

# UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS

International General Certificate of Secondary Education

## MARK SCHEME for the November 2005 question paper

### 0500 FIRST LANGUAGE ENGLISH

0500/03

Paper 3 (Directed Writing and Composition)

Maximum mark 50

This mark scheme is published as an aid to teachers and students, to indicate the requirements of the examination. It shows the basis on which Examiners were initially instructed to award marks. It does not indicate the details of the discussions that took place at an Examiners' meeting before marking began. Any substantial changes to the mark scheme that arose from these discussions will be recorded in the published *Report on the Examination*.

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.

Mark schemes must be read in conjunction with the question papers and the *Report on the Examination*.

The minimum marks in these components needed for various grades were previously published with these mark schemes, but are now instead included in the *Report on the Examination* for this session.

- CIE will not enter into discussion or correspondence in connection with these mark schemes.

CIE is publishing the mark schemes for the November 2005 question papers for most IGCSE and GCE Advanced Level and Advanced Subsidiary Level syllabuses and some Ordinary Level syllabuses.



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## MARK SCHEME

**Examiners should refer to the Instructions to Examiners handbook for general administrative guidance. NB : 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

- 1 This question tests writing objectives W1-W5:
- 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:
- understand and collate explicit meanings
  - understand, explain and collate implicit meanings and attitudes
  - select, analyse and evaluate what is relevant to specific purposes

#### **General notes on likely content**

The aim of the conversation is to explain what the youngster would like and why. It should then go on to counter the criticisms intimated by Mr Pavli's letter. Details should be selected from the notes.

What the youngster wants will be straightforward.

In order to explain *why* a youth centre is wanted, they will have to discuss the current situation (as per the notes) and should also explain the positive benefits to be gained. These might be for parents or for the young people.

Some of these are obvious, e.g.

- the teenagers will get what they want
- the younger children can 'play' freely
- there will be less noise/disturbance on the streets

Others are implicit, e.g.

- fitness of teens will improve
- IT skills may improve
- positive role models supplied
- social problems may be allayed.

Candidates will, in addition, recognise and discuss Mr Pavli's concerns and will cover these in the dialogue, e.g.

- cost/diversion of funds from other community schemes
- wastefulness due to likelihood of vandalism
- power of 'bad influences' to monopolise youth centre facilities
- negative effect on rest of community and facilities

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

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**Use the following table to give a mark out of 15 for WRITING**

|        |              |   |
|--------|--------------|---|
| Band 1 | <b>13-15</b> | Excellent sense of audience; persuasive/authoritative style; very fit for purpose; structured overall; firmly made arguments; accurate; uses language assuredly.  |
| Band 2 | <b>10-12</b> | Demonstrates a secure sense of audience; quite stylish and fluent; sense of overall structure; arguments occasionally well developed; writing is mainly accurate, and overall language is very good.  |
| Band 3 | <b>8-9</b>   | Consistently recognisable sense of audience; mostly written in accurate, if fairly straightforward sentences; some arguments based on material are apparent; mostly quite well structured; errors minor; language straightforward but effective.                        |
| Band 4 | <b>5-7</b>   | Written in an appropriate if sometimes inconsistent style; sentences mainly accurate; factual rather than argumentative; basic structure: has beginning, middle and end; fairly frequent (minor) errors; language simple with occasional attempts at persuasive effect. |
| Band 5 | <b>3-4</b>   | Functional expression; facts selected and occasionally listed; has a beginning, but main part of conversation is not always well sequenced; some serious errors in grammar and use of vocabulary.   |
| Band 6 | <b>1-2</b>   | Language and style not clear; some blurring and lack of order; despite some serious errors, can mainly be followed.   |
|        | <b>0</b>     | Serious inaccuracies and problems with language and grammar are too intrusive to gain a mark in Band 6.   |

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**Use the following table to give a mark out of 10 for READING**

|        |             |   |
|--------|-------------|---|
| Band 1 | <b>9-10</b> | Offers a thorough, convincing, perceptive evaluation of the material and creates a persuasive case for support to justify and support. Reads effectively between the lines recognizing Mr Pavil's concerns. Effective focus on detail and the language of the material. |
| Band 2 | <b>7-8</b>  | Good account of and clear judgement of the benefits of the centre. Sound reading between the lines. Good use overall of material.   |
| Band 3 | <b>5-6</b>  | A number of points developed to make a satisfactory account and logical case for support. Fair overall grasp of material, with some evaluation.   |
| Band 4 | <b>3-4</b>  | Completes task by selecting a few relevant points rather literally. Opportunities to consider the information not fully taken.  |
| Band 5 | <b>1-2</b>  | Parts of the answer are relevant, though material may be repeated injudiciously.  |
|        | <b>0</b>    | Answer does not relate to question and/or too much unselective copying directly from the material to gain a mark in Band 5.   |

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## **Section 2: Composition**

**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 match and one mark may well be (much) higher than the other.]

The maximum overall mark for the composition is 25. Write the total clearly at the end as follows

(e.g.)  $C7 + S10 = 17$  (C standing for 'Content', S standing for 'Style').

[It is important that marking is not 'bunched': do not be reticent about awarding marks in the top and bottom bands.]

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**COMPOSITION TASKS: TABLE A - CONTENT AND STRUCTURE**

|                            | • ARGUMENTATIVE/DISCURSIVE TASK   | • DESCRIPTIVE TASK  | • NARRATIVE TASK   |
|----------------------------|---|---|--|
| <b>Band 1</b><br><br>11-13 | <ul style="list-style-type: none"> <li>There is a consistent quality of well developed, logical stages in an overall, at times complex argument.</li> <li>Each stage is linked to and follows the preceding one and sentences within paragraphs are soundly sequenced.</li> </ul>   | <ul style="list-style-type: none"> <li>There are many well defined, well developed ideas and images, describing complex atmospheres with a range of details.</li> <li>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.</li> </ul>         | <ul style="list-style-type: none"> <li>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.</li> <li>The different sections of the story are carefully 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.</li> </ul>                                    |
| <b>Band 2</b><br><br>9-10  | <ul style="list-style-type: none"> <li>Each stage of the argument is defined and developed, although the quality of the explanation may not be consistent.</li> <li>The stages follow in a generally cohesive progression. Paragraphs are mostly well sequenced, although some may finish less strongly than they begin.</li> </ul>   | <ul style="list-style-type: none"> <li>There is a good selection of interesting ideas and images, with a range of details.</li> <li>These are formed into an overall picture of some clarity, largely consistent. There may be occasional repetition and opportunities for development or the provision of detail may be missed. Sentences are often well sequenced and the description is often effective.</li> </ul>  | <ul style="list-style-type: none"> <li>The writing develops some features that are of interest to a reader, although not consistently so. Expect the use of detail and some build-up of character or setting.</li> <li>The writing is orderly and the beginning and ending (where required) are satisfactorily managed. The reader is aware of the climax even if it is not managed fully effectively. The sequencing of sentences provides clarity and engages the reader in events or atmosphere.</li> </ul> |
| <b>Band 3</b><br><br>7-8   | <ul style="list-style-type: none"> <li>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.</li> <li>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, although opportunities to link ideas may not be taken.</li> </ul> | <ul style="list-style-type: none"> <li>There is a selection of effective ideas and images that are relevant to the topic and which satisfactorily address the task. An attempt is made to create atmosphere and to provide some details.</li> <li>The description provides a series of points rather than a sense of their being combined to make an overall picture, but some of the ideas are developed successfully, albeit straightforwardly. Some sentences are well sequenced.</li> </ul> | <ul style="list-style-type: none"> <li>A straightforward story (or part of story) with satisfactory identification of features such as character and setting.</li> <li>While opportunities for appropriate development of ideas are sometimes missed, the overall structure is competent, and features of a developed narrative are evident. Sentences are usually sequenced to narrate events.</li> </ul>   |

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|----------------------|---|---|---|
| <b>Band 4</b><br>5-6 | <ul style="list-style-type: none"> <li>Mainly relevant points are made and they are developed partially with some brief effectiveness.</li> <li>The overall argument shows signs of structure but may be sounder at the beginning than at the end. There may be some repetition. It is normally possible to follow sequences of ideas, but there may be intrusive ideas or misleading sentences.</li> </ul> | <ul style="list-style-type: none"> <li>Some relevant and effective ideas are provided and occasionally developed a little, perhaps as a narrative. There is some feeling of atmosphere, but most of the writing is of event or description of objects or people.</li> <li>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.</li> </ul> | <ul style="list-style-type: none"> <li>A relevant response to the topic, but largely a series of events with occasional details of character and setting.</li> <li>The overall structure is sound although there are examples where a particular section is too long or too short. A climax is identified but is not effectively described or led up to. Sentence sequences narrate events and occasionally contain intrusive facts or misleading ideas.</li> </ul> |
| <b>Band 5</b><br>3-4 | <ul style="list-style-type: none"> <li>A few relevant points are made and although they are expanded into paragraphs, development is very simple and not always logical.</li> <li>Overall structure lacks a sense of sequencing. Paragraphs used only for obvious divisions. It is sometimes possible to follow sequencing of sentences within paragraphs.</li> </ul>                                       | <ul style="list-style-type: none"> <li>Content is relevant but lacking in scope or variety. Opportunities to provide development and detail are frequently missed.</li> <li>The overall structure, though readily discernible, lacks form and dimension. The reliance on identifying events, objects and/or people sometimes leads to a sequence of sentences without progression.</li> </ul>   | <ul style="list-style-type: none"> <li>A simple narrative with a beginning, middle and end (where appropriate). It may consist of simple, everyday happenings or unlikely, un-engaging events.</li> <li>Unequal or inappropriate importance is given to the sections of the story. Dialogue that has no function may be used or over-used. There is no real climax. Sentence sequences are used only to link simple series of events.</li> </ul>                    |
| <b>Band 6</b><br>1-2 | <ul style="list-style-type: none"> <li>A few points are discernible but any attempt to develop them is very limited.</li> <li>Overall argument only progresses here and there and the sequence of sentences is poor.</li> </ul>   | <ul style="list-style-type: none"> <li>Some relevant facts are identified, but the overall picture is unclear and lacks development.</li> <li>There are examples of sequenced sentences, but there is also repetition and muddled ordering.</li> </ul>  | <ul style="list-style-type: none"> <li>Stories are very simple and narrate events indiscriminately. Endings are simple and lack effect.</li> <li>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.</li> </ul>   |
| <b>0</b>             | <ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in band 6.</li> </ul>   | <ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.</li> </ul>   | <ul style="list-style-type: none"> <li>Rarely relevant, little material, and presented in a disorderly structure. Not sufficient to be placed in Band 6.</li> </ul>   |

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**COMPOSITION TASKS: TABLE B: STYLE AND ACCURACY**

|        |              |   |
|--------|--------------|---|
| Band 1 | <b>11-12</b> | <ul style="list-style-type: none"> <li>fluent; variety of well made sentences, including sophisticated complex sentences where appropriate, used to achieve particular effects.</li> <li>wide, consistently effective range of vocabulary with appropriately used ambitious words.</li> <li>some use of grammatical devices; assured use of punctuation; spelling accurate.</li> </ul>  |
| Band 2 | <b>9-10</b>  | <ul style="list-style-type: none"> <li>mostly fluent; sentences correctly constructed, including a variety of complex sentences.</li> <li>vocabulary often effective, sometimes complex, mostly varied.</li> <li>grammatically correct; punctuation mostly correct between and within sentences; very occasional spelling mistakes.</li> </ul>  |
| Band 3 | <b>7-8</b>   | <ul style="list-style-type: none"> <li>occasional fluency; sentences of some variety and complexity, correctly constructed.</li> <li>appropriate and accurate vocabulary with occasional examples of choice made to communicate precise meaning or to give interest.</li> <li>simple grammatical terms correct; sentence separation mostly correct. and other forms of punctuation perhaps inconsistently used sometimes; some spelling mistakes – but no error of any sort impedes communication.</li> </ul> |
| Band 4 | <b>5-6</b>   | <ul style="list-style-type: none"> <li>sentences tend to be simple and patterns repetitive. Where more complicated structures are attempted there is lack of clarity and inaccuracy.</li> <li>vocabulary communicates general meaning accurately.</li> <li>some errors of punctuation including sentence separation; several spelling and grammatical errors, rarely serious.</li> </ul>  |
| Band 5 | <b>3-4</b>   | <ul style="list-style-type: none"> <li>there may be some straightforward grammatically complex sentences, but others are simple and repetitively joined by 'and', 'but' and 'so', with other conjunctions used ineffectively if at all.</li> <li>vocabulary communicates simple details/facts accurately.</li> <li>many errors of punctuation, grammar and spelling, but the overall meaning is never in doubt.</li> </ul>  |
| Band 6 | <b>1-2</b>   | <ul style="list-style-type: none"> <li>sentences are simple and sometimes faulty and/or rambling sentences obscure meaning.</li> <li>vocabulary is limited and may be inaccurate.</li> <li>errors of punctuation, grammar and spelling may be serious enough to impede meaning.</li> </ul>  |
|        | <b>0</b>     | <ul style="list-style-type: none"> <li>meaning of the writing is often lost because of poor control of language; errors of punctuation, grammar and spelling too intrusive to award a mark in Band 6.</li> </ul>  |