

**UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS**

General Certificate of Education Ordinary Level

**MARK SCHEME for the June 2004 question papers**

**1123 ENGLISH LANGUAGE**

**1123/01**                      **Paper 1, maximum mark 60**

**1123/02**                      **Paper 2, maximum mark 50**

These mark schemes are published as an aid to teachers and students, to indicate the requirements of the examination. They show the basis on which Examiners were initially instructed to award marks. They do 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*.

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

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June 2004

GCE Ordinary Level

MARKING SCHEME

MAXIMUM MARK: 60

SYLLABUS/COMPONENT: 1123/01

ENGLISH LANGUAGE  
Paper 1

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## **MARKING PART ONE**

### **Assessment Objectives**

To test the candidate's ability to:

1. produce a piece of continuous prose in accurate Standard English.
2. respond relevantly to a task chosen from a number of alternatives.

Particular emphasis is placed upon the candidate's ability to:

- write sentences of various lengths and types, using a variety of sentence structures as an aid to meaning;
- use a wide vocabulary and suitable range of idiom with precision;
- punctuate accurately and helpfully;
- write in paragraphs which demonstrate internal unity and are appropriately linked;
- spell accurately over the full range of vocabulary used;
- respond with relevance and precision to the chosen topic;
- engage and sustain the interest of the reader.

The above objectives are assessed by impression, using as guides the grade descriptions in this Mark Scheme, the photostats and the exemplar marked scripts attached to this Mark Scheme, showing performance across the expected range of achievement.

### **Marking Method**

The whole of each composition should be read slowly and carefully, indicating all errors by underlining the word or phrase where the mistake occurs and placing ticks in the body of the script to indicate good use of language or subject matter.

When the script has been read, it should be assigned to one of the levels of performance described below. No script will fit exactly into one of the descriptions but Examiners must judge which grade most nearly 'fits' the characteristics of the script.

Where all, or nearly all, of the criteria of a particular grade have been met, the script should be placed towards the top of the mark range available for that grade. A script that fits the description but is less complete in its coverage of the criteria should be placed towards the bottom of the available range.

N.B. When assessing pieces of continuous writing, it is important to remember that the candidate is working within a strict time limit and may, therefore, make occasional 'first draft' errors which may not be typical of the candidate's best work.

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### Grade Descriptions for the Assessment of Continuous Writing

**A1/A2 (40 - 36)** Apart from **very occasional slips**, the language is **highly accurate**. **Sentence structure is varied** and demonstrates the candidate's skill to use different lengths and types of sentences for particular effects. **Verb forms will be largely correct and appropriate tenses consistently used** to sustain a logical progression of events or ideas. **Vocabulary is wide and precise**. **Punctuation is accurate** and helpful to the reader. Apart from very occasional slips, **spelling is accurate** across the full range of vocabulary used. **Paragraphs have unity**, are linked, and show evidence of planning. The topic is addressed with **consistent relevance**; the **interest** of the reader is **aroused and sustained**. **The tone and register are entirely appropriate to the topic**.

**B3/B4 (35 - 31)** The language is **accurate**; **occasional errors** are either slips or arise from attempts to use ambitious structures or vocabulary that may be imperfectly understood. **Vocabulary is wide enough** to convey intended shades of meaning with some precision. **Sentences show some variation** of length and type, including the confident use of complex sentences to create **some natural fluency**. There may be occasional **slips in verb forms or tense formation** but **sequence will be consistent and clear** throughout the piece. **Punctuation is accurate** and generally helpful. **Spelling is nearly always accurate**. **Paragraphs show some evidence of planning**, have unity and are usually appropriately linked. The **response is relevant**, and the **interest** of the reader is **aroused and sustained** through most of the composition. There is evidence of a **genuine effort to achieve an appropriate tone and register for the topic**.

**C5/C6 (30 - 26)** The language is **mostly accurate**; errors that occur will not mar clarity of communication. **Vocabulary and structures are mainly correct** when they are simple; mistakes may occur when more sophistication is attempted. **Sentences may show some variety** of structure and length, although there may be a tendency to repeat sentence types and 'shapes', producing a monotonous effect. There may be **errors in irregular verb forms** but **control of tense sequence** will be sufficient to **sustain a clear progression** of events or ideas. **Spelling of simple vocabulary is accurate**; errors may occur when more ambitious vocabulary is used. **Punctuation is generally accurate**, although errors may occur when more difficult tasks are attempted e.g. the punctuation of direct speech. **Sentence separation is correctly marked by punctuation**. The composition is written in **paragraphs which may show some unity**, although links may be absent or inappropriate. **The composition is relevant** and will **arouse some interest** in the reader. There may be an impression of lack of originality and/or some evidence of lack of planning. The **tone is usually appropriate** to the topic, although there may be **slips of register** with some unsuitable vocabulary or idiom.

**D7 (25 - 21)** The language is **sufficiently accurate to communicate meaning**. There will be **patches of clear, accurate language**, particularly when simple vocabulary and structures are used. There may be **some variety of sentence length and structure** but the reader may not be convinced that this variety is for a particular purpose. There may be **errors in verb forms and tense consistency** which cause some **uncertainty in the sequence of events** or **disturb the ease of communication**. **Vocabulary is usually adequate to convey intended meaning**, although it may be insufficiently developed to achieve precision. **Idiom may be uncertain** at times. **Punctuation will be used** but may not enhance / clarify meaning. **Some sentence separation errors may occur occasionally**. **Simple words will be spelt accurately**, but more complex vocabulary may show some spelling weaknesses. **Paragraphs will be used** but may lack unity or coherence. **A genuine attempt has been made to address the topic** but there may be digressions or failures of logic. Compositions may lack liveliness and interest value. The **tone may be uneven**. There may be **some irrelevance**.

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**E8 (20 - 16)** The overall meaning is never in doubt but the errors are sufficient to be frequent and serious to hamper precision and may slow down speed of reading. Some simple structures will be accurate but the script is unlikely to sustain accuracy for long. Errors in verb forms and tenses will sometimes confuse the sequence of events. Vocabulary may be limited, either too simple to convey precise meaning or more ambitious but imperfectly understood. Some idiomatic errors are likely. Simple punctuation will usually be accurate but there may be frequent sentence separation errors. Simple words will usually be spelt correctly but there may be inconsistency and frequent mistakes in the spelling of more difficult words. Paragraphs may lack unity or be used haphazardly. The subject matter will show some relevance. The tone may sometimes indicate that the candidate recognises the nature of the topic but only inconsistently. The incidence of linguistic error is likely to distract the reader from merits of content.

**U9(i) (15 - 11)** There will be many serious errors of various kinds throughout the script but they will be of the 'single-word' type i.e. they could be corrected without re-writing the sentence. Frequent errors in verb forms and haphazard changes of tense will confuse the meaning. Communication is established, although the weight of error may cause 'blurring' from time to time. Sentences will probably be simple and repetitive in structure. Vocabulary will convey meaning but is likely to be simple and imprecise. Errors in idiomatic usage will be a significant feature. Spelling may be inconsistent. Paragraphing may be haphazard or non-existent. There may be evidence of interesting and relevant subject matter and some recognition of appropriate tone for the genre but the weight of linguistic error will tend to obscure or neutralise its effect.

**U9(ii) (10 - 6)** Sense will usually be decipherable but some of the error will be multiple i.e. requiring the reader to re-read and re-organise before meaning becomes clear. There are unlikely to be more than a few accurate sentences, however simple, in the whole composition. The content is likely to be comprehensible but may be partly hidden by the density of the linguistic error.

**U9(iii) (5 - 0)** Scripts are almost entirely or entirely impossible to recognise as pieces of English writing. Whole sections will make no sense at all. Where occasional patches of relative clarity are evident some marks will be given. The mark of 0 is reserved for scripts that make no sense at all from beginning to end.

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## MARKING PART TWO

### Assessment Objectives

To test the candidate's ability to:

1. write a report which communicates information clearly, accurately and economically;
2. carry out the instructions as detailed on the question paper regarding the particular information required;
3. write in accurate standard English, using a style and tone appropriate to the task.

### Detailed Marking Instructions

In Part 2, the candidate is to be rewarded as follows:

**(a) Content** - 5 marks;                      **(b) Language** - 15 marks.

#### **(a) Content**

There are five specific pieces of information required in the report. The 5 Content marks will be awarded on the basis of one mark per piece of information, given that the information is reasonable. It is obviously impossible to attempt to predict what candidates might say. Examiners must use their judgement and be prepared to be lenient when in doubt. Only reject information when it is illogical, irrelevant, or if it demonstrates that the candidate has not understood the situation or the task at all. Candidates should cover all five points given on the question paper but not necessarily with equal emphasis. Since the rubric states "You saw what happened" no negative reference to a point ('I don't know what happened' etc) is acceptable.

Indicate **Content** marks awarded by ticks in either margin, using the following letters to indicate aspects rewarded:

- W**            - at **what time** – an attempt at a precise location or an address must be given.  
                  and **where** – the time must be precise or indicate a specific period of the  
night  
                  (both required for the mark)
- H**            - what **happened** – must be something involving noise
- I**            - those **involved**
- U**            - why family and neighbours (both) are **upset** – the reason must be given or  
                  implied
- P**            - what the **police** should do – must request action.

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**(b) Language / Style**

The qualities to be rewarded are **Accurate Standard English** and **Style and Tone** appropriate to the task. The answer should be assessed by general impression, taking into consideration the variety of fresh vocabulary supplied, structural range and merits of linking and arrangement. Please be prepared to give credit to those candidates who can adapt their style to suit the needs of this particular writing task.

If there is a clear report or letter format given or a partial one which indicates the audience and identifies the sender by name, give credit by adding one mark to the Language Mark awarded.

To arrive at the Language / Style mark for Part 2, use the grade descriptions set out previously in this Mark scheme. The marks corresponding to grades for Part 2 are:

Grade	Mark	Short Scripts
<b>A1/A2</b>	<b>15/14</b>	<b>8</b>
<b>B3/B4</b>	<b>13/12</b>	<b>7</b>
<b>C5/C6</b>	<b>11/10</b>	<b>6</b>
<b>D7</b>	<b>9/8</b>	<b>5</b>
<b>E8</b>	<b>7/6</b>	<b>4</b>
<b>U9 (i)</b>	<b>5/4</b>	<b>3</b>
<b>U9 (ii)</b>	<b>3/2</b>	<b>2</b>
<b>U9 (iii)</b>	<b>1/0</b>	<b>1</b>

**(c) Short scripts** (i.e. under 100 words in Part 2)

If a script has no more than 100 words in Part 2, the following action should be taken:

- (i) allocate the appropriate Content mark;
- (ii) assess the Language mark on the quality of what has been written but award no more than a maximum of 8 marks for language, even to the best script of this length, following the **right hand** column of the table above.

Content marks should be added up and placed, together with the Language / Style mark, at the foot of Part 2 on the script as follows:

$$\text{Content mark} + \text{Language / Style mark} = \text{Part 2 mark}$$

e.g. 4 + 10 = 14

If a format mark has been awarded, write (F) after the language mark.

The Part 2 total is then transferred to the top of the first page of the whole script as previously indicated.

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**COMPLETE TABLE OF MARK CATEGORIES**

GRADE	MARK PART 1(40)	MARK PART 2 (20)
A1	40-39	Content + 15
A2	38-36	Content + 14
B3	35-33	Content + 13
B4	32-31	Content + 12
C5	30-28	Content + 11
C6	27-26	Content + 10
D7	25-21	Content + 9/8
E8	20-16	Content + 7/6
U9 (i)	15-11	Content + 5/4
U9 (ii)	10-6	Content + 3/2
U9 (iii)	5-0	Content + 1/0

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June 2004

GCE Ordinary Level

MARKING SCHEME

MAXIMUM MARK: 50

SYLLABUS/COMPONENT: 1123/02

ENGLISH LANGUAGE  
Paper 2

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At a number of places in Qu.1-8 lifts are allowed which include the use of the 1<sup>st</sup> person pronouns and possessives. Though the use may be out of tune with the question wording, to penalise the lifts would be over-strict.

**QUESTION 1 : 1 mark**

[From paragraph 1]

Question 1  
'strange wish'

1 mark  
Accept 'disbelief' (line 3), alone, or alternatively:  
he didn't believe him / that it was true / that it was possible  
he was sceptical / full of doubt / doubtful

OR he thought he was mad (from line 6) (1)

Allow the lift of lines 3 - 4 (I could detect....).

Give 0 to: he thought he wanted to buy an elephant / he thought his wish was unusual / he was shocked / are you joking / amazed (0)

**QUESTION 2 : 1 mark**

[From paragraph 2]

Question 2  
'ideal companion'

1 mark  
He was an expert on elephants  
Accept the lift of line 8: 'had a deep knowledge...elephants'. (1)  
(allow both alternatives)

But 'deep knowledge of wildlife' (alone) = 0  
The inclusion of the opening half of line 7 ('There, waiting for me was an acquaintance of his') denies the mark.

**QUESTION 3 : 2 marks**

[From paragraph 3]

Question 3  
'gloomy mood' A.

2 marks  
the zoo director told them there were no elephants for sale (in Orissa). (1)

AND

B. it was the monsoon (time / season) (1)

OR

there was an oppressive / overpowering / overwhelming / stifling heat (in the air) // it was very hot

Under A accept the lift of lines 13 -15 ('By coincidence....in Orissa').  
Under B accept the lift of lines 15 -16 ('When we touched down...in the air')

it was hot / warm // because of the heat (alone) = 0

If more than two reasons are offered, mark the first two only. Two correct reasons appearing in one limb will score 1 max but accept the candidate's division.

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**QUESTION 4 : 2 marks**

[From para

Question 4.  
'Queen was  
.....bought'

2 marks

- A. (she looked / was) good-natured / docile / good tempered / calm  
not dangerous = (0)

(0)

The lift of lines 22 - 23 ('One caught ....for me.') = 0. Candidates must distil the answer from the text.

Give 0 for: good / pleasant / nice

AND

- B. The other elephants were // looked dangerous

(1)

Accept the lift of lines 23 - 24 ('The other elephants...looked dangerous'),

- C. Salim // the expert told him he could not do better

(1)

If more than two reasons are offered, mark the first two only. Two correct answers in one limb will score 1 max. but accept the candidate's division.

**QUESTION 5 : 4 marks (2 + 2 )**

[From paragraph 5]

Question 5 (a)  
'owner  
enraged'

2 marks

- A. (he was) glaring / looking angry / looking enraged // showed anger / it by (facial)  
expression / by the look on his face

(1)

NOTE that the answer for A must reflect the anger seen in his *expression*, as above. Ideas of 'anger' alone are not sufficient.

ACCEPT  
ANY TWO

- B His face was red / purple (with anger)  
mottled = (0)

(1)

(0)

- C He was shouting (furiously).

Accept the lift of lines 39 - 40 ('the man shouted....to court')

(1)

Give 2 marks for the lift of lines 36 - 37 ('Glaring at us... enraged owner');  
It contains the A and B elements.

BUT 'he was furious', alone = 0

(0)

Accept any two from the above three. If more than two reasons are offered, mark the first two only. Two correct answers appearing in one limb will score 1 max. but accept the candidate's division

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Question 5(b) 2 marks *Note that this is an OWN WORDS Question.* [From para  
 'drain on nerves and pocket' Candidates must re-cast idea of 'drain on my nerves' for 1 mark and 'drain on pocket' for 1 mark.

A DRAIN ON NERVES (the experience) made me // him anxious / worried / frustrated / uptight // upset / troubled me / tense / distressed / it // the experience had been worrying / a trouble etc. (1)  
 But 'nervous' / a bit upset / annoyed (alone) = 0 (0)

B DRAIN ON POCKET I / he / had spent a lot of money / had no / hardly any money left // it had been expensive / costly (1)  
 But he had spent money (alone) / not paying for the elephant = 0 (0)

Do not insist on a synonym for 'considerable' but its meaning should be reflected in the candidate's answer. Do not insist on an agent, but if an obviously incorrect agent is offered in both limbs, e.g. stall holders, give 1 max for a fully correct answer, and 0 if only partially correct.

**QUESTION 6 : 4 marks (2 + 2)** [From paragraph 6]

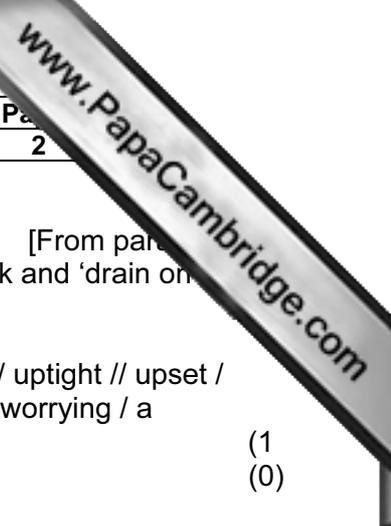
Question 6(a) 2 marks *Note that this is an OWN WORDS Question.*  
 'relief... countryside' The key words to be re-cast are 'DIN' and 'THIEVING'.

A DIN they were free of / there was no / less noise (from traffic / cars / vehicles) / sound / commotion / disturbance / racket / it was quiet(er) (1)

Do not insist on a synonym for 'traffic' or 'free from' and be generous with candidates' attempts.

B THIEVING they were free of Queen's stealing / robbing / pilfering / taking (cakes / what was not hers) (1)

Do not insist on synonym for 'possibility' or 'free from' and be generous with candidate's attempts.



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Question 6(b)

'Queen limping'

2 marks

For reason A below, accept either the use of text wording at line 51, i.e. 'it was a sign....future progress' or a suitable inference drawn from the lines, as follows:

- A. It was a bad sign for our (sic) / their future (progress)  
 OR inferences such as:  
 It could hinder progress / make the journey take longer / make us / them lose time (1)

BUT inferential answers which suggest *distance* rather than *time*, e.g. their journey would be longer / further = 0. (0)

AND

- B Queen was uncomfortable / in pain / suffering (1)

The bald lift of lines 51-52 ('let alone.... comfort' ) = 0. Similarly, the reference to the 'ulcer' (lines 53-54) = 0, unless it is allied to discomfort, pain, etc..

If more than two reasons are offered, mark the first two only. Two correct answers appearing in one limb will score 1 max. but accept the candidate's division.

**QUESTION 7 : 2 marks (1+ 1)**

[From paragraph 9]

Question 7(a)

'elephants dangerous'

1 mark

Aditya reached for his camera (bag) / he wanted to / was going to take a photograph (1)

Accept the lift of lines 74 -75 ('Aditya reached for...to keep still').

Excess denies, i.e. the run-on into 'He knew that...dangerous', as it distorts the focus of the answer.

The content of lines 74 -75, 'With a sharp....still' by itself = 0. (0)

Question 7(b)

'like ghosts'

1 mark

Candidates must interpret lines 76 -79. Accept any of the following:

- (1 mark only) (i) they made hardly any noise / moved softly as they arrived  
 (ii) they suddenly / just appeared  
 (iii) they were motionless / made no movement (1)

NOTE that the mere lift of lines 76 -79 will not answer the question. The apposite details must be extracted and re-set.

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**QUESTION 8 : 4 marks (2 + 2)**

[From para

Question 8(a)  
'contrasts the  
silence of the  
forest'

2 marks *Note that this is an OWN WORDS Question.*

Contrast comes in lines 99 –100 'The silence...''threatening'. The key words setting up the contrast are TRANQUIL and THREATENING.

TRANQUIL

- A (before the arrival of the elephants it / the forest was) peaceful / calm / still / serene (1)

But give 0 to equivalents that suggest a mere absence of noise, e.g. silent / quiet / no noise.

The question wording, 'silence of the forest...', precludes repetition; answers must concentrate on the *nature* of that 'silence'.

Also the simple opposite of 'threatening', e.g. non-threatening, = 0. (0)

THREATENING B

- (after the departure of the elephants it / the forest was) frightening / scary / alarming / dangerous / intimidating / menacing / disturbing (1)

But worrying / bad / evil = 0. (0)

Question 8(b)

2 marks

[From paragraph 12]

One of the reasons can be gleaned from lines 100 -101 'We moved...safer open country'.

The other reason(s) have to be inferred from the group's confrontation with the wild elephants and why they 'moved slowly'. Accept any two of the reasons below:

ACCEPT

- A they were trying to find a way into safe / open countryside / trying to get into a safer area / they did not want to draw attention to themselves (1)

ANY

- B they were worried that the elephants were still around / might come back / other animals / other elephants might appear (1)

TWO

- C they were shocked / recovering from shock / the experience // getting over their experience (1)  
BUT scared = (0)

Accept any two from three. Reward sensible inferences that are in tune with B and C above.

If more than two reasons are offered, mark the first two only. Two correct reasons appearing in one limb scores 1 max. but accept the candidate's division.

Under A, accept the lift of lines 100 -101 ('We moved ....open country beyond').

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**QUESTION 9 : 5 marks (5 x1)**

(See words and equivalents)

1. Mark only the first FIVE words attempted.
2. If more than FIVE are offered, cross out the excess and write RUBRIC.
3. For each word attempted, mark the first answer only when more than one answer is offered. A comma or the word 'or' indicates a second attempt.
4. For two answers joined by 'and', allow one correct answer if the other answer is not wholly wrong but neutral, e.g. 'saw and worked out' for 'assessed'.
5. For a short phrase answer, mark the first seven words only (RUBRIC). Credit a correct element within this limit.
6. Ignore mis-spelling if the word is phonetically recognisable.
7. Ignore errors of tense and grammatical form but only if the meaning is correct.
8. If answers are numbered and the question-word has been given as well, credit a correct answer even if the numbering does not agree.

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Question 9 (cont'd.) - 1<sup>st</sup> Revision

<b>1 mark</b>		<b>0 mark</b> [Regard as 0(N) unless indicated as 0(W)]
1. assuming (line 1)	thinking / taking for granted / presuming / supposing / imagining / surmising / concluding / judging / gathering / inferring / understanding	pretending / claiming / stating / saying / guessing / accepting / believing / suspecting
2. destination (line 28)	place headed for / final stopping point / where we / they were going / one is bound for / journey's end / terminal / final place / goal	intention / aim / fate / target / stopping point / stop
3. assembled (line 29)	collected / gathered / got / put together / accumulated / packed / amassed / brought together	meet / chose / selected / arranged / prepared / organised / readied
4. abruptly (line 35)	suddenly / quickly / unexpectedly / hastily / without warning / precipitously / sharply / precipitately	rudely / shortly / violently / immediately / brusquely
5. cooled down (line 42)	settled (down) / calmed (down) / become calm / composed / <u>less</u> angry / <u>not</u> angry / relaxed / gathered himself / pulled himself together / collected himself / checked or curbed his temper / lightened up	become cold / unemotional / angry
6. assessed (line 42)	calculated / worked out / estimated / judged / evaluated / figured out / added up / computed / gauged / totalled / valued / counted <u>up</u> / weighed <u>up</u> / reckoned / determined	saw / noticed / perceived / rated
7. sharp (line 74)	quick / sudden / abrupt / definite / brisk / marked / fast / pronounced / rapid / distinct / defined / clear / prompt / incisive	cutting / piercing / acute / jagged / dramatic
8. clustering (line 86)	gathering / bunched / assembling / collecting / getting together / crowding / massing / swarming / flocking / accumulating / grouping	flying / meeting / arriving

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**QUESTION 10 : 25 MARKS (15 +10)**

MARK TO A MAXIMUM OF **15** OUT OF **20** FOR POINTS. AWARD A MAXIMUM OF **10** MARKS FOR STYLE

NOTES:

1. Points to be rewarded and their marks are indicated on the next page.

2. Introductory Words

No penalty for omission; no penalty for any errors made in them or for incompleteness, but take into account any punctuation or grammatical error immediately following them when assessing Style.

3. Length

Draw a double line where the introductory words end, or should end.

Count to 150 the number of words used by the candidate after the double line and write down this number at the bottom left of the candidate's answer.

DO NOT use the candidate's word-total without checking it.

STOP at **150** and cross out excess words.

(N.B. This maximum takes into account the ten introductory words to tally with Rubric of question, i.e.160 words.)

4. Marking Technique

(i) Indicate by numbered tick the point rewarded, e.g. ✓3.

(ii) Assign the mark-scheme number to points rewarded on all scripts.

(iii) Assess qualities of Style separately. Add the Style Mark to the Content Mark and show as a ringed total in the right-hand margin.

5. For answers shorter than the 150 words apply the following maxima for the Style mark:

0-25 (0); 26-50 (2); 51-75 (4); 76-100 (6); 101-125 (8)

If the candidate uses note-form throughout the answer, give 0 for the Style mark but allow the points where they are clearly made.

6. Sequence errors

In general, only withhold the mark for a point if it is wildly out of sequence or totally unsupported. Do not penalise the points that then follow.

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Question 10 (cont'd.) EACH POINT SCORES 1 MARK

**Question: Using your own words as far as possible, summarise the difficulties and dangers the writer and his companions encountered on their journey with Queen, and how they overcame them.**

A number of the points below involve the use of the 1<sup>st</sup> person, singular or plural. However, candidates may veer between a use of 1<sup>st</sup> and 3<sup>rd</sup> persons in their transcription of text details. Do not penalize such inconsistency but credit the point(s), if accurately made. However, note the strict requirements for pronouns in points 12, 13 and 15.

Line No.	'When Queen saw the bus approaching her, she swerved and...'	
1.	caused the collapse of / knocked over a tea stall	35
2.	enraged / angered the owner (of the tea stall)	36 -37
3.	who shouted (at them / us) // threatened to take them / us to court	39
4.	I / we / they had to pay / paid (considerable) compensation (to the owner)	43
5.	Queen stole / helped herself to cakes from market stalls	45
6.	which annoyed the stall owners	46
7.	Queen was <u>limping</u>	51
8.	she had an ulcer (on her leg)	52 -54
8a.	caused by a (leg) chain	52 -54
9.	I / we / they had to spend time	54 -56
9a.	making / applying (hot-water and salt) dressings	54 -56
10.	Queen's leg was still troubling her / was sore // she was still limping	58
11.	(an animal doctor explained) she had a (serious) infection	60
12.	I had to give her injections / she had to be given injections <b>(Do not insist on an agent, but if used it must be 1<sup>st</sup> or 3<sup>rd</sup> person <u>singular</u>.)</b>	61
13.	I failed with my (first) injection // my first attempt to plunge in the needle failed ( <u>NOT</u> the doctor) <b>(Insist on the 1<sup>st</sup> or 3<sup>rd</sup> person <u>Singular</u> agent.)</b>	63 -64
14.	my / the second injection / attempt was successful	68 -69
15.	we had to carry a (heavy) box of <u>needles and antibiotics</u> // the box of needles and antibiotics increased their / our load <b>(The 1<sup>st</sup> person singular as agent here = 0.)</b>	69 -70
16.	(Queen sensed) wild elephants were close	71 -73
17.	three / some / several / a few / <u>female</u> elephants appeared	78
18.	which might attack (them / us) // we / they were afraid of their attack	80
19.	a <u>male</u> elephant appeared	84 -85
20.	(Salim found it) difficult to hold Queen steady // Queen might have run off	85 -86
21.	the <u>male</u> elephant bellowed // was angry	86 -88
22.	Aditya's / the first bomb failed to explode	89 -90
23.	the (male) elephant bellowed <u>again</u>	90 -92
24.	Salim made the second bomb explode // hit the second bomb and made it explode	94 -96
25.	which scared the elephants away // the elephants(s) ran off / we could hear the elephants crashing through the forest	97 -98

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### SUMMARY QUESTION 1120-1125/02 & 1115/02: STYLE ASSESSMENT

The mark for Style incorporates **TWO** categories of writing, namely OWN WORDS and USE OF ENGLISH.

The table which follows on the next page provides descriptors of the mark levels assigned to these TWO categories.

In assessing the overall mark for Style, first of all assign the script to a mark level under the category of OWN WORDS.

Then arrive at the mark level for USE OF ENGLISH. *Before deciding the mark for this level, take the accuracy of the writing into account, in particular the absence or frequency of **serious** and **minor** errors. Indicate these errors by underlining.*

THE NOTES BELOW SET OUT TYPES OF SERIOUS AND MINOR ERRORS

#### SERIOUS

Wrong verb forms

Serious tense errors

Serious errors of sentence structure, especially in setting up subordination

Omission or obvious misuse of prepositions

Wholesale misunderstanding over the meanings of words used

Serious errors of agreement

Ingrained weakness of punctuation, e.g. the habitual comma replacing the necessary full stop

#### MINOR ERRORS

Mis-spellings of a minor nature. Count as a serious error when the form of the word is severely mangled.

Obvious slips of repetition or omission.

Minor errors of punctuation, e.g. the failure to complete pairs of commas in parenthetical phrases/clauses, omissions of stops after introductory words like 'however'. The key here is to see how far the misuse or omission destroys the reading sense. Major destruction will count as a serious error.

Inconsistent American spelling.

SUMMARY STYLE DESCRIPTORS

Mark	OWN WORDS	Mark	USE OF ENGLISH
5	<ul style="list-style-type: none"> <li>Candidates make a <b>sustained attempt</b> to <b>re-phrase</b> the text language.</li> <li>Allow phrases from the text which are difficult to substitute.</li> </ul>	5	<ul style="list-style-type: none"> <li>Apart from very occasional slips, the language <b>accurate</b>.</li> <li>Any <b>occasional errors</b> are either <b>slips</b> or <b>minor errors</b>. <b>Sentence structure is varied</b> and there is a marked <b>ability to use original complex syntax</b> outside text structures.</li> <li>Punctuation is accurate and helpful to the reader.</li> <li><b>Spelling is secure</b> across the full range of vocabulary used.</li> </ul>
4	<ul style="list-style-type: none"> <li>There is a <b>noticeable attempt</b> to <b>re-phrase</b> the text.</li> <li>The summary is <b>free from</b> stretches of <b>concentrated lifting</b>.</li> </ul>	4	<ul style="list-style-type: none"> <li>The language is <b>almost always accurate</b>. <b>Serious errors</b> will be so <b>isolated</b> as to be almost unnoticeable.</li> <li><b>Sentences show some variation</b>, including <b>original complex syntax</b>.</li> <li>Punctuation is accurate and generally helpful.</li> <li>Spelling is nearly always secure.</li> </ul>
3	<ul style="list-style-type: none"> <li>There are recognisable but <b>limited attempts</b> to <b>re-phrase the text</b> detail.</li> <li>Groups of <b>text expression</b> are <b>interlaced</b> with <b>own words</b>.</li> <li>The expression may not always be secure, but <b>the attempt to substitute</b> the text <b>will gain credit</b>.</li> </ul>	3	<ul style="list-style-type: none"> <li>The language is <b>largely accurate</b>.</li> <li><b>Simple structures</b> tend to <b>dominate</b> and <b>serious errors</b> are <b>not frequent</b>, although <b>they are noticeable</b>.</li> <li>Where sentences show some variety and complexity, they will generally be lifted from the text.</li> <li>Serious errors may occur when more sophisticated structures are attempted.</li> <li><b>Punctuation is generally accurate</b>. <b>Spelling is mostly secure</b>. Errors may occur in the use of own and / or ambitious vocabulary.</li> </ul>
2	<ul style="list-style-type: none"> <li><b>Wholesale copying of large areas of the text</b>, but <b>not a complete transcript</b>.</li> <li>Attempts to substitute <b>own language</b> will be <b>limited to single word</b> expression.</li> <li><b>Irrelevant sections of the text</b> will be <b>more frequent</b> at this level and below.</li> </ul>	2	<ul style="list-style-type: none"> <li>Meaning is not in doubt but <b>serious errors</b> are becoming <b>more frequent</b>.</li> <li>Some simple structures will be accurate, although this <b>accuracy is not sustained for long</b>.</li> <li><b>Simple punctuation</b> will usually be <b>correct</b>, with occasional <b>errors of sentence separation</b>.</li> <li><b>Spelling is largely accurate</b>, but <b>mistakes</b> will occur in handling the <b>more difficult words</b>.</li> <li>Irrelevant or distorted detail will destroy the sequence in places.</li> </ul>
1	<ul style="list-style-type: none"> <li>Pretty well a <b>complete transcript</b> of the <b>text</b> expression.</li> <li>Originality is barely noticeable.</li> <li>There will also be <b>random transcription</b> of <b>irrelevant sections</b> of the text.</li> </ul>	1	<ul style="list-style-type: none"> <li><b>Heavy frequency of serious errors</b>, impeding the reading in many places.</li> <li><b>Fractured syntax</b> is much <b>more pronounced</b> at this level.</li> <li><b>Errors of sentence separation</b> are liable to be <b>frequent</b>.</li> </ul>

**IMPORTANT:** *Wholesale or sustained irrelevance, largely in own words, will limit the overall mark for Style to a max. of 2. 1 + 1 for a complete transcript.*

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## QUESTION 10: TEXT FOR SUMMARY PASSAGE

Relevant areas for points are indicated by bold print.

- 5 As we were reaching the outskirts of the village, I saw a bus approaching us. Queen swerved abruptly, **causing the collapse of a tea-stall**. We came to a halt amongst a cascading river of cups and teapots. **Glaring at us**, his face a mottled purple, **was the enraged owner**.  
 'Er ... I'm frightfully sorry, sir,' I gasped. 'You see my . . .'  
 'You! you!' the **man shouted furiously**. 'Everything gone, I'm ruined, **I'll take you to court**.'  
 'Now, sir,' Aditya said. 'There's no need for that. I am sure we can come to some financial agreement.'  
 After the man had cooled down, we assessed the damage and **compensation was paid**. We couldn't get out of that village quickly enough; the drain on my nerves **and on my pocket had been considerable**. Besides, **Queen unashamedly kept on helping herself to the cakes** which were laid out **on some market stalls**. Understandably **her greed annoyed the owners** and Salim would smack her trunk, whereupon she would squeeze her small brown eyes shut like a naughty little girl.
- 6 Eventually, we emerged into open countryside, and to our relief followed a track free of the din of traffic and the possibility of Queen's thieving. After a while we noticed that **Queen was limping**, a bad sign for our future progress, let alone Queen's comfort. Salim discovered the cause **a metal leg chain with small spikes had obviously been used on her by her previous owners**. **One of the spikes had caused an ulcer**, but, Salim told me, **hot-water and salt dressings applied nightly would cure it**. Although his knowledge of elephant ailments reassured me, **it took some time to make and apply these dressings**.
- 7 Days passed and our journey continued. Queen plodded along, her trunk plucking at branches from overhead trees, munching with contentment. Nevertheless, it was evident that **her leg was still troubling her**. Soon we came to another little town. **The animal doctor there explained that Queen had a serious infection**, and that **she would need injections of antibiotics**. Moreover, this difficult task was to be mine and I was distinctly uneasy about it. After mentally marking a spot in Queen's enormous side, I shut my eyes and nervously plunged in the needle. **I realised my attempt had failed** when, with a squeal of rage, Queen trundled away with a broken needle wobbling precariously out of her side.  
 'That was incorrect,' the vet remarked needlessly. 'Place the needle in straight. Now, we will try again.'
- 8 When Queen was brought back, she gave me a look of pure venom. **I repeated the process, this time successfully**. So off we went again, **adding to our equipment a heavy box of needles and antibiotics**. After some time we entered a forest which promised a welcome change of scenery. Queen suddenly stopped, extending her trunk upwards, scanning and smelling the air.  
 '**Wild elephants**,' **Salim whispered, 'and very close**.'
- 9 Aditya reached for his camera bag. With a sharp downward gesture of his hand Salim indicated to him to keep still. He knew that wild elephants could be very dangerous. Then from the corner of my eye I caught a slight movement. A soft sound, almost inaudible, was the only indication that the foliage was being gently brushed aside. Like ghosts, **three female elephants appeared** and stood motionless on the road in front of us. They let out a deep rumble and extended their trunks towards Queen. If they sensed our fear, **would they attack us?** Then as quickly and quietly as they had appeared, they disappeared.
- 10 I was about to let out a sigh of relief when Salim gave another of his urgent hand signals. We heard a movement, as if the grass were being crushed by some huge, unidentified force. **Suddenly a large male elephant** with tusks a metre long **confronted us**. **Queen was trembling violently and Salim was having trouble holding her steady**. We were so close I could see the flies clustering around the elephant's eyes. Without warning **he rapped his trunk on the ground, emitting a terrifying bellow**.
- 11 '**Quick**,' Salim hissed. 'He's angry. **Throw the bombs**.' **Aditya hurled one to the ground. Nothing happened**. It failed to explode. **The elephant stepped forward**, throwing his trunk contemptuously into the air, **emitting a terrible shrill trumpeting sound**, as if warning us to keep our distance. It was so loud and enveloping that my senses reeled.
- 12 'Throw another, now!' I whispered, desperate that this one would work. But **Salim** moved first. He wrenched it from Aditya's hand, **placed it on the ground and hit it hard** with the end of his stick. **There was a blinding flash, a puff of smoke**, and when the smoke had cleared the track was empty. **We could hear the elephants crashing through the trees**.