



NATIONAL SENIOR CERTIFICATE EXAMINATION
SUPPLEMENTARY EXAMINATION – MARCH 2018

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: *LIFE OF PI* – YANN MARTEL

QUESTION 1 PARAGRAPH ON CHARACTER/THEME

Possible response/content

- Pi's full name, PISCINE MOLITOR PATEL, is inspired by Mr Adirubasamy's travels to Paris, where this special swimming pool complex is.
- Mamaji, as Pi calls him, is a friend of the Patel family.
- He also teaches Pi to swim as a child in Pondicherry.
- Thanks to Mamaji's teaching, Pi's ability to swim becomes a life-saving skill during his time on the ocean.
- He is able to move to and fro between the life-boat and the raft especially before he manages to tame Richard Parker and establish a territory for them both to respect.
- After Pi's rescue, the author meets Mamaji at the Indian Coffee House where Mamaji starts to chat to him.
- The fact that the author is Canadian must spark a connection with Mamaji because he knows that is where his beloved Pi is now.
- Mamaji tells the author that he knows a story that will 'make (the author) believe in God'.
- This sets the novel in motion as the author eventually meets Pi in Canada and puts together his incredible story.
- **Please accept other relevant content that is meaningful within the scope of the question.**

| FACTS | 1 mark for each of TEN relevant facts = 10 |
|--|---|
| Single paragraph | 1 mark |
| Before, during and after Pacific mentioned | 1 mark |
| Use of 3 rd person | 1 mark |
| Use of present tense | 1 mark |
| Appropriate language/style/register | 1 mark |

[15]

QUESTION 2 PARAGRAPH: PERSONAL RESPONSE

Learner's own **opinion/stance** should be clearly expressed, preferably in the opening sentence. Then, supporting details must be provided based on the text. Valid content exists throughout the novel. Both stories may have elements which the learners feel are more or less believable, and thus preferable.

A very open question. Possible responses = The first story (with the animals):

- It is feasible that some of the animals also end up on lifeboats after the sinking of the Tsimtsum, and thus in Pi's lifeboat.
- The animals in Pi's lifeboat portray believable characteristics: the injured zebra is helpless and open to attack under these circumstances, especially with two hungry predators on board (tiger and hyena)
- The hyena is known to be a single-minded animal driven to survive by whatever means, e.g. through good fortune of its prey being already dead (as the zebra dies) or is killed by another predator.
- The orang-utan is indeed a sensitive, intelligent animal close in behaviour to humans. This makes sense when one remembers that Orange Juice was a nursing mother, and that Pi's connection to his own mother was strong.
- Importantly, since Pi was only a teenager, it is almost a comforting blessing that he has possibly imagined these animals in place of their human counterparts because the harsh reality of what happened otherwise may have driven the boy to despair – even madness – caused by trauma and grief.

The second story (without the animals):

- This version is "dry, yeastless factuality".
- Here Pi tells a story where the animals are in fact people who landed up in the lifeboat with him: his mother, the ship's cook, and an injured Chinese sailor.
- This is a horror story far worse than the first because the complete desperation and violence that occurs is at the hands of humans alone.
- The cook cruelly tortures and eats the Chinese sailor half alive!
- The cook also attacks and kills Pi's mother!
- Pi himself kills the cook!
- 2nd story: Pi's sentences are short, flat, clipped.
- Pi tells this version flatly – almost numbly, clinically. Is it too painful to recount? It makes him cry.

In both versions, we understand that the tiger, Richard Parker, represents Pi, or at least those parts of Pi that are forced to take on animalistic actions for survival, such as killing ...

ACCEPT the possibility that learners acknowledge both possibilities in part, so long as arguments are lucidly made and backed up by factual references to the text.

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 3rd person; 1 mark for present tense; 1 mark for overall convincing voice; 1 mark for appropriate language/style/register.**

QUESTION 3 DIALOGUE

Example:

Pi: Dr Fauna, a pleasure to hear from you. Of course, zoomorphism and anthropomorphism are subjects very close to my heart!

Dr Fauna: How could they not be! You see, in my work with animals, I have had some experiences which make me certain that animals are more than many humans make them out to be, just as any news bulletin will show that humans are closer to animals than we are comfortable to accept ...

Pi: (gentle laugh) Indeed. I can tell you that Orange Juice, the orang-utan on my lifeboat, was a sensitive, motherly creature that ... ***Must mention Richard Parker too, according to question.***

Dr Fauna: (excitedly) Yes! And of course, the cook you had to deal with – well, he was a hyena of a man, wasn't he? Unable to procure his own 'prey', as it were, but more than willing to ...

ETC.

- The protective act of Orange Juice in defending the human/humane zebra from the hyena – like a parent!
- Richard Parker has a human's name.
- Richard Parker is an example to Pi of how to survive.
- Richard Parker is fully present and at ease when he eats; Pi says human yogi would be impressed by this.
- Richard Parker joins Pi to leave carnivorous island, as if he too needs company and friendship, like Pi does.
- Pi however, exemplifies zoomorphism when he becomes as savage in killing and eating as a beast of prey: "I ate like an animal ..."

Accept any other valid examples candidates could well refer to.

1 mark each for up to 8 facts = 8

1 mark for correct dialogue format

1 mark for meaningful gesture

[10]

QUESTION 4 ESSAY WITH GUIDELINES

EXAMPLE:

Paragraph 1:

Introduction – Briefly respond to the question and state your personal view.

As Pi says, religion and zoos have become unpopular in society, mainly with regard to people's ideas of freedom. He believes that zoos and religion may SEEM to restrict freedom but in fact, they provide TRUE freedom. I think he has (does not have) a valid point.

Paragraph 2:

Discuss the pros and cons of animals being kept in zoos, from Pi's perspective and your own.

Pi shows the animal enclosures to be like human homes. We tend to think that animals feel unhappy at zoos and yearn to be in the wild but it is very possibly not so. In zoos, they are safe from attacks of other animals, they get fed regularly and their territories are relatively change and invader-free. This provides the animals with true freedom: they do not have to struggle to survive, they are protected and even when they are able to escape, Pi tells us that animals have been known to make their way back to their cage/enclosure 'homes'. In Pi's observations at the Pondicherry Zoo, the animals seem to settle in comfortably and happily once they have had time to get used to their zoo space.

Paragraph 3:

Discuss the pros and cons of humans having boundaries, from Pi's perspective and your own.

Similarly, although humans think that religion takes our freedoms away, Pi feels differently. To him, just as zoo enclosures protect and provide for animals, religion protects humans from the awful consequences of a life lived outside of the rules of a good life. He wonders how happy humans would be if we left our safe, small homes for the open 'free' world outside. We would lose the cosiness of our space, the nearness of loved ones, the familiarity of our territory. When things go wrong, who would we turn to for help? Although religion teaches us what is right and wrong, and disallows the 'wrong', we find true freedom in the boundaries of right-ness. And we find peace. Perhaps Pi has a point ... Religion provides us with clear guidelines for life, and a closer, beneficial relationship with other/all the world and its creatures.

Paragraph 4:

Present your views on Pi's comparison of zoos and religion in a convincing way; e.g. how do animals benefit from zoos and humans from religious boundaries, if at all?

OPEN. Award marks for learners' views in favour of zoos and religion OR against them, so long as these are lucidly presented and sensibly supported.

Paragraph 5:

Conclusion – Draw the different aspects of the essay together and close off effectively.

Remember to:

- Use the stimulus (quotations above) and guidelines provided.
- Use relevant **FACTS AND REFERENCES FROM THE TEXT** to support what you say.
- Use clear, logically linked paragraphs, i.e. the correct essay format.
- Provide a suitable title for your essay.
- Provide an accurate word count in brackets at the end of your essay.

QUESTION 4 LITERARY ESSAY**RUBRIC TO BE USED IN CONJUNCTION WITH THE EXAMPLE ABOVE**

**ENGLISH FIRST ADDITIONAL LANGUAGE
ASSESSMENT GRID FOR LITERARY ESSAY: PAPER II**
*(adapted from the Home Language rubric for personal writing Home Language
SAGs page 47)*

| LEVEL | CATEGORY | % | 20 | DESCRIPTORS |
|-------|---------------------------|-----------------|--------|---|
| 7 | Outstanding/ Excellent | 100–90 89–80 | 20–16 | 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. |
| 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: FORMAL LETTER****ASSESSMENT RUBRIC FOR LONGER TRANSACTIONAL WRITING**

This rubric serves to guide the marking process. Sub-examiners 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 |
|-------|--|--|---|
| | | 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. |
| | | 11½–10½ | 11½–10½ |
| 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. |
| | | 8½–7½ | 8½–7½ |
| 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. |
| | | 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. |
| | | 5½–4 | 5½–4 |
| 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. |
| | | 3½–0 | 3½–0 |
| 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 SHORTER TRANSACTIONAL PIECE: THE INVITATION**RUBRIC FOR SHORTER TRANSACTIONAL WRITING****ASSESSMENT RUBRIC**

| | | PURPOSE | LANGUAGE AND FORMAT |
|--------------------------|--|---|---|
| LEVEL | MARK | DESCRIPTOR | DESCRIPTOR |
| | | 5–4 | 5–4 |
| 7 80% + | 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 70% + | 7½ 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 60% + | 6½ 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 50% + | 5½ 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 40% + | 4 | 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. |
| | | 1½ | 1½ |
| 2 30% + | 3½ 3 | 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. |
| | | 1 | 1 |
| 1 0–29% | 2½ 2 1½ 1 ½ 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**