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**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

**International General Certificate of Secondary Education**

# MARK SCHEME for the October/November 2011 question paper for the guidance of teachers

# 0500 FIRST LANGUAGE ENGLISH

**0500/33** 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, which would have considered the acceptability of alternative answers.

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

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

Cambridge is publishing the mark schemes for the October/November 2011 question papers for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.

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Note: 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. Nonetheless, the content must be clearly related to and derived from the passage.

## Section 1: Directed Writing

**Question 1**

This question tests Writing Objectives W1-W5 (15 marks):

- 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 (10 marks):

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

**Imagine that you are a parent governor at a school which needs a new English teacher. You have been asked to attend the interviews. The Headteacher has interviewed Ms Njord and Mr Ling.**

**Write a letter to the Chair of the governing board in which you give your recommendations for the appointment of the new teacher.**

**In your letter you should either**
**(a) give your reasons for appointing one of the applicants and not the other or**
**(b) give your reasons for appointing neither of them.**

**Base your letter on the transcripts of the interviews. Be careful to use your own words.**

**Begin your letter, 'Dear Chair of the governing board…'.**

**You should write between 1½ and 2 sides, allowing for the size of your handwriting.**

**Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing. [25]**

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**Responses *may* use the following:**

**A Possible good points about Ms Njord**

- She's a new, enthusiastic teacher, and her energy is a big advantage to her.
- She is confident about using modern electronic equipment and she has had experience of children using laptops.
- She understands about keeping children active – composition, games, drama (although this mix may not be right throughout the senior school).
- She believes in herself and wants to widen her experience.
- Her Headteacher will be 'devastated' to see her go.
- She claims to have achieved a lot.
- She has no discipline problems.
- She enjoys the support of the staff and gives support where necessary.

**B Possible bad points about Ms Njord**

- Sharing a social life is fair enough, but there is also planning and marking to be done, especially in the examination years – homework might bring in much extra marking work, which might interfere with her valued free time in the evening.
- Her answer to the question about teaching in the senior school is simplistic. Just having three younger brothers does not make you an expert at dealing with adolescents and the work goes beyond just reading, writing, speaking and even thinking.
- She rather lets herself down about the IGCSE – the first rule is to do your research before you go for an interview, and she has not. She gets the level of ability wrong and she has not studied the syllabus in any detail. She could have visited the website. Her answers to this and the previous question are thin.
- The main thing against her is that she only knows about junior schools, and there are several implications for candidates to follow here. An obvious example is that she has only been teaching a year and yet she is already anxious to leave her first job.
- She is ambivalent about homework.
- Responses may pick up her reference to 'fun', her slightly self-satisfied attitude, her uncontrolled outpouring breathless nervousness at the beginning, and one or two examples of the language she uses. These might act as discriminators.

It is possible that candidates may manage the good points more successfully than the debatable areas, particularly when it comes to providing explanations.

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**C Possible good points about Mr Ling**

- Has 30 years' experience.
- Has taught IGCSE for some time.
- A believer in not allowing students to slack off, and in making himself clear to them.
- Believes in word processing.
- Believes in homework (which he can justify).
- States that he gets on well with the Headteacher.

**D Possible bad points about Mr Ling**

Note that one problem is that he is quite evasive!

- He's taught in a lot of schools (an instant give-away) – why? He offers no explanation.
- His last good exam results were in 2008 and he now makes an evasive reference to 'difficult' students. Again he offers no further explanation.
- He does not use or appear to like up-to-date electronic equipment.
- His list of activities does not refer to speaking – only listening, which implies that the students probably sit in silence (and may learn less as a result).
- If children are 'rebellious', he keeps them in and also relies on the Headteacher to come to his aid (another rather obvious give-away).
- His pretence that he has all this work to do probably hides the fact that he is anti-social.
- The Headteacher's shaking of the hand is symbolic, and his comment ambivalent.

Again there is more sorting out of the possible bad points than there is of the good points. Expect good responses to evaluate consistently fairly and to work on the implications of the bad points. Less good responses will work from the obvious and will tend to copy or paraphrase closely. Poorer responses will rely far too heavily on the passage and will not evaluate at any length, depth or originality.

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

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

| | | |
|---|---|---|
| **Band 1** | **9–10** | Gives a thorough, perceptive, convincing evaluation; creates a persuasive case. Reads effectively between the lines. Develops the reading material and **integrates** it into the argument/response to the task. |
| **Band 2** | **7–8** | Some evidence of evaluation and a relevant case, using reading material to **support** the argument and engaging with a few of the main points with success. Occasionally effective development of some of the ideas in the material. |
| **Band 3** | **5–6** | **Reproduces** a number of points to make a satisfactory response. The response covers the material satisfactorily, but may miss opportunities to develop it relevantly or at length. |
| **Band 4** | **3–4** | **Selects** points from the passage rather literally and/or uses material thinly. Does not combine points into a connected response. |
| **Band 5** | **1–2** | Parts of the response are relevant, though material may be repeated or used inappropriately. |
| **Band 6** | **0** | Response does not relate to question and/or too much unselective copying directly from the material to gain a mark in Band 5. |

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

| | | |
|---|---|---|
| **Band 1** | **13–15** | Consistent sense of audience; argumentative/explanatory style; 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 quite fluent; sense of overall structure; mostly well-sequenced; arguments occasionally well developed. Writing is mainly accurate, sentences and language effective. |
| **Band 3** | **8–9** | Occasional sense of audience; mostly written in accurate, if fairly straightforward sentences; arguments based on material are apparent; mostly quite well structured; errors minor; vocabulary may be plain but adequate for the task. |
| **Band 4** | **5–7** | Appropriate if sometimes inconsistent style; sentences mainly accurate; fact rather than argument; basic structure; fairly frequent, minor errors, perhaps including sentence separation; sentences and/or vocabulary simple. |
| **Band 5** | **3–4** | Functional expression; largely factual with little/no argument; response not always well sequenced; some serious errors in grammar/punctuation/use of vocabulary. |
| **Band 6** | **1–2** | Language and style not clear; some meanings imprecise and lacking in order; despite some serious errors, gist can mainly be followed. Faulty sentence construction. |
| **Band 7** | **0** | Inaccuracies and problems with language and grammar are too serious to gain a mark in Band 6. |

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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

### Argumentative/Discursive Writing

**2** **(a)** 'Tourism spoils beautiful countries'. What are your views? [25]

**(b)** 'Teenagers moan all the time about being bored. There is no such thing as boredom, merely a lack of purpose.' Do you agree? [25]

### Descriptive Writing

**3** **(a)** Describe a group of people at work. [25]

**(b)** 'Suddenly everything stopped moving and there was complete silence.' Describe what was before your eyes and the sensations that you experienced. [25]

### Narrative Writing

**4** **(a)** You received, unexpectedly, two tickets for a mystery trip. After some initial doubts you decided to go. Write the story of what happened. [25]

**(b)** Write a story about a survivor. [25]

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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.<br>• **Each stage is linked** to the preceding one, and sentences within paragraphs are soundly sequenced. | • There are many well-defined, well-developed ideas and images, describing **complex atmospheres** with a range of details.<br>• **Overall structure is provided through devices** such as the movements of the persona, 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 **complex and sophisticated** and may contain devices such as sub-texts, flashbacks and time lapses. Cogent details are provided where necessary or appropriate.<br>• 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 **defined and developed**, although the explanation **may not be consistent**.<br>• 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**.<br>• These are formed into an **overall picture of some clarity**, largely consistent and effective. 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.<br>• Writing is orderly and the beginning and ending 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. |

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| | | | |
|---|---|---|---|
| **Band 3 7–8** | • There is a **series of relevant points** and a clear attempt is made to develop some of them. These points are straightforward and logical/coherent.<br>• 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 **selection of relevant ideas, images, and details**, which satisfactorily address the task. An attempt is made to create atmosphere.<br>• 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** with identification of features such as character and setting.<br>• 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. |
| **Band 4 5–6** | • Mainly relevant points are made and they are **developed partially with some brief effectiveness**.<br>• 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 a little, perhaps as a narrative**. There are some descriptive/ atmospheric episodes, but the use of event may overshadow them.<br>• 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 undeveloped events** with only brief details of character and setting.<br>• Overall structure is sound, 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. |

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| | | | |
|---|---|---|---|
| **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.<br>• There is weakness of sequencing overall and within paragraphs. Paragraphing is inconsistent. **Repetition and an inability to sustain relevant argument are obvious.** | • Content is relevant but **lacking in scope or variety**. Opportunities to provide development and detail are frequently missed.<br>• 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; it may consist of everyday happenings or fantastic, non-engaging events. Content may seem immature.<br>• **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 a simple series of events. |
| **Band 6 1–2** | • **A few points are discernible** but any attempt to develop them is very limited.<br>• 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 lacks development.<br>• There are examples of sequenced sentences, but there is also repetition and **muddled ordering**. | • Stories are **very simple and narrate events indiscriminately**. Endings are simple and lack effect.<br>• 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. |
| **Band 7 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.**<br>Look for:<br>• appropriately used ambitious words<br>• 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.**<br>Look for:<br>• signs of a developing style<br>• 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.**<br>Look for:<br>• mostly correct sentence separation<br>• 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.**<br>Look for:<br>• simple sentences<br>• 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.**<br>Look for:<br>• definite weaknesses in sentence structures<br>• 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.**<br>Look for:<br>• faulty and/or rambling sentences<br>• 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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