

CAMBRIDGE INTERNATIONAL EXAMINATIONS

Cambridge Ordinary Level

MARK SCHEME for the October/November 2015 series

1123 ENGLISH LANGUAGE

1123/22

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 and rise in popularity of the cinema, and the reasons for its continuing popularity today.

Mark	Expected Answer	Allow	Don't Allow
1 mark for each correct point up to a max. of 15	The stages in the development and rise in popularity of the cinema		
	1 <i>Racehorse photographed every thousandth of a second by several cameras</i>	Accept '(moving) images' for film / story where appropriate	
	2 (Invention of) camera which could take ten consecutive pictures / frames per second (using celluloid film)		<i>10 pictures at once / 10 pictures at a time</i>
	3 Kinetoscope / a box-shaped device showed (strip of) film carrying / showing / with images in sequence	The box-shaped device...sequence	<i>'This box-shaped device... sequence' without link to kinetoscope</i>
	4 (Film) projector allows films to be seen (on a screen)by <u>many</u> people <u>simultaneously</u> / <u>together at once</u> / <u>at a time</u>		
	5 (Recorded) <u>events</u> / acrobats and sporting <u>events</u> could be shown repeatedly (at no extra cost to the producers)		<i>'films' for events</i>
	6 (Building of) permanent cinemas / permanent venues		
	7 enough / many / several films produced / there were enough / many films to create programmes lasting half an hour // enough / many films produced / there were enough / many films produced to change programmes weekly / to change programmes when the audience became bored	Lift of L20–21 '(by this time) although films...half an hour' OR lift of L20–22 '(by this time) although films...become bored'	<i>'Enough of them' for 'enough films'</i> <i>Lift of 'programmes could be changed... bored'</i>
8 (Silent) films accompanied by live music / music from piano / groups of musicians <i>Film context is essential unless already established in the previous point</i>			

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9	Narrators filled in missing parts <u>of the film / story</u>	narrators needed when parts of the film / story were missing	
10	Sound-on-disc / recorded sound (added to silent film)	10a sound added (alone) <i>if neither point 10 nor point 11 is accurately made</i>	
11	Sound-on-film / sound recorded on to the film (added to silent film)		
	Reasons for the continuing popularity of the cinema today		
12	<i>Cinema has been enhanced by improved technology (in sound effects/ lighting)</i>		
13	Sophisticated / better / modern / evolved / improved camerawork allows audience to see (more clearly) the emotions of the characters / actors // Sophisticated / better / modern / evolved / improved camerawork allows audience to relate characters' situation to their own lives	Emotions acted out / portrayed for 'actors'	
14	Films about issues / themes (can be force for good (in the world) // Films about issues / themes (can) shape the way societies / individuals think		<i>Examples alone (civil liberties / poverty)</i>
15	(Cinema / Film) can keep / keeps heritages alive		<i>Bollywood / films about ancient epics keep heritages alive</i>
16	<u>Different</u> / <u>Many</u> genres / categories / types of film cater for <u>all</u> (tastes) // <u>Different</u> / <u>Many</u> genres / categories / types of film ensure / provide entertainment / relaxation for <u>all</u>		<i>Examples war etc. for different genres</i>
17	Wide / big screens (in cinemas) facilitate / provide / offer / allow (the showing of) spectacular / extravagant films (better than television)		
18	Computer animations / creations / graphics enhance / improve (quality of modern) films	CGI / computer generated images <i>for animations</i>	<i>Computers (alone)</i>

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	19 Celebrity actors / film stars might be /are (good) role models (for their fans)	Good models	<i>Actors (alone) Celebrity stars (alone)</i>
	20 Videos / DVDs can be watched <u>at home</u> // Videos / DVDs provide (family) entertainment <u>at home</u>		

Additional information

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

If more than one content point appears under a single bullet point, 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.

If point is truncated with dots, dashes or slashes, ignore these and mark what you see, for example, cinemas / keep heritages alive = 1 but cinemas / heritages alive = 0

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- (b) Now use your notes to write a summary in which you describe the stages in the development, and rise in popularity of the cinema, and the reasons for its continuing popularity today, 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.

Below follows a list of 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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SUMMARY STYLE DESCRIPTORS			
Mark	Own Words	Mark	Use of English
5	<ul style="list-style-type: none"> Candidates make a sustained attempt to re-phrase the text language. Allow phrases from the text which are difficult to substitute. 	5	<ul style="list-style-type: none"> Apart from very occasional slips, the language is accurate. Any occasional errors are either slips or minor errors. There is a marked ability to use original complex syntax outside text structures. Punctuation is accurate and helpful to the reader.
4	<ul style="list-style-type: none"> There is a noticeable attempt to re-phrase the text. The summary is free from stretches of concentrated lifting. 	4	<ul style="list-style-type: none"> The language is almost always accurate. Serious errors will be isolated. Sentences show some variation, including original complex syntax. Punctuation is accurate and generally helpful.
3	<ul style="list-style-type: none"> There are recognisable but limited attempts to re-phrase the text detail. Attempt may be limited by irrelevance or by oblique or mangled relevance. Groups of text expression are interlaced with own words. The expression may not always be secure, but the attempt to substitute the text will gain credit. 	3	<ul style="list-style-type: none"> The language is largely accurate. Simple structures tend to dominate and serious errors are not frequent, although they are noticeable. Where sentences show some variety and complexity, they will generally be lifted from the text. Serious errors may occur when more sophisticated structures are attempted. Punctuation is generally accurate.
2	<ul style="list-style-type: none"> Wholesale copying of large areas of the text, but not a complete transcript, Attempts to substitute own language will be limited to single word expression. Irrelevant sections of the text will be more frequent at this level and below. 	2	<ul style="list-style-type: none"> Meaning is not in doubt but serious errors are becoming more frequent. [8+ errors as a guide, but balance against sentence structure is also necessary] Some simple structures will be accurate, although this accuracy is not sustained for long. Simple punctuation will usually be correct.
1	<ul style="list-style-type: none"> Pretty well a complete transcript of the text expression. There will also be random transcription of irrelevant sections of the text. 	1	<ul style="list-style-type: none"> Heavy frequency of serious errors, sometimes impeding reading. Fractured syntax is much more pronounced at this level.
0	<ul style="list-style-type: none"> Complete transcript* 	0	<ul style="list-style-type: none"> Heavy frequency of serious errors throughout. Fractured syntax

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- 2 From your reading of paragraph 1, decide whether each of the following statements is true, false, or not stated in the passage, and tick the boxes you have chosen.

Mark	Expected Answer	Allow	Don't Allow
1 mark	Statement (i) is true	Any clear indication of choice even if it not a tick, e.g. cross, star, asterisk	<i>If two or three answers are indicated against any single statement</i>
1 mark	Statement (ii) is false		
1 mark	Statement (iii) is not stated		

Additional information

Tick correct answers. There is no need to cross incorrect answers, unless all are incorrect, in which case put a single cross in the bottom right hand corner of the answer.

- 3 From paragraph 3, write down one opinion. You are free to use your own words or the words of the passage.

Mark	Expected Answer	Allow	Don't Allow
1 mark	It is <u>astonishing</u> that in USA, by 1907, there were 4000 cinemas, (called 'Nickelodeons' after the first one in Pittsburgh) OR It is <u>astonishing</u> that 4000 cinemas were built in two years OR It is <u>astonishing</u> that 4000 cinemas were built between 1905 and 1907		

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- 4 From paragraph 6, write down one opinion. You are free to use your own words or the words of the passage.

Mark	Expected Answer	Allow	Don't Allow
1 mark	(Trips to) cinemas are (much) better than (watching) television (at home).	The dramatic qualities of spectacular / extravagant films are lost on the TV screen	

- 5 (a) Why did the pile of straw heave 'gently and rhythmically'?

Mark	Expected Answer	Allow	Don't Allow
1 mark	A kusimanse / creature / animal was sleeping under / in it	The breathing of a kusimanse under / in it	<i>Lift of 'I saw one under...rhythmically' = 0 (N), even if change to third person is made. Answer must be distilled</i> <i>Lift of 'I saw one asleep' = 0 (N)</i> <i>A kusimanse...<u>on</u> it / there</i> <i>The animal was under it (alone)</i>

Additional information

0(N) answer does not negate correct answer.

Any suggestion that wind / breeze caused the straw to move = 0(N)

- (b) Why did the writer feel justified in disturbing the creature?

Mark	Expected Answer	Allow	Don't Allow
1 mark	he would see one on his photography trip // he would see one on his trip to photograph animals (in their natural habitat)	Lift of 'this was one of the creatures I ... photograph animals', or change from first to third person 'this was one of the creatures he ... photograph animals'	

Additional information

Answers which suggest the zoo visit was the photography trip = 0 (W) e.g. he had come to take pictures of animals

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(c) Why was the animal in a hurry ‘to release itself from its cocoon of straw’?

Mark	Expected Answer	Allow	Don't Allow
1 mark	(it wanted) to eat / take / grab / get the nuts (the writer was holding / offering) // it saw / noticed / was attracted by the nuts (the writer was holding / offering)	Titbits / snack / food for ‘nuts’ Lift of ‘noticing the nuts I held’	<i>It was struggling madly = 0 (N)</i> <i>It was hungry = 0 (N)</i> <i>The writer held nuts (alone) = 0(N)</i>

Additional information

0(N) answer does not negate a correct answer

(d) The animal ‘dived back into the straw’. What had it hoped would happen?

Mark	Expected Answer	Allow	Don't Allow
1 mark	It / He would get / see <u>more</u> nuts / food / titbits / snacks	The writer / he would <u>continue</u> to give / <u>keep</u> giving him nuts (It / He hoped that) more titbits were forthcoming	<i>The writer would get more nuts</i> <i>Lift of ‘(it realised) <u>no</u> more titbits were forthcoming.</i> <i>He wanted to eat more nuts</i>

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- 6 (a) Explain in your own words why, even before the babies were brought to him, the writer had ‘ample opportunity’ to get to know kusimanses properly.

Mark	Expected Answer	Allow	Don't Allow
1 mark	CONCEALMENT: hiding / under cover/ camouflage / cloaked	Lying in wait (sic) / in a hideout / obscured	<i>unseen / invisible / unobtrusive = 0 (N)</i>
1 mark	SHOW UP: appear / come along / arrive / turn up / come into view / come into sight / come out / materialise / reveal themselves	Come (alone)	<i>Take shape / loom up / he was waiting to see animals</i>

Additional information

This is an OWN WORDS question. Key words are CONCEALMENT and SHOW UP

Do not insist on correct grammatical form.

Mark what you see, i.e. ignore wrong answers unless it contradicts a correct one, e.g. ‘materialise and disappear’ for ‘show up’.

Do not insist on synonym for ‘animals’ or ‘forest’ or ‘I often saw them’ but a sensible context must be established.

NB: CONCEALMENT refers to the writer; SHOW UP refers to the animals.

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- (b) The writer fed the babies with cotton wool dipped in milk. What were the two problems he encountered?

Mark	Expected Answer	Allow	Don't Allow
1 mark	(i) they (struggled and squeaked and) spat the cotton wool / it (out)	Lift of 'Every time I pushed.....spat it out again', even although first person is wrong, or 'Every time he pushed.....spat it out again'. Excess denies, i.e. run-on into 'did they think...' Cotton / wool for cotton wool They refused to suck (it)	<i>They spat the milk out = 0(N)</i> <i>They didn't want to drink it = 0(N)</i>
1 mark	(ii) they swallowed / ate the cotton wool / it	Lift of 'they sucked so hard that...down their throats' Lift of 'it was not long before...throats' but inclusion of 'luckily' = 0	<i>They swallowed the milk = 0</i> <i>The cotton wool disappeared (alone) = 0</i>

- 7 (a) What effect is created by the word 'sprawling' that would not be created by, for example, 'lying'?

Mark	Expected Answer	Allow	Don't Allow
1 mark	It suggests comfort / laziness / indolence / relaxation / inactivity / doing nothing / lack of energy / lethargy / at ease	Chilling (out)	<i>Moving / playful / untidy / still / enjoyment / sleeping / stretched / spread out / resting</i>

Additional information

Question asks for effect not meaning.

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- (b) Which physical development meant that the babies were able to see ‘the world that lay outside their basket’?

Mark	Expected Answer	Allow	Don't Allow
1 mark	their legs / limbs got /grew / were strong(er)	<u>Addition</u> of ‘they could stand / walk	<i>Their teeth appeared = 0 (W) The writer put them on the bed / they had a walk around / they were eager to see the world outside their basket / (the development of) their legs /limbs / their legs / limbs grew = 0(N)</i>

Additional information

0(W) answer negates a correct answer

0(N) answer does not negate a correct answer

- (c) Pick out and write down the three consecutive words which indicate the sudden way in which the babies were prevented from seeing ‘the world that lay outside their basket’.

Mark	Expected Answer	Allow	Don't Allow
1 mark	an abrupt halt OR abrupt halt to	The use of the correct word in a phrase or sentence provided that it is underlined or otherwise highlighted.	<i>More or fewer than three words</i>

Additional information

0(N) answer does not negate correct answer.

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- 8 (a) What does the word ‘merely’ suggest about the many troubles the writer would have with the kusimanses in the future?

Mark	Expected Answer	Allow	Don't Allow
1 mark	They would be <u>greater</u> / <u>more</u> difficult / <u>more</u> serious / <u>harder</u> (to cope with) / <u>worse</u> (than this) OR the first / this trouble was <u>less</u> / <u>smaller</u> / <u>less</u> difficult / <u>easier</u> (to cope with)	There was no comparison with what was in store	<i>It was just the first / beginning</i> <i>He would have many problems (question wording)</i> <i>He would have more problems</i> <i>All above = 0(N)</i>

Additional information

Comparative idea is essential.
Look for degree of troubles not number.

- (b) Why do you think ‘The Bandits’ was an appropriate name for the kusimanses?

Mark	Expected Answer	Allow	Don't Allow
1 mark	they were thieves / robbers / stole (food)	caused a lot of damage / havoc / destruction / chaos they were vandals	<i>nuisance / bad / wicked / trouble / problem / mischievous / ruckus / outlaws All = 0(N)</i>

Additional information

0(N) answer does not negate correct answer.

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(c) Explain in your own words why, according to the writer, the kusimanses ‘grew fast’.

Mark	Expected Answer	Allow	Don't Allow
1 mark	APPETITES: hunger // desire / passion / yearning <u>to eat</u> / desire / passion / yearning <u>for food</u>		<i>Eating / looking for food</i>
1 mark	INSATIABLE : infinite / endless / limitless / had no boundaries / unquenchable // never had / couldn't get <u>enough</u> // were never fulfilled		<i>Not able to be satisfied // voracious / great / excessive = 0 (N)</i>

Additional information

This is an own words question. Key words are APPETITES and INSATIABLE

Do not insist on correct grammatical form.

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

Both marks might be scored succinctly, e.g.

1 they were always hungry = 2

2 they were never full = 2

3 the desire for food was always there = 2

4 they were always eating = 0

5 their hunger could never be satisfied = 1

(d) The writer refers to the ‘state’ of the kusimanses. What exactly was this ‘state’?

Mark	Expected Answer	Allow	Don't Allow
1 mark	they were <u>covered</u> / <u>enveloped</u> in / messy / slimy with (broken) eggs / egg shells	Egg yolks / whites for eggs They were dirty with broken eggs	<i>Lift of ‘they broke a dozen eggs....the contents’ = 0</i> <i>They were dirty / They had eggs on them / they rolled in eggs</i>

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9 (a) What evidence is there to suggest that Colly was a ‘vain creature’?

Mark	Expected Answer	Allow	Don't Allow
1 mark	She spent a lot of time / (all) her time grooming her coat / tail / herself	She did nothing but groom herself	<i>Lift of ‘one afternoon....tail’ = 0 She was tame = 0(W) she enjoyed a siesta / sleeping / sunbathing = 0(N)</i>

Additional information

0(W) answer negates a correct answer.

0(N) answer does not negate correct answer.

(b) The Bandits decided that Colly’s tail was ‘a tasty morsel of something or other’. What does this suggest about their attitude to food?

Mark	Expected Answer	Allow	Don't Allow
1 mark	they ate anything / everything // did not discriminate // were not fussy		<i>(They thought that) destiny had placed it in their path = 0(N) They were always hungry / wanted to eat / had insatiable appetites // they were greedy // they appreciated food // they couldn't resist food // they like all food = 0 (N)</i>

Additional information

Look for lack of discrimination, not amount of food.

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(c) Explain fully why the kusimanses were ‘three feet off the ground’.

Mark	Expected Answer	Allow	Don't Allow
1 mark	(i) they had bitten / had their teeth in / sunk into Colly's / the monkey's tail	They were trying to eat Colley's tail	<i>They were hanging onto the monkey by their claws = 0(W) for (i) only</i> <i>They had bitten the monkey (alone) = 0(N)</i>
1 mark	(ii) Colly / the monkey had <u>climbed</u> a <u>tree</u> / was <u>climbing</u> a <u>tree</u>	...climbed on a tree	<i>Colly was in / up the tree (needs to climb)</i>

Additional information

0(W) answer negates a correct answer.

0(N) answer does not negate correct answer.

Contact between kusimanses' teeth and Colly's tail = 1

Colly climbing the tree = 1

BUT verbatim lift of lines 39–45 = 1 max

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- 10 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.

Mark	Words	Expected Answer	Don't Allow
1 mark For each correct meaning (max 5)	1. captivated (L1)	fascinated / charmed / attracted / enslaved / enthralled / enchanted / bewitched / drawn (alone) / mesmerised / intrigued / smitten / beguiled / dazzled / enamoured / entranced / spellbound / riveted / hypnotised / hooked / enraptured	<i>imprisoned // attention caught / attention drawn // amazed / surprised / interested / captured</i>
	2. appraised(L5)	judged / evaluated / sized up/ summed up / weighed up / gauged / assessed / reviewed / inspected / checked out / examined / looked up and down / took stock of / estimated	<i>honoured / looked at / saw / studied</i>
	3. alas(L27)	unfortunately / unhappily / sadly / unluckily / it is a pity / regrettably / lamentably /	<i>However / nevertheless / in vain</i>
	4. nuisance(L28)	problem / drawback / pest / pain / bother / trouble(some) / troublemaker / inconvenience / annoyance / disturbance / trial / irritation / nightmare	<i>Disaster / chaos / danger / hazard / burden / curse / worry / torment</i>
	5. minimum (L33)	least / shortest / smallest / littlest / as little as possible /	<i>Little / less / small / short</i>
	6. somewhat (L35)	rather / quite / to an extent / a bit / a little / pretty / kind of / fairly / to a degree / in a way / sort of / more or less / relatively	<i>Very / extremely / to some extent / in some way / not completely</i>
	7. apparently(L39)	seemingly / on the surface of things / ostensibly / looking like / from the looks of it / as if / as though / supposedly / superficially / at a glance / as far as one could tell / it seems	<i>Really / obviously/ clearly / it appeared / likely</i>
	8 regret(L46)	sorrow / sadness / rue(fulness) / unhappiness / despondency / upset / disappointment / heartache / melancholy	<i>Loss / remorse / guilt / nostalgia / distress / anguish / pity / grief / threat</i>

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Additional information

Mark only the first FIVE words attempted.

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.

For two answers joined by 'and', allow one correct answer if the other answer is not wholly wrong but neutral, e.g. 'shortest and little' for 'minimum'.

For a short phrase answer, mark the first seven words only (RUBRIC). Credit a correct element within this limit.

Ignore mis-spelling if the word is phonetically recognisable.

Ignore errors of tense and grammatical form but only if the meaning is correct.

Tick only correct answers. There is no need to cross wrong answers but if all answers are incorrect put one cross only in the bottom corner.