CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

MARK SCHEME for the October/November 2012 series

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 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 October/November 2012 series for most IGCSE, GCE Advanced Level and Advanced Subsidiary Level components and some Ordinary Level components.

CAMBRIDGE
International Examinations

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.

Read the article on cars by Winston Graham.

Write a letter to Winston Graham saying whether or not you agree that motor cars are a curse.

In your letter you should identify and evaluate the writer's views and use your own ideas to support your comments on the writer's views.

Base your letter on what you have read in the article. Be careful to use your own words.

Begin your letter, 'Dear Winston Graham…'.

Write about 1½ to 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]

© Cambridge International Examinations 2012

Responses may make a wide range of points of which the following are examples:

A: negatives

Some of the four objections to the car contained in paragraphs 1-4:

- noise/traffic spoils towns;
- danger to life and limb;
- pollution;
- concept of greed having a corrupting influence.

B: positives

- improving the infrastructure;
- opportunities for a range of forms of transport (bus, train, by bike, on water)

They may also explore ideas such as:
- subsidies;
- raising taxes; road charging
- restrictions on use.

C: evaluation

- examples of people who need cars;
- taxes already high and affect the poor;
- technology reduces pollution;
- it's the driver who is dangerous and not the car;
- enforcing rules/improved infrastructure lessens danger;
- if someone has worked hard for his/her wealth, he/she has a right to spend money at will;
- public transport is slow crowded, and cannot reach remote areas;
- riding a bike can be dangerous and buses have accidents too.

Candidates may agree with the analysis of the problems but not the solutions.

Accept all other relevant ideas derived from the passage and relevant to the question as a basis for discussion.

© Cambridge International Examinations 2012

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 response; creates a soundly structured argument. Reads effectively between the lines. Develops the reading material and **integrates** it into the response to the task.
Band 2	**7–8**	Some evidence of evaluation, engaging with a few of the main points with success. Uses reading material to **support** the argument. 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 adequately, 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; persuasive 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 sentence structures; some persuasion, though not strong; mostly quite well structured; errors minor; vocabulary straightforward but adequate for task.
Band 4	**5–7**	Appropriate if sometimes inconsistent style; sentences mainly accurate; more 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 blurring 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.

© Cambridge International Examinations 2012

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

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 and structure', S for 'style and accuracy').

Argumentative/Discursive Writing

2 **(a)** 'Dreams are important in our lives.' Discuss this view. [25]
OR
(b) 'The small things that we own are the most precious.' Do you agree? [25]

Descriptive Writing

3 **(a)** Imagine that after some years you revisit a place you used to know well, only to find that everything has changed. Write a description of the place now and how the changes make you feel. [25]
OR
(b) Describe the atmosphere of a quiet street or neighbourhood which is then suddenly disturbed. [25]

Narrative Writing

4 **(a)** Write the story of what happens after a place which has been locked for many years is finally opened. [25]
OR
(b) Write a story entitled 'The Return of the Voyager'. [25]

© Cambridge International Examinations 2012

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 many well-defined, well-developed ideas and images, describing **complex atmospheres** with a range of details (which contribute to a sense of atmosphere). • **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. • 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**, 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. • 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.

© Cambridge International Examinations 2012

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. • 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 but cohesive story** with identification of features such as character and setting. • 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 somedescriptive/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 undeveloped events with only brief details of character and setting.** • 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.

© Cambridge International Examinations 2012

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 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. • 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 nonsensical and confusing events. • **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 lacks development. • 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. • 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.

© Cambridge International Examinations 2012

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 simple in vocabulary and grammar; errors are distracting and sometimes serious, but general meaning can 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 vocabulary and grammar; error is persistent; meaning is 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**

© Cambridge International Examinations 2012