UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2010 question paper

for the guidance of teachers

0500 FIRST LANGUAGE ENGLISH

0500/21 Paper 21 (Reading Passages – Extended), 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.

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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.

Question 1

Immediately after the sequences that you have just read about, Signor Alessandro gives a TV interview. The interviewer asks three questions: Some people say you are an eccentric man whose behaviour is odd at times. Are they right? Can you explain the unexpected happenings that took place at the beginning of your Beethoven concert? Do you think that the time has come for you to retire from conducting? Write the words of the interview.
Base your answer on what you have read in Passage A. Write between 1½ and 2 sides, allowing for the size of your handwriting. Up to fifteen marks will be available for the content of your answer, and up to five marks for the quality of your writing. [20]

This question tests Reading Objectives R1–R3 (15 marks):
- understand and collate explicit meanings
- understand, explain and collate implicit meanings and attitudes
- select, analyse and evaluate what is relevant to specific purposes

AND Writing Objectives W1–W5 (5 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.

General notes on possible content:

Note: there are **three** parts to a complete answer and good candidates will answer all three well.

A: Eccentric/odd behaviour? Candidates should make Alessandro refer to the curry and the episode in the taxi, perhaps making some comment about old age and memory. They may extend excuses for his habitual, perhaps superstitious behaviour. Some may even question some of the advice that he gives to young conductors or comment on his arrogance.

B: The unexpected happenings? A basic answer explains why he was late; a good answer makes excuses for his clumsiness, hair and tie, and connects playing the wrong symphony to his not using the score and his poor memory.

C: Retire from conducting? This will help define the good candidates who will use his notions of greatness and the loss to the public. These candidates may make him sound arrogant and pompous.

There is room for creative thought in this answer, but not creative writing divorced from the probability of the passage. Credit responses which reflect the passage and its chief personality – Alessandro may come across as remorseful or arrogant. Give credit to responses which present an overview of either or both and which go beyond a mechanical reproduction of parts of the text. Also give credit for not using the same material to answer more than one of the interviewer's questions.

The final mark is based on the **quality** of the answer.

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Marking Criteria for Question 1

A CONTENT (EXTENDED TIER)

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

Band 1: 13–15	The answer reveals a **thorough** reading of the passage. There is an appropriate amount of supporting detail, which is well integrated into sections A and B of the interview, contributing to a strong sense of purpose and approach. Candidates create a recognisable personality for Signor Alessandro and provide some development of his theories. Performance is consistently good over all three sections of the answer. Original ideas are consistently well related to the passage.
Band 2: 10–12	There is evidence of a **competent** reading of the passage. Candidates do well to represent Signor Alessandro's personality at points in the answer. They integrate some of the material with occasional effectiveness in at least two of the sections. They do not repeat the passage mechanically. There is some development, but the ability to sustain may not be consistent. There is some supporting detail.
Band 3: 7–9	The passage has been read **reasonably well**, but there may be some weakness in assimilating material. There may be evidence of a mechanical use of the passage. There is focus on the task and satisfactory reference, but opportunities for development and interpretation are not always taken. The personality of Signor Alessandro may not be evident.
Band 4: 4–6	Some reference to the passage is made without much inference or more than brief, factual development. Answers may be thin, lack original thought, or, in places, lack focus on the text, but there is some evidence of general understanding of the main points of the passage.
Band 5: 1–3	Answers are either very general with little specific reference to the passage or paraphrase sections of the original without a sense of purpose. Content is insubstantial and there is little realisation of the need to modify material from the passage.
Band 6: 0	There is little or no relevance to the question or to the passage.

B QUALITY OF WRITING: STRUCTURE AND ORDER, STYLE OF LANGUAGE (EXTENDED TIER)

Use the following table to give a mark out of 5.

Band 1: 5	The language of the interview has character and sounds real, possibly as Signor Alessandro might speak. Comments are very clearly expressed and enhanced by a wide range of effective and/or interesting language. Structural presentation, e.g. of argument and explanation, is sound throughout.
Band 2: 4	Language is mainly fluent and there is clarity of explanation. There is a sufficient range of vocabulary to express thoughts and feelings with some precision. There are occasional hints of character or appropriate voice. Each section of the answer is mainly well sequenced.
Band 3: 3	Language is clear and appropriate, but comparatively plain, expressing little character. Individual points are rarely extended, but explanations are adequate. There may be flaws in the sequence of the answers.
Band 4: 2	There may be some awkwardness of expression, and language is too limited to express shades of meaning. Look for structural weakness in the presentation of each section of the answer.
Band 5: 1	There are problems of expression and structure**.** Language is weak and undeveloped. There may be no introduction. There is little attempt to explain ideas. There may be frequent copying from the original.
Band 6: 0	Sentence structures and language are unclear and the work is difficult to follow.

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Question 2

Re-read the descriptions of (a) Signor Alessandro's enjoyment of the curry in paragraph 1 and (b) the traffic jam in paragraph 3. Select words and phrases from these descriptions, and explain how the writer has created effects by using this language. [10]

This question tests Reading Objective R4 (10 marks):

- understand how writers achieve effects.

General notes on possible content:

This question is marked for the candidate's ability to select effective or unusual words and for an understanding of ways in which the language is effective. Expect candidates to select words that carry specific meaning, including implications, additional to general and to ordinary vocabulary. Alternative acceptable choices and explanations should be credited. Mark for the overall quality of the answer, not for the number of words chosen.

The following notes are a guide to what good responses **might** say about the words they have chosen. They are free to make any **sensible** comment, but only credit comments that are relevant to the correct meanings of the words and that have some validity.

Responses **could** score full marks for excellent comments on comparatively few words from each part of the question. Do not reduce marks for inaccurate statements. It is the quality of the analysis that attracts marks.

(a) Signor Alessandro's enjoyment of the curry in paragraph 1

Most responses should start at least with the assertion that the curry is exceedingly good. The best candidates will spot the exaggerations and possibly make something out of the alliterative 't', which attracts attention and sets up a rhythm. They may even spot the repeated 's' and 'ch' sounds that do much the same. They would be given partial credit for picking up the 'chicken curry before a concert', which sets the alliterative tone.

Cooked to perfection begs the question, since the expression implies there can be nothing wrong with it. At least it fits the series of words and phrases that give a hint to Signor Alessandro's exaggeratedly subjective reaction to his curry. To say that it is **heavenly** is not, in common usage, particularly strong. To say **it *is* Heaven** makes it the best possible, out of this world, and beyond human understanding. Hence it is a rather ridiculous thing to say. **Fit for the gods**, emphasises the heavenly idea, is suitably classical and suggests a banquet. Returning to earth, the chicken is **succulent,** a better way of saying juicy, thick or fleshy, but allow any words suggesting texture or what happens when you bite it. More able candidates will spot the onomatopoeia and link it to the feelings of the tongue as you bite. **Aroma** is used to avoid any nasty connotations of smell or similar words. A play of the senses then begins. **Tickles his nostrils** is really an image since we think of tickling with the fingers or a feather, but the effect is the same. **Tempts his taste buds** is another image, and we think of tempting as to some extent wicked (as in **the chillies excite all the senses**).

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(b) the traffic jam in paragraph 3

Good candidates must identify the images and make some attempt to explain their relevance to the situation. It is especially good if they can extend their explanation of the musical image.

Some responses will highlight **caught**, as in a net, expressing the feelings when one can move neither forwards nor backwards and perhaps not even turn round. The first image is **sea of metal roofs** and the key word is **metal** – when the sea is motionless and the light shines at a particular angle, the surface shines as if it is metal, or perhaps candidates will say that the view across the sea is monotonously the same. Reward those who say that the **symphony** is applicable to Alessandro's trade (and therefore ironic since the sound of motor horns is a travesty). It becomes a **ghastly discord** or mixture of unpleasant sounds, which is unfairly compared to **the most experimental of contemporary music**. The image of the drivers **staring vacantly into the motionless…** expresses the hopelessness of it all, and the … slow down the experience until, with the sounds, the effect is **soporific** and there is nothing left to do except to go to sleep.

Marking Criteria for Question 2

READING

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

Band 1: 9–10	Wide ranging discussion of language with some high quality comments that add meaning and associations to words in both parts of the question, and demonstrate the writer's reasons for using them. May group examples to demonstrate overview of meaning/inference/attitude. Tackles imagery with some precision and imagination. There is evidence that the candidate understands how language works.
Band 2: 7–8	Reference is made to a number of words and phrases, and some explanations are given and effects identified in both parts of the question. Images are recognised as such and the candidate goes some way to justify them. There is some evidence that the candidate understands how language works.
Band 3: 5–6	A satisfactory attempt is made to identify appropriate words and phrases. Candidates mostly give meanings of words and any attempt to suggest and explain effects is weak. One half of the question may be better answered than the other. Candidates may identify linguistic devices but not explain why they are used. Explanations are basic or in very general terms (or may be virtually ignored).
Band 4: 3–4	Candidates select a mixture of appropriate words and words that communicate less well. Explanations are only partially effective and occasionally repeat the language of the original, or comments are very general and do not refer to specific words.
Band 5: 1–2	The choice of words is partly relevant, sparse or sometimes unrelated to the text. While the question has been understood, the candidate does little more than offer a few words and make very slight, generalised comments. The answer is very thin.
Band 6: 0	Answer does not fit the question. Inappropriate words and phrases are chosen.

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Question 3

Summarise: (a) the evidence that the orchestra described in Passage B is 'really terrible' and (b) what Signor Alessandro thinks are the qualities of a great conductor, as described in Passage A.
Use your own words as far as possible. You should write about 1 side in total, allowing for the size of your handwriting. Up to fifteen marks will be available for the content of your answer, and up to five marks for the quality of your writing. [20]

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A CONTENT:

Give one mark per point up to a maximum of 15.

(a) 'Really terrible' orchestra (Passage B)

1 described as **hopeless/awful/talentless/little skill/terrible**
2 don't know anything about music/allow '**illiterates**'
3 members have not played instruments for **many years**
4 **cannot read/play (much) music**/notes written too high or low
5 not possible to make music sound **beautiful**
6 one member owns over thirty instruments which **he can hardly play**
7 **no auditions**/allow members to join without hearing them
8 the **sound is unbalanced**
9 referred to as **squawkers**/they all make unpleasant noises
10 **never practise anything twice**/become upset easily/do not respond well to pressure
11 pieces played at the **wrong speed**
12 some members have **played the wrong piece** (without knowing)
13 members **swop notes/tricky bits** that are difficult/refusal to play **C**#
14 if music is **too hard**, they **sulk/give up**

(b) Qualities of great conductors (Passage A)

15 use right **gestures** to communicate with orchestra
16 know music **by heart/do not have to look at music**
17 use their **eyes** to control players
18 never move their **feet/only move upper body**
19 never **talk too much** in rehearsal
20 **never panic**/keep (self) control/in-control
21 never **tap their batons** for silence
22 are **never late**
23 always **rely on/respect the leader** of the orchestra

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Marking Criteria for Question 3

B QUALITY OF WRITING (CONCISION, FOCUS AND WRITING IN OWN WORDS)

Use the following table to give a mark out of 5.

Band 1: 5	All points are made clearly, concisely, and fluently, in the candidate's own words (where appropriate). The answer is strongly focused on the passages and on the question.
Band 2: 4	Both parts of the answer are concise and well focused even if there is an inappropriate introduction or ending. Own words are used consistently (where appropriate).
Band 3: 3	There are some areas of concision. There may be occasional loss of focus. Own words (where appropriate) are used for most of the answer. The candidate may use some quotations in lieu of explanation. Answers may be list-like, not well sequenced.
Band 4: 2	The answer is mostly focused, but there may be examples of comment, repetition or unnecessarily long explanation, or the answer may obviously exceed the permitted length. There may be occasional lifting of phrases and sentences.
Band 5: 1	The answer frequently loses focus and is wordy, or is over long. It may be answered in the wrong form (e.g. a narrative or a commentary). There may be frequent lifting of phrases and sentences.
Band 6: 0	Over-reliance on lifting; insufficient focus for Band 5. Grossly long.

Note: A **few** candidates will copy the text word for word or almost so. These candidates will be penalised.

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