

**CAMBRIDGE INTERNATIONAL EXAMINATIONS**

Cambridge Ordinary Level

## **MARK SCHEME for the October/November 2015 series**

### **1123 ENGLISH LANGUAGE**

**1123/21**

Paper 2 (Reading), 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.

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- 1 (a) Identify and write down the points in the passage which describe the stages in the development of railways and the benefits these developments brought, and the advantages of train travel nowadays.

| Mark  | Expected Answer  | Allow  | Don't Allow  |
|---|--|--|--|
| 1 mark for each correct point up to a max of 15 | <b>1</b> Carriages pulled by slaves along grooves in limestone (in Greece)   |  |  |
|   | <b>2</b> Carriages / they ran on wooden rails / tracks hauled by men / animals (in Europe)                                       |  |  |
|   | <b>3</b> Trains (on wooden tracks) were used in mining to transport coal / minerals / raw materials (to final destination)       |  | ... mining to transport coal to canals = (0)                           |
|   | <b>4</b> Iron placed on (top of) wooden rails increased their lifespan   |  | Iron replaced (the) wooden rails                                       |
|   | <b>5</b> (Introduction / invention of) moveable points / joints permitted a (greater) variety / range of journeys                | lift of lines 11–12 'mechanical devices... journeys'       |  |
|   | <b>6</b> (Introduction / invention of international) standard gauge meant long(er) distances / journeys // meant few(er) changes |  |  |
|   | <b>7</b> (Introduction / invention of) steam engines / steam trains could pull several carriages (behind them)                   |  |  |
|   | <b>8</b> Steam trains / mainline railways meant that transporting goods became / was cheaper (than via other methods)            |  | Transport / transporting goods became cheaper (than via other methods) |
|   | <b>9</b> (Introduction / invention of) diesel trains meant low(er) operating / maintenance costs                                 | 'More efficient' for low(er) operating / maintenance costs |  |
|   | <b>10</b> Introduction / invention of) electric trains have (relatively) cheap(er) running costs                                 |  |  |
|   | <b>11</b> Electric trains are less noisy / create fewer pollutants   | Are safer for the environment / environmentally friendly   |  |
|   | <b>12</b> Train stations conveniently situated near town / city centres  |  |  |

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|  |   |   |
|--|---|---|
| <p><b>13</b> No security checks (in train stations)</p> <p><b>14</b> No limit to baggage allowance (on trains)</p> <p><b>15</b> Keeping luggage with passengers / you means passengers / you can keep an eye on it / means it isn't lost / stolen // keeping luggage with passengers / you saves (the time of) having to wait for it to be unloaded</p> <p><b>16</b> Can be <u>astoundingly</u> / <u>very</u> fast</p> <p><b>17</b> Flexibility in seating arrangements makes journey enjoyable / relaxing / means families can sit together</p> <p><b>18</b> Passenger (well-being enhanced by being) able to walk around / go for coffee / meal</p> <p><b>19</b> Overnight trains save time / save cost of hotel (bills) / save having to get up early for a flight</p> <p><b>20</b> Provision of (electrical) power points turns trains into mobile offices / means (business) people can work (while travelling) / use / charge laptops/ phones / electronic devices</p> | <p>Lift of lines 35–36<br/>'most airlines...<br/>train travel'</p> <p>No limit to what passengers may take on board</p> | <p><i>Passengers / you can keep an eye on luggage (alone) = 0</i></p> <p><i>Are (quite) fast</i></p> <p><i>The bullet / Eurostar travel astonishingly fast</i></p> <p><i>Trains can travel at 357mph</i></p> <p><i>Can travel overnight instead of a day before</i></p> |
|--|---|---|

### Additional information

If content point is made in the wrong box, do not award the mark.

If point is truncated with dots, dashes or slashes, ignore these and mark what you see, for example, provision of power points / means people can charge laptops = 1 but provision of power points / charges laptops = 0

Accept own words or lifting. Accept sentences or note form.

Points 1 and 12 are already given.

If script is entirely verbatim lift give 0.

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If more than one content point appears under a single bullet, award each content point separately if clearly made.

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.

- (b) **Use your notes to write a summary in which you describe the stages in the development of railways and the benefits these developments brought, and the advantages of train travel nowadays, as outlined in the passage.**

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 page 6 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 a text box, found in the marking palette, beneath the question. (The comments box previously used is no longer suitable and should not be used with Web Assessor version of Scoris.) 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), O (own words), MR (manipulated or re-worked text) and / or IR (irrelevant). 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 a cross for errors (over the errors). 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. Indicate omissions with a cross, not a carat: that way the number of crosses at the top of the script will give an easier indication of the mark to give for Use of English.

Below follows a list of serious errors:

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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.

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. Mentally note compound structures but do not tick them Do not tick vocabulary: this will be taken into consideration under assessment of OW.

**Irrelevance:** Put IR 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.

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:

51 – 65 = 3 marks max for style

36 – 50 = 2 marks max for style

21 – 35 = 1 mark max for style

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

|        |   |          |       |
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| 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. 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> </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>. [<i>8+ errors as a guide, but balance against sentence structure is also necessary</i>]</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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- 2 In paragraph 2, Britain's 7000 miles of railway track is described as 'a stunning technological achievement'. From your own knowledge or experience, give two examples of 'stunning technological achievement'. In your answer, do not refer to examples from the passage which are linked to transport.

| Mark                  | Expected Answer  | Allow   | Don't Allow   |
|-----------------------|--|---|---|
| 1 mark<br>+<br>1 mark | Be generous with candidate's offer, but insist on <i>technological</i> achievements. Possible answers might be modern devices such as cell (or landline) phones. | Specifically named buildings e.g. The Pyramids / Burj Khalifa | <i>Generalised examples e.g. vehicles (alone) / buildings (alone)</i> |

#### Additional information

Where candidate gives two correct answers in either limb, and either NR, or 1 or 2 incorrect answers in the other limb, award both marks.

'Examples from the passage linked to transport' are trains, planes and canals and consequently should not be rewarded.

- 3 Pick out and write down one opinion from paragraph 3.

| Mark   | Expected Answer  | Allow | Don't Allow   |
|--------|--|-------|---|
| 1 mark | Everyone loves the (puffing) sound of a(n old-style) steam train |       | <i>Excess denials, including own word excess e.g. especially the older generation</i> |

#### Additional information

- 4 From your reading of paragraph 5, decide whether each of the following statements is true or false, and tick the boxes you have chosen.

| Mark             | Expected Answer                             | Allow  | Don't Allow  |
|------------------|---|--|--|
| 1 mark<br>1 mark | Statement 1 is True<br>Statement 2 is False | Any clear indication of choice even if it not a tick, e.g. cross, star, asterisk | <i>If two answers are indicated against any single statement</i> |

#### Additional information

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- 5 (a) Apart from the expense, what might discourage animal photographers from using the 'best method' of making an animal film?

| Mark   | Expected Answer  | Allow  | Don't Allow   |
|--------|--|--|---|
| 1 mark | you <u>need</u> / <u>needing</u> plentiful / a lot of / enough time / resources / equipment // they might <u>not have</u> / <u>not having</u> plentiful / a lot of / enough time / resources / equipment | The amount of time / resources / equipment <u>needed</u> / <u>it takes</u> / <u>to be used</u> / you <u>have to have</u> // it takes too long / too many resources | <i>Unless you have plentiful time and resources (behind you) = 0(N)</i><br><br><i>Any reference to difficulties of filming in a tropical forest = 0(N)</i><br><br><i>Plentiful time (alone) = 0</i><br><br><i>(having <u>no</u>) time / resources</i> |

#### Additional information

0(N) answer does not negate correct answer.

- (b) In what two ways is it difficult to film animals in a tropical forest?

| Mark   | Expected Answer   | Allow   | Don't Allow  |
|--------|---|---|--|
| 1 mark | (i) (wild) animals / they are rarely visible / hardly ever seen   | Lift of lines 6–7 'wild animals are rarely visible' Excess denies   | <i>Lift of 'the difficulties....grow pale' = 0</i>   |
| 1 mark | (ii) you only get a momentary / brief / slight sight / glimpse of <u>animals / them</u> // when you see them they scuttle off / run away / disappear quickly (into the undergrowth) | Lift of lines 7–9 'when you do....glimpse'<br><br>Accept run-on into 'as it scuttles off into the undergrowth'. Excess denies | <i>Lift of 'it is generally only a momentary glimpse (as it scuttles of into the undergrowth) = 0</i><br><br><i>When you see them they go off (into the undergrowth) Idea of 'speed' needed BUT move quickly (alone) = 0</i> |

#### Additional information

Accept in either order.



|        |   |          |       |
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- (c) Explain in your own words why the writer thinks that the best way to find an animal ‘which is doing something worth filming’ is to catch it first and ‘establish it in temporary captivity’.

| Mark   | Expected Answer  | Allow   | Don't Allow  |
|--------|--|---|--|
| 1 mark | PROXIMITY: close / near / nearby / at hand   | Within range / within filming distance                                    |  |
| 1 mark | MIRACLE: (almost / probably / possibly) unlikely / impossible / unbelievable / never going to happen | Once in a lifetime (chance / event) // A dream come true // Extraordinary | (Very) unusual / (very) rare / (very) occasional<br><br>(very) lucky |

#### Additional information

This is an OWN WORDS question. Key words are PROXIMITY and MIRACLE

Do not insist on correct grammatical form.

Mark what you see, i.e. ignore wrong answers unless it contradicts a correct one, e.g. ‘close and distant’ for ‘proximity’.

- (d) Explain the two ways in which the undergrowth on the film set may cause problems for a photographer of wildlife.

| Mark   | Expected Answer  | Allow | Don't Allow   |
|--------|--|-------|---|
| 1 mark | (i) (too many) holes allow animals / creatures to hide   |       | Lift of ‘your undergrowth.....can hide = 0<br><br>There should not be (too many) holes for the creatures to hide in |
| 1 mark | (ii) (you get awkward) patches of shade / too much shade |       | Lift of ‘thin enough....patches of shade’ = 0<br><br>Lift of ‘to avoid awkward patches of shade’ = 0                |

#### Additional information

Verbatim lifting will not work in either limb

Question asks for problems, not solutions to the problems

Accept answers in either order

Where candidate gives two correct answers in either limb, and either NR, or 1 or 2 incorrect answers in the other limb, award both marks.

|         |   |          |       |
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- 6 (a) Pick out and write down the characteristic of the chevrotain that made the writer think it would make an appealing photograph.

| Mark   | Expected Answer          | Allow   | Don't Allow  |
|--------|--------------------------|---|--|
| 1 mark | (it was) cute / cuteness | It was small and cute // it was cute and photogenic | <i>It was small = 0 (N)</i><br><i>It was photogenic = 0(N)</i><br><i>Reference to spending time in streams / forest or swimming = 0(W)</i> |

- (b) Explain in no more than twelve words the two characteristics of the water chevrotain which make it unusual.

| Mark   | Expected Answer   | Allow  | Don't Allow   |
|--------|---|--|---|
| 1 mark | (i) swims under water   |  | <i>Spends time in the forest = 0(N)</i>                           |
| 1 mark | (ii) carnivorous / eats meat / snails and beetles / is not vegetarian | It has a passion for / adores / loves snails and beetles | <i>Eats snails (alone) = 0</i><br><i>Eats beetles (alone) = 0</i> |

#### Additional information

- 7 (a) The writer describes the sun as being 'in the right place to get the best result'. What do you think 'the best result' would be?

| Mark   | Expected Answer  | Allow  | Don't Allow   |
|--------|--|--|---|
| 1 mark | a <u>good / clear</u> photograph / film / video / shot | The best / a perfect photograph etc.<br><br>the idea that <i>the sun makes animals appear as a neutral extension</i> | <i>A photograph (alone) //</i><br><i>Good light / bright picture //</i><br><i>Delightful / spectacular / beautiful / pretty</i> |

#### Additional information

Look for quality of photograph etc., not composition / appearance

|         |   |          |       |
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- (b) From the evidence in the paragraph, say why the writer thought that the chevrotain 'would not move'.

| Mark   | Expected Answer             | Allow  | Don't Allow   |
|--------|-----------------------------|--|---|
| 1 mark | she was (ridiculously) tame | Our chevrotain was (ridiculously) tame<br><br>Addition of dainty / elegant | <i>Given her nature // her nature = 0(N)</i><br><br><i>Shy = 0(N)</i><br><br><i>Lift of line 28 'she stepped... hoof raised' = 0(N)</i><br><br><i>She spent her time trying to bathe in her water bowl = 0(W)</i> |

#### Additional information

0(N) answer does not negate correct answer.  
0(W) answer negates correct answer

- (c) What does the word 'shot' convey that would not be conveyed by, for example, the word 'ran'?

| Mark   | Expected Answer  | Allow   | Don't Allow   |
|--------|--|---|---|
| 1 mark | (it suggests) speed / rush / force / suddenness / abruptness | (It) sprinted / ran fast // (it) was quick / was fast | <i>Fear / unexpectedness / (with) determination = 0(N)</i><br><br><i>It conveys the action of a bullet / gun = 0(N)</i><br><br><i>Aggression / hostility = 0(W)</i> |

#### Additional information

0(N) answer does not negate correct answer.  
0(W) answer negates correct answer

- (d) Pick out and write down the four consecutive words which show that the writer's colleagues reacted immediately to the fact that the chevrotain had run away.

| Mark   | Expected Answer | Allow   | Don't Allow  |
|--------|-----------------|---|--|
| 1 mark | as if by magic  | The use of the four consecutive words in a sentence provided that they are underlined or otherwise highlighted. | <i>Dropped what they were doing = 0</i><br><br><i>Assembled on the scene</i> |

|         |   |          |       |
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- 8 (a) In the search for the chevrotain, members of staff descended onto the patch of undergrowth 'like a swarm of hungry locusts'. In what two ways is this comparison effective?

| Mark   | Expected Answer   | Allow                        | Don't Allow  |
|--------|---|------------------------------|--|
| 1 mark | (i) Swarm:<br><br>many / lots of them // they were moving quickly // they were moving everywhere // they moved as a group                                     | 'ran' for the idea of speed  | <i>They reacted quickly = 0(N)</i>   |
| 1mark  | (ii) Hungry (locusts):<br><br>they wanted / were eager to get the cash reward // they wanted / were eager to catch /find the chevrotain / it / the same thing | Hungry for the reward / cash | <i>They were aggressive / determined to get the reward</i><br><br><i>Hungry for the chevrotain</i> |

#### Additional information

Image must be de-coded.

Accept answers in either order. Where candidate gives two correct answers in either limb, and either NR, or 1 or 2 incorrect answers in the other limb, award both marks

- (b) How did the writer want the chevrotain to behave on the film set, and how in fact did she behave?

| Mark   | Expected Answer   | Allow | Don't Allow   |
|--------|---|-------|---|
| 1 mark | (i) they wanted her to splash in water and eat beetles / snails |       | <i>They wanted her to behave beautifully / appropriately etc. = 0(N)</i><br><br><i>They wanted her to swim / splash in the water(alone) = 0(N)</i><br><br><i>They wanted her to lie on a banana leaf and munch beetles (alone) = 0(N)</i><br><br><i>Lift of 'she behaved beautifully in her cage...snails' = 0 (N)</i><br><i>They wanted her to behave as she did in her cage / natural habitat = 0 (N)</i> |

|                |  |                 |              |
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| 1 mark | (ii) She kept running <u>away</u> / she ran <u>away</u> | She tried to run <u>away</u> / escape<br><br>She behaved as if leopards were / someone / something was chasing her / trying to catch her | <i>Lift of 'standing outside her box for a moment before she dashed away' = 0(N)</i><br><br><i>Lift of 'she behaved as if she had a pair of leopards on her tail' = 0(N)</i><br><br><i>Reference to 'running through the netting' (paragraph 3) = 0(W)</i> |
|--------|---|--|--|

#### Additional information

0(N) answer does not negate correct answer.

0(W) answer negates correct answer.

- (c) Explain in your own words how the chevrotain reacted to being replaced in her cage at the end of the day.

| Mark   | Expected Answer   | Allow   | Don't Allow   |
|--------|---|---|---|
| 1 mark | ASTONISHED:<br><br>amazed / astounded / (very) surprised / shocked / taken aback                    | Dumbfounded / stunned                         | <i>Puzzled / bewildered / baffled / frightened</i>  |
| 1 mark | FUSS:<br><br>commotion / confusion / agitation / big deal / trouble / bother / hassle / disturbance | Excitement / over-reaction / carry on / drama | <i>Mayhem / bedlam / panic / chaos / pandemonium / noise / uproar / rowdiness / reaction / frustration = 0(N)</i> |

#### Additional information

This is an OWN WORDS question. Key words are ASTONISHED and FUSS

Do not insist on correct grammatical form.

Mark what you see, i.e. ignore wrong answers unless it contradicts a correct one, e.g.

'shocked and relaxed' for 'astonished'

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- 9 Choose **five** of the following words. For each of them give **one** word or short phrase (of not more than seven words) which has the same meaning that the word has in the passage.

| <b>Mark</b>                             | <b>Words</b>             | <b>Expected Answer</b>  | <b>Don't Allow</b>   |
|---|--------------------------|---|--|
| 1 mark for each correct meaning (max 5) | <b>1</b> grow (L7)       | (slowly) become / turn / get  | <i>increase / develop</i>  |
|   | <b>2</b> expansive (L11) | large / big / huge / vast / massive / giant / gigantic / ample / spacious / enormous / wide / extensive   | <i>dear / costly / long / extendable / extended / enlarged</i>   |
|   | <b>3</b> bashful (L14)   | shy / retiring / timid / diffident  | <i>frightened</i>  |
|   | <b>4</b> prime (L17)     | important / key / major / notable / significant / main / principal /  | <i>Ideal / typical / common / first / fundamental / core / basic // any superlative e.g. perfect / most important / foremost</i> |
|   | <b>5</b> passion (L20)   | obsession / desire / craving / addiction / crazy about / wild about / longing / yearning / craze / mania // great love / great affection / great fondness / great feeling | <i>love / affection / fondness / appetite / delight / enthusiasm / (great) interest / liking</i>                                 |
|   | <b>6</b> jam (L23)       | squeeze / wedge / cram / crush / pack / contort / squash / squish / stuff / force   | <i>twist / move / put / stuck / blocked</i>  |
|   | <b>7</b> daintily (L28)  | delicately / gracefully / prettily  | <i>Gently / carefully</i>  |
|   | <b>8</b> placidly(L44)   | calmly / peacefully / tranquilly / unruffled / unperturbed / quietly  |  |

### Additional information