

**MARK SCHEME for the May/June 2012 question paper  
for the guidance of teachers**

**1123 ENGLISH LANGUAGE**

**1123/21**

Paper 2 (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.

- Cambridge will not enter into discussions or correspondence in connection with these mark schemes.

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MARK TO A MAXIMUM OF 15 FOR CONTENT POINTS. AWARD A MAXIMUM OF 5 MARKS FOR STYLE (See page 5 for the Style marking method.)

### Question 1

(a) Points to be rewarded and their marks are indicated below. Indicate by a tick the point rewarded. Accept own words or lifting. Accept sentences or note form. Points 1 and 13 are already given.

1. *(In ancient Greece) myths / legends told in story form (by chorus/ chanting)*
2. Actor(s) /acting (introduced to chorus) // dramatic impersonation (of someone else)
3. Plots / plays / theatre / it became more complicated by second (or third) / more / (an)other actor(s) / character(s)
4. Plays / theatre performed during major / Spring festival(s) [*'It' / 'Their' as agent = 0*]
5. Comedy (introduced and appealed to ordinary people)
6. Competitions were held to see who could write best plays (in honour of the gods) [*stories = 0*]
7. Drama became linked to religion
8. Sub-plots / second(ary) story introduced by the Romans (made plays more sophisticated)
9. In Europe, travelling actors (entertained) // In Europe street actors moved from town to town
10. (Christian) churches used plays to communicate bible stories (in dramatic form)
11. Permanent theatres / buildings for plays (were established / built) [*arenas = 0*]
12. Various forms of theatre developed worldwide / in other countries [*example (alone) = 0*]
13. *Every performance is different / dynamic*
14. Plays / theatre / it offer(s) relaxation
15. Suspending disbelief / being transported into other life / the story / setting can be / is fascinating
16. Theatre lovers / audience(s) / people enjoy skill of the actor(s) [*accept passive form but not 'they' as agent*]
17. Audiences / theatre lovers / people empathise with / relate characters (stories) to their own lives // use characters' stories to solve problems / make decisions [*accept passive but not 'they' as agent unless link established with p16*]
18. Emotional experience / catharsis is good for mental health / well-being
19. Brings families together
20. Technological advances / lighting / special effects make theatre a spectacle (as well as a play)
21. Offers opportunity to be part of a tradition [*do not accept the example*]

- 1 (i) *If answer is entirely verbatim lift, give 0.*
- (ii) *If content point is made in the wrong box, do not award the mark.*
- (iii) *If more than one content point appears under a single bullet point, award each content point separately if clearly made.*
- (iv) *If content point being made depends on information contained in another bullet point, withhold the mark unless a clear link is made between the two points.*

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**(b) Summary Writing and Style**

**[5]**

Candidates have now fleshed out their notes into a piece of formal, continuous prose.

The mark for Style incorporates TWO categories of writing, namely OWN WORDS and USE OF ENGLISH. The table which follows on a later 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.

Under OWN WORDS, key pointers are: **sustained, noticeable, recognisable but limited, wholesale copying** and **complete transcript**. The difference between wholesale copying and complete transcript is that, whereas in wholesale copying there is nothing / little that is original, the copying has been selective and directed at the question, but with a complete transcript the candidate has started copying and continued writing with little sense of a link to the question. Complete transcripts are rare.

Under USE OF ENGLISH, take into consideration the accuracy of the writing, and the ability to use original complex sentence structures.

Write marks for OWN WORDS and USE OF ENGLISH separately in comments box beneath the question. Access this comments box by clicking on the speech bubble on Scoris Task Bar. Add the marks for OWN WORDS and USE OF ENGLISH together and divide by two. Raise any half marks to the nearest whole number e.g. OW 3, UE 2, giving 3 to be entered in Scoris marks column.

**HOW TO ANNOTATE Q1(b)**

Use margin (either left or right) to indicate OWN WORDS assessment, and the body of the script to indicate USE OF ENGLISH assessment. Under OWN WORDS, use either T (text) or O (own words). Where the candidate has more or less written a wholesale copy, but has substituted an odd word here and there (single word substitution) indicate these single words with O above them. Otherwise use the margin only for assessment of OW.

Under USE OF ENGLISH, use the body of the script for annotations. For accuracy assessment, use either cross or carat as appropriate for errors (over the errors). You may use cross for omission instead of carat. Indicate only serious errors. If the same error is made more than once, e.g. omission of definite article, indicate it each time it is made. Below follows a list of serious 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.

Using a comma to replace the necessary full stop.

Mis-spellings of simple, basic words, e.g. were / where // to / too // their / there.

Breakdown of sense.

Serious omissions, or serious intrusions e.g. of definite article. Ignore what are clearly slips.

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For sentence structure merit, use ticks where appropriate, in the body of the script. Tick only instances where the sentence structure is both complex and original, i.e. belonging to the two top boxes in the Use of English column on the MS. Ticks, therefore, tend to be over relative pronouns, present participles and conjunctions. Do not tick vocabulary: this will be taken into consideration under assessment of OW.

**Irrelevance:** Put a cross in the margin to indicate a stretch / section of irrelevance. If script is entirely irrelevant, mark for style as normal (i.e. arrive at mark under OW and UE, then add together and halve) and give 2 max for style. Note that such scripts are extremely rare.

**Wrong or invented material:** Put a cross in the margin to indicate a stretch / section of wrong or invented material. This might count as oblique or limited own words when you come to assess OW.

THE PRACTICE SCRIPTS WILL PROVIDE EXAMPLES OF HOW SCRIPTS SHOULD BE ANNOTATED.

### Short answers

While examiners are not asked to count words, candidates have been asked to write 150 words. There is no penalty for long answers but, if a script is OBVIOUSLY short, please count the words, mark as normal (i.e. arrive at mark under OW and UE, then add together and halve) and award marks to the following maxima:

20 – 35 = 1 mark max for style

36 – 50 = 2 marks max for style

51 – 65 = 3 marks max for style

0 – 20 = 0 marks for style. No assessment of OW and UE is necessary

**Additional Objects:** If there is an Additional Object on a script, indicate that you have seen it with a cross. Do not use ticks as sometimes these can be included in the Scoris total at the top of the scripts and the wrong mark keyed in by the examiner.

### SUMMARY STYLE DESCRIPTORS

Mark	OWN WORDS	Mark	USE OF ENGLISH
5	<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>	5	<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. <b>There is a marked ability to use original complex syntax</b> outside text structures.</li> <li>Punctuation is <b>accurate and helpful</b> to the reader.</li> </ul>
4	<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>	4	<ul style="list-style-type: none"> <li>The language is <b>almost always accurate</b>. Serious errors will be isolated.</li> <li>Sentences show some variation, <b>including original complex syntax</b>.</li> <li>Punctuation is <b>accurate</b> and generally helpful.</li> </ul>
3	<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>	3	<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> </ul>
2	<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>	2	<ul style="list-style-type: none"> <li>Meaning is not in doubt but <b>serious errors are becoming more frequent</b>. [8+ errors as a guide]</li> <li>Some simple structures will be accurate, although this accuracy is not sustained for long.</li> <li>Simple punctuation will usually be correct.</li> </ul>
1	<ul style="list-style-type: none"> <li>Pretty well a <b>complete transcript</b> of the text expression.</li> <li>There will also be random transcription of irrelevant sections of the text.</li> </ul>	1	<ul style="list-style-type: none"> <li><b>Heavy frequency of serious errors</b>, sometimes impeding reading.</li> <li>Fractured syntax is much more pronounced at this level.</li> </ul>
0	<ul style="list-style-type: none"> <li><b>Complete transcript</b>.</li> </ul>	0	<ul style="list-style-type: none"> <li><b>Heavy frequency of serious errors</b> throughout.</li> <li><b>Fractured syntax</b>.</li> </ul>

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**Question 2 from paragraph 1**

- 2 Religion played an important part in Greek society. [1]

[If more than one box is ticked = 0]

[Accept other notations, e.g. X, \*, shading of correct box]

**Question 3 from paragraph 4**

- 3 Opinion 1:  
(This dynamic nature of theatre means that) live performances are better than films [1]

Opinion 2:  
Theatre lovers enjoy marvelling at the skill of actors as much as did the ancient Greeks [1]

Opinion 3:  
Theatre acting is (much) more challenging than acting in front of a camera [1]

[block lift of lines 34–6 (theatre lovers ... camera) = 0]

[Accept any 2 of 3. Accept in any order. Accept own words versions.]

**Question 4 from knowledge or experience**

- 4 Accept any reasonable examples, such as dining out together / dining in together / trips to parks / excursions etc. [2 × 1]

[Answer must focus on an activity rather than the outcome of an activity.

e.g. Families learn about their culture = 0

Families go to a museum to learn about their culture = 1]

[Two correct answers in any one limb = 1 mark max.]

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## Passage 2

### Question 5 from paragraph 1

- (a) frost // it was frosty (at night) [1]

[Any reference to cold, rain or dampness = 0(W)]

- (b) (i) she chewed her gloves and got cold / wet hands // her hands were cold because she chewed her gloves [1]

[She had to sit in her pram with cold hands = 0(N) // The mother didn't know how to keep her warm = 0 (N)]

[Lift of 'When I put gloves ... cold hands' = 0(N). Change must be made from first to third person.]

- (ii) she dribbled and her chest was / clothes were (always) damp [1]

[Lift of 'She dribbled (too) and her chest was always damp' = 1  
Allow run on into 'she resisted ... cold' but excess denies]

### Question 6 from paragraph 2

- (a) endured [1]

[Give 0 if more than one word is offered. Accept the use of the correct word in a phrase or sentence provided it is underlined or otherwise highlighted. Ignore mis-spelling.]

- (b) (i) she did not want to bother the doctor (unnecessarily) [1]

[Lift of 'I felt I was bothering the busy doctor' = 0. Need change from 1st to 3rd person.]

- (ii) she did not want to wait / sit in a freezing / cold waiting room // the waiting room would be freezing / cold [1]

[She dismissed the thought of sitting in a cold / freezing waiting room = 0 Answer must be distilled.]

[Any reference to 'choice between comfort and duty' or 'not my own health in question' = 0(N)]

- (c) it was not her (own) health (in question) // it was not she who was sick // it was the baby / Octavia who was sick, (not her) // it was her duty [1]

[Lift of 'Had it been ... never have gone' or 3rd person equivalent = 0(N)]

[Lift of 'It was not even my own health ... ' = 0]

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### Question 7 from paragraph 3

- 7 (i) The weather was (too) bad / cold /damp // unsuitable to take a sick baby out in [1]

[Lift of 'you can't take ... like this' = 0. Candidates must distil the answer.]  
[weather like this/that (alone) = 0]

- (ii) the baby was flushed / hot // the baby had / seemed to have a (high) temperature [1]

[Allow 'she' as subject]  
[Lift of 'look how flushed she is!' = 0. Candidates must distil the answer.]

### Question 8 from paragraph 4

- (a) she would (later / soon) have to take Octavia's temperature regularly / often // the thermometer would become as necessary as a spoon / saucepan // the thermometer would become part of her life / important for Octavia / her [1]

[Answer may be given in any tense]

- (b) This is an OWN WORDS question. Key words are LECTURE and INDOLENCE

LECTURE: row / telling off / talking to / ticking off / sermon / speech / homily / scolding / reprimand / remonstrated / rebuked / criticised [1]

[yell / shout / talk / get angry = 0]

INDOLENCE: laziness / idleness / sloth [1]

[carelessness / inconsiderateness / lethargy = 0]  
['indolence' linked to looking after the baby = 0(N)]

### Question 9 from paragraph 5

- (a) she smiled / wriggled with delight when the doctor examined her / put the stethoscope on her ribs / body / her [1]

[Needs action by baby]  
[Any reference to her vest needing a wash / being pulled up // looking sweet // fat ribs = 0(N)]

- (b) (i) (it was clear / she could see that) he had not finished (speaking) / that he had something else / important to say // he paused / hesitated // she could see / tell by the look on his face [1]

[Lift of 'I could see that he had not finished' = 0 Change from 1st to 3rd person needed]

- (ii) he wanted to / told the writer he would make a hospital appointment for the baby [1]

[Lift of 'perhaps I ought to...the hospital' = 0. Candidates must distil the answer.]



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### Question 10 from paragraph 6

- (a) that (the doctor would tell her) the baby was very ill / might die // there was something very wrong with the baby [1]

[The truth / diagnosis (alone) = 0(N)]

- (b) Look for sensible reference either to the state of mind of the writer, or the information that the doctor was imparting.

The writer was / felt stunned / dazed / confused / frightened / helpless / vulnerable // The doctor was telling her something unpleasant / that she did not want to hear // she was trying not to hear what he was saying [1]

[Any idea of attack / worry = 0(N)]

### Question 11 from paragraph 7

- (a) This is an OWN WORDS question. Key words are UNDEFINED and ANGUISH.

UNDEFINED: unspecified / cause unknown / inexplicable / unexplained [1]

ANGUISH: sorrow / torment / pain / heartbreak / misery / sadness [1]

[horror / fear / worry / concern / disappointment / shock = 0]

- (b) (her former life) had been happy / enjoyable / pleasant / carefree / nice / lovely / relaxing / unworried [1]

[Accept sensible opposites which describe her current life, e.g. she is now unhappy / miserable / under a black cloud]

[easy / straightforward / simple = 0(N)]

### Question 12 from the whole passage

1. Mark only the first FIVE words attempted.
2. 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.
3. For two answers joined by 'and', allow one correct answer if the other answer is not wholly wrong but neutral, e.g. 'vacantly and unknowingly' for 'absently'.
4. For a short phrase answer, mark the first seven words only (RUBRIC). Credit a correct element within this limit.
5. Ignore mis-spelling if the word is phonetically recognisable.
6. Ignore errors of tense and grammatical form *but only if the meaning is correct*.
7. If answers are numbered and the question-word has been given as well, credit a correct answer even if the numbering does not agree.

(See words and equivalents overleaf.)

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	1 mark	0 mark
1. resisted (line 4)	fought (against) / held out / struggled (against) / kept at bay / opposed // did not give in / yield / surrender	denied / refused / controlled / stayed healthy
2. subsequently (line 6)	later / afterwards / following (that) / (there)after / in the future	next / then
3. in question (line 10)	at stake / the problem / in doubt / the matter / the issue / what it was about / uncertain / the subject / the concern / the consideration / thought about	at risk / in danger / on the line / asked / talked about / queried
4. illumination (line 16)	inspiration / brainwave / perceptiveness / perception / consciousness / insight / realisation / dawning / enlightenment / revelation	knowledge / intelligence / light
5. astounded (line 18)	amazed / astonished / <u>very</u> surprised / stunned / shocked	bemused / puzzled
6. absently (line 28)	vacantly / without thinking / abstractedly / without concentrating / distractedly / not paying attention / her mind was elsewhere / blankly	unknowingly / sub / unconsciously unaware
7. mustered (line 37)	gathered / summoned // called up / upon // got together / conjured / dredged (up) / roused / raised	built / brought / gained / demanded / collected / pulled
8. paralysed (line 40)	immobilized / unable to move / numbed / petrified / turned to stone / frozen / immobile / crippled	motionless / stationary / still / affected / stunned / stricken

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## Appendix

Theatre began in ancient Greece, where **myths and legends were told in story form, rather than acted out, by a group of people called the chorus**, who chanted their lines to enthralled audiences. Then came the idea of **making the dramatic impersonation of someone other than yourself, in other words acting**, and an actor was introduced into the performance. Through time, **plots became more complicated with the introduction of a second or third actor**, although the scope for stylish acting was limited by the fact that the actors wore masks to represent the characters. The popularity of Greek plays increased as they were **performed during the major spring festival**, and people flocked to the open-air, hillside amphitheatres to be entertained by the plays. At first, only tragedies were performed, but the introduction of **comedy, with its often cruel satire of contemporary society, appealed to the ordinary people**, thus increasing the popularity of drama. Sometimes, **competitions were held to see who could write the best play** in honour of the gods. The **link between religion and drama** made it an important part of Greek life.

Later, drama became popular **in Rome, and the development of a secondary story, or sub-plot**, came about, which made plays more sophisticated by enabling audiences to look at the lives of more than one set of characters. In addition to theatre-going, the Romans attended hugely popular shows with gladiators and animals in massive, purpose-built arenas.

**In Europe, groups of street actors, often accompanied by acrobats and animals, moved from town to town, appearing to a succession of appreciative audiences**; towns were enlivened at the news of approaching players, and a great buzz ensued. **The Christian church used plays during religious festivals because they were a way of communicating bible stories** in dramatic form to illiterate people who could not read them. Through time, **permanent buildings for the production of plays were established**, bringing audiences to the theatre rather than vice versa, and this development increased the popularity of plays in Europe. It is estimated that in sixteenth century London, for example, one in eight adults went to the theatre every week. **Around the world, various forms of theatre evolved**, like the Japanese Noh theatre, in which actors sing and dance scenes from legends with an immense slowness and solemnity which is particularly moving.

Today, theatre continues to attract people all over the world. Because plays are performed live, **every performance is different**, and actors bring something fresh to each performance. This dynamic nature of theatre means that live performances are always better than films. Being gripped by the unfolding story of a play can be an excellent **form of relaxation**, and the experience of being transported into another setting or someone else's life – what is sometimes described as **suspending disbelief – can be fascinating**. Moreover, **theatre lovers enjoy marvelling at the skill of the actors** as much as did the ancient Greeks so long ago, which is why theatre acting is much more challenging than acting in front of a camera. **Empathising with the characters' stories can make audiences relate them to their own lives and use them to make decisions or even to solve problems**. The cleansing **emotional experience – or catharsis – brought about by watching drama can be good for mental health**.

A trip to the theatre **can bring families together**, for example during national holidays or celebrations, giving family members the opportunity to enjoy a common experience. **Technological advances in recent times – for example in lighting and special effects – can make theatre a spectacle** as well as a play. In addition, theatre sometimes **offers the opportunity of being part of a tradition**. An example of this is a play called 'The Mousetrap', the longest running play in the world, where the attraction is not just the drama itself, but also being part of a large, world-wide, 'secret' group who share the knowledge of the identity of the villain. And of course, theatre audiences, often unwittingly, are part of an even longer tradition, one going back to the Greeks, thousands of years ago.