CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the May/June 2013 series

0500 FIRST LANGUAGE ENGLISH

0500/23 Paper 2 (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 should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge will not enter into discussions about these mark schemes.

Cambridge is publishing the mark schemes for the May/June 2013 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

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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.

Question 1

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.

Imagine that you are the 'you' in the story. When you eventually get home to your family, you decide that you need to change your lifestyle. You write an entry in your journal, explaining why you have arrived at your decision.

Write the entry in your journal. In your journal entry you should explain why you are generally dissatisfied with your daily working life; how tonight's journey has forced you to make your decision; the possible consequences of not making these changes. Base your writing on what you have read in Passage A. Address all three bullet points.

Be careful to use your own words.

Begin your journal: 'I've made an important decision...'. Write between 1½ and 2 sides, allowing for the size of your handwriting. Up to 15 marks are available for the content of your answer, and up to 5 marks for the quality of your writing. [20]

General notes on likely content

Candidates should select **ideas** from the passage (see below) and **develop** them, taking their cue from the introduction, 'A disturbing train journey is the final cause of a life-changing decision'. The more they relate this and the title of the passage to the question, the higher their potential mark for reading. They should support what they write with **details** from the passage. It is important that you differentiate between responses that simply retell the story and those that attempt, with varying degrees of success, to explain and to interpret it.

Annotate A1 for references to the frustratingly dull, repetitive job and the long hours spent in the office and travelling.

Annotate A2 for references to the annoyances and the frightening / distressing events of this particular occasion.

Annotate A3 for any consequences that can fairly be inferred from the story, and an interpretation of the state of mind of the protagonist.

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Look for a clear and balanced response, which covers the three areas of the question, is well sequenced, and is in the candidate's own words.

Candidates may make use of the following ideas:

A1 – Why you are generally **dissatisfied** with your **daily working life**

- long hours
- tiredness and hunger in evening
- journey too long
- routine / monotonous job
- pointless unrewarding work / makes no difference to anything
- frustration

Dev: unsatisfactory social interactions; worries about work; loss of family and personal time

A2 – How **tonight's journey** has forced you to make your decision

- having to run for the train
- stopping at so many stations
- unsmiling fellow passengers
- falling asleep / drowsing because exhausted
- strange behaviour of man in raincoat / felt threatened
- haiku seen as a message / warning
- missing your station
- dismissive / rude behaviour of station master
- too late for transport home / walking a long way / getting soaking wet

Dev: nightmarish experience; lonely or physically isolated; feeling of danger; mentally detached; unable to relate to fellow human beings; realising others see you as ridiculous / contemptible; reflection on your quality of life

A3 – The **possible consequences** of not making these changes

- repeat of this horrific experience
- spending the rest of your life trapped
- achieving nothing / increasing sense of failure
- not really living
- physical illness / might be seriously injured in an attack
- depression / bad temper / mental illness / paranoia
- deteriorating relationships / family life

NB: Candidates may decide that 'you' went to sleep, had a dream, and woke up when the train started again, and that is why you missed your station; or that 'you' did not go to sleep at all but that you imagined your 'attack' because of your nervous condition. Both are valid interpretations.

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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 response reveals a **thorough** reading of the passage. A wide range of ideas is applied to convey full understanding. There is sustained use of supporting detail, which is well integrated into the response, contributing to a strong sense of purpose and approach. Developed ideas are well related to the passage. All three bullets are fully covered.
Band 2: 10–12	There is evidence of a **competent** reading of the passage. Some ideas are developed, but the ability to sustain them may not be consistent. There is frequent supporting detail. The response answers all three bullets, though perhaps not equally well.
Band 3: 7–9	The passage has been read **reasonably well**, but the response may not reflect the range of content of the original. There may be some mechanical use of the passage. There is focus on the task and satisfactory reference, but opportunities for development are rarely taken. Some supporting detail is used. Ideas are simply formulated. There is uneven focus on the bullets.
Band 4: 4–6	Some brief, relevant references to the passage are made. Responses may be thin or lack focus on the passage or the question, but there is some evidence of **general understanding** of the main ideas.
Band 5: 1–3	Response is either very general, with little specific reference to the passage, or a **reproduction** of sections of the original. Content is insubstantial, or there is little realisation of the need to modify material from the passage.
Band 6: 0	There is no relevance to the question or to the passage, or the response consists entirely of lifted material.

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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 response has character and sounds convincing. Ideas are firmly expressed in a wide range of effective and/or interesting language. Structure and sequence are sound throughout.
Band 2: 4	Language is mostly fluent and there is clarity of expression. There is a sufficient range of vocabulary to express ideas with subtlety and precision, and to give a sense of voice. The response is in a consistent and appropriate style, and is mainly well structured.
Band 3: 3	Language is clear and appropriate, but comparatively plain or factual, expressing little opinion. Ideas are rarely extended, but explanations are adequate. There may be flaws in sequencing.
Band 4: 2	There may be some awkwardness of expression and some inconsistency of style. Language is too limited to express shades of meaning. There is structural weakness in the presentation of material. There may be some copying.
Band 5: 1	There are problems of expression and structure. Language is weak and undeveloped. 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 response is difficult to follow, or it is entirely copied.

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Question 2

This question tests Reading Objective R4 (10 marks):

- understand how writers achieve effects.

Re-read the descriptions of:

(a) what you see *and* hear in paragraph 5, beginning 'a light rain…';

(b) the man's actions *and* your reactions in paragraph 7, beginning 'The man has begun…'.

Select words and phrases from these descriptions, and explain how the writer has created effects by using this language. [10]

General notes on likely content

This question is marked for the ability to select evocative or unusual words and for an understanding of ways in which the language is effective. Expect responses to provide words that carry connotations additional to general meaning.

Mark for the overall quality of the response, not for the number of words chosen, bearing in mind that a range of choices is required to demonstrate an understanding of how language works, and that these should include images. Do not take marks off for inaccurate statements; simply ignore them. It is the quality of the analysis that attracts marks.

The following notes are a guide to what good responses **might** say about the selections. They can make any **sensible** comment, but only credit those that are relevant to the correct meanings of the words in the context and that have some validity. Alternative acceptable explanations should be credited. Credit comments on effects created by non-vocabulary choices such as grammar/syntax and punctuation devices. These must be additional to comments on vocabulary.

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(a) What you see and hear in paragraph 5

Overview: these images of sight and sound are transitory and blurred, creating a disconcerting and dream-like effect in the dark and an impression of two separate worlds.

light rain streaks: the movement of raindrops down the window as if creating a veil between the carriage and the outside world; effect of weeping

grow / fading: the bells become louder or quieter; gives impression of the train moving.

clang: unpleasant, metallic, disturbing onomatopoeia; ringing of a warning bell

blinking/un-blinking eyes (image): crossing lights flash like eyes blinking; the lights of the cars create a contrast since they remain full on; eyes and lights are similar in being shiny, enabling vision; and in the case of cars they are in horizontally aligned pairs like human eyes

waiting patiently, like cows (image): cars, like cows, are lined up, waiting obediently and patiently until they are allowed to move on

(b) The man's actions and your reactions in paragraph 7

Overview: the raincoated man's behaviour is aggressive and extreme, which evokes fear and uncertainty in the passenger and makes them both lose their human identity.

intently: suggests staring with a purpose, which provides suspense

gaze ... frozen (image): suggests inability to move a muscle; associated with being petrified by fear or taken by surprise

abruptly: action is disturbing because so sudden and unexpected

rushes impulsively: quick and violent movement, without forethought, contrasts with 'intently'; suggests craziness or animal behaviour

leaps up: more powerful than 'gets up' or even 'jumps up'; suggests animal movement

like a wild beast (image): makes explicit the sudden transformation from a smiling man to a predatory animal; seems incongruous in context of a commuter train

throwing up arms and legs helplessly: flailing limbs a panic reaction by prey as self-protection against attack by hostile creature; shows vulnerability

hair's breadth (image): stresses extreme closeness and that the danger has only been narrowly averted

buckled (image): refers to twisted metal and it gives the impression of a distorted shape, not normally associated with human legs

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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 give an overview of the paragraph's combined effect, or comment on language features additional to vocabulary. Tackles images with some precision and imagination. There is clear 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 response goes some way to explaining 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. Response mostly gives meanings of words and any attempt to suggest and explain effects is basic or general. One half of the question may be better answered than the other.
Band 4: 3–4	Response provides a mixture of appropriate and inappropriate choices. Explanations may be few, general, slight or only partially effective. They may repeat the language of the original or do not refer to specific words. Response may correctly identify linguistic devices but not explain why they are used.
Band 5: 1–2	The choice of words and phrases is largely irrelevant or sparse. The response is very thin and any comments are inappropriate.
Band 6: 0	Response does not relate to the question. Inappropriate words and phrases are chosen or none are selected.

For valid choices of words, tick in the body of the response. For **meaning** (i.e. a dictionary definition) annotate **EXP** in the margin, and for **effect** (i.e. response evoked in the reader) annotate **+** in the margin. If there is an attempt at an explanation or effect but it is weak or incomplete, use a **^** with the annotation.

Credit **Overview** for the top band where it is additional to the exploration of individual choices, and do not confuse it with a vague or general comment about a single choice.

If the comment is vague, general or inappropriate, do **not** use an annotation.

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Question 3

This question tests Reading Objectives R1–R3 (15 marks):

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- 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.

Summarise: (a) what tourists might find memorable about 'The Palace on Wheels' *and* their tours, as described in Passage B and (b) the sights and sounds outside the carriage window during the journey, as described in Passage A.
Use your own words as far as possible. Aim to write no more than one side in total, allowing for the size of your handwriting. Up to 15 marks are available for the content of your answer, and up to 5 marks for the quality of your writing. [20]

A: CONTENT

Give 1 mark per point up to a maximum of 15.

(a) What tourists might find memorable about the 'Palace on Wheels' *and* their tours (Passage B)

Give a mark for a point about:

1 glorious **history of train** / royalty / famous people
2 **that the trains have names** (NOT just giving the names)
3 **external decoration /** colour of coaches
4 **powerful / impressive engines**
5 **rich internal decor / furniture** of carriages
6 **spacious / luxurious accommodation**
7 **servants**
8 **eating and drinking well**
9 **extra carriages** (examples acceptable)
10 beautiful / architectural / historic **cities (**NOT just naming cities)
11 **welcome** (pipe band and elephants)
12 **lunch in the palace**
13 Visit to the **Taj Mahal**

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(b) The sights and sounds outside the carriage window during the journey (Passage A)

Give a mark for a point about:

14 **passengers leaving** the train
15 **suburbs / backyards / shopping centres**
16 **changing of lights** in different areas
17 **getting dark / nightfall**
18 **sight of rain** (NOT sound)
19 **red lights / level crossings**
20 noise of the **bells**
21 **cars** waiting for the train to pass (NOT moving)
22 train **whistles**
23 **stations** / platforms

Examiners should decide whether understanding of a point has been expressed sufficiently clearly for it to be rewarded. Be aware that there will be a great variety of expression, and be prepared to give the benefit of the doubt in borderline cases.

Annotate a **tick** in the body of the response to acknowledge each new point as it is made. You do not have the facility to number points, so you must check carefully that you have not awarded the same point twice. Annotate **REP** where repetition occurs**.**

Marking Criteria for Question 3

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

Band 1: 5	Both parts of the summary are well focused on the passage and the question. All points are expressed clearly, concisely and fluently, and in own words (where appropriate) throughout.
Band 2: 4	Most points are made clearly and concisely. Own words (where appropriate) are used consistently. The summary is mostly focused but may have an inappropriate introduction or conclusion.
Band 3: 3	There are some areas of concision. There may be occasional loss of focus or clarity. Own words (where appropriate) are used for most of the summary. Responses may be list-like or not well sequenced.
Band 4: 2	The summary is sometimes focused, but it may include comment, repetition, unnecessarily long explanation, listing of points or lifted phrases. It may exceed the permitted length.
Band 5: 1	The summary is unfocused, wordy or overlong. It may be answered in the wrong form (e.g. as narrative or commentary). There may be frequent lifting of phrases and sentences.
Band 6: 0	Excessive lifting; no focus; excessively long.

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It is important that candidates follow the instruction about writing a side in total for the summary, allowing for the size of the handwriting. The guidelines are as follows: large handwriting is approximately five words per line, average handwriting is eight/nine words per line, and small handwriting is eleven and more. Typed scripts consist of approximately 15 words per line. 1¼ pages of average handwriting would be considered long; 1½ pages of average handwriting overlong, and more than 1½ pages excessively long.

NB: If a response is a copy of most or all of the passage, or consists entirely of the words of the passage (even in note form), then follow the procedure below.

- Mark the points as usual, add them up and take away a **half** of the marks gained (round up any half marks).
- Give 0 marks for writing.

Thus, a candidate who, by copying a large body of the passage word for word, or almost so, gets all 15 points for content will score 8 + 0 out of 20.

Do **not**, however, follow the above procedure for responses which incorporate sections of the passage but also include their own words, even where the response is a close paraphrase. In this case, use the band descriptors for content and quality of Writing.

NB2: If a response is wholly or partly in note form but in the candidate's own words, mark the points as usual, add them up and take away a **third** of the marks gained (round up any half marks). Give 1 mark for Writing.

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