

**MARK SCHEME for the May/June 2010 question paper  
for the guidance of teachers**

**1123 ENGLISH LANGUAGE**

**1123/21**

Paper 21 (Comprehension), 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 must be read in conjunction with the question papers and the report on the examination.

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### Question 1 from paragraph 1

- (a) 'universal communication'

it cuts across / affects all periods of history / time

OR it cuts across all regions (of the planet) / places / countries / areas

Award either idea of time or idea of place or both

[1]

Lift of lines 1–2 ('Music...the planet') = 0. Some minor reshaping or distillation is required.

- (b) 'human beings to produce music'

the sounds of (the world of) nature // birdsong // animal cries

Accept the lift, in whole or in part, of lines 2–4 ('Human beings...daily existence'). Excess denies. [1]

But lift of 'the background of their daily existence' (alone) = 0

- (c) 'Indian music'

it was written (down)

[1]

Lift of lines 6–7 ('The earliest written...history of music') = 0. Question asks for a feature of Indian music

- (d) 'other important function of music'

personal (listening) // it touches the individual

[1]

Accept lift of lines 9–10 (Because it has the power... on a personal level'). Excess denies.

Accept lift of line 10 ('People have always...personal level')

Accept lift of lines 9–10 (It has the power to touch individuals (according to the moods and situations in which they find themselves). Excess denies, including 'because'. Some distilling is required.

### Question 2 from paragraph 2

- (a) 'soldiers fearful'

the music came from / they could hear / they were approaching enemies / enemy soldiers // they had been fighting them / the enemy earlier (that day) // the German / enemy soldiers might attack them // it might be a trap // they didn't trust the enemy [1]

They had been fighting // they were at war = 0 (N)

They could hear music / they were moved by the music = 0 (W)

Lift, in whole or in part, of lines 17–18 ('Men who had earlier...hiding places') = 0 (N). But sensible re-shaping, e.g. 'it came from men who had earlier in the day been fighting against them' = 1

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- (b) 'limited conversations'  
they spoke different languages / didn't speak the same language // there was a language barrier [1]

Lift of line 19 ('The language barrier was somehow broken down') = 0. Answer must be distilled.

- (c) 'unplanned'  
spontaneously [1]

Give 0 if more than one word is offered. Accept the use of the correct word in a phrase or a sentence provided that it is underlined or otherwise highlighted.

- (d) 'Christmas Truce'  
Note that this is an OWN WORDS question. Key words are ENDURANCE and ADVERSITY

**A. ENDURANCE**

perseverance / bravery / staying power / putting up with / tolerance / patience // ability to cope / bear / stand / withstand / undergo strain / stick it out // stamina / willpower [1]

durability / strength / bravery / persistence = 0 (N)

**B. ADVERSITY**

difficulty / trouble / suffering / hardship / problems / misfortune / struggles / trials / affliction / bad times / sorrow / disaster / catastrophe / distress / calamity / woe [1]

enemy / unhappiness / danger = 0 (N)

Do not insist on synonym for 'human beings' or 'in the face of'. Double underline penal words or their derivatives. Mark correct answers where they occur, i.e. not just the first two synonyms offered.

Label answers A and B.

**Question 3 from paragraph 3**

- (a) 'phonograph...industry'  
it played (back) sound(s) [1]

It recorded sound = 0

Accept lift of lines 25–26 ('The phonograph – machine which plays back sounds'). Excess denies.

Lift of lines 24–25 ('In 1877, Thomas Edison...as we know it today') = 0 (N). This merely repeats the question.

Lift of lines 25–26 ('The phonograph...scientific breakthrough') = 0. Answer must be distilled.

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(b) 'chaotic rush'

- (i) the inventions / they (often) overlapped / happened at the same time / had shared characteristics / were alike / there was (often) more than one invention happening at the same time [1]

Accept lift of line 27 ('These inventions often overlapped'). Excess denies, i.e. run on into 'It is hard to imagine...'

- (ii) inventors were (frequently) involved in disputes / battles / to be acknowledged as the inventor / for an improvement [1]

Accept lift of lines 29–30 ('Inventors were frequently involved...some improvement or other'). Excess denies.

Any reference in either limb to the interest aroused in improving recording / Edison being seen as a great inventor = 0 (W) in an otherwise correct answer.

(c) 'mere'

surprise / amazement (that the effects could be so great / that so many people could be affected by music / that the effects could happen in so short a time)

OR he / she thinks that this is a short time (for all this to happen / considering what has happened)

OR he / she wants to stress that this happened in a short period of time / quickly [1]

#### Question 4 from paragraph 4

(a) 'far-flung destinations'

air travel has become / is inexpensive / cheap / doesn't cost much / affordable / cheaper [1]

Lift of lines 39–40 ('Air travel has been more frequent...holiday destinations') = 0

Lift of line 39 ('its inexpensiveness means...holiday destinations') = 0, unless agent is supplied.

Any reference to frequency of air travel = 0 (N)

Any reference to buying recordings of music of countries visited = 0 (N)

#### Question 5 from paragraph 6

'young people discouraged'

(potential) talent / skill / ability will be undiscovered / not found / go to waste / not be used

OR young people / they will not know they have talent / skill / ability [1]

Lift of lines 66–67 ('Is it not likely...recorded music?') = 0. Answer must be distilled.

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**Question 6 from paragraph 7**

**(a) 'pop stars not best musicians'**

Note that this is an OWN WORDS question. Key words are IMAGE and TALENT

**A. IMAGE**

appearance / look(s) / presentation / visual impact / face value / impression // how / what they seem / portrayal // how they sell themselves [1]

likeness / performance / identity / fame / glamour = 0

**B. TALENT**

skill / ability / giftedness / aptitude / proficiency / competence / mastery / prowess / forte / accomplishment / art / technique / specialism / bent / flair / knack / genius // producing good / quality music [1]

Double underline penal words or their derivatives. Ignore grammatical form. Mark correct answers where they occur, i.e. not just the first two synonyms offered.

Label answers A and B.

**(b) 'editors'**

money / cash / payment // big / bigger / increased sales (of newspapers / magazines) [1]

Greed / they are greedy = 0. This does not answer the question.

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### Question 7 from paragraph 8

'internet...experience'

Note that this is an OWN WORDS question. Key words are INCREASED ACCESS and INCREASED CHOICE

#### A. INCREASED ACCESS

more / greater / easier opportunity / chance / availability / possibility / entry / ability (to hear / listen to) // more ways of getting / finding / obtaining // get music from more places / everywhere [1]

approach / reception / at all times = 0

#### B. INCREASED CHOICE

more / greater selection / options // (music to) pick from / alternatives / to discriminate among // greater variation / range / mixture / types / genre // all sorts [1]

possibility = 0

Insist on synonym for INCREASED, but it need not occur in both limbs, e.g. more opportunity and selection = 2

If correct synonyms are offered for ACCESS and CHOICE with no attempt at INCREASED, award 1 mark, e.g. opportunity and selection = 1

If only one correct synonym is offered for either ACCESS or CHOICE, with no attempt at INCREASED, give 0 marks, e.g. reception and selection = 0

Do not insist on synonym for 'music'. Double underline penal words or their derivatives. Mark correct answers where they occur, i.e. not just the first two synonyms offered.

Label answers A and B.

- 8
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. 'emotions and situations' for 'moods'.
  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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**1 mark**

**Regard as 0[N] unless indicated as 0(W)**

1. individual (line 5)	characteristic / personal / belonging to them / separate / particular / special / unique / singular / idiosyncratic / distinctive / peculiar / specific / private	appropriate / different / single
2. moods (line 9)	emotions / feelings / temper / temperament / mental state / frame of mind / disposition	situations / anger / sullenness / condition / depression
3. hailed (line 26)	greeted / acclaimed / praised / congratulated / applauded / appreciated / welcomed / complimented / commended / well-received / acknowledged / cheered / saluted	cried / shouted / accepted
4. investigate (line 37)	research / find out (about) / discover / examine / scrutinize / check / explore	look for / search / test
5. aimed at (line 69)	directed (at) / meant / designed / written / created (for) / targeted (at) // (whose) purpose / intention // objective (is) / focused on / produced	shot / aspired to
6. outrageously (line 70)	extremely / ridiculously / obscenely / excessively / grossly / immoderately / atrociously / shamefully / disgracefully / scandalously / shockingly / exorbitantly	very / quite / reasonably / surprisingly / notoriously / exceedingly
7. negative (line 79)	bad / harmful / damaging / hurtful / disastrous / poor / disadvantageous / downside / adverse	opposite / odd / strange / wrong / unwanted
8. advent (line 83)	arrival / coming / invention / appearance / debut / introduction	approach / entrance / return / progress / growth / onset / occurrence

[5 marks (5 × 1)]

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- 9 MARK TO A MAXIMUM OF 15 OUT OF 21 FOR POINTS. AWARD A MAXIMUM OF 10 MARKS FOR STYLE (See pages 10–11 for the Style marking method.)

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, assess Style in the normal way, but apply the following maxima:

0–25 (0); 26–50 (2); 51–75 (4); 76–100 (6); 101–125 (8). So in 121 words, with OW10 and UE10, Style mark = 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 penalize the point that then follows.



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EACH POINT SCORES 1 MARK

*Recorded music means ordinary people can choose to listen to...*

1. (people can listen to) a wide range / many / any / all types of music
2. recorded music crossed boundaries / cultures // people can listen to / buy music of different / other cultures
3. people can buy music of holiday destinations / countries visited
4. people can hear music as often as / whenever they like // don't need to own / be able to play instrument
5. recorded music is cheaper than live performances / concerts
6. musicians can record perfect versions of music // don't worry about wrong notes
7. no need to worry about audiences spoiling the music / performance // live performances are flawed by audiences
8. music is captured for ever // cannot be lost
9. music can be recorded in an afternoon / quickly
10. people don't go to live performances / concerts
11. people lose a sense of the wonder of (the creation of) music
12. people don't know how to behave at concerts // wander in and out of the auditorium at concerts
13. (young) people are / might be discouraged from playing / have no motivation to play a musical instrument
14. talent might not be discovered / might be wasted
15. focus becomes the musician (and not the music)
16. pop stars get too high salaries
17. pop stars are not (necessarily) the best musicians
18. people are bombarded with images of pop stars / musicians
19. (young) people are under pressure to buy merchandise / posters / DVDs
20. pop stars / musicians are often poor role models / examples
21. pop stars / values at odds with parental values

[25 marks (15 + 10)]

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## SUMMARY QUESTION : 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. **Underline only serious errors.***

**Add the marks for OWN WORDS and USE OF ENGLISH together and divide by two. Raise any half marks to the nearest whole number. Add this mark to the Content mark and show as a total in the right-hand margin.**

THE NOTES BELOW SET OUT TYPES OF SERIOUS AND MINOR ERRORS

### SERIOUS ERRORS

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, i.e. the habitual comma replacing the necessary full stop.

Breakdown of sense.

### 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, i.e. the failure to complete pairs of commas in parenthetical phrases/clauses, omissions of stops after introductory words like 'however'.

***Indicate how you arrived at your mark for OW and UE, either by a short comment at the end of the script or by use of left hand margin.***

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SUMMARY STYLE DESCRIPTORS			
Mark	OWN WORDS	Mark	USE OF ENGLISH
10–9	<ul style="list-style-type: none"> <li>Candidates make a <b>sustained</b> attempt to re-phrase the text language.</li> <li>Allow phrases from the text which are difficult to substitute.</li> </ul>	10–9	<ul style="list-style-type: none"> <li>Apart from very occasional slips, the language is accurate.</li> <li>Any occasional errors are either slips or minor errors. Sentence structure is varied and there is a <b>marked ability to use original complex syntax</b> outside text structures.</li> <li>Punctuation is <b>accurate and helpful</b> to the reader.</li> <li>Spelling is <b>secure</b> across the full range of vocabulary used.</li> </ul>
8–7	<ul style="list-style-type: none"> <li>There is a <b>noticeable</b> attempt to re-phrase the text.</li> <li>The summary is free from stretches of concentrated lifting.</li> </ul>	8–7	<ul style="list-style-type: none"> <li>The language is <b>almost always accurate</b>. Serious errors will be so isolated as to be almost unnoticeable.</li> <li>Sentences show some variation, <b>including original complex syntax</b>.</li> <li>Punctuation is <b>accurate</b> and generally helpful.</li> <li>Spelling is <b>nearly always secure</b>.</li> </ul>
6–5	<ul style="list-style-type: none"> <li>There are <b>recognisable but limited</b> attempts to re-phrase the text detail. Attempt may be limited by <b>irrelevance</b> or by <b>oblique or mangled relevance</b>.</li> <li>Groups of text expression are interlaced with own words.</li> <li>The expression may not always be secure, but the attempt to substitute the text will gain credit.</li> </ul>	6–5	<ul style="list-style-type: none"> <li>The language is <b>largely accurate</b>.</li> <li>Simple structures tend to dominate and <b>serious errors are not frequent</b>, although they are noticeable.</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>Punctuation is <b>generally accurate</b>.</li> <li>Spelling is <b>mostly accurate</b>.</li> </ul>
4–3	<ul style="list-style-type: none"> <li><b>Wholesale copying</b> of large areas of the text, but not a complete transcript.</li> <li>Attempts to substitute own language will be limited to single word expression.</li> <li>Irrelevant sections of the text will be more frequent at this level and below.</li> </ul>	4–3	<ul style="list-style-type: none"> <li>Meaning is not in doubt but <b>serious errors are becoming more frequent</b>.</li> <li>Some simple structures will be accurate, although this accuracy is not sustained for long.</li> <li>Simple punctuation will usually be correct, with occasional errors of sentence separation.</li> <li>Spelling is <b>largely accurate</b>.</li> </ul>
2–0	<ul style="list-style-type: none"> <li>Pretty well a <b>complete transcript</b> of the text expression.</li> <li>Originality is barely noticeable.</li> <li>There will also be random transcription of irrelevant sections of the text.</li> </ul>	2–0	<ul style="list-style-type: none"> <li><b>Heavy frequency of serious errors</b>, impeding the reading in many places.</li> <li>Fractured syntax is much more pronounced at this level.</li> <li>Errors of sentence separation are liable to be frequent.</li> </ul>

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**Note 1:** Scripts placed in the last two boxes for OW cannot receive a UE mark from the top two boxes, as **originality** does not apply. But accurate copying must score the middle box for UE as this is the 'best fit' box.

**Note 2:** Relevance and irrelevance:

(i) **Wholesale or sustained irrelevance:** ignore OW assessment and mark out of 4 max for Style. Use incidence of errors to assess mark out of 4. Such scripts are rare.

(ii) **Recognisable OW limited by some irrelevance:** 5/6 for OW. Mark UE as normal.

(iii) **Oblique or generalised relevance:** 5/6 box for OW. Mark UE as normal.

(iv) **Mangled or nonsensical relevance:** 3/4 or 1/2 box for OW. Mark UE as normal.