



Department of Examinations - Sri Lanka
G.C.E. (A/L) Examination - 2018

73 - English

Marking Scheme

This document has been prepared for the use of Marking Examiners. Some changes would be made according to the views presented at the Chief Examiners' meeting.

Amendments to be included

100-1000

100-1000

සියලු ම හිමිකම් ඇවිරිණි / முழுப் பதிப்புரிமையுடையது / All Rights Reserved

ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
 இலங்கைப் பரீட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம் இலங்கைப் பரීட்சைத் திணைக்களம்
 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka
 දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව ශ්‍රී ලංකා විභාග දෙපාර්තමේන්තුව
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අධ්‍යයන පොදු සාහිත්‍ය පත්‍ර (උසස් පෙළ) විභාගය, 2018 අගෝස්තු
 கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2018 ஆகஸ்ட்
 General Certificate of Education (Adv. Level) Examination, August 2018

ඉංග්‍රීසි I
 ஆங்கிலம் I
 English I

73 E I

18.08.2018 / 13 00 - 16 10

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
 Additional Reading Time - 10 minutes

Use additional reading time to go through the question paper, select the questions and decide on the questions that you give priority in answering.

Instructions:

- * Answer all the questions in Part A and Part B.
- * The texts you choose to answer questions from Part A must not be the same as those you answer from Part B.
- * Write the number and letter of each question clearly.

Part A

[This part carries 32 marks. Each question carries 08 marks.]

1. Comment briefly on any one of the following passages, explaining its significance to the play from which it is taken.

(a) That's a fault: that handkerchief
 Did an Egyptian to my mother give;
 She was a charmer and could almost read
 The thoughts of people; she told her, while she kept it
 'Twould make her amiable and subdue my father
 Entirely to her love—but if she lost it,
 Or made a gift of it, my father's eye
 Should hold her loathèd, and his spirits should hunt
 After new fancies.

(b) More strange than true. I never may believe
 These antique fables, nor these fairy toys.
 Lovers and madmen have such seething brains,
 Such shaping fantasies, that apprehend
 More than cool reason ever comprehends.
 The lunatic, the lover, and the poet
 Are of imagination all compact.
 One sees more devils than vast hell can hold:
 That is the madman. The lover, all as frantic,
 Sees Helen's beauty in a brow of Egypt.

(c) When I am away she is only thirty-two, in my presence she is forty-three, and she hates me for it. She knows, too, that I despise the modern stage. She adores it, and imagines that she is working on it for the benefit of humanity and her sacred art, but to me the theatre is merely the vehicle of convention and prejudice. When the curtain rises on that little three-walled room, when those mighty geniuses, those high-priests of art, show us people in the act of eating, drinking, loving, walking, and wearing their coats, and attempt to extract a moral from their insipid talk; when playwrights give us under a thousand different guises the same, same, same old stuff, then I must needs run from it, as Maupassant ran from the Eiffel Tower that was about to crush him by its vulgarity.

(d) Several times, while the mourners were here, I had to cover her mouth with an empty sack. She wanted to call you, so you could give her the dishwater and the dog-meat she says you always give her.

She wants to cause trouble.

She can let off steam in the courtyard.

She's taken her rings and the amethyst ear-rings from the jewel-box. She's put them on and she says she wants to get married.

The daughters laugh.

Go with her. Make sure she doesn't go near the well.

Don't worry, she won't throw herself in.

It's not that – from there the neighbours can see her from their windows.

(e) Why it's very natural, very natural. I myself in your situation, if I had an appointment with a Godin ... Godet ... Godot ... anyhow you see who I mean, I'd wait till it was black night before I gave up. [*He looks at the stool.*] I'd very much like to sit down, but I don't quite know how to go about it.

Could I be of any help?

2. Comment briefly on any one of the following passages, explaining its significance to the novel from which it is taken.

(a) It was on the third or fourth occasion of my going out walking in the Temple Gardens leaning on Joe's arm, that I saw this change in him very plainly. We had been sitting in the bright warm sunlight, looking at the river, and I chanced to say as we got up:

"See, Joe! I can walk quite strongly. Now, you shall see me walk back by myself."

"Which do not over-do it, Pip," said Joe; "but I shall be happy fur to see you able, sir."

(b) "Yes; and the set of breakfast china is twice as handsome as what belongs to this house. A great deal too handsome, in my opinion, for any place *they* can ever afford to live in. But, however, so it is. Your father thought only of *them*. And I must say this: that you owe no particular gratitude to him, nor attention to his wishes, for we very well know that if he could, he would have left almost everything in the world to *them*."

This argument was irresistible. It gave to his intentions whatever of decision was wanting before; and he finally resolved, that it would be absolutely unnecessary, if not highly indecorous, to do more for the widow and children of his father, than such kind of neighbourly acts as his own wife pointed out.

(c) He settled stockily on his legs. – It's no good for you to go out there with the women.

– She tackled him. – Why? But why? –

– No good. –

The words dodged and lunged around him. – Why? D'you think someone might see me? But the local people know we're here, of course they know. Why? There's much more risk when Bam goes out and shoots. When you drive around in that yellow thing... Are you afraid – Her gaze sprang with laughing tears as if her own venom had been spat at her; he and she were amazed at her, at this aspect of her, appearing again as the presumptuous stranger in their long acquaintance. – Are you afraid I'm going to tell her something? –

(d) 'Are you alright, Kamala?' My voice sounded hoarse, even to my own ears. 'Did they hurt you in any way?'

'No, I'm all right, Wasu. Truly,' she said quietly. 'They questioned me for hours and hours. It was exhausting but they didn't resort to anything... physical.'

The ghostly smile came and went.

'You worried about me, didn't you?' she asked.

'Yes,' I said simply. 'I wouldn't want to live through the last two days again.'

'I am so sorry, Wasu,' she said. 'I have caused you so much pain and it was all my fault.'

'That's all in the past. I'm just happy you are all right.'

'We were desperately lucky, weren't we?' she observed, 'At least I was, that you picked that particular time.'

3. Comment briefly on the following passage, explaining its significance to the short story from which it is taken.

"Shouldn't we keep the lights off?" Shukumar asked.

She set her plate aside and clasped her hands on the table. "I want you to see my face when I tell you this," she said gently.

His heart began to pound. The day she told him she was pregnant, she had used the very same words, saying them in the same gentle way, turning off the basketball game he'd been watching on television. He hadn't been prepared then. Now he was.

4. Comment briefly on the following extract, explaining its significance to the poem from which it is taken.

Again brutish necessity wipes his hands,
Upon the napkins of a dirty cause, again
A waste of our compassions, as with Spain

The gorilla wrestles with the superman,
I who am poisoned with the blood of both
Where shall I turn, divided to the vein?

Part B

[This part carries 68 marks. Each question carries 17 marks.]

5. Drama

Answer any one of the following questions. Do not answer the question which is based on the text you selected in question 1 of Part A above.

- (a) "The sharp contrast in the development of the characters of Desdemona and Emilia in Shakespeare's **Othello**, which culminates in their last scene alone together, provides important insights into the different options available to wives and women at the time." Respond to this statement by contrasting the changes that take place in Desdemona's and Emilia's behaviour and understanding during the course of the play.
- (b) "In Shakespeare's **A Midsummer Night's Dream** the men are superficial and inconstant, and do not have the bonds of strong friendship displayed by the women in the play." Do you agree?
- (c) "I want you to know how Chekhov works. It is not how other playwrights work. Others have direct action – what is happening on stage is really what is happening. With Chekhov... what is happening on stage is what is *not* happening. It happened before the characters came in. What matters is not the circumstances but the characters' reactions to the circumstances." Discuss Chekhov's play **The Seagull** in relation to this description of his work.
- (d) "At the end of Lorca's tragedies, the spectator is left, not with a feeling of hope for the future, but with a sense of hopelessness from which there is no escape, obliged to face the awful truth of the way things are." Discuss Lorca's **The House of Bernada Alba** in the light of this statement.
- (e) "In Beckett's **Waiting for Godot**, plot is eliminated, and a timeless, circular quality emerges as two lost creatures, usually played as tramps, spend their days waiting – but without any certainty of whom they are waiting for or of whether he, or it, will ever come." Is this description useful in explaining the effectiveness and popularity of the play?

6. Novel

Answer any one of the following questions. Do not answer the question which is based on the text you selected in question 2 of Part A above.

- (a) In **Great Expectations**, Charles Dickens' "greatest achievement is his ability to combine insistent criticism of the social order with persistent faith in the individual." Do you agree?
- (b) "All the 'good' characters of Austen's **Sense and Sensibility** apparently care little about money themselves... Properly controlled sensibility saves lives; primary concern with money destroys them; yet only possessing money provides the freedom to do good." How does this analysis enable you to read a key theme of the novel?
- (c) In 2001, a panel of teachers (all white) appointed by the education department of South Africa's most highly populated and important province, called for a ban on **July's People** on the grounds that it was "deeply racist, sexist, patronising, one-sided and outdated." Do you agree with this assessment of the novel?
- (d) Nihal de Silva's **The Road from Elephant Pass** has been described as an "effective thriller" where "his acute awareness of our contemporary political, social and economic problems" make the novel "more valuable... than [a] mere exciting narrative." Critically assess this perspective, using detailed examples from the text to support your position.

7. Short Story

(a) Of the six short stories in your syllabus, which one do you consider to be the most insightful in criticising hypocrisy in society? Write a critical appreciation of this story justifying your choice.

OR

(b) In the short stories you have studied, what positions and perspectives are taken on the nature of the family and its role in shaping individual values?

OR

(c) Using detailed examples from at least **three** short stories in your selection, describe how key metaphors and symbols help to reinforce the overall impact of these stories.

8. Poetry

(a) Write a brief introduction to a selection of **three** poems in your syllabus which discuss the themes of ageing and illness.

OR

(b) Contrast the treatment of patriotism in the poems of any **two** literary periods in your syllabus.

OR

(c) Critically analyse **one** of the following:

(i) Shared issues contained in three poems written by women, that are in your syllabus.

(ii) Humour and irony in William Shakespeare's Sonnet 130, Robert Frost's "Mending Wall", and Angela de Silva's "Birds, Beasts, and Relatives".

(iii) Similarities and differences in the treatment of religious belief in any **two** poems in your syllabus.

* * *

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 Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සාහිත්‍ය පත්‍ර (උසස් මට්ටම) විභාගය, 2018 අගෝස්තු
கல்விப் பொதுத் தாய்நாள் பத்திர (உயர் தரப் பரீட்சை, 2018 ஆகஸ்ட்)
General Certificate of Education (Adv. Level) Examination, August 2018

ඉංග්‍රීසි II
 அங்கிலம் II
 English II

73 E II

21.08.2018
 13 00 - 16 10

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීමේ කාලය - මිනිත්තු 10 යි.
 மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
Additional Reading Time - 10 minutes

Use **additional reading time** to go through the question paper, select the questions and decide on the questions that you give priority in answering.

* This question paper consists of four questions. All questions are compulsory.

1. Write a composition on **ONE** of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression. (30 marks)

- (1) The global refugee crisis
- (2) "The end of the 21st century will see the end of humankind."
- (3) "Stories about fairies, witches and wizards are only suitable for children."
- (4) Write a story that incorporates the sentence "When I read the letter, I felt really foolish."
- (5) Write a review of an English film that you have seen, which is based on a novel or a short story. Mention any similarities or differences that you noticed.
- (6) Write a report on coast conservation in Sri Lanka.

2. Reading comprehension and précis.

(a) Read the following passage and answer the questions given below it. (10 marks)

English has spread everywhere in the world as a lingua franca. Whereas in 1950 about 9% of the world's population spoke English natively, with Spanish and then Hindi-Urdu next with about 5% each and with Arabic having 2%, by 2000 the proportions were just over 6% for English, and over 5% for Spanish and Hindi-Urdu, with Hindi-Urdu overtaking Spanish. By 2050 the projection is that Hindi-Urdu will overtake English as its proportion reaches 6% and that English, Spanish, and Arabic will all hover around 5%. However, at all these dates Chinese was, is, and will be used as a native language by an even higher percentage of the world's population. Languages like French, Russian, German, and Japanese, on the other hand, do not thrive in the same way; they win few converts and, as the world's population grows, they decrease proportionately.

English spread initially through conquest and then by being in the right place at the right time for use in international relations, the worldwide media, international travel, education, and now communications. David Crystal estimates that one quarter of the world's population have some kind of fluency in the language. Its major appeal is as a lingua franca, a common second language with a certain amount of internal diversity. In December 2004, a British Council Report estimated that 2 billion more people would begin learning English within a

decade and by 2050 there would be over 3 billion speakers of English in the world. The main motivation to learn English would continue to be an economic one, and an important consequence would be a great increase in bilingualism and multilingualism in English and one or more other languages.

English today is a complex set of varieties of a living language rather than just a 'fixed and dead' entity like Latin. There are bodies of literature about many different varieties of English which describe their structures and uses, the ideologies surrounding these structures and uses, and the identities which are constructed through them. For instance, linguists have described the phonology and syntax of Hong Kong English, and the different ways in which the English language is used in professional circles in Hong Kong. There are similar bodies of research for Indian English, Nigerian English and Sri Lankan English.

The spread of English in the world has not gone without critics, who regard the language as a clear expression of political, cultural, and economic imperialism, and assail all efforts to promote the further use of English in the world, for example, by government-sponsored teaching programs. Writing in the tradition of critical theory, such critics cannot conceive of English as a value-free language. They argue that there is nothing 'neutral' about English use, and some even regard English and languages such as Bahasa Indonesia and Mandarin Chinese as 'killer languages' because as languages of modernization, education, and development, they stifle and eventually kill local languages.

However, a different conclusion has been drawn concerning the spread of English in the European Union. There, English is spreading because it is an effective lingua franca, and this spread may actually strengthen local languages, as people seek to maintain local identities. It is not inconceivable that, as intergroup communication happens increasingly in English, speakers from the smaller language groups will move from being bilingual in their own language and the national language to being bilingual in their own language and English.

- Write the **letter** of the correct answer in your answer script against the **number of the relevant question**.

- (1) Which of the following will **not be true** in 2050?
 - (a) There will be less speakers of Hindu-Urdu than of English.
 - (b) There will be over 3 billion speakers of English.
 - (c) There will be an equal number of speakers of Spanish, Arabic and English.
 - (d) The number of English speakers will be less than in 2000.
- (2) The language that has the highest number of native speakers in the world is
 - (a) English.
 - (b) Hindu-Urdu.
 - (c) Chinese.
 - (d) Arabic.
- (3) According to the passage, languages like French, Russian, German and Japanese
 - (a) will grow as the world's population grows.
 - (b) will become endangered as the world's population grows.
 - (c) are popular among speakers of other languages.
 - (d) are not learnt by speakers of other languages.
- (4) The definition of a lingua franca, as given in paragraph 2 is that it is
 - (a) a language everyone around the world knows.
 - (b) a language of travel, media and education.
 - (c) an additional language in international relations.
 - (d) a common second language.

- (5) What is meant by a 'dead' language?
- (a) A language that has not been researched.
 - (b) A language that does not change.
 - (c) A language that does not have phonology and syntax.
 - (d) A language that has a body of literature.
- (6) The author uses Hong Kong English as
- (a) an example of research on varieties of English.
 - (b) a detail supporting the complexity of English.
 - (c) an example of English in professional circles.
 - (d) a comparison of various varieties of English.
- (7) Critical theorists writing about the spread of English
- (a) see English as a value-free language.
 - (b) view English as an effective lingua franca.
 - (c) consider English to be dangerous to local languages.
 - (d) promote only government-sponsored English teaching programs.
- (8) Underline the statement that is **not true** of "killer languages".
- (a) They are languages used for modern purposes.
 - (b) They are neutral languages anyone can use.
 - (c) They are detrimental to local languages.
 - (d) They are widely used for multiple purposes.
- (9) The author expects that in Europe, English
- (a) will replace local languages in the region.
 - (b) will replace smaller language groups.
 - (c) may replace some national languages.
 - (d) may be an additional language for minorities.
- (10) The meaning of the word "effective" in "it is an effective lingua franca" (paragraph 5) is
- (a) serviceable.
 - (b) useful.
 - (c) successful.
 - (d) popular.
- (b) Write a **précis**, summarising the passage given in question No. 2 above, following the instructions given below. Use **your own words** as far as possible. (20 marks)
- (1) Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
 - (2) Write the précis within the following word range: **182–192 words**.
 - (3) State the **number of words** you have used.

3. Read the following passage and answer the questions given below it, using **your own words** as far as possible. (20 marks)

My younger brother, Mikhail Vasilyevich, was a senior turbine engineer serving reactor unit No. 4 at the Chernobyl power station, on duty the night of 26 April 1986. Our half-brother Petya and his friend were that same night outside the reactor's cooling tower on the Pripyat river, downwind. So you can see that our family was right in the thick of what followed. We were not—how shall we put it?—very *lucky* that way.

The town slept. The countryside slept. It was a clear night in April, one of the most beautiful of the year. Meadows rippled like silvery lakes in the starlight. Pripyat was sleeping, Ukraine was sleeping, the country was sleeping. Mikhail was awake, hunting for sugar for his coffee. His half-brother, Petya, was awake, soaking his feet and baiting a hook. In the No. 4 reactor the staff, Mikhail included, was running a test to see how long the turbines would keep spinning and producing power in the event of an electrical failure at the plant. It was a dangerous test, but it had been done before. To do it, they had to disable some of the critical control systems, including the automatic shut-down mechanisms.

They shut down the emergency core cooling system. Their thinking apparently had been to prevent cold water from entering the hot reactor after the test and causing a heat shock. But who knows what was going through their minds? Only men with no understanding of what went on inside a reactor could have done such a thing. And once they'd done that, all their standard operating procedures took them even more quickly down the road to disaster.

The test as idea was half standard operating procedure, half seat-of-the-pants initiative. Testimony, perhaps, to the poignancy of their longing to make things safer.

Did Mikhail know better? Even he probably knew better.

- (1) Where are Petya and Mikhail, and what is each brother getting ready to do? (04 marks)
- (2) Explain the meaning and tone of the line "We were not – how shall we put it? – very *lucky* that way" in the context of this passage. (04 marks)
- (3) Was this a situation that could have been avoided? Explain your answer. (04 marks)
- (4) What is the narrator's opinion of the people described here? How do you deduce this? (04 marks)
- (5) What effect does the writer's description of the night of April 26, 1986 in paragraph 2 have on you as a reader? (04 marks)

4. Read the following poem and answer the questions given below it, using **your own words** as far as possible. (20 marks)

The Guard at the Binh Thuy Bridge

How still he stands as mists begin to move,
as morning, curling, billows creep across
his cooplike, concrete sentry perched mid-bridge
over mid-muddy river. Stares at bush green banks
which bristle rifles, mortars, men - perhaps.

No convoys shake the timbers. No sound
but water slapping boatsides, bank sides, pilings.
He's slung his carbine barrel down to keep
the boring dry, and two *banana-clips** instead of one *metal container with bullets
are taped to make, now, forty rounds instead
of twenty. Droplets bead from stock to sight;
they bulb, then strike his boot. He scrapes his heel,
and sees no box bombs floating towards his bridge.

Anchored in red morning mist a narrow *junk** *flat-bottomed boat
rocks its weight. A woman kneels on deck
staring at lapping water. Wets her face.
Idly the thick Binh Thuy slides by.
He aims. At her. Then drops his aim. Idly.

- (1) What can you infer about the soldier's thoughts and feelings as he stands guard on the bridge? (04 marks)
- (2) Identify the different types of movement in this poem and show how each contributes towards creating mood and atmosphere. (04 marks)
- (3) What effect is created by the juxtaposition of the actions of the woman and the soldier at the end of the poem? (04 marks)
- (4) Explain the repetitive use of the word "idly" in the last two lines of the poem. (04 marks)
- (5) What is the poet's attitude towards armed conflict in this poem? How is this attitude brought out? (04 marks)

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MARKING SCHEME
PAPER 1

Part A

Context: Four questions of 8 marks each

Category / Criterion	Total Marks Allocated	A Grade (6.5 – 8.0)	B Grade (5.0 – 6.0)	C Grade (4..5)	S Grade (3.0 – 4.0)	F Grade (0.0 – 2.5)
Identification of text, author, context	1.0	1.0*	1.0*	1.0*	1.0*	0.0 – 1.0
Relevance to text, theme, plot, character	3.0	2.5 – 3.0	1.5 – 2.0	1.5 - 2.0	1.0 – 1.5	0.0 – 1.0
Literary features (see note below)	1.0	0.5 – 1.0	0.5 – 1.0	0.0 – 0.5	0.0 – 0.5	0.0 – 0.5
Language (see descriptions below)	3.0	2.5 – 3.0	2.0 – 2.5	1.5 – 2.0	1.0 – 2.0	0.0 – 1.5
	8.0	6.5 – 8.0	5.0 – 6.0	4.5	3.0 – 4.0	0.0 – 2.5

*The basic identification of context is required for consideration under the other categories.

Language competence criteria & equivalent letter grade¹

Assessment	Mark	Equivalent Grade
Outstanding writing	3.0	A+
Free of error, coherent and persuasive:	2.5	A
No major errors but contains a few minor inaccuracies:	2.0	B
A smattering of errors and problems with idiom and/or style:	1.5	C
Many errors but communicates basic ideas clearly:	1.0	S
Errors adversely affect the ability to understand student's ideas:	0.5	F
Incoherent and unacceptable linguistic expression:	0.0	F

Note on “Literary Features”²

Please note that candidates have not been specifically asked to identify and comment on “literary features”. Despite this, unfortunately, it appears to have been previous practice to give marks only when the term “LF” is used in an answer, and/or when (one of the ten) figures of speech (FoS) or poetic/literary devices (PLD) are explicitly named. This is unacceptable: please give marks only when the answer includes appropriate references to style, vocabulary, tone etc (as well as FoS and PLD). In fact, integrating this analysis into an answer deserves more credit than a separate listing of LDs used, which is both mechanical and irrelevant.

¹ Note that this language assessment should be made on the basis of an adequate writing sample. For instance, if the student has written only two short sentences, the fact that the text is error-free carries little weight. See also footnote 2 below.

² This note has been added to address issues encountered during marking in 2014, which has been identified as part of a bigger problems resulting from students' reliance on memorised stock answers (especially) to the context questions.