



NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY 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

Paragraph – deduct 1 mark if not in paragraph format.

Length – draw a line through anything longer than 200 words.

Language usage

13 marks:	13 facts from autobiography wanted. (See below)
2 marks:	A well-expressed response with minor grammatical errors and proficient use of language.
1 mark:	A clear response although grammatical errors do hamper the overall meaning at times.
0 marks:	A poorly-expressed response.

Niang:

She says how happy she is for him. She encourages him to do something special with his life. His Niang encourages him to show his feet to her friends and says he must not be shy or he cannot be a dancer. When a fire-cracker explodes in his hand, his Niang and Dia take him to hospital – an expensive luxury. She cooks him a special meal for his last dinner at home. She uses precious flour. Li's Niang has made him a special corduroy jacket to take to Beijing (although he gives it to Jing Tring). His Niang has also made him a special quilt and packs some dried snakeskin to treat a sore throat or cough. There are also special little treats like apples and pears and sorghum sweets. His Niang makes dumplings as a special treat to send him on his way.

Dia:

The group of officials who come to announce Li's acceptance to the Academy is lavishly treated to tea by his Dia. His Dia and his Niang take him to hospital when the fire-cracker explodes in his hand. Li's Dia rises early to pack his belongings. His Dia gives him 5 yuan.

Jing Tring:

He comes to sleep by Li's side for the last time.

Cuncia:

His eldest brother, Cuncia, accompanies him to Qingdao City. At night his brother peels Li an apple. It makes him feel very special. His brother spends the night on a small bed by his side. When the train is ready to leave, Cuncia puts his hand through the train window and gives Lia a two yuan note – his cigarette money.

His brother:

His brother and the whole family talks about Li's future during dinner. His brother carries his bags outside. Three of his brothers run after him when he departs, shouting goodbye and crying.

[15]

QUESTION 2 PERSONAL RESPONSE

Please note: This question calls for a personal opinion, therefore any well-substantiated statement **can** be correct. The facts below may serve as proof from the autobiography to substantiate candidates' opinions. There is also some room for speculation although it must be based on what the learner has learned from the autobiography about the communist regime. A candidate should only comment on proven facts about communism. Hearsay and anecdotes are not acceptable. **Sub-examiners are requested to use their discretion.**

10 marks: 10 facts from the autobiography required (See below)

5 marks: Use Rubric below

Marks	Criteria
5	An excellent response. The candidate's argument is clearly expressed and well-substantiated with specific and relevant references. The candidate's viewpoint is clear and convincing.
4	A commendable response. The candidate's argument is well-expressed and well-substantiated although some references might not be relevant to the candidate's viewpoint. However, the candidate's viewpoint is sound and reasoned.
3	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.
2	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.
1	A poor response. The candidate's argument is muddled and has very little 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.

Harsh circumstances prepared Li for success

Seeing his brother's resentment at not being able to marry his wealthier girlfriend, must have stuck in Li's mind and must have inspired him to rise above circumstances that would make such behaviour necessary.

The brutality of the Maoists when dealing with perceived 'traitors' probably played a part in Li's disillusionment with Communism and his embracement of the Western lifestyle which ensured his success.

The fact that the Communist government forbade any form of exposure to Western culture, must have created a longing for the 'forbidden fruit' in young men and must have contributed to the desire to experience what has been denied.

Li experienced the deception practised by the Communist leader firsthand when he first came into contact with Americans. He was bitterly disillusioned when he realised that someone had been telling them lies about the West and about China's glory. This must have alienated him from China and prepared him for defection.

The work in the field, carrying water from the village wells to their home, pushing the wind-box for his niang all made Li's muscles strong.

Never having enough food gave Li the thin, disciplined body which is necessary for a ballet dancer.

Growing up in a communist country where the government/regime made decisions according to which people had to live, prepared Li for a life of following rules.

Growing up in a family who didn't have money for doctors and having to 'grin and bear it' gave Li a high tolerance for pain, which is something ballet dancers experience all the time.

Being one member of an extremely poor family gave Li an example of what it is to work hard and consistently in order to survive, an example that taught him to persist and train much longer hours than anyone else in the Academy.

The hardship that he and his family endured made Li all the more appreciative of the stories that his dia would tell when they went to fly their kites. One of these stories became to a great extent the motivation for his ambition to become a great dancer.

Li had the personal traits to succeed

He desperately wanted to get out of the commune.

He refused to show that it hurt when his limbs were pulled and pushed during the selection process.

He could make a plan: learned the ballet terms by association.

He thought up strategies to cope with the pain of lifting his legs up to the barre (counting).

He was extremely diligent and worked much longer hours than the other students.

He was willing to get up at five-thirty, to do the jogging and early-morning exercises.

He refused to let homesickness and loneliness get him down; he learned to be happy with new friends and pastimes (badminton).

He was single-minded and kept a diary in which he wrote down whatever the teacher said or whatever he himself discovered about ballet.

He was willing to confront a teacher whom he thought unfair and by doing this, he gained confidence.

He wanted to become the best dancer he could possibly be and meet Teacher Xiao's challenge.

He appreciated his mother's sacrifices and her ambition for him.

[15]

QUESTION 3 DIALOGUE

Dialogue format:

Li:	_____

Dia:	_____

8 marks:	8 facts from autobiography required
	Dialogue format
2 marks:	For correct dialogue format
1 mark:	For 2 errors in format
0 marks:	For more than 2 errors

Draw a line through anything longer than 200 words.

Why did Li not consult them before making such a momentous decision?

Concern for Li's happiness/welfare in America.

What if he ever wants to come back: will the Chinese government allow him to come back?

Will they ever see him again?
Will they ever meet their daughter-in-law?
Will they ever see their grandchildren?
Will they be allowed to go to America to see their son?
Will it not be extremely hard for their other children not to see their brother again?
Will the Chinese government punish them in some way for having had such a wayward son, by (for instance) cutting dia's salary, or by giving them a smaller field to grow their yams?
Will they be able to correspond with Li?
Will Li's political convictions change?
Can a marriage with a Westerner work, especially since he has not known her for very long?

SUB-EXAMINER: PLEASE CONSIDER ALL POSSIBILITIES.

[10]

QUESTION 4 ESSAY WITH MIND MAP

Award 1 mark for a suitable and relevant title.

Par. 1 – There was more time for dancing as there were no more political studies. A teacher returned from Japan with videos of Russian and Western ballet dancers which had been given to him as a present for the Dance Academy. At first only teachers watched these, but then senior students were also allowed to watch Baryshnikov. After Deng Xiaoping's appointment as China's new leader, the Academy got a new director, Song Jingqing. Jingqing extended the duration of the ballet course from 6 to 7 years.

(6 marks only)

Par. 2 – Political pressure diminished and various works of art and literature began to appear.

(1 mark only)

Par. 3 – The open-door policy meant that China was now accessible to everyone and professional groups were allowed to come and perform in China.

(1 mark only)

Par. 4 – Initially permission was granted to return to Houston for a year. Li felt that the Chinese government really cared for him. Back in China he was careful not to mention the sense of freedom he had experienced in America so as not to jeopardise his return. His report on the visit emphasised the superiority of communism and criticised America. When he received his visa papers, Li took them to the Ministry of Culture to apply for a renewal of his passport, but he was told the minister would not allow him to return as he was too young and could be influenced too easily. When he complained to the Director of the Dance Academy, he was told not to question the wisdom of the party leaders. Teacher Xiao was sympathetic though and arranged that a petition be sent to Minister Wang to change his mind. The petition failed. Li got the minister's address from Teacher Xiao and went there to talk to the minister. He was refused entry and was turned back by the armed guard.

He returned the next night and lied about having an appointment. The minister was at a banquet and the guard said he would be back late. Li pretended to leave but waited around the corner for the minister's return. It got too late and he went back to the Academy. Teacher Xiao told Li to give up – the minister rarely reversed a decision. Li returned a third time but was caught out when he lied about having an appointment. He told the guard

the whole story and the guard agreed to try to get the minister to see Li. While waiting he was careful not to let his admiration for America shine through in his conversation with the guard. The minister refused to see Li and deeply depressed he went back to the Academy. The next day Teacher Xiao encouraged him to continue fighting and he called Ben Stevenson in Houston to tell him that he wasn't allowed to go back. When Li saw in the newspaper that the minister was going to be away in South America for 5 weeks, Li and Teacher Xiao realised that Li could ask permission to go to Houston from the vice-minister who would be in charge of the ministry for 5 weeks. Two weeks later Li received permission to go to America after the vice-minister had lobbied all the other vice-ministers to get permission. **[Mark 6 relevant facts only]** (6 marks only)

Par. 5 – Li met Elizabeth Mackey, a fellow dancer in Houston and fell in love with her. Charles Foster, an immigration lawyer, undertook to get him a green card so that he could stay and work in America. He also said that the Chinese government acknowledged international marriages. Li and Elizabeth got married in the County Courthouse with Lori and Delworth as witnesses. (2 marks only)

Par. 6 – Ben wanted Li to explain to the Chinese Consul that he (Ben) had nothing to do with Li's decision to stay in America. Ben arranged a meeting at the Consulate. Charles Foster advised Li not to meet at the Consulate as the Consulate was Chinese territory. Li wanted to meet at a restaurant but Consul Zhang persuaded him to come to the Consulate for 'No more than five minutes.' Initially there was just some small talk among the consulate officials and the Americans, Ben, Clare, Houston Ballet's lawyer, Li's fellow-student Zhang, Li and Elizabeth as well as Charles Foster. Tea and soft drinks were offered and then Charles and Jack (Houston Ballet's lawyer) were taken away for a consultation with consulate officials. People were taken from the room one by one until only Li, Zhang, Elizabeth, Clare and two officials remained. When the officials wanted to speak to Li alone, Clare and Zhang were shoved outside and the highly trained guards easily separated Li from Elizabeth. They locked Li into a small room on the top floor. Downstairs Li's lawyer was rough-handled and reminded he was on Chinese territory. Li was terrified. Eventually Consul Zhang came to speak to him. The Consul told Li that the Chinese government did not recognise his marriage. He wanted Li to admit the marriage was a mistake and to walk away from it. Li refused. When Li wanted to consult his lawyer, he was told that all the Americans had left and he was alone. Li knew that they would not have left him in the lurch and that they had been forcibly thrown out. Consul Zhang left Li alone to think about things and was replaced by one of the vice-consuls who seemed friendly but who made veiled threats against Li's family. Li pretended to disown his family. He denied that any one of the Americans had helped him. The officials took turns at talking to Li, but none made any progress. Downstairs, Charles Foster (the lawyer) was fighting a losing battle trying to get the Consulate to free Li. Foster was afraid that Li would be kidnapped and taken to China by force. Outside the press was starting to gather. During the night Li was fed, but when they wanted to resume the interrogations, Li refused. He had given up and was ready to die. In the meantime Charles got a court order and also contacted the State Department to intervene. The morning papers told the story. Vice-president George Bush, whose wife was a trustee of the Houston Ballet, was also contacted. The court orders were ready to be served, but Charles was denied entry to the consulate. In the meantime the FBI had surrounded the consulate to prevent the consulate staff from kidnapping Li. Pres. Reagan telephoned to inquire about the status quo. By 4 o' clock in the afternoon Consul Zhang was desperate and almost in tears. He wanted to know whether he really had to release Li. Outside the major television news channels were waiting. At 5 o' clock Li was released with subtle threats from Consul Zhang that China would be watching Li. **[Mark 4 relevant facts only]** (4 marks only)

Rubric for Question 4 – Language Use

Marks	Criteria
3	The candidate has employed paragraphs correctly and has followed the structure of the mind map. The use of language and grammatical conventions in the essay is excellent .
2	The candidate has mostly employed paragraphs correctly and has followed the structure of the mind map. The use of language and grammatical conventions in the essay is competent .
1	The candidate's use of paragraphing is erratic and he/she may not have followed the structure provided by the mind map. The use of language and grammatical conventions in the essay is poor .

[20]

60 marks

SECTION B TRANSACTIONAL WRITING

QUESTION 5 BROCHURE

ASSESSMENT RUBRIC (10 + 10)

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.

QUESTION 6 POSTER

ASSESSMENT RUBRIC

		PURPOSE	LANGUAGE AND FORMAT
LEVEL	MARK	DESCRIPTOR	DESCRIPTOR
		4 – 5	4 – 5
7	10 9	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	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