UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 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 May/June 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.

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.

Read the following discussion and consider the views of both the teacher and her students.

Imagine that you are one of the students involved in the discussion. Write an article for your school magazine about how people use modern technology.

In your magazine article you should:
- **examine issues about family and social life;**
- **examine issues about health and safety;**
- **give your own view and develop your arguments.**

Base your magazine article on the ideas found in the discussion and be careful to use your own words.

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

Up to ten marks are available for the content of your answer and up to fifteen marks for the quality of your writing. [25]

General notes on possible content:

The article needs to be balanced and not only highlight the positive and negative sides of the argument, but also show an ability to develop these points and give the candidates' own slant, examples and ideas without moving too far from the stimulus material.

Candidates should try and adopt a reasonable teenager newspaper/magazine style, but it is quite likely that they have more knowledge about these MP3's, mobiles and other handheld gaming consoles. As long as candidates are developing some of the issues in the text, then it should add to the style for the writing mark.

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A Family and Social Life

- **Teenage attachment** to these electronic devices which prevent normal communication.
- **Escapism** – not joining in with conversation.
- **Seclusion**/in a bubble that is **harmful to family life**.
- **Not interacting** in public places (with or without the family) so that the **norms** of taught manners are often ignored.
- **Good manners are ignored**; teenagers don't say please or thank you.
- **Teenagers together, yet alone** (could be siblings at home) not talking to **each other, but on their mobiles/listening to their own music/playing hand held games**.
- **Often suits parents/adults to have teenagers occupied** – double standards (e.g. when their offspring choose what to do, this prevents arguments about what film to watch).
- **Parents nagging**/**arguing** could create a need for teenagers to turn on their technology.
- Adults are fixated on what young people do but there may be some **envy** as they often rely on young people to help with similar electronic equipment.
- Most **adults** have mobiles these days.

B Health and Safety

- **Potentially dangerous noise levels** of the music listened to on MP3 players.
- **The miniscule size** of all these gadgets is a health risk: eyesight loss, repetitive strain injuries, arthritis.
- **Walking**/**cycling**/**being on the subway with other sounds blocked out** – potentially dangerous as oblivious to traffic/risking an accident/someone could attack.
- Adults are also careless when it comes to **posture** (back problems/RSI in hands).
- Teenagers are **not foolish**; if their eyes or hands hurt, then they will take breaks.
- Are the perils of walking around with headphones on worse than the **many incidents of adults using mobile phones whilst driving**?
- The idea of an **MP3 disco** might be the most harmful for hearing, but is it more harmful than the noise at pop concerts?

Each set of points in the sections above need to be drawn together to form a cohesive informative, yet also argumentative article. The skill lies in the evaluation **section C**, in which they must develop the ideas above as well as counter balance what each group has to say.

C Relevant views/ideas

- Teenagers and **stress** – **'zoning out'** – ideas?
- **Escapism ideas** – are these gadgets used for 'me time'/do they stop them communicating with their peers?
- **Adults own escape**/**cut off mechanisms.**
- The use of some personal anecdote may develop a point.
- Candidates **may show bias** by championing the case for teenagers – that they are in a no win situation. E.g. they are often told to be quiet but cannot immerse themselves in their music or games. Surprisingly, some candidates will try to take the adult side. Candidates should attempt to show both sides of the debate.

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

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 ideas, positive and negative, with links between these logically made. Reads effectively between the lines. Develops the reading material and **integrates** it into the argument.
Band 2	**7–8**	A good evaluation of the passage, using reading material (positive and negative points with evidence of linking ideas) to **support** the argument. Occasionally effective development of some of the ideas in the material.
Band 3	**5–6**	A reasonable response, **referring** to a number of points. Candidates cover the positives and negatives satisfactorily, but may miss opportunities to develop it relevantly or at length.
Band 4	**3–4**	Selects points (positive and negative) from the passage rather **literally** and/or uses material thinly. Does not combine points into an effective response.
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.

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 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 mostly fluent/complex sentences/range of vocabulary/occasional error/mostly well sequenced.
Band 3	**8–9**	Recognisable sense of audience; mostly written in accurate, if fairly straightforward language; some argument based on material apparent; mostly quite well structured. Errors minor; language straightforward but effective; vocabulary fit for task.
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 (minor) errors; language and vocabulary simple with occasional attempts at argument.
Band 5	**3–4**	Functional expression; facts selected and occasionally listed; has a beginning, but main part of response is not always well sequenced. Some serious errors in grammar/punctuation/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 sentences.
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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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 be equal, and one mark may well be (much) higher than the other, for a variety of reasons.

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

It is important that marking is not 'bunched': do not be reluctant to award marks in the top and bottom bands.

Argumentative/discursive writing

2 (a) 'Young people today do not have real friends. Long lists of names on social networking sites on the internet have taken their place.' Discuss this statement. [25]

OR

(b) Some people say that both girls and boys do better in single sex schools. What are your views? [25]

Descriptive writing

3 (a) Describe a restful place. [25]

OR

(b) Describe an alien's first impression of a town centre known to you. [25]

Narrative writing

4 (a) 'While I was looking idly through my family's old box of documents, I suddenly came across an official letter.' Imagine yourself as the narrator and continue this story. [25]

OR

(b) Take an old tale or myth and retell it as though it is happening in your country at this time. [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. • **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 **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 **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**. • 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 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 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 **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** 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.
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 a little, 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.

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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. • 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; 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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