market: sale of free water, and of free humanitarian food aid.
- Daily violence and de-humanisation of people (examples abound), e.g. selling of expensive electrical appliances to obtain a few potatoes.
- The corrupt use of the tunnel as a link in and out of the city.
- Using others as guinea pigs to improve chances of not being hit by sniper fire.

Acts worthy of respect:

- Dragan's own: dragging hatless man from cameraman's view to preserve his dignity.
- Emina's kindness and courage.
- Kenan's fetching of water – for family, and ungrateful neighbour Mrs Ristovski.
- Arrow's commitment to only kill soldiers and THEN to never kill again ...
- The impact of the cellist's daily courageous act, on the humanity and hope of the people who heard him/about him.
- Kenan and Amila's relationship for the benefit of their children (humour; courage in the face of terror).

Accept any of the many other valid examples candidates could well refer to.

1 mark each for up to 8 facts = 8

2 marks for correct dialogue format, i.e.

½ block format

½ colon use

½ no quotation marks

½ gesture

[10]

QUESTION 4 ESSAY WITH GUIDELINES

- **Essay title not awarded a specific mark but ticked in scripts**
- **Remember a range in each rubric section – use full range**
- **Not every phrase in rubric descriptor need apply for it to be the correct mark**
- **Markers encouraged to make comments in marking to justify mark awarded**
- **Markers sought to BALANCE facts against global mark of rubric**

Essay: example of possible content and structure to be used in conjunction with the HL amended/draft rubric. (Original: HL SAGS p47)

Par. 1 Example: Humankind does not automatically mean that humans are kind ... Some humans are cruel sometimes, especially in times of war.

Par. 2 The novel, *The Cellist of Sarajevo*, portrays several instances in which human beings share characteristics usually thought to belong to (lower) animals.

- **Battling to SURVIVE:** observations of the dog that sees nothing on its singular focused drive to find food; fishing for pigeons; letting others cross ahead to "check" for snipers; snivelling on the ground for cigarette butts (old woman) ...
- **Signs of BEASTLINESS:** in the cruelty in killing civilians; bombing water/breadlines; attacking ambulance.
- Accept any of the many relevant examples from the text.

Par. 3 SOME members of humankind, however, are indeed kind humans.

- Emina: helping strangers with meds at great risk to herself; refusal to live in fear.
- Kenan: fetching water for family and Mrs Ristovski (thankless; overcomes his own paralysing fear).
- Enemy sniper listening to music and NOT killing the cellist when he could and should.
- Arrow's decision to rise above the animalistic/beastliness of the war situation and refusing to kill.
- Accept any of the other relevant examples from the text.

Par. 4 The reality of war understandably creates, e.g.

- terror, and severe lack of what we need to survive (food and water, for example) which could in turn make us desperate enough to fight for our own survival even at the expense of others (cruel/animalistic/beastly).

AND/OR

- heightened humanity, e.g. the experience of personal and others' suffering could awaken compassion in us where we co-operate with others rather than standing for ourselves only (kindness).

Par. 5 Example: Perhaps it is only when in such situations where we get to know which of these two roads we may take – is it possible to predict how we would react to the reality of war? Under pressure, it seems from the novel, both sides of human nature come clearly to the surface.

MARKING

- **Use the content examples above as a guideline, together with the structure provided to learners in the question.**
- **Balance this against the more global marking approach provided for in the rubric (see below) to arrive at the most accurate mark possible.**

DRAFT ENGLISH FIRST ADDITIONAL LANGUAGE

ASSESSMENT GRID FOR LITERARY ESSAY: PAPER II
(*adapted from the HL rubric for personal writing HL SAG p47*)

Level	Category	%	20	Descriptors
7	Outstanding/ Excellent	100–90	20–18	Evidence of exceptional ability; consistent excellence. Perceptive understanding of novel. Confident use of own voice in response to the question. Lively sentence construction and clear overall structure. Statements correctly and convincingly supported by textual references. Excellent language, spelling and punctuation.
		89–80	17½–16	
6	Very good	79–70	15½–14	Very good response to the question but lacks the polish of an A. Mature thought and style and strong own voice. Very good understanding of novel – statements well supported with relevant references. Minor language errors.
5	Good	69–60	13½–12	Clear statements made. Sound use of English with reasonably sustained use of own voice. Good understanding of the novel, with most statements supported with relevant references. Some colour and vigour in sentence construction but not always sustained. Style more ordinary with some language errors.
4	Satisfactory	59–50	11½–10	Ideas not properly developed in light of the question, and not fully supported with references to the text. May be gaps in knowledge of texts. Some evidence of own voice but unconvincing/pedestrian. Language, spelling and/or punctuation errors are evident.
3	Mediocre	49–40	9½–8	Worthy of a pass but voice is limited and knowledge of text is not strong enough to support statements made. Clumsy expression and mediocre language – a number of language, spelling and/or punctuation errors.
2	Weak	39–30	7½–6	Candidate is unable to focus on the topic and produce the required clarity in the response. Content rambling and little evidence of voice or opinion. Shaky knowledge of text. Language use is often incorrect.
1	Very weak	29–0	5½–0	Often very short. Flat, insipid. Essay may contain some areas which make sense in terms of the question, but ideas are poorly expressed. Inadequate knowledge of text – textual references are incorrect or missing. Difficult to decode meaning. Riddled with language, spelling and/or punctuation errors.

[20]

60 marks

SECTION B TRANSACTIONAL WRITING

QUESTION 5 LONGER TRANSACTIONAL PIECE: BLOG

- Clarification that **PURPOSE** of blog is to share personal opinion/experience
- Register needed to be appropriate to fellow teens
- **FORMAT**: catchy title; name of blogger/blog page; date posted
- Used **P** (purpose) and **L/F** (language/format) on scripts

MARKING:

- Blog format and style must be adhered to, i.e. personal opinion piece directed at audience in a suitable register.
- All specifications in question should be evident in response.

This rubric serves to guide the marking process. Markers should be aware that the mark for the **PURPOSE** element need not correspond with the mark for "language and format". A candidate may, for example, achieve a level 7 for "purpose", but only a level 5 for "language and format". (e.g. 13+9 = 21)

		PURPOSE	LANGUAGE AND FORMAT
LEVEL	MARK	DESCRIPTOR	DESCRIPTOR
		15–12	15–12
7	30 29 28 27 26 25 24	The candidate can write original and coherent texts, skilfully adapting to different audiences, purposes, formats and contexts. A mature personal style is evident. Candidate makes an intelligent statement.	Excellent use of language conventions, mature vocabulary and use of register is displayed. Excellent evidence of editing enhances the overall expression of the candidate's viewpoint. All elements of the format are correct.
		11	11
6	23 22 21	The candidate is able to write original and coherent texts, can adapt to different audiences, purposes, formats and contexts although this is not completely sustained. There is evidence of a personal style and a thorough engagement with the question, although some depth may be lacking in places.	Competent, at times impressive use of language conventions and vocabulary. Very good understanding of register, although there may be occasions where this is not fully sustained. Very few grammar or spelling errors. There may be minor errors in the format.
		10–9	10–9
5	20 19 18	The candidate is able to write with some degree of originality and attempts to adapt to different audiences, purposes, formats and contexts, although some areas jar with the question requirements. There is limited evidence of personal style. An average response.	Average response; pedestrian, but not seriously flawed, Mostly accurate use of vocabulary; language conventions and sound understanding of register. Minor errors. Format mostly correct.
		8	8
4	17 16 15	The candidate is generally able to write with some originality and tries to take into account different audiences, purposes, formats and contexts, although this is not entirely successful. Limited personal style is evident.	The candidate tries to apply conventions, but the product is flawed and has a number of language and punctuation errors. An attempt at employing the correct format has been made, but one or two errors are evident. There is limited understanding of appropriate register.

		PURPOSE	LANGUAGE AND FORMAT
LEVEL	MARK	DESCRIPTOR	DESCRIPTOR
		7-6	7-6
3	14 13 12	An attempt is made to produce original texts which take into account different audiences, purposes, formats and contexts, but this is not always done correctly. Style is sometimes unoriginal and involves 'borrowing' from other work.	Flawed product which only vaguely follows format. Poor spelling and grammar. Meaning is not always clear. Register is usually at odds with the demands of the task.
		5	5
2	11 10 9 8	Limited originality and inadequate attention to purpose, context and format. Generally no personal style. Poor response; flawed. Candidate may have misunderstood the demands of the question.	Very flawed product. Marred with language, punctuation and vocabulary errors. No understanding of appropriate register. Some attempt at format albeit incorrect.
		4-0	4-0
1	7 6 5 4 3 2-0	Little or no evidence of engagement with the question or cohesion; no attention to purpose, context or format. A completely flawed response.	No evidence of language conventions; inability to use correct register; communication marred; short or rambling. No idea of format.

[30]

QUESTION 6 SHORT TRANSACTIONAL PIECE

CLASSIFIED ADVERTISEMENT

- Focus here on language use, not on clever layout or graphics
- Full sentences with ‘sparkle’ and appeal (as per question audience) rewarded
- Accepted abbreviations e.g. ONO (or nearest offer)

MARKING:

- Classified advertisement format and style must be adhered to, and register must be appropriate for purpose and audience.
- All specifications in question should be evident in response.

ASSESSMENT RUBRIC

		PURPOSE	LANGUAGE AND FORMAT
LEVEL	MARK	DESCRIPTOR	DESCRIPTOR
		5-4	5-4
7	10 9 8	Candidate can produce an original and coherent short text, skilfully adapting to different audiences. Candidate makes an intelligent statement.	Excellent use of language conventions, mature vocabulary and use of register displayed. Excellent evidence of editing enhances the overall expression of the candidate's message.
		3,5	3,5
6	7	Candidate is able to produce an original short text, although this is not always sustained. There is evidence of a personal style and engagement with the question.	Competent, at times impressive use of language conventions and vocabulary. Very good understanding of register, although not always sustained. Very few grammar or spelling errors.
		3	3
5	6	Candidate attempts to adapt to different audiences and contexts, although some areas jar with question requirements. An average response.	Pedestrian but not seriously flawed. Mostly accurate use of vocabulary and language conventions. Minor errors.
		2,5	2,5
4	5	Candidate tries to take into account different audiences, purposes and contexts, although this is not entirely successful.	Candidate tries to apply conventions, but there are a number of language and punctuation errors. There is limited understanding of appropriate register.
		2	2
3	4 3	An attempt is made to produce an original text that takes into account different audiences, purposes and contexts, but this is not always done correctly.	Flawed product with poor spelling and grammar. Meaning is not always clear. Register usually at odds with the demands of the task.
		1	1
2	2 1	Inadequate attention to purpose and context. Poor response; flawed. Candidate may have misunderstood the demands of the question.	Very flawed product marred with language, punctuation and vocabulary errors. No understanding of appropriate register.
		0	0
1	0	No evidence of engagement with the question. No attention to purpose or context. A completely flawed response.	No evidence of language conventions. Inability to use correct register. Communication marred.

[10]

40 marks

Total: 100 marks