



## Cambridge O Level

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SETSWANA

3158/01

Paper 1 Language

October/November 2020

MARK SCHEME

Maximum Mark: 100

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**Published**

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.

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This document consists of **10** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently, e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

**Sections A Composition + Section B Writing for a Specific Purpose**

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTORS</b>
<b>1</b>	<b>25–23</b>	<ul style="list-style-type: none"> <li>• Apart from very occasional slips, the language is accurate. Sentence structure is varied and demonstrates the candidate's skill to use different lengths and types of sentences for particular effects. Vocabulary is wide and precise.</li> <li>• Punctuation is accurate and helpful to the reader. 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.</li> </ul>
<b>2</b>	<b>22–20</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> </ul>
<b>3</b>	<b>19–17</b>	<ul style="list-style-type: none"> <li>• 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. Spelling of simple vocabulary is accurate; errors may occur when more ambitious vocabulary is used.</li> <li>• Punctuation is generally accurate, although errors may occur when more difficult tasks are attempted e.g. the punctuation of direct speech. Sentence separation is correct. 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.</li> </ul>
<b>4</b>	<b>16–14</b>	<ul style="list-style-type: none"> <li>• The meaning is generally clear. There will be patches of 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. Vocabulary is usually adequate to convey intended meaning, although it may be insufficiently developed to achieve precision. Idiom may be uncertain at times.</li> <li>• 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 weakness. 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.</li> </ul>

<b>BAND</b>	<b>MARKS</b>	<b>DESCRIPTORS</b>
<b>5</b>	<b>11–13</b>	<ul style="list-style-type: none"> <li>• Meaning is never in doubt, but the errors are sufficiently 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. Vocabulary may be limited, either too simple to convey precise meaning or more ambitious but imperfectly understood. Some idiomatic errors are likely.</li> <li>• 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 incidence of linguistic error is likely to distract the reader from merits of content.</li> </ul>
<b>6</b>	<b>8–10</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• 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.</li> <li>• Spelling may be inconsistent. Paragraphing may be haphazard or non-existent. There may be evidence of interesting and relevant subject matter, but the weight of linguistic error will tend to obscure or neutralise its effect.</li> </ul>
<b>7</b>	<b>5–7</b>	<ul style="list-style-type: none"> <li>• 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.</li> <li>• The content is likely to be comprehensible, but may be partly hidden by the density of the linguistic error.</li> </ul>
<b>8</b>	<b>0–4</b>	<ul style="list-style-type: none"> <li>• Scripts are entirely, or almost entirely impossible to recognise as pieces of Setswana writing. Whole sections will make no sense at all. Where occasional patches of relative clarity are evident some marks will be given.</li> <li>• The mark of 0 is reserved for scripts that make no sense at all from beginning to end.</li> </ul>

**Section A [Total: 25]****Section B [Total: 25]**

**Section C**

Candidates should answer in full sentences and in their own words as much as possible (see banded mark scheme for Language below).

**Content (20 marks)**

This mark scheme is not exhaustive; it is in note-form and only serves as a guide for markers. Candidates must attempt to answer the questions in full sentences and avoid copying word-for-word from the text.

<b>Question</b>	<b>Answer</b>	<b>Marks</b>
(a)	Mosimane wa Maikutlwane o file Modise lofetlho ka phoso a akanya gore ke wa motse wa bona.	<b>1</b>
(b)	Ba ne ba tshega ba ba latlhegetsweng mo kgaisanong/E le go tlaopa ba ba paletsweng ke go tlisa lofetlho.	<b>1</b>
(c)	Gore batho ba motse ba itse gore ke bona bafenyi/Batho ba motse ba itse gore kgaisano e simolotse.	<b>1</b>
(d)	E nosetsa dijalo le ditlhare./E thusa batho ka metsi a go nwa le go apaya./E thusa diphologolo ka metsi le bojang jo botala.	<b>1</b>
(e)	Go omanya motho gore a dire ka bonako/go kgoeletsa motho go dira ka bofelo/bofelo.	<b>1</b>
(f)	Basimane ba mo gopotsa tiragalo e e botlhoko/ Se se kileng sa mo diragalela/ O gopola ngwana wa gagwe wa mosimane/Ba mo tsosetsa di letseng.	<b>1</b>
(g)	Ka gone le bona ba ne ba dira moletlo wa pula jaaka basimane.	<b>1</b>
(h)	Maru a ne a thibile, go le go ntshontsho.	<b>1</b>
(i)	Ka maphakela a matona.	<b>1</b>
(j)	Go tsewa ga lofetlho lwa pula/Thapelo ya pula mo Batswaneng/Moletlo wa pula.	<b>1</b>
(k)(i)	Ba didimetse ba akanya/Ba gakanegile/ba ipotsa dipotso.	<b>2</b>
(k)(ii)	Matlho a tswa dikeledi tsa boitumelo kgotsa kutlobotlhoko.	<b>2</b>
(l)(i)	Bosigo bo le bontsho thata le batho ba sa bone sentle.	<b>2</b>
(l)(ii)	Batho ba duduetsa ka boitumelo/ meduduetso e ile magoletsa.	<b>2</b>
(l)(iii)	Batho ba motse wa Maikutlwane ba tswela mo mebileng.	<b>2</b>

The language mark is awarded on the basis of the response to the comprehension questions as a whole.

<b>5 Excellent</b>	Clear, carefully chosen language in the candidate's own words with complex syntax where appropriate. Varied, precise vocabulary. Hardly any or no technical errors.
<b>4 Good</b>	Clear, appropriate language, mostly in the candidate's own words. Appropriate vocabulary. Few technical errors.
<b>3 Adequate</b>	Language generally appropriate, but unsophisticated and generally simple syntax. Adequate vocabulary. Some technical errors. Occasional reliance on lifting from the passage.
<b>2 Weak</b>	Unsophisticated language, not always appropriate. Very simple syntax with some clumsiness. Thin vocabulary. A number of technical errors. Often reliant on lifting.
<b>1 Poor</b>	Thin, inappropriate use of language. Confused and obscure. Many errors. In a large number of cases there will be considerable lifting.
<b>0</b>	The mark of 0 is reserved for answers for which there is no language to be credited.

**Diteng 20 + Puo 5 = [25]**

## Section D

Question	Answer			Marks
7		<b>English</b>	<b>Setswana</b>	<b>25</b>
	1	Let me tell you a story about my childhood and the games we used to play.	E re ke go tlhabele leinane mabapi le tsa bongwana jwa me le metshameko ya rona.	[1]
	2	As boys, we were mostly left to our own devices.	Jaaka basimane re ne re tshwanelwa ke go itswela maano.	[1]
	3	We played with toys we made ourselves.	Ditshamekiswane tsa rona e ne e le tse re di itlhametseng.	[1]
	4	We moulded animals and birds out of clay.	Re ne re ipopela diphologolo le dinonyane tsa mmopa.	[1]
	5	We made ox-drawn sledges out of tree branches.	Re ipetlela dilei tsa dipholo ka magonyana/dikgonnyanama.	[1]
	6	Nature was our playground.	Lebatlelo la rona la botshamekelo e ne e le lona lenaga fela.	[1]
	7	The hills above Qunu were dotted	Makgaba/Dithabana a a neng a okame Qunu a ne a mamerwe	[1]
	8	with large smooth rocks which we transformed into our own roller-coaster.	ke mafika a magolo a a boretšhana a re neng re a fetotse merelediswane ya rona.	[1]
	9	We sat on flat stones and slid	Re ne re nna maboti/matlapa a a diphaphatshana	[1]
	10	down the face of the large rocks.	re bo re tšhelemelela kwa tlase.	[1]
	11	We did this until our backsides were so sore	Re tlaa tlhola re tšhelemela jalo gore maragonyana a rona a bo a sale wetse dingalo	[1]
	12	we could hardly sit down.	re ne re palelwa ke go nna ka marago.	[1]
	13	I learned to ride	Ke ne ka ithuta le go palama	[1]
	14	by sitting on top of an older calf.	ke ntse mo godimo ga namane e kgolwane.	[1]
	15	After being thrown to the ground several times	Morago ga gore ke bataganye le lefatshe makgetlonyana	[1]

Question	Answer			Marks
7		<b>English</b>	<b>Setswana</b>	
	16	we got the hang of it.	re sa le ra e kgona.	[1]
	17	I learned my lesson one day	Tsatsi lengwe ya nthuta batho	[1]
	18	from an unruly donkey.	tumoga/tonki e e se nang maitseo	[1]
	19	We had been taking turns climbing up and down its back	Re ne re sa bolo go nna re e palama re e fologa ka go e fapaanela	[1]
	20	and when my chance came I jumped on	mme ya re fa go tla nna, ka e tlolela fela mme ya kgweloga maswe ya ya go re swaratlha	[1]
	21	and the donkey bolted into a nearby thorn bush.	ka nna mo setlhareng sa mongana se le fale.	[1]
	22	It bent its head, trying to unseat me, which it did	Ya tsenya tlhogo ya leka go nkwetola; ya nkwetola gone	[1]
	23	but not before the thorns had pricked and scratched my face	mme ya re pele nka re phara! fa fatshe, ya mphetisa mo mebitlweng ya mongana ole mme mebitlwa ya ntlhaba ya nkgwaritsakaka matlho	[1]
	24	embarrassing me in front of my friends.	Ya ntlhabisa ditlhong fa gare ga bankane ba me.	[1]
	25	I learnt then that to humiliate another person is to make him suffer unnecessarily.	Ke ithutile gore go tlontlolola motho mongwe ke go mo utlwisisa botlhoko go sa tlhokege.	[1]

Question	Answer			Marks	
8		<b>Setswana</b>	<b>English</b>		25
	1	E rile bogologolo batho ba bona naledi e e galalelang	Once upon a time people saw a brightly shining star	[1]	
	2	e kgabaganya loapi ka bonako go tswa botlhabatsatsi go ya bophirimatsatsi	hurriedly traversing the skies from east to west,	[1]	
	3	e fatola magodimo ka lesedi e bonesa lefatshe	splitting the heavens and illuminating mother earth.	[1]	
	4	Go ne go se ope a itseng gore e simolola kae	No one knew from where it came,	[1]	
	5	le gore e fetela kae	nor where it went,	[1]	
	6	mme e ne e kgatlha ka bontle jwa yone	but it delighted [many/all] with its astonishing beauty	[1]	
	7	e tshose ka kgalalelo ya yone e e fetang kgalalelo ya masedi a mangwe a bosigo.	and a glory surpassing that of any other night star.	[1]	
	8	Naledi e, e ne e le Solomon Tshekisho Plaatje.	This meteoric star was Solomon Tshekisho Plaatje.	[1]	
	9	Mo gare ga botshelo jwa Barolong bagaabo, mme e seng bone fela	Not only among his own Barolong people	[1]	
	10	le mo gare ga Batswana botlhe,	but also among [all] the Batswana,	[1]	
	11	le mo merafeng yotlhe ya Bantsho,	[and] [all] the black communities,	[1]	
	12	le ba mmala	and the people of mixed race,	[1]	
	13	le Ma-India le Basweu ba Aforika Borwa.	[and] the Indian people and the white people of South Africa,	[1]	
	14	Mo go bone botlhe o ne a le	Among them all, he was	[1]	
	15	motho yo o tthompegileng ka dineo tsa gagwe tsa kitso	a person respected for his gifts of knowledge	[1]	
	16	le tiro le puo le go kwala –	and his expertise as a creator of language –	[1]	
17	moitseaanape le morutegi, le setswerere le senatla sa motho.	a giant in the world of learning and letters, an extraordinarily gifted person.	[1]		

Question	Answer			Marks	
8		<b>Setswana</b>	<b>English</b>		25
	18	Yo o ne a sa tihole e le ngwana wa Barolong fela	He was no longer a child of the Barolong only:	[1]	
	19	mme jaanong e le ngwana wa ditšhaba tsotlhe tsa Afrika.	now he was a son of all the nations of Africa.	[1]	
	20	Motho yo o ntseng jalo, yo o gaisang ka mokgwa mongwe,	A person so intelligent	[1]	
	21	batho ba le bantsi ba tle ba rate go itse sengwe ka ga gagwe,	is someone many people would like to know something about:	[1]	
	22	gore tota o mang? O tswa kae?	who is he? Where did he come from?	[1]	
	23	O tsetswe ke mang? O rutilwe kae?	Who were his parents? Where was he taught?	[1]	
	24	O tshidile jang? O sule leng? O bolailwe ke eng?	How did he leave? When did he die? Who/What ended his life?	[1]	
	25	Bana ba gagwe ke bomang? Tumelo ya gagwe e ne ele eng?	Who are/were his children? What were his beliefs?	[1]	