



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2015

**ENGLISH FIRST ADDITIONAL LANGUAGE: PAPER II**

**MARKING GUIDELINES**

Time: 2½ hours

100 marks

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**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.**

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**SECTION A**

**QUESTION 1 PARAGRAPH ON THEME**

**Possible response/content**

What it means to be human: both the beastly and the human exist in Sarajevo

Beastly/animalistic

- "men on the hills" obviously from the point of view of this extract, e.g. shooting at an ambulance may well be the ultimate portrayal of this!
- But citizens in Sarajevo behave like beasts too: merely surviving (e.g. old lady collecting cigarette butts, or any of several other examples)
- water trader in the black Mercedes – along with others who profit from the desperation of others;
- even Kenan, who abandons Mrs Ristovski's containers

Signs of humanity too though:

- the men on the hills show humanity, e.g. the sniper sent to kill The Cellist listens to the music instead of killing him ... raises questions ...
- Emina's risky journey to deliver medicine, and her refusal to be caged indoors
- Young man who rescues Emina at great personal risk
- Kenan – water, despite immense fear; brave face for family ...
- Dragan: finally replaces dead man's hat; prevents cameraman from filming the dead (preserves dignity)
- Arrow refuses to kill ANYone anymore
- Cellist risks life to hold on to a shred of humanity in the nightmarish war: he does what he can – to play the cello/MUSIC (high on Maslow's hierarchy)

The novel shows that

- we have a choice about which side of human nature we feed/show.
- we have a choice about what we decide to DO (however little/feeble it may seem to be)

FACTS	1 mark for each of TEN relevant facts
Single paragraph	1 mark
Both sides addressed	1 mark
Relevant references to support statements made	1 mark
Use of 3rd person	1 mark
Language/style/register is appropriate	1 mark
	<b>= 15 marks</b>

**[15]**

## QUESTION 2      PARAGRAPH: PERSONAL RESPONSE

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

### Examples

- **Yes**, it is morally wrong to disobey orders (perhaps less likely in the context of this novel?)
- Society cannot operate if people do not conform to the norms determining behaviour.
- If one exceeds the speed limit, a fine awaits; if you steal, justice will be served.
- Soldiers must obey orders, or they risk severe punishment or even death: real threat.
- To disobey orders to fight and kill can, however, be seen as the morally right thing to do – particularly if one believes that life is sacred.
- In rare cases, an individual/individuals may then decide to accept the risk and stand up for what they believe in: Arrow does this in this extract. She is willing to risk her life, in order to claim her life as a PERSON. As Alisa.
- The symbol of her rifle laid down beside a symbol of civilisation (The Cellist's bow) leaves a strong image of the difference between morality, and simply following orders ...

### OR

- **No**, it is not right to obey orders from leaders who are corrupt/cruel/inhumane, e.g. ARROW.
- Sometimes it is one's duty to disobey orders so that change may come about.
- Some leaders are fanatical and want power at all costs, even at the cost of innocent lives, such as those of civilians in Sarajevo: people shot in queues for bread and water is an example of the very orders that people should disobey.
- International courts even support this by prosecuting war criminals who give the orders to their followers to commit crimes against humanity; many such deeds are committed in the novel; sniper and mortar fire killing innocent people; ambulances shot at while people try to get the injured to a hospital; bombing civilian homes (e.g. Dragan's).
- In some way, the sniper sent to kill the cellist disobeys his orders by listening to the music; by killing him anyway, Arrow is shaken to her senses to the point that she decides never to kill again (later, she refuses Hasan's orders and reclaims her true identity: Alisa)
- She (and others) does what is morally right by doing what some (those in power?) may say is morally wrong!

**Award a mark for every relevant, well-reasoned statement linked to the question and novel, up to 10.**

**Then: reward stance taken (ALLOW for both sides); *relevant* references to support stance; consequences touched on; use of 3rd person; overall convincing VOICE**

FACTS	1 mark for each relevant, well-reasoned statement linked to the questions and the novel, up to 10.
Clearly stated STANCE (allow for both sides)	1 mark
Relevant references to support stance	1 mark
Use of 3rd person	1 mark
Overall convincing voice	1 mark
Language/style/register is appropriate	1 mark
	<b>= 15 marks</b>

**[15]**

### QUESTION 3      DIALOGUE

Expected content: NB No preamble of greetings and musings

Dragan:

- Losing their home, which was hit by a grenade, and Raza and Davor to Italy (for safety).
- Seeing people killed by snipers – how they vanish from this life in an instant.
- People turning into frightened animals ... mangled buildings ... fear everywhere: loss of humanity.
- Almost loses his life when he gets shot at – a very near miss! "Sarajevo Roulette", says Emina (p. 80).
- The shooting of Emina, and his own inability to act to help her: his loss of active courage.
- The shooting of the man in the hat, who desperately tries to crawl to safety after being shot, only to be shot again ... : Loss of human dignity.
- Witnessing the cameraman, and what that means about the real lives lost in this forsaken city.
- BUT GAINS from the friendship and example of Emina.
- Gains a higher purpose than self-defense: preserves dignity of dead man and thus becomes less like the dog – regains his humanity.
- Gains his WALK (in place of his terrified freezing or frantic running).

The Cellist:

- Loses his position in the orchestra/livelihood
- Loss of freedom of artistic and self-expression through music
- Loss of people he knew in the bread-line bombing below his window
- BUT GAINS incredible strength to stand up and upright (human) by doing what he can: honouring the dead through the *Adagio*
- Unknowingly helps others regain their memory of a good life, a peaceful and cultured life – as symbolised by the flowers placed near his space, i.e. gains a sense of purpose
- Contributes towards the holding on to LIVING versus SURVIVING; other characters may be mentioned, e.g. the effect of the Cellist on Kenan and Arrow too.

**1 mark for each for 7 facts = 7**

**2 marks for dialogue format (½ each for name; colon; indentation) = 2**

**1 mark for occasional, meaningful gesture in present tense = 1**

**–1 mark if quotation marks are used**

**[10]**

## QUESTION 4      ESSAY

Expected responses may include:

Paragraph 1: Introduction

- Echo question (signpost) and QUOTATION
- The war 'chose' Kenan, as it did most citizens of Sarajevo ... But what choices did he have, given this reality?

Paragraph 2

Kenan COULD NOT choose

- for the war not to exist.
- for the mortars/snipers to disappear.
- for the city's infrastructure and 'normal' life to continue, e.g. trams to run.

Paragraph 3

He COULD choose his own response, e.g.

- preserving the sense of humour shared with his wife or simply giving up.
- not to shave or care anymore or to learn to work with almost no water but SHAVE.
- to either give in to his fear, or fight it and walk to get water.
- to leave Mrs Ristovski to her own devices or to help her (irrespective of her treatment of him).

Paragraph 4

- Kenan's choices meant that his wife could keep her chin up, which in turn would be a help to their children
- His family could survive with water – and Mrs Ristovski too!
- He discovered inner strength that he barely knew he had: to do what he could, despite the terror
- He finds strength in The Cellist's playing, which helps him imagine and hope for a re-built city
- He too gains a sense of higher purpose: to be one of those who rebuild this city (including its tramline)

Paragraph 5

- Conclusion: Re-echo question/quotation: about CHOICES

**Award marks for relevant facts for each of the paragraph topics (provided) – up to 15 marks.**

**Additional 5 marks for: 5-paragraph structure; learner's own opinion; suitable title; appropriate register; use of language conventions.**

[20]

**60 marks**

**SECTION B**

**QUESTION 5 TRANSACTIONAL WRITING LONGER PIECE**

Letter of COMPLAINT/COMPLIMENT

**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
		<b>15 – 12</b>	<b>15 – 12</b>
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.
		<b>11</b>	<b>11</b>
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.
		<b>10 – 9</b>	<b>10 – 9</b>
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.
		<b>8</b>	<b>8</b>
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.
		<b>7 – 6</b>	<b>7 – 6</b>
3	14 13 12	An attempt is made to produce original texts that 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 that only vaguely follows format. Poor spelling and grammar. Meaning is not always clear. Register is usually at odds with the demands of the task.
		<b>5</b>	<b>5</b>
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.
		<b>4 – 0</b>	<b>4 – 0</b>
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 TRANSACTIONAL WRITING SHORTER PIECE**

**INVITATION**

**ASSESSMENT RUBRIC**

		<b>PURPOSE</b>	<b>LANGUAGE AND FORMAT</b>
<b>LEVEL</b>	<b>MARK</b>	<b>DESCRIPTOR</b>	<b>DESCRIPTOR</b>
		<b>5 – 4</b>	<b>5 – 4</b>
7	<b>10 9</b>	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.
		<b>3,5</b>	<b>3,5</b>
6	<b>8 7</b>	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.
		<b>3</b>	<b>3</b>
5	<b>6 5</b>	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.
		<b>2,5</b>	<b>2,5</b>
4	<b>4 3</b>	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.
		<b>2</b>	<b>2</b>
3	<b>2</b>	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.
		<b>1</b>	<b>1</b>
2	<b>1</b>	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.
		<b>0</b>	<b>0</b>
1	<b>0</b>	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**