



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2014

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

QUESTION 1 PARAGRAPH ON THEME

PERFORMANCE INDICATORS

Assessment Criteria	Level 7+	Level 7-	Level 6	Level 5 – 4	Level 3	Level 2	Level 1
	14 – 15	12 – 13	10 – 11	8 – 9	6 – 7	3 – 5	0 – 2
Content	A superior, well-thought-out response, original in content and presented lucidly and logically. Candidate shows a thorough understanding of the issues in the novel.	An excellent response; candidate has supplied ample relevant facts from the novel and shows insight into the issues dealt with in the novel.	A proficient response; candidate has a good knowledge of the novel, has planned his/her answer and has selected relevant events from novel. The issues are understood.	An adequate response; candidate has engaged with the novel and can supply facts from novel, although some of these may not be relevant. The issues are mostly understood.	A mediocre response which provides one or two relevant events/incidents. A superficial understanding is shown of the novel and its issues.	Faulty or poor recall of events; sketchy often inaccurate knowledge of novel; has not clearly understood question; very muddled response.	Very poor account of chain of events in novel; has possibly not read novel; has not answered the question.

Arrow's choices and actions that prove her humanity:

She shoots only soldiers. After the war she wants to go back to her old life with clean hands. She changes her name to separate the part of her that wants to fight back from the part that has not wanted to fight in the first place. She does what Nermin wants: she keeps the cellist alive, maybe because his music has touched her soul. She decides to fire a warning shot if she sees any movement in the building where she has set her trap – her shot won't kill anyone but the sniper will have seen her decoy and will assume anyone in the building is a soldier and kill him/her. She does not want to fire a bullet into the window where she suspects the sniper is sitting, because she does not know who is inside – it may be a civilian. Arrow does not kill the sniper immediately, because she sees he is listening to the music; his hand is not even on the rifle. She does kill him though, because she has to. Arrow lingers at Nermin's office after he is killed – she hopes he has survived. She knows she can kill the messengers who come to take her to Colonel Karaman, but she does not do it because they do not pose an immediate threat to her. She refuses to shoot the civilian Hasan has selected. On the cellist's last day of performing in the street, the music demands from Arrow that she remembers it and that she realises that the world still holds the capacity for goodness. When the men come for her in the end, she can easily kill them, but she doesn't, because she will not be told by anyone whom to hate. Just before the men kill Arrow, she reverts to the girl she used to be before the war: Alisa.

[15]

QUESTION 2 PERSONAL RESPONSE

Please note: This question calls for a personal response, therefore any well-substantiated statement can be correct. The facts below may serve as proof from the novel to substantiate candidates' opinions.

Please use the attached rubric for Question 2.

PERFORMANCE INDICATORS

12 – 15	11 – 12	8 – 9	6 – 7	3 – 5	0 – 2
Superb response; candidate's argument is clearly expressed and well-substantiated with specific and relevant references; candidate's viewpoint is clear and convincing.	A commendable response; candidate's argument is well-expressed and well-substantiated although some references may not be relevant to the candidate's viewpoint. However, the candidate's viewpoint is sound and reasoned.	A competent response. The candidate's argument is plainly expressed and he/she does make an effort to substantiate his/her viewpoint. Not all statements have been substantiated and/or the substantiation is not always relevant to the candidate's viewpoint. The candidate's viewpoint is generally clear and consistent.	A mediocre response. The candidate's argument is not always sustained and the substantiation is not always relevant or accurate. The candidate's viewpoint may not always be logical or consistent.	A superficial response; the candidate's argument is thin and often vague. While he/she does provide some substantiation, the substantiation provided has little relevance to the candidate's argument. The argument is not sustained and the marker is not always sure which side of the argument the candidate is supporting.	A poor response. The candidate's argument is muddled and has virtually no relevant reference to the text or to the candidate's argument. The language is muddled and no clear stance in relation to the argument is apparent.

• **The performance is just an eccentricity on the part of the cellist:**

The fact that the music was almost wiped out, but then made into something new and beautiful gives the cellist hope for the besieged city.

He wants to play every day to renew the hope in himself.

When his friends and neighbours are killed while queuing for bread, he feels a connection between the carnage and his bow. He is compelled to dress up in his tuxedo and stand at the window all through the night and the next day.

The next afternoon he begins his 22 afternoon performances, one performance for each person who died.

The cellist himself does not know why he does what he does, which makes the performances eccentric. What we know is that he is not doing it for the people of Sarajevo, per se. The fact that they benefit from the performances is not his reason for doing it.

While he is playing, the sadness vanishes from his face, as Arrow watches him.

• **Own fear?**

By facing death so directly every day, the cellist may be facing his own fear of dying daily, thus becoming stronger. He may also be afraid of a cultural death (death of his ability to produce music) and may need to fight that possibility every day. He may also be afraid of the music – representative of hope – dying.

- **The cellist's performances play a role in the survival of the people of Sarajevo:**

Kenan is afraid of dying, he's afraid of his family seeing his fear and remembering him as a coward.

Every few days he fetches water from the brewery for his own family and for Mrs Ristovski, but he is filled with terror and fear of dying while doing so.

When a shell lands thirty metres up the street from where he is filling his water bottles, he is ashamed to admit to himself that he falls into the group of people who stand and watch other people help the wounded.

When he returns home with the water, he just wants to get away from all the madness of the shelling and he leaves Mrs Ristovski's water behind in a concealed spot because he is afraid he cannot handle all the bottles while crossing the bridge.

However, while he listens to the cellist play in the street, *it feels as if the city is healing around him*. He remembers good times with his family and soon *he finds himself sympathising* with a woman whose daughter was killed while queuing for bread.

Mellowed by the music, *Kenan realises that the city will one day be rebuilt and then they will rest*. *Having regained hope*, he turns around and fetches Mrs Ristovski's water – after all there is time enough before dark.

Dragan has become anti-social – he does not want to see how people are being destroyed by the war.

He has lost hope that someone will put a stop to the madness. He now knows that no one is going to fix it.

Dragan meets an old friend (Emina) while waiting to cross the street and she tells him about the cellist's performances. She wonders what the cellist is hoping to achieve.

Dragan thinks the cellist is hoping to stop things from getting worse, because the only way of stopping things from getting worse, is for people to keep doing the things they know how to do.

Dragan admits to Emina that the fight has gone out of him.

When Emina tries to cross the street, she and another woman and a man in a hat are gunned down.

Dragan watches a young man try to help them, but he just stands and watches.

Dragan watches a cameraman set up his equipment to start filming, and suddenly his *indifference starts to fade*: he will not allow people's dead bodies to be filmed. He remembers the cellist and why he (Dragan) thought the cellist was performing in the street: *to prevent things from getting worse*.

Dragan starts dragging the body of the man with the hat away from the street.

He also completes Emina's mission: to take medicine to the woman with the heart disease.

The first time **Arrow** hears the cellist play, *she is transported to a different world*.

To Arrow it feels as if the *cellist's performances are increasing the speed* of whatever will happen.

Arrow hesitates when she has the sniper in her line of sight – possibly because she can see he's listening to the music?

People in Sarajevo talk about the cellist and many go out of their way to see him and listen to the music (the two teenage girls, Emina, the woman whose daughter was killed in the bread queue).

Various people have various ideas as to why he is playing, but the music touches everyone and seems to bring beauty into everyone's day.

[15]

QUESTION 3 DIALOGUE

Note to sub-examiners: Please use the attached rubric for Question 3.

Facts from the novel to consider:

- Kenan is almost killed at the brewery and is eager to get home.
- Mrs Ristovski's bottles are difficult to handle (they have no handles).
- Kenan has to cross the river at a broken-down bridge (Cumurija) and he knows it will not be possible to carry all the water across at once.
- He knows he will be exposed and may be shot at any moment.
- He decides to leave Mrs Ristovski's bottles and go back for them.
- Kenan has a hard time crossing the bridge with his own bottles – he often slips and is winded.
- He becomes very angry.
- When he reaches the other side, he drops the water and falls down on the ground. He is tired.
- He is also tired of fetching water for Mrs Ristovski's who insists on using bottles that make it difficult for him.
- He starts off for home without Mrs Ristovski's bottles.
- Kenan meets Ismet, an old friend and now a soldier, who asks him to wait while he (Ismet) goes to the market.
- While waiting, Kenan hears music and follows it to where the cellist is playing.
- He feels himself relax as he listens to the music.
- A woman tells him her daughter was killed there while queuing for bread.
- He sympathises with the woman but realises that people walk the streets like ghosts because the dead still seems to be among them.
- He wonders about Mrs Ristovski: has she also become a ghost?
- He refuses to become a ghost and that seems to spur him on to turn around and fetch Mrs Ristovski's water bottles.

PERFORMANCE INDICATORS

Assessment Criteria	2	2	1½	1½	1	½	0
Format	All elements of format correct.	Four elements of format correct.	Three elements of format correct.	Three elements of format correct.	Two elements of format correct.	Only one element of format correct .	None of the format elements correct.
	8	7	6	5	3 – 4	1 – 2	0
Factual accuracy: (content)	Superb response; original in content, but meaningful and lucid; candidate shows complete understanding of the issues in the novel.	An excellent response; candidate shows insight into the issues in the novel and has written a logical, meaningful dialogue.	A proficient response; candidate has planned his/her dialogue and has included facts that are relevant to the dialogue.	An adequate response but needs to include more relevant facts.	Has carried out instructions, but has presented facts from the novel, that are inaccurate or lacking in relevant.	Vague knowledge of novel; does not get to grips with the dialogue; may not have understood what is required.	Instructions misinterpreted; erroneous knowledge of novel's contents; has possibly not read the novel.

Format: 2

Content: 8

Elements of format:

- Names of speakers against margin
- Line open between every two speakers
- Colon after the name of a speaker
- No quotation marks
- Dialogue for each speaker aligned
- Stage instructions in present tense

[10]

QUESTION 4 ESSAY

Note to sub-examiners: please use the attached rubric for Question 4.

Points to consider when marking the essay:

Arrow:

She became a sniper on her own conditions: she herself chooses her targets.

When Nermin makes it clear that that may no longer be possible, he also points out that she may have to disappear as she is now in danger. He himself expects to be relieved of his duties.

Arrow doesn't want to die, but she doesn't want to disappear either. She knows the young girl she used to be who loved life, may one day return, but she knows if she disappears she will be killing that girl.

She also wants to be around if the cellist needs protection in future.

After Nermin's death Arrow is reassigned to Edin Karaman. He gives her a spotter with which to work.

Arrow realises that she is without options.

She meets the spotter, Hasan, who wants her to shoot a civilian. Arrow refuses.

Hasan makes it clear that Arrow's refusal is putting her in danger.

Ten days after she has walked out on Hasan and Karaman's unit, they come for her.

Arrow has allowed them to find her by going out into the street and placing her rifle on top of the bow the cellist left on the last day of his performances.

She is armed when they find her, but she refuses to shoot them.

She refuses to become a fugitive and hate her pursuers. No one is going to tell her whom to hate.

She knows she is about to die, but she also knows that the young girl who loved life has come back because she has not become a murderer.

Just before they enter, she rejects the name Arrow and reclaims her own name, Alisa.

Kenan:

Kenan is tired. He does not want to endanger his life by fetching water.

He is afraid to go out into the streets and be shot at and he is afraid that his family will find out that he is afraid. He does not want to be remembered as a coward.

He resents Mrs Ristovski for expecting him to fetch her water in bottles that are hard to handle.

After almost being hit by a shell, Kenan is so intent on getting home, that he decides to leave Mrs Ristovski's bottles behind.

He slips and slides over the bridge with his own bottles, filled with an intense rage. When he reaches the other side, he falls down on his stomach and cries out.

While waiting for his friend Ismet, Kenan notices some shady deals and realises that some people are getting rich out of the misery of the people of Sarajevo.

On his way home, Kenan hears the cellist playing. The music has a strange effect on him: he engages in some wishful thinking and afterwards realises that one day he will help rebuild the city.

He then turns round to fetch Mrs Ristovski's bottles.

Kenan has a vision of the future again. He realises he has to plan for the winter for clothes and firewood. He will find a way.

He goes to listen to the cellist every day. He knows the city is full of people like him, people who find a way to continue with life.

Dragan:

He believes the only reality is the broken down city around him – he has come to accept the changes in people and buildings.

Dragan has stopped talking to friends and relatives because it is so hard for him to see how things and people have changed.

Dragan knows no one will come to help the people of Sarajevo; they are on their own.

Emina, an old friend, gets wounded and a man with a hat gets killed on the street. Emina is taken to hospital but the man lies in the street.

A photographer wants to take photographs but Dragan decides not to allow it. He drags the man off the street. He won't let the world see dead bodies in the streets of his city.

Dragan is surprised to realise that he thinks an instantaneous death is unacceptable. He understands that one would want a last glimpse of life.

Dragan suddenly understands that the streets he was walking on hold memories of walks with his wife and son. They meant something to him.

He realises he should have tried to help Emina, but he also knows he was not built for war.

Dragan starts to daydream about spending time with his family again. He knows as long as he can control his fear, he may one day walk the streets again with his wife and son. But he also knows he will never forget what has happened in Sarajevo.

Dragan realises that, if the city is to die, it will be because the people are content to live with death.

He wants to believe that the city he lives in, is full of people who will someday go back to treating others like humans.

Dragan crosses the street, realising he may be shot, but he will not run. He realises that if he does not run, he is alive again.

He also decides to fulfil Emina's mission and take the pills to the woman she wanted to help.

And then Dragan starts greeting people again.

RUBRIC FOR MARKING QUESTION 4 – ESSAY

Level	Descriptor	Mark
7	Excellent; mature in thought; expression and facts; candidate shows perceptive insight and confident judgement. Has excellent knowledge of the text.	16 – 20
6	Very good although not fully sustained; candidate displays good knowledge of the novel. Relevant aspects have been selected from the novel to achieve a clear, logical and coherent response.	14 – 15
5	Competent; a sound, reasonably correct essay. Relevant information has been selected and used to give a direct answer to the question. Not enough insightful reference to the text. There are flashes of insight, but this is not always sustained.	12 – 13
4	Average; no particular flair shown. The essay shows that the text has been read and understood and the candidate has made an honest attempt to respond to the question. References to the novel are inaccurate in places.	10 – 11
3	Weak but passable. The text has been read but the answer is often padded with narrative and views are superficial.	8 – 9
2	Very weak. Essay structure flawed; length a problem, but an attempt has been made to answer the question and there may be one or two relevant aspects.	6 – 7
1	Incompetent, muddled, unable to grapple with issues; contains irrelevant statements that have little to do with the text. Purpose of task not met.	0 – 5

[20]

60 marks

SECTION B TRANSACTIONAL WRITING

QUESTION 5 LETTER OF APPLICATION

Please use the attached rubric for Question 5

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)

LEVEL	MARK	PURPOSE DESCRIPTOR	LANGUAGE AND FORMAT DESCRIPTOR
		12 – 15	12 – 15
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.
		9 – 10	9 – 10
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.
		6 – 7	6 – 7
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.
		0 – 4	0 – 4
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 DRAWING UP A PROGRAMME

Please use the attached rubric for Question 6

		PURPOSE	LANGUAGE AND FORMAT
LEVEL	MARK	DESCRIPTOR	DESCRIPTOR
		4 – 5	4 – 5
7	10 9	Candidate can produce an original and coherent short text, skillfully 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	8 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 5	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	4 3	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	2	An attempt is made to produce an original text which 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	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