



INTERNATIONAL SECONDARY CERTIFICATE EXAMINATION
NOVEMBER 2024

ENGLISH PRIMARY LANGUAGE: PAPER I

MARKING GUIDELINES

Time: 3 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.

QUESTION 1 COMPREHENSION

- 1.1 The title 'Poetry and the aftermath of war in Africa' effectively encapsulates the central concerns of the passage by highlighting two interconnected themes: poetry and the consequences of war, particularly in the African context. The title emphasises the importance of poetry as a medium for expressing and grappling with the aftermath of war. Todd Fredson's involvement in studying and translating Ivorian poetry (paragraphs 16–17) underscores the significant role that poetry plays in capturing the experiences, emotions, and narratives of individuals affected by conflict. The title also directs attention to the specific geographical and historical context of Africa, particularly regarding the consequences of war. Todd Fredson's journey to Ivory Coast, a country marked by past civil unrest and violence (paragraphs 6–7), serves as a focal point for exploring the enduring impact of war on individuals, communities, and societies.

[Candidates must unpack the title fully and link it to the themes evident in the passage for full marks.]

- 1.2 The writer chooses to speak directly to the reader in paragraph 1 to engage them immediately in the narrative and create a sense of connection and empathy. By presenting a hypothetical scenario of arriving at Abidjan airport with Todd Fredson and his family, the writer invites the reader to immerse themselves in the experiences of the characters. This approach serves several purposes such as engagement with the content, relatability with the characters in the article and supplying the reader with a context.
- 1.3 In paragraphs 2–4, the writer portrays Todd Fredson as an adventurous and resilient individual, adept at navigating challenges and embracing new experiences. The writer describes the uncertainty faced by Fredson and his family as 'part of the adventure' (paragraph 3), suggesting that Fredson approaches life with a sense of excitement and willingness to explore the unknown. This choice of words conveys Fredson's adventurous spirit and his openness to the possibilities that lie ahead. Despite the logistical challenges of finding a place to live in a new country, Fredson and his family are depicted as resilient in their response. The writer notes that they must 'find a place to live' (paragraph 2), implying a proactive approach to overcoming obstacles. Additionally, Fredson's ability to juggle parenting, academic pursuits, and creative endeavours demonstrates his resilience in the face of multiple responsibilities. The writer emphasises Fredson's determination to pursue his academic and creative goals, particularly through his involvement in a Fulbright fellowship in Ivory Coast. Phrases such as 'started their journey' (paragraph 4) and 'will spend nine months in Abidjan's environs' (paragraph 4) underscore Fredson's commitment to immersing himself in his research and studies despite the challenges of relocating his family.

[Candidates must refer to specific diction from the paragraphs and explore how their chosen diction positions the reader to view Todd Fredson.]

- 1.4 The sentence 'The adventure and discomfort of travel abroad feeds the couple's creative streaks' should be understood figuratively because it suggests that the challenges and experiences encountered during travel serve as inspiration for Todd Fredson and his partner's creative endeavours, rather than solely being literal discomforts. By using the phrase 'feeds the couple's creative streaks,' the sentence implies that the difficulties and uncertainties of travel contribute to stimulating their creative processes and sparking new ideas. It suggests that Fredson and his partner draw inspiration from their experiences abroad, incorporating them into their poetry and artistic expression. Additionally, the use of the word 'adventure' in conjunction with 'discomfort' conveys a sense of exploration and growth, further supporting the figurative interpretation of the sentence. It suggests that the couple's willingness to embrace the challenges of travel leads to personal and artistic development, rather than simply causing discomfort.

[Candidates need to show their understanding of the expression 'feeds their creative streaks' and how it is implied figurately for full marks.]

- 1.5 Fredson's poetry provides a direct representation of his experiences, offering specific details and imagery that capture the essence of his travels. For example, lines such as 'I was an expert at sleeping on dirt floors and drinking from gourds' vividly depict the raw and unfiltered nature of his experiences, revealing the challenges and realities of living in unfamiliar environments, as described in paragraph 8. The poetry utilises sensory imagery to evoke the sights, sounds, and sensations of Fredson's travels, creating a more immersive and evocative portrayal of his experiences. Phrases like 'sleeping on dirt floors' and 'drinking from gourds' appeal to the reader's senses, allowing them to envision and empathise with Fredson's journey through South America. Fredson's poetry offers a glimpse into his personal reflections and emotions, providing insight into how his experiences have impacted him on a deeper level. For instance, the line 'Expert at severing the palm root, pushing over the trunk, and draining the pith for wine' suggests a sense of resourcefulness and adaptability, while also conveying a connection to the natural world and local customs encountered during his travels. The example of Fredson's poetry in paragraph 9 complements the thematic content of paragraph 8 by reinforcing the themes of adventure, adaptation, and cultural immersion. Both passages highlight Fredson's willingness to embrace the challenges and discomforts of travel, as well as his ability to find beauty and meaning amid unfamiliar surroundings. Fredson's poetry in paragraph 9 effectively reveals his experiences of traveling through South America by providing a rich and nuanced portrayal of his journey, complementing and enhancing the narrative presented in paragraph 8.

[Candidates need to link Fredson's own poetry to his experiences of travelling through South America.]

- 1.6 In paragraph 11, it is implied that Todd Fredson's father and grandfather likely had traumatic experiences during their respective wars. The passage suggests this by highlighting Fredson's own experiences in Ivory Coast, where he gained a greater understanding of his father and grandfather through witnessing the aftermath of violence. The implication is that Fredson's father and grandfather, like many veterans, may have been deeply affected by their wartime experiences to the extent that they were reluctant to speak about them 'neither spoke of what they endured'. The passage suggests that the violence and upheaval Fredson observed in Ivory Coast allowed him to empathise with his father's and grandfather's silence regarding their own experiences of war 'granted him a better understanding'. Furthermore, the passage suggests that Fredson's exploration of Ivory Coast's power struggles and civil unrest serves as a means for him to gain insight into his family's history and the legacy of war. This implies that Fredson's father and grandfather likely endured significant hardships and traumas during their military service, contributing to their reticence in discussing their wartime experiences.
- 1.7 The 'strong storytelling and music' tradition fosters cultural identity, oral history, and artistic expression, providing a sense of continuity and connection to the past for young Ivorians. A strong storytelling and music tradition serves as a means of preserving and transmitting cultural values, traditions, and knowledge from one generation to the next. It ensures that the rich tapestry of Ivorian heritage is passed down to future generations, fostering a sense of pride and belonging among young people. Storytelling and music provide avenues for artistic expression and creativity, allowing young Ivorians to explore and develop their talents. This tradition encourages innovation and experimentation in artistic forms, empowering individuals to share their unique perspectives and experiences with the world. Storytelling and music have the power to bring communities together, fostering a sense of solidarity and mutual understanding among diverse groups. By participating in cultural activities and events, young Ivorians can forge meaningful connections with others and build supportive networks that enrich their lives. Storytelling and music often convey important moral lessons, historical events, and societal values in engaging and accessible ways. This tradition serves as an informal educational tool, offering valuable insights into Ivorian history, traditions, and social issues that can supplement formal schooling and promote lifelong learning.

[Candidates are asked to refer to their own opinions and this question allows them to consider the impact of storytelling and music traditions.]

- 1.8 The passage mentions Fredson's desire to 'shatter the silence that structures trauma and pain' (paragraph 18). This phrase indicates Fredson's concern for the well-being of others, particularly those who have experienced trauma and pain. By expressing his intention to address and give voice to the silenced experiences of war-weary Ivorians through poetry and translations, Fredson demonstrates a selfless commitment to alleviating their suffering. Fredson's efforts to amplify the voices of Ivorian poets and share their experiences with a wider audience can be seen as an unbiased concern for their well-being. By translating their work into English and seeking publication opportunities, Fredson aims to provide a platform for Ivorian writers to express themselves and gain recognition beyond their local context. Fredson's altruism is further exemplified by his statement, 'I want to start giving it expression, in my own poetry and through these translations' (paragraph 18). Here, Fredson expresses his intention to leave a legacy that benefits not only himself but also the writers and war-weary Ivorians whose voices he aims to amplify. His altruistic motive is driven by a genuine desire to contribute positively to the cultural dialogue and collective healing process, rather than seeking personal gain or recognition. Todd Fredson exhibits traits of altruism by demonstrating an unselfish concern for the well-being of others and a bias-free commitment to giving voice to silenced experiences. His efforts to preserve and share Ivorian literature and address the consequences of war through poetry and translations reflect a genuine and selfless dedication to the welfare of others.

[Candidates must show an understanding of 'altruistic' and be able to link it to Todd Fredson. Candidates are not given the option to suggest that he is not altruistic.]

- 1.9 In paragraph 18, Todd Fredson expresses his desire to 'shatter the silence that structures trauma and pain' by giving expression to his own poetry and through translating Ivorian poetry into English. This suggests his intention to address the harsh realities of war and its consequences, echoing the sentiments conveyed in the extract from Wilfred Owen's 'Dulce et Decorum Est.' Specifically, the extract from Owen's poem vividly depicts the horrors of war, with imagery such as 'white eyes writhing,' 'blood... gargling from the froth-corrupted lungs,' and 'vile, incurable sores on innocent tongues.' These graphic descriptions evoke a sense of disgust, anguish, and disillusionment, challenging the glorification of war and exposing the brutal truth behind the notion of dying for one's country. In parallel, Todd Fredson's intention to translate Ivorian poetry into English aligns with Owen's message of exposing the grim realities of war. By bringing Ivorian voices to an English-speaking audience, Fredson aims to amplify the experiences of war-weary Ivorians and shed light on the human cost of conflict. The specific diction in paragraph 18, such as 'shatter the silence,' conveys Fredson's determination to break through the silence and give voice to those who have been silenced by trauma and pain. Fredson also wishes to protect his sons 'before [they] feel they have to find a way to understand it experientially'.

Fredson might use the extract from 'Dulce et Decorum Est' as part of his reasoning for translating Ivorian poetry into English by highlighting the universal themes of suffering, disillusionment, and the futility of war depicted in Owen's poem. By drawing parallels between Owen's portrayal of war and the experiences captured in Ivorian poetry, Fredson could emphasise the importance of bearing witness to the human toll of conflict and challenging the glorification of war. Both Owen's poem and Fredson's translation efforts serve as powerful reminders of the need to confront the realities of war and strive for a more compassionate and just world.

[Candidates must refer to specific imagery from Owen's poem and specific diction from paragraph 18. The imagery must be linked to the diction fully for full marks. Candidates who deal with only the poem or paragraph 18 and do not make specific reference to the other source cannot achieve more than 2 marks.]

QUESTION 2 SEEN POETRY

- 2.1 In lines 1–3 of 'Penguin on the Beach,' the poet's diction effectively highlights the plight of the penguin by using specific language to convey the penguin's sense of displacement and discomfort. The use of the word 'stranger' emphasises the penguin's unfamiliarity and sense of being out of place in its natural environment. This diction suggests that the penguin is experiencing a profound disconnection from its usual habitat, highlighting its plight as it navigates the foreign and hostile territory of the beach. The term 'sea-casualty' evokes a sense of tragedy and vulnerability, implying that the penguin has suffered because of its encounter with the sea. This diction suggests that the penguin is a victim of circumstances beyond its control, further emphasising its plight and the challenges it faces. The image of the penguin 'waddling' in its 'tailored coat-tails' adds a poignant contrast between the penguin's natural grace and the awkwardness imposed by its oil-covered feathers. The choice of 'tailored coat-tails' implies a sense of dignity and refinement, which is juxtaposed with the reality of the penguin's compromised appearance due to the oil spill. This diction underscores the penguin's struggle to maintain its dignity and identity in the face of adversity. The penguin's plight is conveyed as one of displacement, vulnerability, and struggle as it grapples with the aftermath of the oil spill on the beach.

[Candidates must refer to specific diction and link it to the plight of the penguin for full marks.]

- 2.2 The enjambment between lines 3 and 4 in 'Penguin on the Beach' contributes to the portrayal of the nature of the oil by emphasising the relentless and pervasive spread of the substance. In line 3, the poet describes how 'Oil' has spread, suggesting a sudden and impactful introduction of the substance. However, the enjambment immediately carries the reader into line 4, where the poet continues the description with 'Has spread a deep commercial stain.' This enjambment creates a seamless transition between the two lines, emphasising the continuous and extensive spread of the oil. Furthermore, the enjambment allows the reader to visualise the oil's spread across the penguin's 'downy shirt front' without interruption, reinforcing the idea of the oil's invasive and pervasive nature. The enjambment effectively conveys a sense of inevitability and helplessness in the face of the oil's spreading presence, highlighting the severity of the penguin's plight and the environmental impact of the oil spill.

[Candidates must refer to the enjambement specifically and how it contributes to the portrayal of the oil.]

- 2.3 The description of the penguin in lines 12–13 of 'Penguin on the Beach' suggests a complex response to its situation, characterised by a mixture of resilience, resignation, and silent protest. Despite the challenges it faces, including the discomfort of the oil on its feathers and the hostility of the environment, the penguin 'stands' in the face of adversity. This suggests a sense of inner strength and determination, as the penguin refuses to succumb to despair or defeat. The act of standing implies a refusal to be overwhelmed by its circumstances, reflecting the penguin's resilience in the face of hardship. The phrase 'triumphantly sad' in the following lines (14–15) suggests that the penguin has come to accept its situation, albeit with a sense of sadness or resignation. This acceptance may stem from the realisation that the penguin's efforts to escape or resist the effects of the oil spill are futile, leading to a sense of resignation or acquiescence to its fate. The phrase 'silent expostulation' implies a silent protest or objection to its circumstances. Despite its acceptance of the situation, the penguin may still harbour a sense of injustice or frustration, silently protesting the unfairness of its predicament. This suggests a degree of agency and awareness on the part of the penguin, as it grapples with the consequences of human actions beyond its control.
- 2.4 The oxymoron juxtaposes contradictory emotions, highlighting the penguin's internal conflict and the nuanced nature of its response to its situation. On one hand, the penguin is described as 'wary,' suggesting a cautious and vigilant attitude, perhaps stemming from its awareness of the dangers and challenges it faces. This reflects the penguin's instinct for self-preservation in a hostile environment. Conversely, the oxymoron also describes the penguin as 'triumphantly sad,' combining feelings of triumph with sadness. This suggests that despite its resilience and determination to endure, the penguin is still deeply affected by its circumstances and experiences a profound sense of sadness or melancholy. The juxtaposition of triumph and sadness underscores the complexity of the penguin's emotional state, highlighting the simultaneous presence of conflicting emotions. The oxymoron adds depth to the characterisation of the penguin, conveying a sense of inner turmoil and complexity beyond a simple portrayal of suffering or resignation. It suggests that the penguin's response to its situation is multifaceted and nuanced, encompassing a range of emotions that defy easy categorisation.
- 2.5 In both 'Penguin on the Beach' by Ruth Miller and 'The wind begun to rock the grass' by Emily Dickinson, natural imagery plays a crucial role in shaping the mood of each poem, albeit in different ways.

In 'Penguin on the Beach,' the natural imagery contributes to a sense of desolation, vulnerability, and environmental degradation. The poem depicts a penguin affected by an oil spill, stranded on a beach. The imagery of the beach itself, with its 'sleazy, grey' oil-stained sands and the 'deep commercial stain' spreading over the penguin's downy feathers, creates a bleak and sombre mood. The juxtaposition of the penguin's natural habitat with the pollution caused by human activity emphasises the contrast between the pristine beauty of nature and the destructive impact of human intervention. Overall, the natural imagery in 'Penguin on the Beach' evokes feelings of sadness, helplessness, and environmental concern.

On the other hand, in 'The wind begun to rock the grass,' the natural imagery contributes to a sense of foreboding, tension, and anticipation. The poem describes the onset of a storm, with the wind stirring the grass and the leaves 'unhooking themselves from trees'. The imagery of the wind, grass, leaves, and thunder creates a sense of movement and agitation, suggesting the approach of an imminent and potentially destructive force of nature. The use of personification, such as the description of the wind flinging a 'menace at the earth' and the thunder hurrying slowly, adds to the ominous mood of the poem. The sense of threat, as if the environment is predatory, is evident in the description of lightning as a 'yellow beak' and 'livid claw'. Overall, the natural imagery in 'The wind begun to rock the grass' evokes the mood of apprehension, uncertainty, and impending danger.

While both poems use natural imagery to evoke mood, 'Penguin on the Beach' creates a mood of desolation and environmental concern through its depiction of pollution and its impact on wildlife, while 'The wind begun to rock the grass' creates a mood of tension and anticipation through its portrayal of an approaching storm.

[Candidates must refer to specific natural imagery in each poem how it contributes to the mood in each poem. Candidates must refer to the following a) mood in each poem (2 marks) and b) imagery in each poem (2 marks). Candidates who do not refer to all aspects of the question cannot achieve full marks.]

QUESTION 3 UNSEEN POETRY

- 3.1 The poet begins with the single word 'Empty' to create an immediate and striking impact. This choice emphasises the starting point of human existence as a blank slate, setting the tone for the exploration of life's journey and the myriad possibilities that follow. The starkness of the word also highlights the theme of potential and the notion that from emptiness, everything is built.

[Candidates need to consider the use of 'Empty' at the start of the poem and its impact as the opening of the poem.]

- 3.2 The extended metaphor of life as a journey allows the poet to underscore the significance of choice throughout our existence 'allowed to choose'. By likening life to a path we embark on, the poet conveys that every step and direction taken is a decision that shapes our destiny. This metaphor extends through the poem, portraying the various stages and experiences of life such as 'Bound, Blessed, Burdened, Granted' as part of this ongoing journey, thereby emphasising the continuous nature of choice and its impact on our lives.

[Candidates must show an understanding of an extended metaphor and show an understanding of the extended metaphor in this poem.]

- 3.3 The use of contradictions such as 'endless want' and 'crippling fear' juxtaposed with 'the power to be happy' effectively highlights the dualities and complexities of human existence. These contradictions reflect the poet's intention to illustrate the simultaneous blessings and burdens that define life, emphasising that despite the challenges and fears, individuals have the power to find happiness through their choices.

- 3.4 The visual of a pair of shoes at a four directional arrow effectively represents the theme of the poem. It symbolises the journey of life and the multitude of choices available to each individual. Each direction the arrows point to represents different paths one can take, mirroring the poem's exploration of life's choices and the various directions our lives can go based on these decisions.

- 3.5 The poet's choice of the title 'We Are' instead of 'You Are' creates a sense of universality and collective experience. It emphasises that the themes and questions posed in the poem are shared by all humanity 'we', fostering a sense of connection and commonality. This inclusive approach invites readers to reflect on their own lives within the broader context of the human condition. If the poet had chosen 'You Are' it might have been seen as accusatory or quite isolating.

[Candidates need to consider why 'We Are' is more effective than 'You Are' in the context of the poem.]

- 3.6 The speaker in 'nobody loses all the time' could have used 'We Are' as part of the eulogy at Uncle Sol's funeral to underscore the shared human experiences of imperfection, struggle, and resilience. Both poems highlight the complexities of life and the dualities we face. In 'We Are,' the imagery of being 'Bound to the past' and 'Burdened with endless want' resonates with Uncle Sol's repeated failures and persistence despite them. The poem's acknowledgment of uniqueness and flaws ('Denied Perfection, Each person unique and flawed') aligns with Uncle Sol's character, who despite his failures, continued to strive in his unique way. Using 'We Are' in the eulogy would reflect the collective human experience of facing adversity and the continual pursuit of happiness and meaning, as exemplified by Uncle Sol's life. It would connect Uncle Sol's individual struggles to a broader, shared human narrative, emphasising the idea that despite our flaws and failures, we all contribute to the rich tapestry of life.

[Candidates need to refer to Uncle Sol's willingness to take risks and link that explicitly to the themes explored in 'We Are'. Candidates are not given the option to say that the speaker could not have used 'You Are' as part of the eulogy.]

QUESTION 4 CRITICAL LITERACY

- 4.1 The advertiser strategically positions the hotel and spa name and logo at the top right corner, drawing immediate attention to the brand. This placement ensures that the audience's focus is directed towards the primary identifier of the establishment. Additionally, the text at the centre over the pool serves as the focal point, emphasising the key message about the hotel's unique selling proposition: 'Vivari, where refined Luxury meets Holistic Healing.' Placing this text prominently over the pool, a symbol of relaxation and rejuvenation, reinforces the advertiser's intention to highlight the hotel's holistic approach to wellness.

The slightly curved font used for the hotel's name and slogan exudes elegance and sophistication, aligning with the advertiser's intention to portray Vivari Hotel and Spa as a premium destination. The choice of a sleek and modern font for the descriptive text reinforces the contemporary and upscale image of the establishment. Furthermore, the bold font used for phrases such as 'environmental wonder,' 'luxurious amenities,' and 'award-winning experience' adds emphasis and draws attention to the hotel's outstanding features and offerings.

The image of the luxurious sparkling pool surrounded by lush trees serves as a captivating visual backdrop for the text. The vibrant colours and inviting atmosphere depicted in the image evoke feelings of relaxation and serenity, reinforcing the advertiser's message of holistic healing and wellness. The recliners along the sides of the pool suggest comfort and indulgence, further enhancing the perception of Vivari Hotel and Spa as a luxurious retreat.

The advertisement successfully communicates the unique selling points and atmosphere of the establishment to the target audience.

[Candidates need to focus their attention on the layout of the visual and verbal details and the font used.]

- 4.2 4.2.1 The advertiser has likely chosen to capitalise 'YOU' to emphasise the personalised and customer-centric approach of Vivari Spa & Aesthetic Clinic. By capitalising 'YOU,' the advertiser is directly addressing the reader or potential customer, making them feel individually recognised and valued. Capitalising 'YOU' draws attention to the word and makes it stand out within the text. This emphasis serves to highlight the focus on the customer's needs, preferences, and experience. Furthermore, capitalising 'YOU' can evoke a sense of importance and empowerment in the reader.
- 4.2.2 In the provided information, the advertiser effectively reinforces the ideas of 'Wellness,' 'Luxurious,' and 'Perfection' through carefully chosen diction that emphasises the quality, attention to detail, and overall experience offered by the establishment.

'Wellness': The use of terms like 'state of the art facilities,' 'tranquil surroundings,' and 'set within tranquil surroundings' evokes a sense of peace, relaxation, and rejuvenation, which are central to the concept of wellness. Words such as 'specialised,' 'cosmetic treatments,' and

'wellness' itself directly convey the focus on health, self-care, and specialised services tailored to enhancing one's well-being. The phrase 'designed especially for YOU' reinforces the personalised and customer-centric approach, highlighting the individualised attention and care that clients can expect at the spa and aesthetic clinic.

'Luxurious': Terms like 'luxurious amenities,' 'carefully crafted menus,' and 'emphasis on freshness, abundance, and health' evoke a sense of opulence, indulgence, and high quality associated with luxury. The adjective 'luxurious' itself sets the tone for the overall experience offered by the establishment, suggesting lavishness, comfort, and exclusivity. The mention of 'lush gardens,' 'breath-taking views,' and 'sophisticated, intimate conference venues' further reinforces the idea of luxury, highlighting the picturesque surroundings and elegant settings that enhance the overall experience for guests.

'Perfection': The term 'perfection' itself conveys a sense of excellence, precision, and attention to detail, suggesting that every aspect of the experience is carefully curated and meticulously executed. The use of words like 'sophisticated,' 'intimate,' 'breath-taking views,' and 'lush gardens' implies a high standard of quality and aesthetics, contributing to the perception of perfection. The mention of 'conference venues' amidst 'breath-taking views' and 'lush gardens' suggests that even business events are conducted in an environment that prioritises elegance, professionalism, and an impeccable experience.

[Candidates need to analyse specific diction linked to all three ideas of 'Wellness', 'Luxurious', and 'Perfection' for full marks.]

- 4.3 The phrase 'MEMBERSHIP: THE LIFEblood OF OUR INDUSTRY' suggests that membership plays a crucial role in the functioning and success of the Exhibition & Event Association of South Africa (EXSA) just like blood does in living beings. Membership in EXSA likely provides access to a community of professionals within the exhibition and event industry. This network facilitates connections, collaborations, and knowledge sharing among members. As such, members are vital in fostering a vibrant and interconnected industry ecosystem. EXSA may act as a collective voice for its members, representing their interests and advocating for policies that benefit the industry. In this context, membership is essential for EXSA to effectively advocate for the needs and concerns of industry stakeholders, ensuring their voices are heard and their interests protected. Membership in EXSA may grant access to resources, tools, and support services that are valuable for professionals in the industry, and growth within the industry.

[Candidates need to link the function of EXSA to the metaphor explicit in 'THE LIFEblood OF OUR INDUSTRY'.]

- 4.4 The phrase 'BE EXSA-LLENT' employs a pun by combining the word 'EXSA' with the word 'excellent.' A pun is a form of wordplay that exploits the multiple meanings of a word or the similarity in sound between different words to create humour or emphasis. In this case, the pun relies on the phonetic similarity between 'EXSA' and 'excellent' to convey a message of excellence specifically tailored to the context of EXSA membership. The effectiveness of this pun depends on the audience's familiarity with the term 'EXSA' and their ability to recognise the play on words. For individuals within the exhibition and event industry who are familiar with EXSA, the pun can be clever and memorable. It serves to reinforce the message of striving for excellence within the organisation while also promoting the EXSA brand. Additionally, the use of puns can add a playful and engaging element to communication, helping to capture the audience's attention and leave a lasting impression. In this context, 'BE EXSA-LLENT' may resonate with potential or existing members, encouraging them to aspire to excellence in their involvement with EXSA.

[Candidates must show their understanding of a pun and then link it to the example in the question. Candidates may suggest that it is not effective, particularly if the reader is not clear on what EXSA does. Candidates who suggest that it is not effective can achieve full marks. Marks should be awarded as follows: a) identify pun (1 mark), b) show understanding of pun (1 mark), and c) effectiveness in this context (1 mark).]

- 4.5 While both TEXT 3 (EXSA) and TEXT 4 (AAXO – Association of African Exhibition Organisers) use sets of words to convey their intentions, the specific words chosen and the context in which they are used suggest that the intentions of each advertiser are similar.

In TEXT 3, the words 'CONNECT,' 'ENGAGE,' 'LEARN,' and 'GROW' imply a focus on fostering connections within the exhibition and event industry, facilitating engagement among professionals, promoting continuous learning and development, and supporting growth and advancement within the industry. These words emphasise collaboration, networking, and professional development as key objectives of EXSA.

Similarly, in TEXT 4, the words 'Access,' 'Credibility,' 'Participate,' 'Connect,' and 'Drive' suggest an overlap with TEXT 3. The inclusion of words like 'Access' and 'Credibility' implies a focus on establishing credibility within the industry, providing access to resources or opportunities, encouraging active participation, and driving progress or innovation. These words convey a sense of authority, empowerment, and forward momentum associated with AAXO.

Both advertisers aim to promote engagement and connectivity within the exhibition and event industry, the specific words chosen, and the nuances of their usage suggest that their intentions are similar. EXSA appears to prioritise collaboration, networking, and professional development, and AAXO places emphasis on credibility, empowerment, and driving progress within the industry.

[Candidates need to unpack the words in each advertisement and consider the intention of each, considering to what extent the intention is the same.]

- 4.6 The combination of visual and verbal details in TEXT 5 effectively positions the reader to view the company, Site – Society for Incentive Travel Excellence, as a leader in the industry of motivational experiences that deliver business results.

The phrase 'motivational experiences that deliver business results' succinctly encapsulates the company's core focus and value proposition. It emphasises the tangible outcomes and benefits that clients can expect from engaging with Site's services. The statement 'Only one organisation sits at the critical intersection' positions Site as a unique and indispensable player in the industry, highlighting its central role in connecting those seeking motivational tools with providers of such experiences. This assertion asserts Site's authority and influence in the field.

The image of planes flying over iconic landmarks from around the world conveys a sense of global presence and reach. By incorporating recognisable symbols of different cultures and regions, the visual suggests that Site's influence and impact extend far beyond a single location. The planes flying in from both the left and the right of the visual symbolise Site's ability to facilitate connections and interactions across diverse geographic areas. This reinforces the notion of Site as a global network and emphasises its role in fostering collaboration and exchange on an international scale.

The verbal and visual details portray Site as a forward-thinking and influential organisation that leads the way in the industry of motivational experiences. The company's emphasis on delivering tangible business results, coupled with its global reach and unique positioning, positions it as a trusted authority and a leader in its field, capable of driving innovation and facilitating connections that drive professional growth and success.

[Candidates must discuss the visual and verbal details and link it to the company's attitude as a leader. Candidates who do not fully discuss either visual or verbal details cannot achieve more than 2½ marks.]

- 4.7 The company's interests are served as it positions them as the experts and will attract more clients.

QUESTION 5 EDITING SKILLS

- 5.1 'if you try to correct my grammar, i will think fewer of you,' is a complex sentence.

It contains an independent clause: 'i will think fewer of you.' and a dependent clause: 'if you try to correct my grammar.'

The dependent clause 'if you try to correct my grammar' introduces a condition or circumstance upon which the main clause 'I will think fewer of you' depends. Therefore, it meets the criteria for a complex sentence, as it consists of an independent clause and one or more dependent clauses.

[Candidates must identify the sentence as complex (1 mark) and then give a clear explanation (1 mark).]

- 5.2 If you try to correct my grammar, I will think fewer of you.

[Candidates must correct all aspects for the full marks.]

- 5.3 The writer should have used 'less' instead of 'fewer' in the context of the sentence 'if you try to correct my grammar, I will think fewer of you' because 'less' is used with uncountable nouns, while 'fewer' is used with countable nouns.

In this sentence, the writer is referring to a reduction in the level of esteem or respect ('think fewer of you') rather than counting discrete units of something. Esteem or respect is not typically quantified in discrete, countable units; instead, it is considered as a collective or uncountable concept. Therefore, 'less' would be more appropriate here to indicate a decrease in the overall amount or degree of esteem.

Using 'less' instead of 'fewer' would align better with the intended meaning and convey the idea that the writer's esteem for the reader would diminish because of attempting to correct their grammar.

[Candidates need to show an understanding of countable and uncountable nouns for the full marks.]

- 5.4 A colon is often used to introduce or emphasise a list, explanation, or conclusion that follows the initial statement. In this tweet, the phrase 'First rule of introvert club' serves as an introductory statement, and the colon signals that what follows provides further elaboration or clarification on that statement. The colon effectively separates the introductory clause ('First rule of introvert club') from the subsequent clause ('there is no introvert club').

In contrast, a semi-colon is typically used to connect two closely related independent clauses. While the clauses in this tweet are related, they serve different purposes: the first sets up the premise, and the second delivers the punchline. Therefore, a colon is more suitable for indicating the introductory nature of the first clause and signalling the subsequent explanation or conclusion.

[Candidates need to show their understanding of the differences between a colon and semi-colon for full marks.]

- 5.5 The phrase 'Thank goodness' conveys relief or gratitude for a positive outcome or circumstance. However, in the context of the tweet's assertion that there is no introvert club, the expression is used ironically. Instead of expressing relief or gratitude, it emphasises the absence of a social gathering or club that an introvert might typically avoid or feel uncomfortable attending. This irony adds a humorous twist to the tweet by subverting the reader's expectations. The juxtaposition of the initial statement ('First rule of introvert club: there is no introvert club') with the phrase 'Thank goodness' creates a contrast between the expectation of a social club and the perceived relief at its nonexistence. Introverts are often depicted as preferring solitude or small gatherings over large social events, so the idea of there being no formal introvert club is humorous. The phrase 'Thank goodness' humorously underscores this preference for solitude or smaller social interactions by suggesting relief at not having to participate in such a club.

[Candidates must show their understanding of 'Introvert' as defined and then the sense of relief in the use of 'Thank goodness.' For full marks.]

- 5.6 Extrovert

[Candidates must supply this answer for the full marks. There are no alternatives to this answer.]

QUESTION 6 SUMMARY

Global marking, giving credit for concise and coherent sentences expressed in the candidate's own words.

Very good	Good	Average	Below average	Very weak
10	8	6½	5	3
9	7½	6	4½	2
8½	7	5½	4	1

Very Good: (10–8½)

- Candidates producing a very good summary, **which has adhered to all instructions**, will demonstrate that they can successfully select relevant information from the different parts of the texts.
- Candidates will expertly synthesise that information to suit the new context and fulfil the specific requirements of the summary task.
- **The register will be consistently appropriate to A FORMAT**, and the summary will stand alone as a successful, cohesive text.
- Expression will be excellent and will demonstrate a mastery of the language.
- Full and coherent sentences will be used resulting in a well-crafted, stylistically superior text.
- A summary in this category that exceeds the word limit can be awarded a maximum of 8 ½ marks.

Good: (8–7)

- A candidate producing a good summary will be able to discern which aspects of the texts are relevant and will be able to synthesise these and convey them in his/her own words.
- **The summary will successfully meet most of the requirements specified in the instructions.**
- Candidates will **use the appropriate register for A FORMAT**, and this will be well sustained throughout the summary.
- The expression in such summaries will demonstrate clarity that is not evident in the average summary.
- Full and coherent sentences will be used and will be well sustained throughout the summary.
- A summary in this category that exceeds the word limit can be awarded a maximum of 7 marks.

Average: (6½–5½)

- A candidate producing an average summary will demonstrate an ability to discern which aspects of the texts are relevant and will be able to put these into his/her own words most of the time.
- **The summary might not take into consideration the most important requirements specified in the instructions.**
- There may be instances of lifting or lapses that display faulty selection, the incorrect emphasis, or difficulty with synthesis.
- **The register will mostly be appropriate for A FORMAT**, although minor lapses may occur.
- Expression will be merely competent and there may be lapses in the construction of full sentences.
- A summary in this category that exceeds the word limit can be awarded a maximum of 5½ marks.

Below average: (5–4)

- A candidate producing a below average summary will demonstrate an ability – some of the time – to discern which parts of the texts are relevant but may not be able to put this into his/her own words effectively.
- In some instances, large sections of the original texts will be lifted and reproduced.
- It is likely that the register will not be appropriate for **A FORMAT** or that the new text will not meet the requirements of the task.
- Expression is likely to be flawed but will not impede understanding.
- A summary in this category that exceeds the word limit can be awarded a maximum of 4 marks.

Very Weak: (3–1)

- Summaries in this category will show extremely limited – if any – understanding of the texts.
- This will be evident through an inability to select appropriate parts of the texts to summarise or through excessive cutting and pasting.
- **Register will not be appropriate for A FORMAT.**
- Expression is likely to be poor, impeding understanding.

NOTE:

- 'Penalise' from 104 words by moving the mark to the bottom of the category (see descriptors). Write words from the descriptor to indicate your thinking.
- Stop reading at 110 words.
- Subtract 1 mark:
 - if no word count is provided, **OR** if an inexcusably inaccurate word count has been provided.

Total: 100 marks]

DESCRIPTORS FOR EVALUATING RESPONSES DETERMINED BY MARK ALLOCATION AND COGNITIVE SKILL

A 5-mark question that requires extended abstract thinking. The response demonstrates understanding, application, analysis, complex inference and/or synthesis, evaluation, or appreciation.	
Marks	Skills
5	The excellent response: - is complete and detailed, making specific reference to more than one element of the required text(s). makes insightful links between the question and the text(s). provides evidence that understanding can be transferred to a new context. integrates all elements, making connections and demonstrating a clear understanding of how the parts contribute to the whole.
4½–4	The very good response: makes specific reference to the required text(s). - makes accurate links between the question and the text(s). - provides evidence that understanding can be applied to familiar contexts. integrates the key elements, making connections and demonstrating a clear understanding of how the parts contribute to the whole.
3½–3	The average response: - refers to the required text(s) in a general way without addressing all aspects. - makes simple, underdeveloped links between the question and the text(s) - could be complete, without the required references or evidence. does not demonstrate an understanding of the significance of the whole determined (does not clarify/establish the significance of the whole).
2½–2	The incomplete response: - refers to the text(s) in a general way. - is inaccurate or simplistic. - demonstrates concrete thinking and an incomplete understanding of the elements.
1½	The very partial response: refers to the text(s). - does not answer the question because of a lack of understanding.
1–0	The inadequate response: - attempts to deal with only one aspect of the question but does so very poorly. Very limited understanding displayed.

A 2-mark question that requires uni-structural thinking. Demonstrates understanding and application, literal comprehension, and reorganisation	
Marks	Skills
2	The excellent response: is complete and accurate.
1½	The good response: - is partially complete and accurate. or - is complete and mostly accurate.
0–1	The incomplete response: includes only one half of the required response or is inaccurate.

A 4-mark question that requires relational thinking. Demonstrates understanding, application, analysis, complex inference or synthesis. This answer could require evaluation or appreciation.	
Marks	Skills
4	The excellent response: - is complete, addressing all aspects of the question and drawing them together accurately. links all the ideas and provides the required evidence. - demonstrates understanding applied to familiar contexts. integrates all elements, making connections and demonstrating a clear understanding of how the parts contribute to the whole.
3½–3	The good response: - shows that the significance of each element is understood, but an aspect of the answer is not clearly explained. or - addresses each element but does not successfully link them. - is not entirely convincing and/ or does not convey a clear understanding of how the parts contribute to the whole.
2½	The average response: - is multi-structural but addresses the elements in an incomplete or flawed way. does not link elements or does not demonstrate an understanding of the significance of the elements. omits or misunderstands a key element.
2	The incomplete response: - is one-dimensional, omitting more than one element. - indicates a flawed understanding of the question and/or the text.
1½	The very partial response: attempts to address aspects of the question but indicates only partial understanding.
1–0	The inadequate response: - attempts to deal with only one aspect of the question but does so very poorly. Very limited understanding displayed.

A 3-mark question that requires multi-structural thinking. Demonstrates understanding, application, analysis, inferential comprehension of implied and figurative meanings	
Marks	Skills
3	The excellent response: engages with all aspects of the question and provides the required evidence. - indicates a clear understanding of the significance of each element.
2½	The good response: - is multi-structural, but not integrated. or - is convincing but incomplete. provides evidence if required.
2	The average response: - is either one-dimensional, without sufficient evidence, or is superficial and general. - does not provide enough relevant justification. - demonstrates that the candidate understands the issue.
1½	The incomplete response: - demonstrates a flawed or incomplete understanding of what has been asked. - indicates an understanding of the text. attempts to use the text/s to answer the question, but reasoning is concrete or simplistic.
0–1	The inadequate response: indicates only partial/limited/no understanding of this aspect of the text.