

# Cambridge O Level

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**SETSWANA****3158/01**

Paper 1 Language

**October/November 2024**

MARK SCHEME

Maximum Mark: 100

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**Published**

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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 **9** 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 descriptions 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**

BAND	MARKS	DESCRIPTORS
1	<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>
2	<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>
3	<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>
4	<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>

**Sections A + B (continued)**

BAND	MARKS	DESCRIPTORS
5	13–11	<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>
6	10–8	<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>
7	7–5	<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>
8	0–4	<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.

**6**

(a) Ka gonne moratiwa o a tsamaya / O ya go batla tiro. [1]

(b) Se se sa supeng maikutlo ape / Se sa supeng kutlobotlhoko kgotsa boitumelo. [1]

(c) Go gakanega / Go palelwa ke go bua. [1]

(d) E utlwa sengwe le sengwe fela le fa go sa buiwe le bona [1]

(e) Masilo o dumela gore kgomo ke lehumo la Motswana [1].  
Mpotseng o dumela gore madi a pampiri ke lehumo la segompieno. [1] [2]

(f) (i) Go kolopela lejana kwa morago. [1]  
Go tsamaela sa ruri / Go ya le naga mme o sa boele gae. [1] [2]

(ii) Go tshwara tau ka mangana. [1]  
Go tshwarana le namane e tona ya tiro / Go mekamekana le mathata. [1] [2]

(iii) Go baya seatla mo phatleng. [1]  
Go emela sengwe ka tlhoafalo / Go solo fela sengwe se sa boeng. [1] [2]

(g) Basadi ba sala ba le mo poifong kgotsa mo tlalelong [1] fa go se na mosimane  
kgotsa monna mo lapeng dinokwane di rata go tlhasela mo go se nang tshireletso  
teng. [1] [2]

**(h) (i) Sekapuo:**

Tshwantshanyo [1]  
 E tshwantshanya dilo di le pedi  
 Tshika + leleme [1]  
 Dirisa lekopanyi: jaaka [1]

**[3]****(ii) Sekapuo:**

Mothofatso [1]  
 Dilo tse di sa tsheleng di newa dithata tsa ditshedi  
 Bese + [1]  
 e famotse dinko [1]

**[3]**

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

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****7 Temana ya Sekgoa: ranolela / fetolela mo puong ya Setswana**

	<b>English</b>	<b>Setswana</b>	
<b>1</b>	Lifa stuffed the parcel under a pile of clothes in her drawer.	Lifa a suba phasela fa tlase ga mokoa / mokgobo wa diaparo mo llaikeng.	[1]
<b>2</b>	But she couldn't relax.	Fela o ne a sa kgone go repa.	[1]
<b>3</b>	What if someone had seen her pick up the parcel?	Go ne go ka diragala eng fa e le gore mongwe o mmone fa a tsaya phasela?	[1]
<b>4</b>	What if they guessed what was inside?	Go ka diragala eng fa ba ka fopholetsa se se ka fa gare?	[1]
<b>5</b>	And came and asked for it? Or took it by force?	Mme ba tla go se kopa? Kgotsa ba se tsaya ka bogagapa?	[1]
<b>6</b>	Quickly, Lifa took the parcel out of her drawer,	Ka bonako Lifa a ntsha phasela mo llaikeng,	[1]
<b>7</b>	got on a chair and hid it high up on top of the cupboard.	a palama setulo mme a e fitlha kwa godimo ga khaboto.	[1]
<b>8</b>	Then she waited for Ma to come home.	Jaanong a emela mmaagwe go goroga go tswa kwa tirong.	[1]
<b>9</b>	She spent the day arguing with herself.	A tsaya letsatsi lotlhe a ikganetsa.	[1]
<b>10</b>	The day crawled by.	Letsatsi le ne le itsamaela ka bonya.	[1]
<b>11</b>	Lifa could not eat, play or take a nap.	Lifa o ne a sa kgone go ja, go tshameka kgotsa go robala nakwana.	[1]
<b>12</b>	She could not watch TV, read a book or sweep the floor.	O ne a sa kgone go leba TV, go buisa/bala buka kgotsa go feela bodilo.	[1]
<b>13</b>	Oh, when would Ma come home?	Bathong, Mme o tla tla leng gae?	[1]
<b>14</b>	Finally, just as the sun dipped down behind the buildings in the distance,	Kwa bofelong fa letsatsi le phirima kgakala kwa morago ga meago,	[1]
<b>15</b>	Ma opened the front door.	Mme a bula kgoro ya kwa pele.	[1]
<b>16</b>	Lifa jumped up. 'Ma!' she shouted.	Lifa a tlolela kwa godimo. "Mme!" a kua.	[1]
<b>17</b>	'Quickly! Come and see! Hurry!'	"E tla kwano ka bonako o tle go bona! Itlhaganele!"	[1]
<b>18</b>	Ma's eyes grew bigger when she looked inside the parcel.	Mmaagwe a kgotlola matlho fa a bona se se ka fa gare ga phasela.	[1]
<b>19</b>	She was quiet for a long time.	A didimala lobaka lo lololele.	[1]

	<b>English</b>	<b>Setswana</b>	
<b>20</b>	She did not say anything.	A se ke a ntsha lefoko ka molomo wa gagwe.	[1]
<b>21</b>	And suddenly Lifa knew what she had to say.	Jaanong Lifa a itse gore mmaagwe o tlo reng.	[1]
<b>22</b>	‘Ma, you always say,	“Mme, ka gale o rata gore,	[1]
<b>23</b>	“The right thing to do is the only thing to do,” she whispered.	‘Tshiamo le toka di tshwanetse go diragadiwa” a buela kwa tlase.	[1]
<b>24</b>	Ma sighed – a long, soft and tired sigh.	Mme a hemela godimo ka iketlo a lapile.	[1]
<b>25</b>	She closed her eyes and slowly shook her head.	A tswala matlho mme a tshikinya tlhogo ka bonya.	[1]

[25]

**8 Temana ya Setswana: ranolela / fetolela mo puong ya Seesemane**

	<b>Setswana</b>	<b>English</b>	
<b>1</b>	Ke ne ka leba ntlo e e mo godimo ga thaba.	I looked at the house up on the hill.	[1]
<b>2</b>	E mmala o mopinki,	It is / was pink in colour,	[1]
<b>3</b>	e e tlebogang e galosa ke letsatsi le le fisang la Botswana.	the paint was peeling and fading in the hot Botswana sun.	[1]
<b>4</b>	Bojang jo boleele bo ikadile mo jarateng yotlhe.	Tall / long grass filled the yard.	[1]
<b>5</b>	Sengwe le sengwe se ka itshuba mo bojannyeng jole.	Anything could be hiding in that grass.	[1]
<b>6</b>	Ka utlwa ke tsena ke letshogo.	A shiver ran down my spine.	[1]
<b>7</b>	Ka leba Peloyame.	I turned to Peloyame.	[1]
<b>8</b>	O ne a tlhalosetsa Kitso ka mo baloi ba ba tshwanang le Mma Raphane ba dirisang dikatse tse ba di utswitseng,	She was explaining to Kitso how witches like Mma Raphane used stolen cats	[1]
<b>9</b>	go dira ditlhare tse di thata.	in / for / to make their powerful medicine.	[1]
<b>10</b>	Go ne go setse go fifala.	It was getting late.	[1]
<b>11</b>	Ke ne ke itse gore re tlide go tsena mo mathateng	I knew we would be in trouble	[1]
<b>12</b>	fa re ka se gorege kwa gae ka bonako.	if we didn't get home soon.	[1]

	<b>Setswana</b>	<b>English</b>	
<b>13</b>	“Reetsang ditsala tsa me, ke tshwanetse go tsamaya!”	‘Listen, guys / friends, I have to go!’	[1]
<b>14</b>	Ka ba tlogela mo legoreng ba ntse ba bua ka boloi.	I left them at the fence / hedge busy with their witch talk.	[1]
<b>15</b>	Mo letsatsing le le latelang, nna le tsala ya me e kgolo, Gabriel,	The next day, my best friend, Gabriel and I,	[1]
<b>16</b>	ra tsaya bora le metsu	took our bows and arrows	[1]
<b>17</b>	ra leba kwa sekgweng se se fa morago ga thaba go ya go tsoma.	and headed up to the bush behind the hill to go hunting.	[1]
<b>18</b>	“A Shumba o tsamaya le rona?”	‘Is Shumba coming with us?’	[1]
<b>19</b>	ga botsa Gabriel, a lebile ntšwa ya me e kgolo ya mmala o montsho.	Gabriel asked, looking down at my big black dog.	[1]
<b>20</b>	“Ee, ruri, goreng a sa tshwanelo go tsamaya le rona?	‘Sure, why not?’	[1]
<b>21</b>	O rata go tsoma,” ka bua jalo.	He likes hunting,’ I said.	[1]
<b>22</b>	“Fela ka gale o tshosa diphologolo gore di re tshabele.”	‘But he always scares the animals away.’	[1]
<b>23</b>	Ka ikgatholosa Gabriel.	I ignored Gabriel.	[1]
<b>24</b>	O ne a itse gore metsu ya bora ya rona ga e bolaye sepe,	He knew that our bows couldn’t kill anything anyway,	[1]
<b>25</b>	le fa Shumba a ka bo a seyo.	even without Shumba.	[1]

[25]