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Location Entry Codes

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International Examinations

As part of CIE's continual commitment to maintaining best practice in assessment, CIE has begun to use different variants of some question papers for our most popular assessments with extremely large and widespread candidature, The question papers are closely related and the relationships between them have been thoroughly established using our assessment expertise. All versions of the paper give assessment of equal standard.

The content assessed by the examination papers and the type of questions are unchanged.

This change means that for this component there are now two variant Question Papers, Mark Schemes and Principal Examiner's Reports where previously there was only one. For any individual country, it is intended that only one variant is used. This document contains both variants which will give all Centres access to even more past examination material than is usually the case.

The diagram shows the relationship between the Question Papers, Mark Schemes and Principal Examiner's Reports.

Question Paper	Mark Scheme	Principal Examiner's Report
Introduction	Introduction	Introduction
First variant Question Paper	First variant Mark Scheme	First variant Principal Examiner's Report
Second variant Question Paper	Second variant Mark Scheme	Second variant Principal Examiner's Report

Who can I contact for further information on these changes?
Please direct any questions about this to CIE's Customer Services team at: international@cie.org.uk

First variant Mark Scheme

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2008 question paper

0500 FIRST LANGUAGE ENGLISH

0500/31 Paper 3 (Directed Writing and Composition), maximum raw mark 50

This mark scheme is published as an aid to teachers and candidates, to indicate the requirements of the examination. It shows the basis on which Examiners were instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began.

All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Mark schemes must be read in conjunction with the question papers and the report on the examination.

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CIE is publishing the mark schemes for the May/June 2008 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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NB: All Examiners are instructed that alternative correct answers and unexpected approaches in candidates' scripts must be given marks that fairly reflect the relevant knowledge and skills demonstrated.

Section 1: Directed Writing

Question 1

This question tests writing objectives W1-W5:

- articulate experience and express what is thought, felt and imagined
- order and present facts, ideas and opinions
- understand and use a range of appropriate vocabulary
- use language and register appropriate to audience and context
- make accurate and effective use of paragraphs, grammatical structures, sentences, punctuation and spelling.

AND aspects of reading objectives R1-R3:

- understand and collate explicit meanings
- understand, explain and collate implicit meanings and attitudes
- select, analyse and evaluate what is relevant to specific purposes.

General notes on possible content

These highlight not only points in the letter but also in the dialogue between Yasmin & Sergio.

Pros

- Current system not working – teen court has proved successful elsewhere.
- New, dynamic and positive approach run by teenagers, for teenagers; better understanding/chance to be listened to as well as having to face up to responsibilities.
- Chance for troublemakers to 'make amends', repair damage caused/apologise/do responsible and challenging tasks e.g. helping younger students with learning.
- More menial tasks e.g. taking out rubbish/cleaning/helping in canteen also drives home a lesson and sense of responsibility.
- Good way to produce mature, fair, unbiased and responsible future adults – both those on the 'jury' and 'on trial'.
- Concentrating on the 'problem' not just expelling/suspending students.
- Face to face apologies much more effective for both parties.
- Brings an all round better sense of pride and 'harmony' in the school.

Cons

- Biased jury/juries who are teachers' 'pets' or 'goody goodies' – how will they be chosen and by whom etc?
- Problems with the troublemakers not accepting being judged by their peers – why should they?
- Just a 'one minute wonder' or following another 'trend' in education.
- Parents won't accept that their children will be 'tried' by other parents' children.
- Adults have more experience plus it is the duty of the school to punish its pupils.
- Public 'shaming' highlights a 'blame culture'.

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Examples of other reasonable ideas and comments

Who/what will provide the money for the training? What if it is a waste of money etc?
Shouldn't the pupils have been consulted/involved in/voted for or against this new scheme first?
Placing the responsibility on a panel of jurors consisting of students could encourage a more mature attitude throughout the school.
More details (including a written outline of what takes place) need to be given to pupils and parents.

The answer can be written formally or quite informally. The important thing is that it is consistent in style.

NB: Reasonable ideas and comments must be seen to be connected to the passages. If they develop/expand on what has been read then this would contribute to the reading mark.

The question is marked out of 15 for Writing and 10 for Reading.

Use the following table to give a mark out of 15 for Writing.

Band 1	**13–15**	Excellent, consistent sense of audience; persuasive/authoritative style; very fit for purpose. Fluent, varied sentences/wide range of vocabulary. Strong sense of structure, paragraphing and sequence. Virtually no error.
Band 2	**10–12**	Sense of audience mostly secure; quite stylish and fluent; sense of overall structure; arguments occasionally well developed. Writing is mainly accurate, sentences and language generally effective in places. Occasional error.
Band 3	**8–9**	Occasional sense of audience; mostly written in accurate, if fairly straightforward sentences; some argument, though not strong; mostly quite well structured; errors minor; language straightforward but effective.
Band 4	**5–7**	Appropriate if sometimes inconsistent style; sentences mainly accurate; fact rather than argument; basic structure: has beginning, middle and end; fairly frequent errors; perhaps including sentence separation; sentences and/or vocabulary simple.
Band 5	**3–4**	Functional expression; largely factual with little/no argument; has a beginning, but main part of article not always well sequenced; some serious errors in grammar/or punctuation/or use of vocabulary. Errors slightly intrusive.
Band 6	**1–2**	Language and style not clear; some blurring and lack of order; despite some serious errors, can mainly be followed. Simple or muddled.
Band 7	**0**	Serious inaccuracies and problems with language and grammar are too intrusive to gain a mark in Band 6.

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Use the following table to give a mark out of 10 for Reading.

Band 1	**9–10**	Makes a thorough, perceptive, convincing evaluation of the interview and creates a persuasive, mature article. Reads effectively between the lines. Develops the reading material and integrates it into the argument/response to the task.
Band 2	**7–8**	A good evaluation of the interview, using reading material to support the argument. Occasionally effective development of some of the ideas in the material.
Band 3	**5–6**	A number of points are quoted to make a satisfactory article. Candidates cover the material satisfactorily, but may miss opportunities to develop it relevantly or at length.
Band 4	**3–4**	Selects points from the material rather literally AND/OR uses material thinly. Does not combine points into a good article.
Band 5	**1–2**	Parts of the answer are relevant, though material may be repeated injudiciously, or wrongly used.
Band 6	**0**	Answer does not relate to question and/or too much unselective copying directly from the material to gain a mark in Band 5.

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Section 2: Composition

Questions 2 (a), 2 (b), 3 (a), 3 (b), 4 (a) and 4 (b).

Give two marks:

- the first mark is out of 13 for content and structure: see Table A
- the second mark is out of 12 for style and accuracy: see Table B.

Remember that these marks will not necessarily match and one mark may well be (much) higher than the other.

The maximum overall mark for the Composition is 25. Write the total clearly at the end as follows: (e.g.) C7 + S10 = 17 (C standing for 'Content', S standing for 'Style').

It is important that marking is not 'bunched': do not be reticent about awarding marks in the top and bottom bands.

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COMPOSITION TASKS: TABLE A – CONTENT AND STRUCTURE

	ARGUMENTATIVE/ DISCURSIVE TASK	DESCRIPTIVE TASK	NARRATIVE TASK
Band 1 **11–13**	• Consistently **well developed**, **logical** stages in an overall, at times **complex**, argument. • **Each stage is linked** to the preceding one, and sentences within paragraphs are soundly sequenced.	• There are consistently well-defined, well-developed ideas and images, describing **complex atmospheres** with a range of details. • **Overall structure is provided through devices** such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. There is no confusion with writing a story. Repetition is avoided and the sequence of sentences makes the picture clear to the reader.	• The narrative is consistently **complex and sophisticated** and may contain devices such as sub-texts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. • Different parts of the story are **balanced and the climax carefully managed**. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events.
Band 2 **9–10**	• Each stage of the argument is interesting, **defined** and **developed**, although the explanation **may not be consistent**. • The stages follow in a **generally cohesive** progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin.	• There is a good selection of **interesting ideas and images, with a range of details**, although their use might not be consistent. • These are formed into an **overall picture of some clarity** and effectiveness. There may be occasional repetition, and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced.	• The writing **develops some interesting features, but not consistently so**. Expect the use of detail and some attention to character or setting. • Writing is orderly and the beginning and ending (where required) are satisfactorily managed. **The reader is well aware of the climax even if it is not fully effective**. Sequencing of sentences provides clarity and engages the reader in events or atmosphere.
Band 3 **7–8**	• There is a competent **series of relevant points** and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. • Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, **but the linking of ideas may be insecure**.	• There is a competent **selection of relevant ideas, images, and details**, which satisfactorily address the task. An attempt is made to create atmosphere. • The description provides **a series of points** rather than a sense of their being combined to make an overall picture, but some ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced.	• A **straightforward story** (or part of story) with a clear attempt to use features such as character, setting, tension, climax. • While **opportunities for appropriate development of ideas are sometimes missed**, overall structure is competent, and some features of a developed narrative are evident. Sentences are usually sequenced to narrate events clearly.

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Band 4 **5–6**	• Mainly relevant points are made and they are **developed partially with some brief effectiveness**. • The overall argument shows signs of structure but may be sounder at the beginning than at the end, or may drift away from the topic. There may be some **repetition**. The sequence of sentences may be occasionally insecure.	• Some relevant ideas are provided and **occasionally developed briefly, perhaps as a narrative**. There are some descriptive/atmospheric episodes, but the use of event may overshadow them. • There is some overall structure, but the writing **may lack direction and intent**. There may be interruptions in the sequence of sentences and/or some lack of clarity.	• Responds relevantly to the topic, but is **largely a series of events** with only brief details of character and setting. • There is some overall structure, but there are examples where **particular parts are too long or short. The climax is not effectively described or prepared**. Sentence sequences narrate events and occasionally contain irrelevances.
Band 5 **3–4**	• **A few relevant points** are made and may be expanded into paragraphs, but development is very simple and not always logical. • There is weakness of sequencing overall and within paragraphs. Paragraphing is inconsistent. **Repetition and a failure to sustain relevant argument are obvious.**	• Content is relevant but **lacking in scope or variety**. Opportunities to provide development and detail are frequently missed. • The overall structure, though readily discernible, **lacks form and dimension**. Paragraphing is inconsistent. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression.	• **A simple narrative** with a beginning, middle and end (where appropriate); it may consist of everyday happenings or fantastic, non-engaging events. Content may seem immature. • **Unequal or inappropriate importance is given to parts of the story**. Paragraphing is inconsistent. Dialogue may be used ineffectively. There is no real climax. Sentence sequences are used only to link simple series of events.
Band 6 **1–2**	• **A few points are discernible** but any attempt to develop them is very limited. • Overall **argument only progresses here and there** and the sequence of sentences is poor.	• Some relevant facts are identified, but **the overall picture is unclear** and development is very limited. • There are examples of sequenced sentences, but there is also repetition and **muddled ordering**.	• Stories are **very simple and narrate events indiscriminately**, with very little development. Endings are simple and lack effect. • The **shape of the narrative is unclear**; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity.
0	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.

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COMPOSITION TASKS: TABLE B: STYLE AND ACCURACY

Band 1	**11–12**	**Writing is consistent, stylistically fluent, linguistically strong and accurate; has sense of audience** • Look for appropriately used ambitious words • Complex sentence structures where appropriate
Band 2	**9–10**	**Writing is mostly fluent, sometimes linguistically effective and largely accurate; may have some sense of audience** • Look for signs of a developing style • Some ability to express shades of meaning
Band 3	**7–8**	**Writing is clear, competent (if plain) in vocabulary and grammar; errors perhaps frequent, but minor** • Look for mostly correct sentence separation • Occasional precision and/or interest in choice of words.
Band 4	**5–6**	**Writing is clear and accurate in places, and expresses general meaning in vocabulary and grammar; errors occasionally serious** • Look for simple sentences • Errors of sentence separation
Band 5	**3–4**	**Writing is generally simple in vocabulary and grammar; errors are distracting and sometimes serious, but general meaning can always be followed** • Look for definite weaknesses in sentence structures • Grammatical errors such as incorrect use of prepositions and tense
Band 6	**1–2**	**Writing is very limited in correct vocabulary and grammar; error is persistent; meaning is sometimes blurred** • Look for faulty and/or rambling sentences • Language insufficient to carry intended meaning
Band 7	**0**	**Writing is difficult to follow because of inadequate language proficiency and error**.

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Second variant Mark Scheme

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UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2008 question paper

0500 FIRST LANGUAGE ENGLISH

0500/32 Paper 3 (Directed Writing and Composition), maximum raw mark 50

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Section 1: Directed Writing

Question 1

This question tests writing objectives W1-W5:

- articulate experience and express what is thought, felt and imagined
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General notes on possible content

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- Just a 'one minute wonder' or following another 'trend' in education.
- Parents won't accept that their children will be 'tried' by other parents' children.
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Who/what will provide the money for the training? What if it is a waste of money etc?
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More details (including a written outline of what takes place) need to be given to pupils and parents.

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Band 6	**1–2**	Language and style not clear; some blurring and lack of order; despite some serious errors, can mainly be followed. Simple or muddled.
Band 7	**0**	Serious inaccuracies and problems with language and grammar are too intrusive to gain a mark in Band 6.

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Band 5	**1–2**	Parts of the answer are relevant, though material may be repeated injudiciously, or wrongly used.
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Section 2: Composition

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	ARGUMENTATIVE/ DISCURSIVE TASK	DESCRIPTIVE TASK	NARRATIVE TASK
Band 1 **11–13**	• Consistently **well developed**, **logical** stages in an overall, at times **complex**, argument. • **Each stage is linked** to the preceding one, and sentences within paragraphs are soundly sequenced.	• There are consistently well-defined, well-developed ideas and images, describing **complex atmospheres** with a range of details. • **Overall structure is provided through devices** such as the movements of the writer, the creation of a short time span, or the creation of atmosphere or tension. There is no confusion with writing a story. Repetition is avoided and the sequence of sentences makes the picture clear to the reader.	• The narrative is consistently **complex and sophisticated** and may contain devices such as sub-texts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate. • Different parts of the story are **balanced and the climax carefully managed**. Sentence sequences are sometimes arranged to produce effects such as the building up of tension or providing a sudden turn of events.
Band 2 **9–10**	• Each stage of the argument is interesting, **defined** and **developed**, although the explanation **may not be consistent**. • The stages follow in a **generally cohesive** progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin.	• There is a good selection of **interesting ideas and images, with a range of details**, although their use might not be consistent. • These are formed into an **overall picture of some clarity** and effectiveness. There may be occasional repetition, and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced.	• The writing **develops some interesting features, but not consistently so**. Expect the use of detail and some attention to character or setting. • Writing is orderly and the beginning and ending (where required) are satisfactorily managed. **The reader is well aware of the climax even if it is not fully effective**. Sequencing of sentences provides clarity and engages the reader in events or atmosphere.
Band 3 **7–8**	• There is a competent **series of relevant points** and a clear attempt is made to develop some of them. These points are relevant, straightforward and logical/coherent. • Repetition is avoided, but the order of the stages in the overall argument can be changed without adverse effect. The sequence of the sentences within paragraphs is satisfactory, **but the linking of ideas may be insecure**.	• There is a competent **selection of relevant ideas, images, and details**, which satisfactorily address the task. An attempt is made to create atmosphere. • The description provides **a series of points** rather than a sense of their being combined to make an overall picture, but some ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced.	• A **straightforward story** (or part of story) with a clear attempt to use features such as character, setting, tension, climax. • While **opportunities for appropriate development of ideas are sometimes missed**, overall structure is competent, and some features of a developed narrative are evident. Sentences are usually sequenced to narrate events clearly.

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Band 4 **5–6**	• Mainly relevant points are made and they are **developed partially with some brief effectiveness**. • The overall argument shows signs of structure but may be sounder at the beginning than at the end, or may drift away from the topic. There may be some **repetition**. The sequence of sentences may be occasionally insecure.	• Some relevant ideas are provided and **occasionally developed briefly, perhaps as a narrative**. There are some descriptive/atmospheric episodes, but the use of event may overshadow them. • There is some overall structure, but the writing **may lack direction and intent**. There may be interruptions in the sequence of sentences and/or some lack of clarity.	• Responds relevantly to the topic, but is **largely a series of events** with only brief details of character and setting. • There is some overall structure, but there are examples where **particular parts are too long or short. The climax is not effectively described or prepared**. Sentence sequences narrate events and occasionally contain irrelevances.
Band 5 **3–4**	• **A few relevant points** are made and may be expanded into paragraphs, but development is very simple and not always logical. • There is weakness of sequencing overall and within paragraphs. Paragraphing is inconsistent. **Repetition and a failure to sustain relevant argument are obvious.**	• Content is relevant but **lacking in scope or variety**. Opportunities to provide development and detail are frequently missed. • The overall structure, though readily discernible, **lacks form and dimension**. Paragraphing is inconsistent. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression.	• **A simple narrative** with a beginning, middle and end (where appropriate); it may consist of everyday happenings or fantastic, non-engaging events. Content may seem immature. • **Unequal or inappropriate importance is given to parts of the story**. Paragraphing is inconsistent. Dialogue may be used ineffectively. There is no real climax. Sentence sequences are used only to link simple series of events.
Band 6 **1–2**	• **A few points are discernible** but any attempt to develop them is very limited. • Overall **argument only progresses here and there** and the sequence of sentences is poor.	• Some relevant facts are identified, but **the overall picture is unclear** and development is very limited. • There are examples of sequenced sentences, but there is also repetition and **muddled ordering**.	• Stories are **very simple and narrate events indiscriminately**, with very little development. Endings are simple and lack effect. • The **shape of the narrative is unclear**; some of the content has no relevance to the plot. Sequences of sentences are sometimes poor, leading to a lack of clarity.
0	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.	• Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.

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COMPOSITION TASKS: TABLE B: STYLE AND ACCURACY

Band 1	**11–12**	**Writing is consistent, stylistically fluent, linguistically strong and accurate; has sense of audience** • Look for appropriately used ambitious words • Complex sentence structures where appropriate
Band 2	**9–10**	**Writing is mostly fluent, sometimes linguistically effective and largely accurate; may have some sense of audience** • Look for signs of a developing style • Some ability to express shades of meaning
Band 3	**7–8**	**Writing is clear, competent (if plain) in vocabulary and grammar; errors perhaps frequent, but minor** • Look for mostly correct sentence separation • Occasional precision and/or interest in choice of words.
Band 4	**5–6**	**Writing is clear and accurate in places, and expresses general meaning in vocabulary and grammar; errors occasionally serious** • Look for simple sentences • Errors of sentence separation
Band 5	**3–4**	**Writing is generally simple in vocabulary and grammar; errors are distracting and sometimes serious, but general meaning can always be followed** • Look for definite weaknesses in sentence structures • Grammatical errors such as incorrect use of prepositions and tense
Band 6	**1–2**	**Writing is very limited in correct vocabulary and grammar; error is persistent; meaning is sometimes blurred** • Look for faulty and/or rambling sentences • Language insufficient to carry intended meaning
Band 7	**0**	**Writing is difficult to follow because of inadequate language proficiency and error**.

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