

**Cambridge  
Secondary 1  
Checkpoint**

**Cambridge International Examinations**  
Cambridge Secondary 1 Checkpoint

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**ENGLISH**

**1111/01**

**April 2018**

Paper 1 Non-fiction

INSERT

**1 hour plus 10 minutes' reading time**

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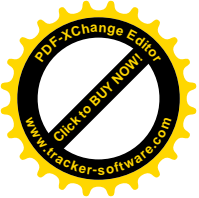
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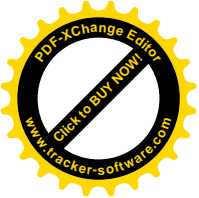


**Text A**



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**Text B**

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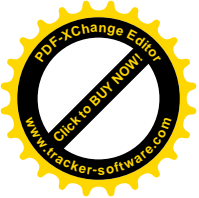
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**ENGLISH**

Paper 1 Non-fiction

MARK SCHEME

**1111/01**

**April 2018**

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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 markers were instructed to award marks. It does not indicate the details of the discussions that took place at a markers' 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.

Cambridge will not enter into discussions about these mark schemes.

**Maximum Mark 50**

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This document consists of **10** printed pages.

**Section A: Reading**

Question	Answer	Marks
	<b>How do the heading and subheading help to attract the reader’s interest? Comment on the <u>presentation</u> and <u>content</u> for each.</b>	
1a	<b>heading</b> Use of bold letters <b>and</b> mysterious / dramatic wording	1
1b	<b>subheading</b> Use of italics / different fonts <b>and</b> an overview of the content of the article	1

Question	Answer	Marks
2	<b>Find a word in the first paragraph that means falling.</b> Content removed due to copyright restrictions.	1

Question	Answer	Marks
3	<b>How many climbers are there on the mountainside?</b> 3 (climbers)	1

Question	Answer	Marks
4	<b>Look at the second paragraph. Why does the narrator put a stake into the snow?</b> <b>Tick (✓) <u>one</u> box.</b> It gives him some reassurance.	1



Question	Answer	Marks
5	<b>Look at the first three paragraphs. Give <u>three</u> quotes about the wind. For each quote, explain how the wind affects the actions of the climbers.</b>  Content removed due to copyright restrictions.	3

Question	Answer	Marks
6	<b>Who takes over from the narrator to lead the climbers?</b>  Content removed due to copyright restrictions.	1

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Question	Answer	Marks
7a	<p><b>Look at the third paragraph.</b></p> <p><b>Which word does the writer use to suggest a place that is high up and lacks space?</b></p> <p>Content removed due to copyright restrictions.</p>	1
7b	<p><b>Which verb does the writer use to suggest caution?</b></p> <p>Content removed due to copyright restrictions.</p>	1

Question	Answer	Marks
8	<p><b>Look at the fifth paragraph.</b></p> <p>Content removed due to copyright restrictions.</p> <p>It's as if they don't care anymore OR The cold is their focus.</p>	1

Question	Answer	Marks
9	<p><b>Look at the fifth paragraph.</b></p> <p><b>Choose the correct option to complete the sentence below.</b></p> <p>Tick (✓) <u>one</u> box.</p> <p>Content removed due to copyright restrictions.</p>	1

Question	Answer	Marks
10a	<p><b>Give a simile from <u>Text A</u>.</b></p> <p>'.....like invisible hyenas'</p>	1
10b	<p><b>Explain the simile in your own words. Give <u>two</u> details.</b></p> <p><b><u>Accept</u></b> reference to:</p> <p>loud / mocking sound pain aggression / danger can't be seen</p>	2





Question	Answer	Marks
11	<p><b>What is the main theme of <u>Text A</u>?</b></p> <p>Tick (✓) <b>one</b> box.</p> <p>Box 1 OR 2: 'the challenges of mountaineering' 'the role of teamwork when climbing'</p>	1

Question	Answer	Marks
12	<p><b>Identify <u>three</u> features of <u>Text B</u> that make it persuasive. Give a quote from the text for each feature.</b></p> <p>(rhetorical) questions (directed at the reader) 'Which one's for you?'</p> <p>use of second person / you 'If you've never climbed on ice...'</p> <p>use of imperatives 'Come on one of our adventure holidays'</p> <p>use of attractive / positive / tempting / descriptive language 'sun-drenched'</p> <p>reassurance 'enjoyed by all'</p> <p>special aspects 'unique structures'</p> <p>inclusivity 'open to all abilities'</p> <p>repetition of sentence structures</p> <p>Award <b>1 mark</b> for each correct point with appropriate quote. <b>Accept</b> any three points with appropriate quotes.</p>	3

Question	Answer	Marks
13	<p><b>Make a list of the differences between an ice climbing holiday and a rock climbing holiday.</b></p> <p>different locations / venues</p> <p>different temperatures / climate / weather</p> <p>'for ice climbing the terrain is never the same twice'</p> <p>Award <b>3 marks</b> for 3 differences</p> <p>Award <b>2 marks</b> for 2 differences</p> <p>Award <b>1 mark</b> for 1 difference</p>	<b>3</b>

Question	Answer	Marks
14	<p><b>Write a summary of <u>up to 50 words</u> about the difference between an ice climbing holiday and a rock climbing holiday. Include all the points from your list. Use your own words as much as possible.</b></p> <p>Award <b>2 marks</b> for a summary that combines all three points from the list into a coherent summary.</p> <p>Award <b>1 mark</b> for a summary that includes fewer than three of the main points.</p> <p>Award <b>0 marks</b> for a summary made up of points that are not synthesised or contains no relevant points at all.</p> <p><b>If 3 points are found, ensure that no more than 50 words have been used.</b></p> <p><b><u>Do not</u> award more than 1 mark where the summary exceeds 50 words.</b></p>	<b>2</b>

**Section B: Writing**

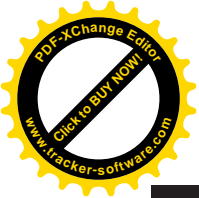
Question	Answer	Marks
<p><b>Notes to markers</b></p> <ul style="list-style-type: none"> <li>Use the marking grids on the next two pages.</li> <li>Marking should always begin from the lowest mark in each column and work upward.</li> <li>A 'best fit' judgement should be made in judging first in which box to place the response and then, within that box, which mark is appropriate.</li> <li>The lower mark within a box should be given if some the criteria have been met but not all.</li> <li>Note on extent: Award <b>0 marks</b> where the performance fails to meet the lowest criteria. Award <b>0 marks</b> for 20 words or fewer. Award a maximum of <b>7 marks</b> for responses of between 21 and 60 words. You need not count the words unless you think there will be fewer than 60. In normal-sized handwriting 60 words will be approximately 8 lines.</li> </ul>		
<p><b>15 Some people believe that dangerous sports like rock climbing should be banned. Do you agree? Write an essay giving your opinion.</b></p> <p><b>Things to consider:</b></p> <ul style="list-style-type: none"> <li><b>examples of dangerous sports</b></li> <li><b>reasons why some people take part in dangerous sports</b></li> <li><b>reasons why some people feel dangerous sports should be banned.</b></li> </ul>		
15	Content, purpose and audience. (Wa)	8
	Text structure and organisation. (Wt)	7
	Sentence structure and punctuation. (Wp)	7
	Spelling (Ws)	3
		<b>[Total 25]</b>

**Section B: Writing grid**

<b>Content, purpose and audience (Wa)</b> <b>8 marks</b>	<b>Text structure and organisation (Wt)</b> <b>7 marks</b>
<p>The response has relevant ideas and content developed in detail to create a clear and consistent relationship between the writer and reader. The text type is clearly established, e.g. <i>an article, report, etc.</i>, and the tone is appropriate to the ideas and is sustained. The vocabulary is well chosen for the purpose.</p> <p style="text-align: right;">7–8</p>	<p>The response is presented coherently and logically to help the development of ideas, usually with an introduction and conclusion. Well-crafted paragraphs contribute to the structure of the text.</p> <p style="text-align: right;">6–7</p>
<p>The response has relevant ideas and content which are developed with some detail, and with some awareness of reader. The main features of the text type are evident and the tone is appropriate for the purpose and is largely sustained. The vocabulary is relevant for the purpose.</p> <p style="text-align: right;">5–6</p>	<p>The response is generally coherent and in a logical order with ideas evident, with an attempt at an introduction and conclusion. Paragraphs/sections are evident and help to structure the text.</p> <p style="text-align: right;">4–5</p>
<p>The response includes basic information relevant for the purpose, and some awareness of the reader may be shown. General aspects of the text type are evident and the writer's tone is established. A simple range of vocabulary is relevant to the purpose.</p> <p style="text-align: right;">3–4</p>	<p>The response is clear but not sequenced logically to help the development of ideas. There may be an attempt at an introduction and/or a conclusion. Paragraphs/sections may be used but not consistently.</p> <p style="text-align: right;">2–3</p>
<p>The response has limited relevance to the task. Some elements of the text type are seen and the writer's tone is present but inconsistent. The vocabulary is simple.</p> <p style="text-align: right;">1–2</p>	<p>Some basic sequencing of material grouped by content is evident.</p> <p style="text-align: right;">1</p>
<p>No creditable response.</p> <p style="text-align: right;">0</p>	<p>No creditable response.</p> <p style="text-align: right;">0</p>



<b>Sentence structure and punctuation (Wp)</b> <b>7 marks</b>	<b>Spelling (Ws)</b> <b>3 marks</b>
<p>A range of appropriate and varied sentence structures are used to create effect. The use of sentence features contributes to the overall development of the text. Almost entirely accurate grammar (tenses, agreement, and word order) with some choices to enhance and emphasise meaning. Punctuation is correctly used to enhance the writing.</p> <p style="text-align: right;">6–7</p>	
<p>Appropriate use of sentence structures, with some attempt to create effect. Some sentence features are used to clarify and emphasise meaning. Grammar and punctuation are mostly accurate.</p> <p style="text-align: right;">4–5</p>	<p>Spelling almost completely accurate, with a wide range of words correctly attempted. Polysyllabic, ambitious and more complex, lower frequency words are used successfully.</p> <p style="text-align: right;">3</p>
<p>Limited or partially effective use of complex sentence structures. Mostly simple compound structures based on a variety of connectives. Grammar and punctuation is usually correct; there may be evidence of comma splicing.</p> <p style="text-align: right;">2–3</p>	<p>Spelling is generally accurate over a reasonable range of words. Some polysyllabic and more difficult words in frequent use are spelled correctly.</p> <p style="text-align: right;">2</p>
<p>Simple sentence structures are used successfully. Some correct use of grammar and punctuation, e.g. full stops and capitals.</p> <p style="text-align: right;">1</p>	<p>Simple words are used successfully. There are frequent errors in commonly occurring words.</p> <p style="text-align: right;">1</p>
<p>No creditable response.</p> <p style="text-align: right;">0</p>	<p>No creditable response.</p> <p style="text-align: right;">0</p>



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CANDIDATE NUMBER 

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\* 4 6 7 0 1 3 6 5 1 7 \*

**ENGLISH** **1111/01**  
 Paper 1 Non-fiction **April 2018**  
**1 hour plus 10 minutes' reading time**

Candidates answer on the Question Paper.  
 Additional Materials:    Insert

**READ THESE INSTRUCTIONS FIRST**

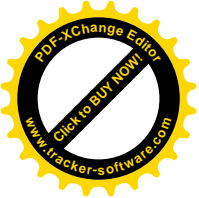
Write your Centre number, candidate number and name on all the work you hand in.  
 Write in dark blue or black pen.  
 Do not use staples, paper clips, glue or correction fluid.  
**DO NOT WRITE IN ANY BARCODES.**

Answer **all** questions.  
 You should pay attention to punctuation, spelling and handwriting.

At the end of the examination, fasten all your work securely together.  
 The number of marks is given in brackets [ ] at the end of each question or part question.

The total number of marks for this paper is 50.

This document consists of **8** printed pages and **1** Insert.



**Section A: Reading**

*Spend 30 minutes on this section.*

Read **Text A**, an article about mountain climbing, in the Insert, and then answer questions 1–11.

**1** How do the heading and subheading help to attract the reader’s interest?  
Comment on the presentation and content for each.

**(a)** heading ..... [1]

**(b)** subheading ..... [1]

**2** Find a word in the first paragraph that means falling.

..... [1]

**3** How many climbers are there on the mountainside?

..... [1]

**4** Look at the second paragraph.  
Why does the narrator put a stake into the snow?

Tick (✓) **one** box.

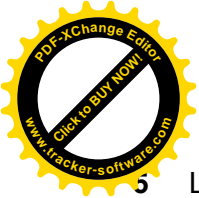
He thinks he’s going to fall.

It gives him some reassurance.

He needs some physical support.

It allows him to remove his rope.

[1]



5 Look at the first three paragraphs.  
Give **three** quotes about the wind. For each quote, explain how the wind affects the actions of the climbers.

- quote .....
- effect .....
- quote .....
- effect .....
- quote .....
- effect .....

[3]

6 Who takes over from the narrator to lead the climbers?

.....

[1]

7 Look at the third paragraph.

(a) Which word does the writer use to suggest a place that is high up and lacks space?

.....

[1]

(b) Which verb does the writer use to suggest caution?

.....

[1]

8 Look at the fifth paragraph.  
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.....  
.....

[1]





Look at the fifth paragraph.  
Choose the correct option to complete the sentence below.

Tick (✓) **one** box.

Content removed due to copyright restrictions.

10 (a) Give a simile from **Text A**.

[1]

.....

[1]

(b) Explain the simile in your own words. Give **two** details.

• .....

• .....

[2]

11 What is the main theme of **Text A**?

Tick (✓) **one** box.

the challenges of mountaineering

the role of teamwork when climbing

the importance of good climbing equipment

the need to predict the weather in the mountains

[1]

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Read **Text B**, an extract from a website, and then answer questions 12–14.

**12** Identify **three** features of **Text B** that make it persuasive. Give a quote from the text for each feature.

- .....
- .....
- .....

[3]

**13** Make a list of the differences between an ice climbing holiday and a rock climbing holiday.

- .....
- .....
- .....
- .....

[3]

**14** Write a summary of **up to 50 words** about the difference between an ice climbing holiday and a rock climbing holiday. Include all the points from your list. Use your own words as much as possible.

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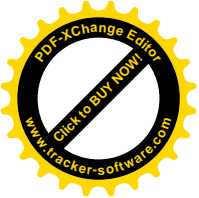
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[2]



**Section B: Writing**

*Spend 30 minutes on this section.*

- 15** Some people believe that dangerous sports like rock climbing should be banned. Do you agree? Write an essay giving your opinion.

Things to consider:

- examples of dangerous sports
- reasons why some people take part in dangerous sports
- reasons why some people feel dangerous sports should be banned.

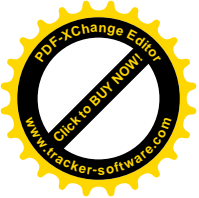
Space for your plan:

Space for your plan:

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Write your essay on the next page.

[25 marks]



A series of horizontal dotted lines for writing.

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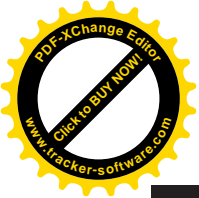
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**ENGLISH**

**1111/02**

Paper 2 Fiction

**April 2018**

INSERT

**1 hour plus 10 minutes' reading time**

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This document consists of **3** printed pages and **1** blank page.



**Text for Section A**, an extract from ‘Cat’s Eye’ by Margaret Atwood

Time is not a line but a dimension, like the dimensions of space.

It was my brother Stephen who told me that, when he wore his ravelling maroon sweater to study in and spent a lot of time standing on his head so that the blood would run down into his brain and nourish it. I didn’t understand what he meant but maybe he didn’t explain it very well.

‘Stephen says time is not a line,’ I say. Cordelia rolls her eyes, as I knew she would.

5

‘So?’ she says. This answer pleases both of us. It puts the nature of time in its place, and also Stephen, who calls us ‘the teenagers’, as if he himself is not one.

Cordelia and I are riding on the streetcar, going downtown, as we do on winter Saturdays. The streetcar is muggy with twice-breathed air and the smell of wool. Cordelia sits with nonchalance, nudging me with her elbow now and then, staring blankly at the other people with her grey-green eyes, opaque and glinting as metal. She can outstare anyone, and I am almost as good. We’re impervious, we scintillate, we are thirteen.

10

We wear long coats with tie belts, the collars turned up to look like movie stars, and rubber boots with the tops folded down and men’s work socks inside. In our pockets are stuffed the kerchiefs our mothers make us wear but that we take off as soon as we are out of sight. We scorn head-coverings. Our mouths are tough, crayon red, shiny as nails. We think we are friends.

15

On the streetcars there are always old ladies, or we think of them as old. They’re of various kinds. Some are respectably dressed, in tailored coats and matching gloves and tidy, no-nonsense hats. Others are poorer and have dark shawls around their shoulders. Others are bulgy, dumpy, with clamped self-righteous mouths, their arms festooned with shopping bags; these we associate with sales, with bargain basements. Cordelia can tell cheap cloth at a glance. ‘Gaberdine,’ she says, ‘Ticky-tack.’

20

Then there are the ones who still try for an effect of glamour. There aren’t many of these, but they stand out. They wear scarlet outfits or purple ones, and dangly earrings, and hats that look like stage props. Their lipstick mouths are too big around their mouths, their eyes drawn screw-jiggy around their real eyes.

25

This is the kind we like best. They have a certain gaiety to them, a power of invention, they don’t care what people think. We think that their bizarre costumes are chosen, and that when the time comes we also will be free to choose.

‘That’s what I’m going to be like,’ says Cordelia. ‘Only I’m going to have a yappy Pekinese, and chase kids off my lawn.’

30

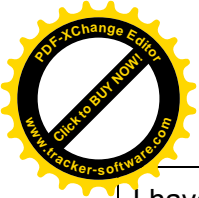
‘I’m going to have a pet iguana,’ I say, ‘and wear nothing but cerise.’ It’s a word I have recently learned.

Now I think, what if they couldn’t see what they looked like? Maybe it was as simple as that: eye problems. I’m having that problem now: too close to the mirror and I’m a blur, too far back and I can’t see the details. Who knows what faces I’m making, what kind of modern art I’m drawing on myself? Even when I’ve got the distance adjusted, I vary. Some days I look like a worn-out thirty-five, others like a sprightly fifty.

35

If I were to meet Cordelia again, what would I tell her about myself? The truth, or whatever would make me look good?

40



I haven't seen her for a long time. I wasn't expecting to see her. But now that I'm back here I can hardly walk down a street without a glimpse of her, turning a corner, entering a door. It goes without saying that these fragments of her belong to women who, seen whole, are not Cordelia.

I think of encountering her without warning. Perhaps in a worn coat and a knitted hat, sitting on a kerb, with two plastic bags filled with her only possessions, muttering to herself.

45

I've been walking for hours it seems, down the hill to the downtown, where streetcars no longer run.

Now I've reached the place where we used to get off the streetcar, stepping into the grating wind that cut up from the lake between the flat-roofed, dowdy buildings. But this part of the city is no longer flat, dowdy, shabby-genteel. Tubular neon in cursive script decorates the restored brick facades, and there's a lot of brass trim, a lot of real estate, a lot of money. Up ahead there are huge oblong towers, all of glass, lit up like enormous gravestones of cold light.

50

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**ENGLISH**

Paper 2

MARK SCHEME

**1111/02**

**April 2018**

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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 markers were instructed to award marks. It does not indicate the details of the discussions that took place at a markers' 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.

Cambridge will not enter into discussions about these mark schemes.

**Maximum Mark 50**

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This document consists of **10** printed pages.

**Section A: Reading**

Question	Answer	Marks
1	<b>How does Stephen refer to his sister and Cordelia?</b>  (the) teenager(s)	1

Question	Answer	Marks
2	<b>What <u>two</u> things did Stephen do to help him study?</b>  He wore his (ravelling) (maroon) sweater. (1 mark)  He stood on his head (so the blood went to his brain). (1 mark)	2

Question	Answer	Marks
3	<b>How does Cordelia react to Stephen's opinion of time?</b> <b>Tick <u>one</u> box.</b>  She is dismissive of it. (Box 2)	1

Question	Answer	Marks
4	<b>Give <u>one</u> quotation from the text which shows that being inside the streetcar was an unpleasant experience.</b>  'muggy with twice-breathed air' / 'muggy' / 'twice-breathed air' OR 'the smell of wool'	1



Question	Answer	Marks
5	<p><b>What do the words <i>glinting as metal</i> (line 11) suggest about Cordelia's character?</b></p> <p>She is a hard / tough character / strong-(willed) / cold(hearted) She has very little sympathy for people.</p>	1

Question	Answer	Marks
6	<p><b>'We're impervious, we scintillate, we are thirteen.' (line 12) What does this quotation suggest about the attitude of the girls?</b></p> <p>They feel invincible / (very) confident / over-confident/ arrogant They think they are very cool / sassy. They feel very grown up / act as though they are older / feel superior</p>	1

Question	Answer	Marks
7	<p><b>What action suggests that the girls rebel against their parents?</b></p> <p>They take off the kerchiefs. / They put the kerchiefs in their pockets.</p>	1

Mohamed Abdelkrim



Question	Answer	Marks
8	<p><b>Write <u>three</u> quotations from the seventh paragraph which suggests that the girls have a negative attitude towards some of the women on the streetcar.</b></p> <p>'we think of them as old'            'others are poorer (and have dark shawls around their shoulders)'            'others are bulgy/ dumpy/(with) clamped self-righteous mouths'            'associate with sales, /with bargain basements'            'cheap cloth'            ('Gaberdine,' she says,) 'Ticky-tack.'</p> <p><b>Accept any three quotations for 3 marks.</b></p>	3

Question	Answer	Marks
9	<p><b>'Then there are the ones who still try for an effect of glamour.' (Line 23)</b>  <b>Why do these women stand out?</b>  <b>Tick <u>two</u> boxes</b></p> <p>Boxes 3 and 5:            Their make-up seems exaggerated.            Their appearance is unconventional.</p> <p><b>Award 1 mark for each correctly ticked box.</b></p>	2

Question	Answer	Marks
10	<p><b>The narrator wonders what kind of modern art she is drawing on herself lines 36–37.</b>  <b>What does this thought remind her of?</b></p> <p>(It reminds her) of the old ladies / of ladies in the streetcar / of the ladies' make-up / of those ladies that she liked.</p>	1

Question	Answer	Marks
11	<p><b>‘The truth, or whatever would make me look good?’ (lines 39–40). One of the themes of this extract is friendship. What <u>two</u> things does this quote suggest about the friendship between the narrator and Cordelia?</b></p> <ul style="list-style-type: none"> <li>• She feels the need to impress Cordelia / feels in competition with Cordelia / feels inferior to Cordelia / they judge each other</li> <li>• They were not always honest / open with each other / didn’t always confide in each other.</li> <li>• Their friendship was superficial / they were not true friends.</li> </ul> <p>Award <b>1 mark</b> for <b>each</b> separate idea.</p>	2

Question	Answer	Marks
12	<p><b>What keeps happening to the narrator while she is walking around the town where she grew up?</b></p> <p>She keeps imagining she is seeing Cordelia.</p> <p>She keeps seeing women who look like Cordelia.</p> <p>She keeps expecting to see Cordelia.</p> <p>She constantly thinks of / remembers / is reminded of / has flashbacks of Cordelia.</p>	1

Question	Answer	Marks														
13	<p><b>Explain in your own words how the atmosphere of the neighbourhood has changed. Support your answer with examples from the text.</b></p> <table border="0"> <tr> <td>Explanations</td> <td>Examples</td> </tr> <tr> <td>It has become very wealthy looking.</td> <td>It is no longer dowdy, shabby-genteel.</td> </tr> <tr> <td>It looks much brighter/ more vibrant.</td> <td>There are neon lights.</td> </tr> <tr> <td>The buildings are more modern.</td> <td>Old buildings have been restored.</td> </tr> <tr> <td>The buildings are more developed.</td> <td>There are towers of glass.</td> </tr> <tr> <td>It feels less friendly.</td> <td>The buildings are like gravestones of cold light.</td> </tr> <tr> <td>Transport has gone/ lack of life and activity</td> <td>Streetcars no longer run.</td> </tr> </table> <p>Award <b>1 mark</b> each for any supported point, up to a maximum of <b>4 marks</b>.</p>	Explanations	Examples	It has become very wealthy looking.	It is no longer dowdy, shabby-genteel.	It looks much brighter/ more vibrant.	There are neon lights.	The buildings are more modern.	Old buildings have been restored.	The buildings are more developed.	There are towers of glass.	It feels less friendly.	The buildings are like gravestones of cold light.	Transport has gone/ lack of life and activity	Streetcars no longer run.	4
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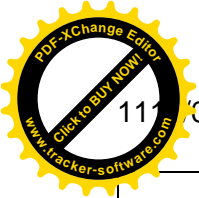
Question	Answer	Marks																
14	<p><b>Explain in your own words how the theme of time is shown throughout the text. Support your answer with examples from the text.</b></p> <table border="1" data-bbox="300 387 1345 1211"> <thead> <tr> <th data-bbox="300 387 874 439">Explanations</th> <th data-bbox="874 387 1345 439">Examples</th> </tr> </thead> <tbody> <tr> <td data-bbox="300 439 874 517">The text contains remarks about time; these may be past, present or future.</td> <td data-bbox="874 439 1345 517">Stephen says time is not a line. Time is not a line but a dimension</td> </tr> <tr> <td data-bbox="300 517 874 663">The text refers to what happened in the past Flashbacks are used in the text.</td> <td data-bbox="874 517 1345 663">Are riding on the streetcar <i>Any correct reference to the past.</i></td> </tr> <tr> <td data-bbox="300 663 874 741">The extract moves from past to present/deals with getting older.</td> <td data-bbox="874 663 1345 741">The teenagers – I look like a worn-out thirty-five year old.</td> </tr> <tr> <td data-bbox="300 741 874 819">The narrator talks about the present.</td> <td data-bbox="874 741 1345 819">I'm having that problem now.</td> </tr> <tr> <td data-bbox="300 819 874 898">The narrator looks forward to the future from the past.</td> <td data-bbox="874 819 1345 898">I'm going to have a pet iguana.</td> </tr> <tr> <td data-bbox="300 898 874 1043">The narrator compares the past to the present.</td> <td data-bbox="874 898 1345 1043"><i>Any reference to changes in buildings, street cars or the ladies.</i></td> </tr> <tr> <td data-bbox="300 1043 874 1211">The narrator looks to the future from the present.</td> <td data-bbox="874 1043 1345 1211">She wonders what she would say to Cordelia now.</td> </tr> </tbody> </table> <p data-bbox="300 1245 1345 1279">Award ONE mark for any supported point made, to a maximum of 4 marks.</p>	Explanations	Examples	The text contains remarks about time; these may be past, present or future.	Stephen says time is not a line. Time is not a line but a dimension	The text refers to what happened in the past Flashbacks are used in the text.	Are riding on the streetcar <i>Any correct reference to the past.</i>	The extract moves from past to present/deals with getting older.	The teenagers – I look like a worn-out thirty-five year old.	The narrator talks about the present.	I'm having that problem now.	The narrator looks forward to the future from the past.	I'm going to have a pet iguana.	The narrator compares the past to the present.	<i>Any reference to changes in buildings, street cars or the ladies.</i>	The narrator looks to the future from the present.	She wonders what she would say to Cordelia now.	4
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Mohammed Abdulkhaleem



Question	Answer	Marks
<p><b>Notes to markers</b></p> <ul style="list-style-type: none"> <li>• Use the marking grids on the next two pages.</li> <li>• Marking should always begin from the lowest mark in each column and work upward.</li> <li>• A ‘best fit’ judgement should be made in judging first in which box to place the response and then, within that box, which mark is appropriate.</li> <li>• The lower mark within a box should be given if some the criteria have been met but not all.</li> <li>• Scroll to the end of page 8 to ensure you have seen all of the writing; you may need to use full-response view if the candidate has written outside of the given lines/pages.</li> <li>• Ignore the planning – it is not to be marked. If there is nothing on pages 7 &amp; 8, award NR for all strands.</li> <li>• AOs must be annotated before the scripts can be submitted.</li> <li>• Note on extent: Award <b>0 marks</b> where the performance fails to meet the lowest criteria. Award <b>0 marks</b> for 20 words or fewer. Award a maximum of <b>7 marks</b> for responses of between 21 and 60 words. You need not count the words unless you think there will be fewer than 60. In normal-sized handwriting 60 words will be approximately 8 lines.</li> </ul>		
<p><b>15 Write a story about a person meeting someone who they have not seen for a long time.</b></p> <p><b>You could consider:</b></p> <ul style="list-style-type: none"> <li>• <b>where they meet</b></li> <li>• <b>what memories they have</b></li> <li>• <b>how they have both changed</b></li> <li>• <b>what has happened since they last met.</b></li> </ul> <p><b>Note : candidates do not need to cover all of these bullet points – they are only suggestions.</b></p>		
<p><b>15</b></p>	<p>Content, purpose and audience. (Wa)</p>	<p><b>8</b></p>
	<p>Text structure and organisation. (Wt)</p>	<p><b>7</b></p>
	<p>Sentence structure and punctuation. (Wp)</p>	<p><b>7</b></p>
	<p>Spelling (Ws)</p>	<p><b>3</b></p>
		<p><b>[Total 25]</b></p>

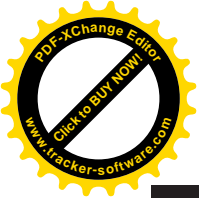




<b>Content, purpose and audience (Wa)</b> <b>8 marks</b>	<b>Text structure and organisation (Wt)</b> <b>7 marks</b>
<p>The response is relevant to task/purpose, with an appropriate tone sustained. The response has content and relevant ideas developed in detail, and there is clear consistent engagement with reader. The character, point of view and voice is sustained. Ambitious and occasional sophisticated vocabulary is used accurately.</p> <p style="text-align: right;">7–8</p>	<p>The ideas are organised into a planned and coherent story, including an effective opening and satisfying closing. Clear well-organised paragraphs are linked to structure the narrative and contribute to controlling the pace of the story.</p> <p style="text-align: right;">6–7</p>
<p>The response is mainly relevant to task/purpose, with clear and appropriate tone. Content and relevant ideas are developed with a clear awareness of audience. There is some specific, effective vocabulary, relevant to purpose.</p> <p style="text-align: right;">5–6</p>	<p>The ideas are developed into a story from an appropriate opening but may not reach an effective conclusion. Paragraphs/sections are evident and help to structure the text.</p> <p style="text-align: right;">4–5</p>
<p>The response has general relevance to task/purpose, with an attempt at chosen tone. There are basic ideas with a little development, and the beginnings of awareness of audience. A simple range of vocabulary is relevant to the purpose.</p> <p style="text-align: right;">3–4</p>	<p>The opening, development and conclusion of the story are logically related. Paragraphs/sections may be used, but not consistently, accurately or appropriately.</p> <p style="text-align: right;">2–3</p>
<p>The response has limited relevance to task/purpose, and tone is present but inconsistent. There is a limited range of material. A simple, repetitive vocabulary is attempted.</p> <p style="text-align: right;">1–2</p>	<p>Some basic sequencing or outline of story is evident.</p> <p style="text-align: right;">1</p>
<p>No creditable response.</p> <p style="text-align: right;">0</p>	<p>No creditable response.</p> <p style="text-align: right;">0</p>



<b>Sentence structure and punctuation (Wp)</b> 7 marks	<b>Spelling (Ws)</b> 3 marks
<p>A range of appropriate and varied sentence structures are used to create effect. The use of sentence features contributes to the overall development of the text. Almost entirely accurate grammar (tenses, agreement and word order) with a range of devices to enhance and emphasise meaning. Punctuation is correctly used to enhance the writing.</p> <p style="text-align: right;">6–7</p>	
<p>Appropriate use of sentence structures, with some attempt to create effect. Some sentence features are used to clarify and emphasise meaning. Grammar and punctuation are mostly accurate.</p> <p style="text-align: right;">4–5</p>	<p>Spelling almost completely accurate, with a wide range of words correctly attempted. Polysyllabic and ambitious and more complex, lower frequency words are used successfully.</p> <p style="text-align: right;">3</p>
<p>Limited or partially effective use of complex sentence structures. Mostly simple compound structures based on a variety of connectives. Grammar and punctuation is usually correct; there may be evidence of comma splicing.</p> <p style="text-align: right;">2–3</p>	<p>Spelling is generally accurate over a reasonable range of words. Some polysyllabic and more difficult words in frequent use are spelled correctly.</p> <p style="text-align: right;">2</p>
<p>Simple sentence structures are used successfully. Some correct use of grammar and punctuation, e.g. full stops and capitals.</p> <p style="text-align: right;">1</p>	<p>Simple words are attempted successfully. There are frequent errors in commonly occurring words.</p> <p style="text-align: right;">1</p>
<p>No creditable response.</p> <p style="text-align: right;">0</p>	<p>No creditable response.</p> <p style="text-align: right;">0</p>



**Cambridge  
Secondary 1  
Checkpoint**

**Cambridge International Examinations**  
Cambridge Secondary 1 Checkpoint

CANDIDATE NAME

CENTRE NUMBER

CANDIDATE NUMBER

\* 9 6 5 6 1 3 4 7 8 5 \*

**ENGLISH** **1111/02**  
Paper 2 Fiction **April 2018**  
**1 hour plus 10 minutes' reading time**

Candidates answer on the Question Paper.  
Additional Materials: Insert

**READ THESE INSTRUCTIONS FIRST**

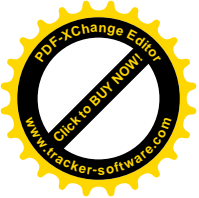
Write your Centre number, candidate number and name on all the work you hand in.  
Write in dark blue or black pen.  
Do not use staples, paper clips, glue or correction fluid.  
**DO NOT WRITE IN ANY BARCODES.**

Answer **all** questions.  
You should pay attention to punctuation, spelling and handwriting.

At the end of the examination, fasten all your work securely together.  
The number of marks is given in brackets [ ] at the end of each question or part question.

The total number of marks for this paper is 50.

This document consists of **8** printed pages and **1** Insert.



Section A: Reading

Spend 30 minutes on this section.

Read the **Text** in the Insert and then answer questions 1–14.

1 How does Stephen refer to his sister and Cordelia?

.....  
.....

[1]

2 What **two** things did Stephen do to help him study?

• .....  
• .....

[2]

3 How does Cordelia react to Stephen’s opinion of time?

Tick (✓) **one** box.

She is surprised by it.

She is dismissive of it.

She is impressed by it.

She is apprehensive of it.

[1]

4 Give **one** quotation from the text which shows that being inside the streetcar was an unpleasant experience.

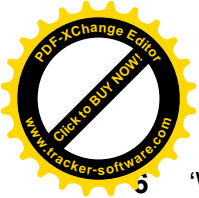
.....  
.....

[1]

5 What do the words *glinting as metal* (line 11) suggest about Cordelia’s character?

.....  
.....

[1]



5 'We're impervious, we scintillate, we are thirteen.' (Lines 11–12)  
What does this quotation suggest about the attitude of the girls?

.....  
..... [1]

7 What action suggests that the girls rebel against their parents?

.....  
..... [1]

8 Give **three** quotations from the seventh paragraph (lines 17–22), which suggest that the girls have a negative attitude towards some of the women on the streetcar.

• .....  
• .....  
• ..... [3]

9 'Then there are the ones who still try for an effect of glamour.' (Line 23)  
Why do these women stand out?

Tick (✓) **two** boxes.

Their clothes appear ill-fitting.

Their jewellery looks valuable.

Their make-up seems exaggerated.

Their movements are dramatic.

Their appearance is unconventional.  [2]

10 The narrator wonders what kind of modern art she is drawing on herself (lines 36–37). What does this thought remind her of?

.....  
..... [1]



11 'The truth, or whatever would make me look good?' (Lines 39–40)

One of the themes of this extract is friendship. What **two** things does this quote suggest about the friendship between the narrator and Cordelia?

- .....
  - .....
- ..... [2]

12 What keeps happening to the narrator while she is walking around the town where she grew up?

..... [1]

13 Explain in your own words how the atmosphere of the neighbourhood has changed. Support your answer with examples from the text.

.....

.....

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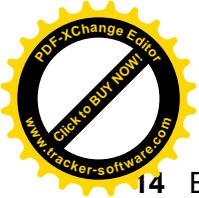
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.....

..... [4]

Mohamed Abdelkriem



14 Explain in your own words how the theme of time is shown throughout the text. Support your answers with examples from the text.

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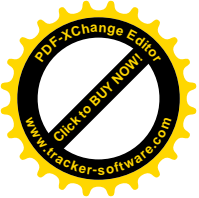
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.....

.....

[4]

Mohamed Abdelkrim



**Section B: Writing**

*Spend 30 minutes on this section.*

**15** Write a story about a person meeting someone whom they have not seen for a long time.

You could consider:

- where they meet
- what memories they have
- how they have both changed
- what has happened since they last met.

Space for your plan:

Space for your plan:

*Monamed Abdelkriem*

Write your story on the next page.

[25 marks]





Handwriting practice lines (dotted lines on a solid background)

Mohamed Abdelkriem

