

FIFTH FORM ENGLISH EXAM

Wednesday 5th June 11.30-13.30

Paper 2: Directed Writing and Composition

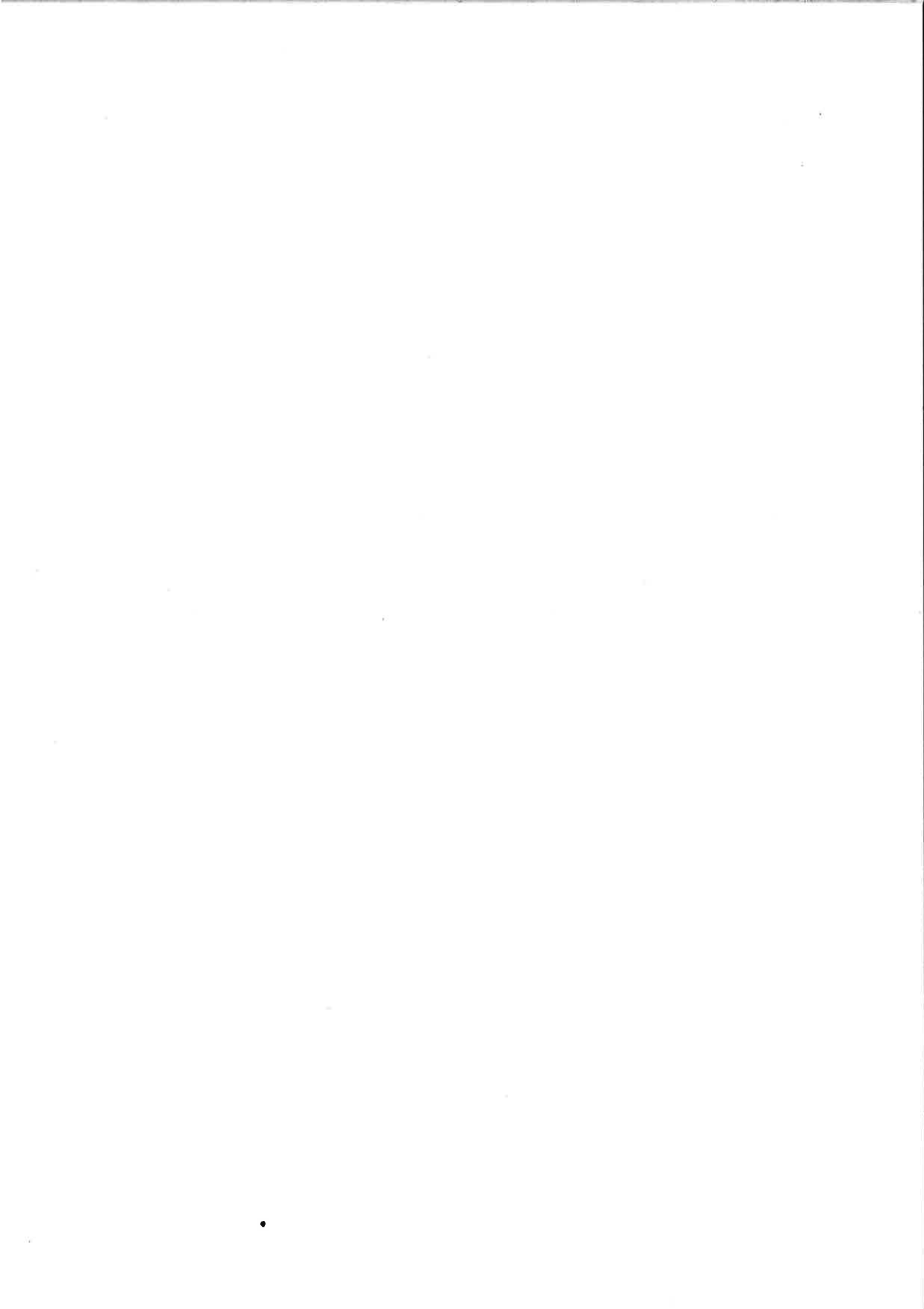
INSTRUCTIONS

Answer **two** questions in total:

Section A: answer **Question 1**

Section B: answer **one** question

Begin each answer on a separate sheet. Write your name and your English teacher's name at the top of every sheet.



Read the following radio transcript carefully, and then answer **Section A, Question 1**.

'Too kind to animals?'

People nowadays get so worked up about matters concerning animals, but to be honest, a lot of it is hot air. This programme is not about using animals for experiments: that's a separate issue and a very important one. No, this is about two groups of people, conservationists and what I call 'sentimentalists', people who would protect the rights of animals at all costs.

The conservationists' first argument is about the dangers of extinction – what will happen if there are not more, let us say, lesser-spotted wombats left in far-flung jungles? The fact is that animals have always faced extinction, and not just because of hunters and poachers. We no longer enjoy the company of sabre-toothed tigers or woolly mammoths, and a good thing too. Maybe in the future there will be no more tigers in the wild, but that doesn't mean that they have to face extinction. Nowadays, animals are farmed or kept in zoos and safari parks for everyone to see without having to travel thousands of miles. How many of us have the opportunity or the money to see animals in their natural habitat anyway? Even if you are among these 'lucky' ones, I bet you only see animals at a distance. All of them are chronicled in intimate detail in countless natural history films, available to all.

The conservationists' second argument concerns the 'balance of nature'. They argue that European forests, for example, should contain an abundance of animals – deer, wild boar, wolves and bears, all necessary to the woodland environment. What they forget is that if a family decides to take a stroll through the forest, they may be attacked by predatory wolves or come face to face with an angry bear, and have no chance to protect themselves adequately.

The truth is that there are a lot of us, and our needs are diverse. D.H. Lawrence, a famous novelist, wanted to sacrifice many humans for the sake of a single mountain lion, and the composer Edward Elgar, faced with the deaths of thousands in the First World War, was concerned only with the fate of the horses. These are sentimental attitudes that we cannot logically accept.

Conservationists are only too ready to forget the needs of people. Villagers in India are at the mercy of marauding tigers, Spanish farmers lose their lambs to wolves, and US citizens are intimidated by bears that come out of the forest and forage aggressively for food. Presumably, taxpayers' money goes towards funding government measures to protect the animals that cause these nuisances.

At least the conservationists have some philosophical and scientific logic on their side. The sentimentalists have a more romantic view of animals. They protest violently about matters that they do not fully understand. Different people in different parts of the world have their own traditions and customs. Examples of this are bull-fighting, the medicinal use of various parts of animal bodies, the practice of hunting, the culling of non-endangered species, earning a living through poaching, and so on. These practices are understood and accepted in countries where they take place, and we should question the right of outsiders to

interfere. These are the same sentimentalists who criticise cat owners because their cats catch birds, and who oppose a cull of badgers although some scientists claim that they promote the spread of tuberculosis in cattle.

My argument is not against a sensible debate on the subject. It is hard to keep a balance, and we have to accept that times are changing rapidly, but the needs of people have to come first. We also need to protect ourselves against the extreme views of those who frankly do not see the whole picture.

Section A: Directed Writing

Question 1

Read carefully the transcript of a broadcast about people's attitudes to animals. Then answer this question.

You have been asked to write a speech to broadcast in response.

Write the words of your speech.

In your speech you should:

- identify and evaluate the arguments in the transcript
- explain why you do or do not agree with the broadcaster's views.

Base your speech on what you have read in the transcript. Be careful to use your own words.

Begin your speech: 'The recent broadcast about people's attitudes to animals raised important issues ...'

Write about 250 to 350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Please turn over to Section B, which is on the next sheet.

Section B: Composition

Answer **one** question from Section B.

Write about 350-450 words on one of the following questions.

Up to 16 marks are available for the content and structure of your answer, and up to 24 marks for the style and accuracy of your writing.

EITHER

Descriptive writing

- 2 Describe a party in full swing, and then what the place is like when all the visitors have gone home.

OR

Descriptive writing

- 3 Describe the scene at a station or airport where arriving passengers are met by friends and relatives.

OR

Narrative Writing

- 4 Write a story called 'The Path that led to Nowhere'.

OR

Narrative Writing

- 5 'The truth had to come out in the end.' Write a story which ends with these words.

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Note: 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. Nonetheless, the content must be clearly related to and derived from the passage.

Section 1: Directed Writing

Question 1

This question tests Writing Objectives W1–W5 (15 marks):

- articulate experience and express what is thought, felt and imagined
- order and present facts, ideas and opinions
- understand and use a range of appropriate vocabulary
- use language and register appropriate to audience and context
- make accurate and effective use of paragraphs, grammatical structures, sentences, punctuation and spelling.

AND aspects of Reading Objectives R1–R3 (10 marks):

- understand and collate explicit meanings
- understand, explain and collate implicit meanings and attitudes
- select, analyse and evaluate what is relevant to specific purposes.

Read carefully the transcript of a radio broadcast about people's attitudes to animals. Then answer Section 1, Question 1 on this Question Paper.

You have been asked to write a speech to broadcast in response.

Write the words of your speech.

In your speech you should:

- identify and evaluate arguments in the transcript
- explain why you do or do not agree with the broadcaster's views.

Base your speech on what you have read in the transcript. Be careful to use your own words.

Begin your speech: 'The recent broadcast about people's attitudes to animals raised important issues...'

You should write about 1½ to 2 sides allowing for the size of your handwriting.

Up to 10 marks are available for the content of your answer, and up to 15 marks for the quality of your writing.

[25]

General notes on likely content

The best responses take a sensible and logical view of the broadcaster's arguments, extending their own arguments at some length, using detail from the text, but not trying to respond to all the material. They differentiate between the conservationists and the sentimentalists. They may see that at least some of the views are worth consideration.

Page 3	Mark Scheme	Syllabus	Paper
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Average responses are sometimes well ordered summaries of the article. Less strong responses may be brief evaluations.

Weaker responses tend to summarise some of the content in no particular order, lift parts of the reading material or write irrelevantly, drifting away from the passage.

Candidates might use the following ideas:

Responses may include a wide range of points of which the following are examples:

A1 – The broadcaster’s views with which candidates may agree (with explanations) (explicit)

- Extinction is an unavoidable process
- Animals can be kept alive and thrive in zoos and safari parks
- Not many people can travel to see animals in their natural habitat
- Those who can’t travel can see them on film
- Protecting the balance of nature can become a threat to the public
- People’s lives and livelihoods are affected by laws protecting animals
- Human needs come first and romantic attitudes towards animals are illogical
- Sentimentalists do not understand what they protest about
- They interfere with other countries’ traditional customs (e.g. bull fighting)
- They jump too readily to conclusions (such as badger culls)

A2 – Reasons for not agreeing with the broadcaster’s arguments (implicit)

- Extinction is no longer natural, but the product of human activity
- Zoos and safari parks do not equate to natural habitat
- The issue of balance of nature is taken too lightly – it is a concern to science
- We have to share the planet with animals
- What are these sentimental attitudes? Most of the broadcast is founded on serious issues
- It is unfair to class ‘sentimentalists’ as interferers; the broadcaster’s attitude is insulting
- There is a case that we should mind what happens in other countries/think globally
- It is right that governments should contribute to efforts to support endangered animals
- The argument that families will be deprived of walks in forests is weak

Accept other relevant ideas derived from the passage and relevant to the question.

Marking criteria for Section A Question 1**Table A, Writing**

Use the following table to give a mark out of 25 for writing.

Level	Marks	Description
6	22–25	<ul style="list-style-type: none"> Highly effective style capable of conveying subtle meaning. (W1) Carefully structured for benefit of the reader. (W2) Wide range of sophisticated vocabulary, precisely used. (W3) Highly effective register for audience and purpose. (W4) Spelling, punctuation and grammar almost always accurate. (W5)
5	18–21	<ul style="list-style-type: none"> Effective style. (W1) Secure overall structure, organised to help the reader. (W2) Wide range of vocabulary, used with some precision. (W3) Effective register for audience and purpose. (W4) Spelling, punctuation and grammar mostly accurate, with occasional minor errors. (W5)
4	14–17	<ul style="list-style-type: none"> Sometimes effective style. (W1) Ideas generally well sequenced. (W2) Range of vocabulary is adequate and sometimes effective. (W3) Sometimes effective register for audience and purpose. (W4) Spelling, punctuation and grammar generally accurate though with some errors. (W5)
3	10–13	<ul style="list-style-type: none"> Inconsistent style, expression sometimes awkward but meaning clear. (W1) Relies on the sequence of the original text. (W2) Vocabulary is simple, limited in range or reliant on the original text. (W3) Some awareness of an appropriate register for audience and purpose. (W4) Frequent errors of spelling, punctuation and grammar, sometimes serious. (W5)
2	6–9	<ul style="list-style-type: none"> Limited style. (W1) Response is not well sequenced. (W2) Limited vocabulary or words/phrases copied from the original text. (W3) Limited awareness of appropriate register for audience and purpose. (W4) Persistent errors of spelling, punctuation and grammar. (W5)
1	1–5	<ul style="list-style-type: none"> Expression unclear. (W1) Poor sequencing of ideas. (W2) Very limited vocabulary or copying from the original text. (W3) Very limited awareness of appropriate register for audience and purpose. (W4) Persistent errors in spelling, punctuation and grammar impede communication. (W5)
0	0	<ul style="list-style-type: none"> No creditable content.

Table B, Reading

Use the following table to give a mark out of 15 for reading.

Level	Marks	Description
6	13–15	<ul style="list-style-type: none"> Successfully evaluates ideas and opinions, both explicit and implicit. (R1, R2, R3) Assimilates ideas from the text to give a developed, sophisticated response. (R3, R5)
5	10–12	<ul style="list-style-type: none"> Some successful evaluation of ideas and opinions, both explicit and implicit. (R1, R2, R3) A thorough response, supported by a detailed selection of relevant ideas from the text. (R3, R5)
4	7–9	<ul style="list-style-type: none"> Begins to evaluate mainly explicit ideas and opinions. (R1, R2, R3) An appropriate response that includes relevant ideas from the text. (R3, R5)
3	5–6	<ul style="list-style-type: none"> Selects and comments on explicit ideas and opinions. (R1, R2, R3) Makes a general response including a few relevant ideas from the text. (R3, R5)
2	3–4	<ul style="list-style-type: none"> Identifies explicit ideas and opinions. (R1, R2, R3) Makes a limited response with little evidence from the text. (R3, R5)
1	1–2	<ul style="list-style-type: none"> Very limited response with minimal relation to the text. (R1, R2, R3, R5)
0	0	<ul style="list-style-type: none"> No creditable content.

Marking criteria for Section B

Table A, Composition: Content and structure

Level	Marks	General and specific marking criteria	
6	14–16	General	
		<ul style="list-style-type: none"> Content is complex, engaging and effective. (W1) Structure is secure, well balanced and carefully managed for deliberate effect. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>Many well-defined and developed ideas and images create a convincing overall picture with varieties of focus.</i>	<i>The plot is well-defined and strongly developed with features of fiction writing such as description, characterisation and effective climax, and convincing details.</i>
5	11–13	General	
		<ul style="list-style-type: none"> Content is developed, engaging and effective. (W1) Structure is well managed, with some choices made for deliberate effect. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>Frequent, well-chosen images and details give a mostly convincing picture.</i>	<i>The plot is defined and developed with features of fiction writing such as description, characterisation, climax and details.</i>
4	8–10	General	
		<ul style="list-style-type: none"> Content is relevant with some development. (W1) Structure is competently managed. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>A selection of relevant ideas, images and details, even where there is a tendency to write in a narrative style.</i>	<i>The plot is relevant and cohesive, with some features such as characterisation and setting of scene.</i>
3	5–7	General	
		<ul style="list-style-type: none"> Content is straightforward and briefly developed. (W1) Structure is mostly organised but may not always be effective. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>The task is addressed with a series of relevant but straightforward details, which may be more typical of a narrative.</i>	<i>The plot is straightforward, with limited use of the features of narrative writing.</i>

Level	Marks	General and specific marking criteria	
2	3–4	General	
		<ul style="list-style-type: none"> Content is simple, and ideas and events may be limited. (W1) Structure is partially organised but limited in its effect. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>The recording of some relevant events with limited detail.</i>	<i>The plot is a simple narrative that may consist of events that are only partially linked and/or which are presented with partial clarity.</i>
1	1–2	General	
		<ul style="list-style-type: none"> Content is occasionally relevant or clear. (W1) Structure is limited and ineffective. (W2) 	
		Specific – descriptive	Specific – narrative
		<i>The description is unclear and lacks detail.</i>	<i>The plot and/or narrative lacks coherence.</i>
0	0	<ul style="list-style-type: none"> No creditable content. 	

Table B, Composition: Style and accuracy

Level	Marks	Description
6	21–24	<ul style="list-style-type: none"> Precise, well-chosen vocabulary and varied sentence structures, chosen for effect. (W3) Consistent well-chosen register suitable for the context. (W4) Spelling, punctuation and grammar almost always accurate. (W5)
5	17–20	<ul style="list-style-type: none"> Mostly precise vocabulary and a range of sentence structures mostly used for effect. (W3) Mostly consistent appropriate register suitable for the context. (W4) Spelling, punctuation and grammar mostly accurate, with occasional minor errors. (W5)
4	13–16	<ul style="list-style-type: none"> Some precise vocabulary and a range of sentence structures sometimes used for effect. (W3) Some appropriate register for the context. (W4) Spelling, punctuation and grammar generally accurate, but with some errors. (W5)
3	9–12	<ul style="list-style-type: none"> Simple vocabulary and a range of straightforward sentence structures. (W3) Simple register with a general awareness of the context. (W4) Frequent errors of spelling, punctuation and grammar, occasionally serious. (W5)
2	5–8	<ul style="list-style-type: none"> Limited and/or imprecise vocabulary and sentence structures. (W3) Limited and/or imprecise register for the context. (W4) Persistent errors of spelling, punctuation and grammar. (W5)
1	1–4	<ul style="list-style-type: none"> Frequently imprecise vocabulary and sentence structures. (W3) Register demonstrates little or no sense of the context. (W4) Persistent errors of spelling, punctuation and grammar impair communication. (W5)
0	0	<ul style="list-style-type: none"> No creditable content.

Feedback on Section A

Evaluation

Most students seemed to have understood the requirement to identify and extract arguments, and then evaluate them (generally by engaging with them, challenging them or developing them). I've written 'E' in the margin where they've done this. Usually, students who challenged the arguments ended up with more evaluation: those who agreed with the broadcast often fell into the trap of simply repeating its arguments. This isn't to suggest that they have to take a combative stance, but it's worth reminding them that even if they agree, they have to *do* something with the arguments, and not just regurgitate them. Throughout, the strongest marks for evaluation were given to those who offered a range of ideas, and made a case for them: simply asserting points or beliefs without justification was less likely to be rewarded.

Some sets confidently identified the broadcast's persuasive techniques (straw man, cherry-picking, arguments ad hominem etc), occasionally at the expense of considering the actual arguments themselves. Several made intelligent points about cultural relativism and changing traditions, invoking slavery, the feudal system, sati/suttee and FGM, and *War Horse* rallied many in Elgar's defence. Generally, the broadcast was well understood, although students seem a little vague about distinctions between hunting and poaching.

Structure

The broadcast considered conservationist (often reproduced in essays as 'conservationist' or even 'conversationalist') and 'sentimentalist' points of view. Students often used this division for their own answer, which wasn't necessarily a problem as long as they focussed on distinct arguments for each of the two groups. Some began with an introductory overview, which carefully summarised the main ideas before engaging with them thematically, and this often worked well. Where students briefly re-stated an argument before evaluating it, they created a useful bouncing off place for their own ideas: but those who spent half of the essay simply repeating the original's points at great length invariably left themselves without enough time to offer their own detailed evaluative responses. I think it's important for them to state the argument to which they're responding - rather than assuming the examiner knows what has inspired their lengthy diatribe against zoos - but this needs to be done succinctly. Retrospective paragraphing is better than no paragraphing at all but it suggests a lack of planning: as do phrases like 'as I've already said', 'as previously mentioned'.

Style

Most students were comfortable with a 'speech' format, and many deployed a range of literary techniques, particularly rhetorical questions, tricolons and even some chiasmus ('we shouldn't be thinking solely about what animals can do for us: we should be thinking about what we can do for them ...'). Students who scored Band 4 for style were often those who didn't show enough conscious use of literary technique, but simply wrote as if summarising the transcript ('the article says this ... I think this is right because ...') which could produce very flat and unengaging pieces of writing. Weaker answers were often very conversational in tone: 'I do believe that ... However, I do think ...' Others were sometimes a little extreme, describing the presenter of the broadcast as 'insane', 'delusional' and 'uneducated' (accusing someone of making 'uneducated arguments' works better if you don't then misspell 'arguments'). There was also quite a lot of angry/impassioned exclamation ('Should we do more to help animals? No!') and some engagingly sardonic scorn.

This task can be confusing in terms of whether students are supposed to acknowledge the source material in their answer, or how much they should refer to it. For instance, the paper from two years ago gave them a radio interview about school uniform, and then asked them to write a letter to their headteacher, where working in references to the interview could feel very forced and awkward.

Here, however, referring back to the broadcast seemed quite reasonable and natural, as the speech they were asked to write was explicitly a response to it. Some students addressed the presenter directly ('You ...') and I didn't think this was a problem.

There was a fairly widespread tendency to quote, and often at length: students should be reminded that the question specifies that they should use their own words. It was good to see that many had obviously read the article carefully and highlighted key arguments, but they then needed to paraphrase or re-state them. I felt 'balance of life' was a reasonable phrase to quote, as it was a quotation in the original, but other than that, they should have been able to find their own words. Using too much quotation was largely self-penalising since while they were copying out chunks of the original text, they weren't racking up marks for their own style, expression and evaluation.

Technical accuracy wasn't bad and there were fewer comma splices than usual. Spelling was variable, even in words from the original passage: woolly mammoth, separate, extinction. Several were confused by 'we/us' ('Us humans should do more ...'). NAS = not a complete sentence: this was sometimes being done for rhetorical effect, but if we're advising them against it in creative writing, we should probably warn them to steer clear of it here too.

Students showed an impressive range of reference ('the author decries the easy sentiment of an Elgar or a Lawrence, or indeed a Ruskin or a Rousseau' – Hari Collins, who also invoked Hopkins, Betjeman, Wordsworth and Petrarch) and there were some elegant turns of phrase, as well as some clunkers. One student suggested the problem of predatory tigers could be solved by 'thoughtful diplomacy'. Memorable phrases (good and bad) included:

'we need to avoid the spread of TB to humans and other cows'

'animals are often force-fed medicines or seduced' [surely 'sedated'?]

'You claim that they make violent protests about matters they do not fully understand, but doesn't everyone?'

'the abundance of wild-life in locations such as the wild ...'

'I stand before you as a messenger of peace ...'

'the ancient ice caps melting like tears ...'

'The author does not appear to mind greatly if we lose the Amazon so long as we retain Kew Gardens ...'

'Sentimentalists may not understand half the picture, but at least they are at the right exhibition.'

'The writer D H Lawrence may have been right in wanting to sacrifice many humans for a single lion, because as a species we can afford to lose a couple of our billions. As long as he was willing to put his life on the line, I don't mind.'

Overall, I actually enjoyed marking these: students had plenty to say about the topic, particularly in defence of conservation, and their speeches were often well written and fun to read. Happy to go through any essays with students who'd find that helpful, or can't decipher my terrible handwriting.

5ths Feedback for Composition

The marks on the scripts are written /24 then /16, so are in the reverse order that they are shown on the marksheet.

The new weighting in the marking feels peculiar and I suspect will lead to unexpected rank orders.

Most boys wrote descriptive pieces. Roughly two boys per class did the story. Descriptive pieces were weighted a bit more towards party than airport, the narratives were evenly split. No sense of one question being easier to score highly on than another.

I've been strict on them answering the question closely in case they get a pedant for the real GCSE. I felt the station/airport piece needed to focus on arrivals and reunions rather than long preambles about the aeroplane coming in to land. Likewise, the party piece needs to start with it in 'full swing' and end with ALL the visitors gone, not stragglers left at the end. I felt the descriptive pieces needed to be weighted towards observation rather than the narrator's experiences and feelings (although obviously some descriptive questions do specify that the student build these in) – a few boys were sliding towards writing a story.

The mark scheme mentions varieties of focus – it's important that the boys present a range of sharply defined individuals, preferably with contrasts amongst them to fulfil this criterion. Answers which lumped all the partygoers together and all the weeping mothers at the airport together were therefore less likely to do well, although obviously I did exercise common sense and rewarded descriptions of uniform bopping to EDM when the use of language was interesting or an interesting angle taken on it.

Yes, not a lot of interesting angles.

A lot of the descriptions were horribly heavy-handed/gushing/nauseating/saccharine. I didn't pull them down much for this based on what we've seen the examiners mark highly, but I don't see why we can't encourage them to aim for greater subtlety and nuance especially as the mark scheme asks for pieces to be 'convincing' and 'engaging'. Stories about cheating in tests struggled to engage. The almost ubiquitous depiction of parties involving pounding bass, sweat and vomit struggled to engage. Every single parent having tears pouring their cheeks as their child runs into their open arms after returning safely from a school trip failed to convince and there was seriously a lot of that.

Some of the narratives were good pieces but had barely any plot or development of characters and were too heavily weighted on description – a number just offered a brief journey through a landscape, for example. This I felt was dangerous.

Technical accuracy is not bad overall, so generally boys need to be doing more with showcasing technique to push up their marks: vocabulary of interest, imagery. Varying sentence structure for effect was neglected even by many of the most able students.

CS means comma splice. It's quite a big issue.

FS means fractured sentence, sometimes through not understanding sentence grammar (use of present participles seems to worry quite a few), sometimes for the sort of stylistic effect we've told them they're not allowed to use. In this exam at least.

Semi-colons were rarely used correctly; often joining a main clause and present participle where a comma should have been used like wot I've done here.

Retrospective insertion of paragraph breaks doesn't often work because paragraph breaks do actually need to be planned and have a rationale behind them! Very little use of paragraphing for effect, not that it is specifically mentioned in the mark scheme.

Huge number of boys using the past tense for descriptive pieces whereas I believe we all recommend use of the present. I've not penalised.

Quite a few that were too difficult to read. Even if an examiner perseveres with trying to decipher it, they still lose the flow of the story like that. It's smart to keep the examiner on-side.

Speaking of handwriting, I'm happy to decipher my own if any of them can't read it and want to see me.