



INTERNATIONAL SECONDARY CERTIFICATE EXAMINATION
NOVEMBER 2024

ENGLISH 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.

Answer ALL the questions in Section A and Section B.

SECTION A **LITERATURE:** *The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared* by Jonas Jonasson

QUESTION 1 **CONTEXTUAL QUESTIONS**

Study the extract below before answering Questions 1.1 to 1.5.2.

With the barrel of a rifle against his back, Allan took his cap off and thanked the three dead communists for their company across the Himalayas. He couldn't really get used to the way people he befriended went and died right in front of his eyes.

Allan didn't have time for a longer period of mourning. His hands were tied behind his back and he was thrown into the back of a truck. With his nose buried in a blanket he asked in English to be taken to the Swedish Embassy in Tehran, or to the American one if Sweden didn't have any representation in the city.

'Khafe sho!' was the answer, in a threatening tone.

Allan didn't understand the words, but he understood the sentiment. It probably wouldn't hurt to keep his mouth shut for a while.

[Extract from *The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared*, Chapter 11]

1.1 Give **two reasons** why the three communists that accompanied Allan across the Himalayas are shot while Allan's life is spared.

- **Because they have copies of the Communist Manifesto in their possession.**
- **Allan has no literature with him./He looks foreign and requires further investigation.**

1.2 '... Allan took his cap off and thanked three dead communists for their company across the Himalayas.'

What does this gesture tell us about Allan's **character**?

Allan is always polite / a gentleman / he always treats everyone with respect.

1.3 Provide a **detailed explanation** of why the American Embassy would be able and willing to assist Allan, even though he is a Swede and not an American.

- **Allan met President Truman in 1945;**
- **when he was still Vice President and befriended him.**
- **He also solved a critical issue they encountered with the building of the atomic bomb,**
- **and he therefore knows that Truman will respond to his call for help.**

well-expressed statement explaining his friendship with Truman.

well-expressed statement showing how he aided America with the atomic bomb

1.4 Allan's mother's philosophy largely determines how Allan views life.

1.4.1 Write down Allan's **mother's philosophy**.

'It is what it is, and whatever will be, will be.' (The answer does not need to be an exact quote.)

1.4.2 Explain how this philosophy helps Allan **to handle** the difficult situation he currently finds himself in.

He simply accepts that bad things happen like when his three friends are killed because of their political views (Marxists). He acknowledges the value they added to his life as travel companions, thanks them and then moves on.

(2 marks = one well-expressed statement that shows how Allan accepts the situation he finds himself in, deals with it calmly and then moves on.)

1.5 Years before, in Spain, another one of Allan's friends dies right in front of him.

1.5.1 Identify the man **and** describe how he and Allan become friends.

Estebán/A Spanish man that Allan meets while working with him at a factory in Sweden.

Identifying the man/Estebán.

well-expressed sentence explaining how Allan befriended him.

1.5.2 What does this man **have in common** with Allan's three friends mentioned in the extract?

All four of them are fiercely committed to a political ideology. / All four of them die unnecessarily because of their political beliefs.

1 well-expressed response

QUESTION 2 PERSONAL RESPONSE

Study the comment below, before answering the question:

'A mordantly funny and loopily freewheeling debut novel about ageing disgracefully.'

[Source: *Sunday Times*]

¹ mordant: sarcastic

² loopily: eccentric, crazy

³ freewheeling: a disregard for rules or conventions

⁴ disgracefully: very badly, in a way that causes shame or a loss of respect

According to the *Sunday Times*, *The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared* by Jonas Jonasson is a **sarcastic yet funny** novel about an **eccentric old man** who **ages in a crazy and unconventional way**, **without caring what other people think about him**.

Do you agree with **this view** of the novel?

Write a paragraph of **180 words** in which you substantiate your response with relevant references (examples) from the novel.

Remember:

- The tone of your paragraph should be **persuasive**.
- Although your answer must be a personal opinion, you have to justify your point of view **with references/examples from the novel**.
- Provide an accurate word count at the end of your paragraph.

Content – relevant content, well-reasoned statements and examples from the novel.

Language, style and register are appropriate; clear stance and overall convincing voice.

Learner's own opinion should be clearly expressed and supporting detail must be provided. Possible content may include but is not limited to:

YES – AGREE

- In this novel Jonas Jonasson confronts many complicated issues in such a humorous way that the reader does not feel overwhelmed or depressed.
- Allan Karlsson refuses to conform to society's expectations of how a person his age should behave. Early in the novel, Allan doesn't want to join his 100th birthday party and decides to climb out of his window at the retirement home and embark on an impromptu adventure. This shows his carefree and unconventional approach to life.
- Allan's irreverent/bold attitude towards authority figures and societal norms is seen in his interactions with historical figures such as Truman, Stalin, Churchill, Mao Tse-tung and other political leaders. His interactions with these people portray history in a funny, sarcastic/satirical way, e.g., he gets drunk with Truman and calls him Harry, he mocks Stalin and tells him he should shave off his moustache.
- His adventures often lead to absurd situations. For example, he and Herbert burn down Vladivostok when they escape from the gulag; he becomes an interpreter for Amanda in Paris where he exposes a Russian spy; he takes Bolt's suitcase full of money on the spur of the moment and consequently gets involved with the

Never Again gang. He travels in an old school bus and an aeroplane with an elephant, Sonya, as a passenger.

- **Although some people, like Director Alice, may think that Allan's actions are irresponsible and disgraceful, he thoroughly enjoys his newfound freedom without caring what other people think. He makes new friends such as Julius, Benny, Gunilla, Bosse, Pike and Chief Inspector Aronsson. They manage to outwit the police and retire in Bali. Allan even marries Amanda at the age of one hundred years.**
- **The reader can relate to the many satirical comments on the flaws in our society, e.g., incompetent governments where nepotism, corruption and bribery are generally accepted (Bali), the enormous influence of extreme alcohol consumption, flawed family relations (Benny and his brother, Bosse; Julius Jonsson's relationship with his parents; Herbert Einstein, an illegitimate child, etc.)**
- **Although the novel addresses several serious issues it can also simply be enjoyed as a 'mordantly funny and loopily freewheeling debut novel about ageing disgracefully'.**

NO – DISAGREE

- **While the novel does have many funny elements, it also offers a satirical view on many serious issues.**
- **Jonas Jonasson's novel is not only about the eccentric escapades of its protagonist, Allan Karlsson, it also serves as a commentary on historical events and the human condition.**
- **Allan's adventures are not merely absurd or crazy for the sake of humour; they often address deeper implications and reflections on society. For instance, Allan's encounters with key historical figures like Stalin and Truman aren't just included for laughs, but serve to highlight the absurdity of history and the abuse of power.**
- **The novel also explores themes of friendship, loyalty, and redemption through Allan's relationships with the people he meets on his journey such as Estebán, Yuri Popov, Julius, Benny, Gunilla, Bosse, Pike and Chief Inspector Aronsson.**
- **It is also important to notice that certain aspects of the novel are not inherently funny. For example, instances of murder, even if not intentionally, (Gustavsson, Bolt, Bucket) and irresponsible behaviour by drunk characters (e.g., Allan, Truman, Yuri Popov and Julius) are not funny in themselves and may cause discomfort for some readers.**
- **Incompetent and corrupt governments where bribery is generally accepted like in Bali, should not be seen as something to laugh about.**
- **The many irreverent references to religion and the Bible may offend Christian readers. (e.g., the portrayal of the priest in the prison in Iran, Gunilla's references to Jesus Christ and Allan and his friends' behaviour when Prosecutor Ranelid questions them.)**
- **Additionally, while Allan Karlsson's carefree and unconventional approach to life can be amusing, his actions often have consequences for those around him. Allan's selfish and irresponsible behaviour complicates or even ends the lives of others, such as Director Alice, Chief Inspector Aronsson and of course, Gustavsson, Bolt and Bucket.**

- **Therefore, while the novel does offer humour, it also explores serious issues in our society.**

NB: Markers must please allow for both the candidate who addresses the question by exploring the words in bold with general, underdeveloped referencing, and the candidate who gives specific references that illustrate certain elements of the question.

Learners may struggle with the reasoning presented in these Marking Guidelines when they choose to disagree. Note that a simple reference should also serve for a well-expressed statement.

QUESTION 3 DIALOGUE

Allan Karlsson and Julius Jonsson meet each other shortly after Allan escapes from the Old People's Home. They quickly become good friends and realise that one of the things they have in common is that they both had **difficult childhoods**.

In a dialogue of about **180 words** (content only), write down the conversation between Allan and Julius, where they tell each other about **their respective childhoods and how this influenced their adult lives**.

Remember:

- Your writing should demonstrate that you **understand the relationship** between Allan and Julius.
- It must also be clear that you know the facts of the novel and that you can use this information in a new and original way.
- The tone of your response should be **conversational**.
- Make sure that you use the correct style and format, including at least one meaningful gesture in the present tense to make your dialogue come alive.
- Provide an accurate word count.

Content – a mark out of 7 for relevant and creative content linked to the question.
Dialogue format, occasional, meaningful gestures in present tense and conversational style.

Expected content: NB No preamble of greeting and musings. Possible content may include but is not limited to:

Julius:

- Born and raised as an only child on a farm in northern Sweden.
- His father considered him to be no good at anything.
- Given all the abuse he endured there, Julius was not interested in staying on the farm after the death of his parents and sold most of it.
- He went to Stockholm, quickly squandered all the money and went back home.
- He won a contract to supply 5 000 electricity poles to an electricity company.
- However, having had no training or real skills, the poles he made were too short. This caused a severe power outage in the area with serious consequences for many farmers. He had to flee to a nearby village to escape the anger of the locals and soon ran out of money.
- He moved further away to Mariefred where he made a living of stealing.
- He bought the old Byringe Station with stolen money and now lives from state handouts and selling stolen second-hand goods and home-brewed alcoholic spirits, fulfilling his father's view that he was no good at anything.

Allan:

- Allan was born on 2 May 1905 in Flen, Sweden and was also raised as an only child.
- Allan's father was considerate with his family but angry with society in general.
- Allan's father worked on the railways and was initially supportive and a good provider.

- His parents' relationship gradually deteriorated mainly because of his father's strong views and general anger at society.
- His father lost his job because he punched a passenger whose political views clashed with his and could no longer support his family financially.
- He went to Russia where he became a supporter of socialism and the Tsar while the ten-year-old Allan and his mother had to make a living on their own.
- He never sent money, only a Fabergé egg that Allan's mother could sell.
- The Tsar's regime was overthrown, and Lenin took over.
- Lenin forbade private ownership of land and in defiance, Allan's father declared his strawberry patch an independent republic. He was shot by two Russian soldiers while defending his 'republic'.
- Upon hearing the news, Allan's mother simply responded with her motto – 'It is what it is, and whatever will be, will be.'
- This motto of his mother also became Allan's motto. He accepts everything that happens to him calmly, without getting upset.
- He decided never to get involved with politics or religion since both, in his experience, lead to no good.

Content – a mark out of 7 for relevant and creative content linked to the question.
Dialogue format, occasional, meaningful gestures in present tense and conversational style.

QUESTION 4 ESSAY WITH GUIDELINES

Study the quotes about stereotypes below before answering the question.

'A stereotype may be negative or positive, but even positive stereotypes present two problems: They are cliches, and they present a human being as far more simple and uniform than any human being actually is.'

Nancy Kress

[Available at: <https://www.brainyquote.com/quotes/nancy_kress_732906?src=t_stereotype>]

'The whole idea of a stereotype is to simplify. Instead of going through the problem of all this great diversity – that it's this or maybe that - you have just one large statement; it is this.'

Chinua Achebe

[Available at: <https://www.brainyquote.com/quotes/chinua_achebe_181261?src=t_stereotype>]

The author of *The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared*, Jonas Jonasson, **uses stereotypes to create humour in the novel**. Explore this statement by writing an essay of approximately **250 words**. Use the following guidelines to assist you:

- Paragraph 1: Use the stimuli (quotes) to introduce the topic of stereotyping as a means to create humour.
- Paragraph 2: Explore how Jonasson stereotypes politicians.
- Paragraph 3: Explore how Jonasson stereotypes criminals/law enforcement officers.
- Paragraph 4: Explore how Jonasson stereotypes old people/Old People's Homes.
- Paragraph 5: Draw the different aspects of the essay together and provide a general conclusion related to the topic.

Please make sure that you:

- Provide a suitable title for your essay.
- Use the stimuli (topic) and guidelines above.
- Use relevant facts from and references to the novel to support your viewpoint.
- Use clear, logically linked paragraphs, i.e., the correct essay format.
- Provide an accurate word count between brackets at the end of your essay.

Marker's discretion: please allow for any relevant content about stereotyping from the novel.

Expected responses may include:

Paragraph 1: Refer to the question of how Jonas Jonasson uses stereotypes to generate humour throughout the novel *The Hundred-Year-Old Man Who Climbed Out of the Window and Disappeared*.

Paragraph 2: Jonasson humorously often stereotypes politicians as drunk, power-hungry and self-serving individuals who are willing to sacrifice ethics for personal gain.

- General Franco immediately invites Allan to dinner after Allan saves his life by warning the general and his men to get off the bridge. He gets drunk with Allan to the point where they address each other informally and he falls asleep.

- Harry Truman immediately invites Allan to dinner when he is told that Allan has solved the problem with the detonation of the atom bomb. They get so drunk that they use each other's first names. He imitates President Roosevelt's attempts to get out of his wheelchair and refers to him as 'the old goat'.
- The anti-communist, Soong May-ling, is extremely rude towards Allan. She can only talk about politics and compares her husband's leadership skills, intelligence and charisma to that of a cow. She also drinks a lot of green banana liquor. She has high political aspirations and will do whatever she deems necessary to achieve them.
- Stalin is portrayed as a ruthless, egotistical politician who refers to himself in the third person when he gets angry. He doesn't hesitate to kill or abduct people (like he does with Herbert Einstein) when he thinks it can be of use to him. He invites Allan to dinner because he wants him to help the Russian scientists with the development of their atom bomb. He gets very drunk and jovial during the dinner. However, when Allan recites a poem by a pro-German poet, he feels insulted and gives orders that Allan should be executed. In the end, Allan is sent to a gulag in Vladivostok for 30 years.

(Accept any relevant examples from the novel.)

Paragraph 3: Criminals are stereotyped as rather stupid, yet violent. They often act impulsively and without foresight.

- Per-Gunnar (Pike) Gerdin, also called The Boss, is the leader of the Never Again gang. For twenty years he steals money from people, wearing a ski mask and threatens to kill them. He recruits two unintelligent young men, Bolt and Bucket. They carry out two successful cash-in-transit heists, but are arrested on the third attempt and sent to prison for 4½ years. Gerdin decides to extend his business to recruit 50 convicts who will specialise in robbery, narcotics and extortion. He only manages to recruit one Venezuelan and calls him Caracas. When Caracas fails to locate Bolt and Bucket, the Boss smashes a watermelon on his head. Caracas cries and decides to quit and return to his family in Caracas.
- When Bolt realises Allan has disappeared with his suitcase, he kicks the door to the ticket desk, grabs Ronny Hulth by the ears and threatens to hurt him. Without telling anyone where he is going, he tracks Allan down to Byrninge station where he is staying with Julius Jonsson. Bolt storms into Julius's house and grabs Julius without checking where Allan is. Allan hits him with a plank and the two old men put him in the turned-off freezer room. When Bolt wakes up, he makes such a noise that Allan switches on the freezer fan to cool the young man's temper. They get so drunk that they forget to switch the fan off again; Bolt freezes to death.
- Bucket and some peers start a motorcycle club called, The Violence. They rob newspaper kiosks of cigarettes. Bucket's girlfriend sews the club's name on their stolen leather jackets, but misspells their name as 'The Violens'. They receive an invitation to perform at the concert hall. Bucket feels humiliated and throws a brick through the glass door of the hall but his glove, with his name on the inside, also lands in the hall and the police easily track him down. When he loses his

second glove while setting a newspaper kiosk alight, he is sent to prison and is later recruited by Per-Gunnar Gerdin.

- When Bucket finally manages to figure out where Allan and his friends are, he does not heed Gerdin's instructions, but follows Gunilla and speeds into the yard on Lake Farm. He confronts Allan and his friends with a revolver. When Buster suddenly starts barking at him, he instinctively steps back. Allan approaches him, asking to look at his revolver. Bucket again steps back – into a pile of fresh elephant dung. He slips and lands on his back. Allan instructs Sonya to sit and she obeys, crushing Bucket.
- Those responsible for law enforcement (Chief Inspector Aronsson and Prosecutor Ranelid) are portrayed as incompetent individuals easily fooled by Allan and his friends.
- Aronsson is initially annoyed when tasked to find Allan. He travels extensively during the search but often makes the mistake of analysing the situation while under the influence. When he finally locates Allan and his friends on Bellringer Farm, he accepts Allan's offer of coffee and Danish pastries. Allan convinces him that he is not dangerous at all. When he hears from Prosecutor Ranelid that the bodies of the two missing people turned up elsewhere and learns that Pike Gerdin is indeed alive, he is relieved that the case is over. Ranelid asks him to get the group to agree to an interview the next morning. When Allan announces that they have the whole evening to come up with a story, Aronsson prefers not to hear it. He later retires with them in Bali where he becomes part of the Bali high society.
- Prosecutor Ranelid sees this case as an opportunity to get famous in his career. He is willing to cook up evidence to get the results he wants. When he has to admit that they could not find any evidence, he declares that Allan and his friends are all innocent and blames their wrong assumptions on the sniffer dog. When he meets with the group on Bellringer Farm, Allan confuses him with all his true stories, lies and half-lies and he returns home, none the wiser.

Paragraph 4: Jonasson stereotypes old people and Old People's Homes, presenting them as:

- dreary and mundane places that allow for no joy or individuality. The residents of the Old People's Home where Allan initially resides are depicted as resigned to their fate, living out their days in monotony.
- Director Alice rules the Old People's Home with strict, authoritarian rules. She treats the old people like children who cannot think and decide for themselves. The food they serve is boring and tasteless, e.g., they have the same porridge for breakfast every morning and are not permitted to drink alcohol.
- The way the public sees old people is also stereotyped. Initially, nobody, including the police, believes that Allan may be guilty of several criminal acts. Bolt trusts him with his suitcase because he looks old and feeble and then attempts to get it back without thinking Allan and Julius can do him any harm. Bucket also doesn't expect Allan to be able to cause him any harm. When Prosecutor Ranelid questions the friends on Bellringer Farm, he doesn't really pay attention to what Allan says, viewing it as the ramblings of an old, confused man.

Paragraph 5: Jonas Jonasson uses stereotypes effectively in the novel to create humour and engage readers. By exaggerating characteristics and traits commonly associated with certain groups, Jonasson infuses the novel with wit and satire, making it humorous and entertaining.

Accept any relevant examples from the novel.

Content – a mark out of 15 for relevant content for each of the paragraph topics provided.
Paragraph structure; suitable title; appropriate register; use of language conventions.

Q4: ASSESSMENT RUBRIC FOR LITERARY ESSAY: English Additional Language

	%	CONTENT = 15			STYLE = 5	
LEVEL	%	MARK /15	CLASSIFICATION	CRITERIA	MARK /5	CRITERIA
7	100 97 93 90	15 14.5 14 13.5	Outstanding	An impressive and distinguished essay that is succinct and stands out above the rest. - Thorough and impressive, in-depth knowledge of the text. - Exemplary understanding; can reproduce relevant facts insightfully within the question. - Every point relevant to the topic. - Thorough literary appreciation; understands, enjoys, can evaluate.	5 4.5	- Planned, structured, well-considered argument with effective linkage and excellent cohesion. - Logical progression of argument. - Lucid, eloquent. Original expression. - Excellent control of tone. - Textual substantiation of every comment. - Excellent vocabulary and language structures. - Formal language usage. - Grammatically correct. - Third person. - Present tense.
	87 83 80	13 12.5 12	Excellent Distinctive	A perceptive essay that is commendable and well-structured. - Thorough, accurate and confident knowledge of the text. - Mature understanding; integrates and elaborates textual references insightfully. - Maintains consistent focus. - Literary appreciation is evident.	4	
6	77 73 70	11.5 11 10.5	Very good	A skilful, competent essay that is focused. - Very good, accurate knowledge of the text. - Very good understanding; argument is developed logically; may have minor lapses. - Relevant textual references – these could have been used with greater effect. - Good appreciation of the text.	3.5	- Planned, structured argument with good linkage. Clear expression, coherent. - Control of tone. - Textual substantiation of comments. - Very good vocabulary and language structures. - Formal language usage. - Grammatically correct. - Third person. - Present tense.
5	67 63 60	10 9.5 9	Good Average/ Satisfactory	An essay that 'does the job'. - Adequate knowledge of text. - Satisfactory understanding; argument is developed in an adequate manner and most points relate to topic. - Mostly relevant textual references; some generalisations. - Some appreciation of text.	3	- Adequate linkage to show logical progression, sound introduction and conclusion. Plain expression. - Most comments supported by appropriate substantiation. - Some duplication of comment. - Satisfactory vocabulary and language structures. - Predominantly formal language. - Third person. - Odd fluctuations from present tense.
4	57 53 50	8.5 8 7.5	Less than satisfactory	An undeveloped essay that attempts to engage with the question. - Reasonable knowledge of the text. - Simplistic understanding of question; argument is partly developed; narrow interpretation and vague reference to the topic. - Attempts to answer given question; vague textual references.	2.5	- Introduction and conclusion, some linkage to show progression. Pedestrian expression. - Partial support of comment with textual substantiation. - Simple vocabulary and language structures. - Predominantly formal language. - Predominantly third person. - Fluctuations from present tense.
3	47 43 40	7 6.5 6	Adequate	A simplistic essay that struggles to engage with the question. - Limited understanding of the text. - Errors of understanding of question and/or content, muddled. - Little or no referencing/ flawed referencing. - Only hints at topic.	2	- Lack of planning, poorly structured. - Weak introduction and conclusion. - Haphazard, disjointed, rambling, very poor linkage. - Some distracting errors with textual substantiation. - Weak vocabulary and sentence structures. - Use of colloquialisms, contractions. - Limited textual substantiation.
2	37 33 30	5.5 5 4.5	Passable but inadequate	A poor essay that is muddled, vague and/or inaccurate. - Unsatisfactory knowledge of the text. - A weak, flawed response, which might be off topic. - Very few, if any links of textual referencing to the question. - Difficult to identify any distinct argument; unfocused.	1.5	Defective: - Unstructured, sloppily written. - Requiring marked effort to understand. - Paragraph links problematic. - Serious vocabulary and sentence structure errors. - Poor textual substantiation.
1	27 23 20	4 3.5 3	Erroneous	An extremely weak essay; at times displays a feeble attempt to engage with the text. - Poor/incomplete/flawed/no knowledge of the text. - The essay is vague, muddled and lacks focus. - No links of textual referencing to the question.	1	Defective: - Unstructured, sloppily written. - Requiring marked effort to understand. - No linkage. - Serious vocabulary and sentence structure errors. - Disjointed textual substantiation.
	17 13 10 7 3	2.5 2 1.5 1 0.5	Incompetent	A totally incompetent essay; displays no link to the text or the question. - Serious errors of understanding of the question and/or the text. - Complete misinterpretation of topic. - Vague attempt to produce a response.	0.5	Barely intelligible.

SECTION B TRANSACTIONAL WRITING**QUESTION 5 LONGER TRANSACTIONAL PIECE: SCHOOL NEWSPAPER ARTICLE**

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 = 22).

LEVEL	MARK	PURPOSE	LANGUAGE AND FORMAT
		DESCRIPTOR	DESCRIPTOR
		12–15	12–15
7	30	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 and register. Mature vocabulary. Excellent editing enhances the overall expression of the candidate's viewpoint. All elements of the format are correct.
	29		
	28		
	27		
	26		
	25		
	24		
		10,5–11,5	10,5–11,5
6	23	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.
	22		
	21		
		9–10	9–10
5	20	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 and language conventions. Sound understanding of register. Minor errors. Format mostly correct.
	19		
	18		
		7,5–8,5	7,5–8,5
4	17	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
	16		
	15		
		6–7	6–7
3	14	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 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.
	13		
	12		
		4–5,5	4–5,5
2	11	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.
	10		
	9		
	8		
		0-3,5	0-3,5
1	7	Little or no evidence of engagement with the question; no 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.
	6		
	5		
	4		
	3		
	0–2		

QUESTION 6 SHORT TRANSACTIONAL PIECE: MESSAGE OF CONGRATULATIONS**ASSESSMENT RUBRIC**

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., 4 + 3 = 7).

LEVEL	MARK	PURPOSE	LANGUAGE AND FORMAT
		DESCRIPTOR	DESCRIPTOR
		4–5	4–5
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 and register. Mature vocabulary. Excellent 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.
		2,5–3	2,5–3
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.
		1,5–2	1,5–2
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.
		1	1
3	2	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.
		0,5	0,5
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.

Total: 100 marks