



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge International Primary Achievement Test

---

**ENGLISH**

**0841/02**

Paper 2

**May/June 2010**

MARK SCHEME

Maximum Mark: 40

---



---

This document consists of **12** printed pages.



## 2

**English mark schemes – Achievement Test****Guidelines for marking test papers**

These mark schemes are designed to provide you with all the information necessary to mark the Primary Achievement Tests. As far as possible, the mark schemes give you full guidance regarding acceptable and unacceptable alternative answers and, where appropriate, include examples of student work to illustrate the marking points. However, it is not always possible to predict all the alternative answers that may be produced by students and there could be places where the marker will have to use their professional judgement; in these cases, it is essential that such judgement be applied consistently.

The guidelines below should be followed throughout (**unless the mark scheme states otherwise**).

- A correct answer should always be awarded full marks even if the spelling or grammar is wrong.
- Where more than one mark is available for a question, the mark scheme explains where each mark should be awarded.
- Half marks should not be awarded and at no point should an answer be awarded more than the maximum number of marks available, regardless of the quality of the answer.
- If the student has given more than one answer, the marks can be awarded if all the answers given are correct. However, if correct and incorrect answers are given together marks should not be awarded.
- If the answer line is blank but the correct answer is given elsewhere, e.g. within the question in the usage section, the marks can be awarded provided it is clear that the student has understood the requirements of the question.
- Each question and part question should be considered independently and marks for one question should be allowed unless they are contradicted by working or answers in another question or part question.
- Any legible crossed-out work that has not been replaced can be marked; but if work has been replaced the crossed-out part should be ignored.
- Where students are required to indicate the correct answer in a specific way, e.g. by underlining, marks should be awarded for any unambiguous indication, e.g. circling or ticking.

Each question on the test paper has a box beside it for the teacher to record the mark obtained. It is advisable to use these boxes so that students, and others looking at the test papers, can clearly see where the marks have been awarded.

Finally, it should be noted that marking in red ink and using the mark boxes is an essential requirement for marking the Achievement tests.

A working marksheet, together with instructions for its completion, is included in this mark scheme. A completed copy should be despatched with the moderation sample.

## 3

1 Why did the old man want to go back home? [1]

- 6R3
- He was worried /scared.
  - He had never seen anything like this before.
  - He felt something was wrong.
  - He hadn't met such silence. He knew something was wrong.

ADDITIONAL INFORMATION:

Award the mark for a reasonable answer that refers to the man's feelings.

NOT: 'Something was wrong' - it does not describe the man's feelings.

'He thought something unexpected would happen' – this is not necessarily threatening.

2 What do you think might have made all the seabirds and fish disappear? [1]

- 6R3 Accept any **reasonable** answer.
- An underwater explosion / volcano
  - A sea monster e.g. giant squid
  - Poison / pollution
  - A shark
  - Tsunami/earthquake
  - Loud engines of the boat (NOT 'engines being switched off')
  - A storm was coming (NOT just 'a storm' )

## 4

**3** Read these statements about Ali's experiences that morning. Number them to show the order in which they happened. One has been done for you. **[2]**

6R7

- |   |  |
|---|--|
| 5 | Ali noticed that all the seabirds were gone.                             |
| 4 | Ali watched Hussein expertly swing a great tuna onto the deck.           |
| 1 | Hussein shook Ali awake.   |
| 3 | Ali began to feel sick.  |
| 2 | Ali had been excited about the trip when the boat was within the lagoon. |

**ADDITIONAL INFORMATION:**

Award 2 marks if all of the boxes are correctly numbered.

Award 1 mark if **two consecutive events are correctly sequenced** (excluding numbers 4 and 5) i.e. 1 and 2; 2 and 3; or 3 and 4.

Award 0 marks if, for example, 3 and 1 are correct but 2 and 4 are wrongly positioned as they are not consecutive.

**4a** Who is the point of view character in this story? **[1]**

6R6 Ali

**b** Explain how you know. **[1]**

6R6 Accept answers which include:

- He is the first character mentioned.
- We see everything from his point of view.
- We only know what he is thinking and feeling.

**ADDITIONAL INFORMATION:**

Accept answers which show an understanding of why Ali is the point of view character.

Do not accept:

- We know what Ali is doing/experiencing.
- The story concentrates on Ali.
- Ali is the main character.
- His name appears most.

## 5

5 Re-read this passage from the story. [2]

He edged closer to the side of the boat and looked down. Minutes before, the sea had been boiling with the darting baitfish and the chasing tuna, but now it was flat and calm. He looked up and scanned the horizon.

Suggest a new word to replace each of the underlined words. Your new word should keep the meaning and the sense of the sentence.

6R2 edged: moved, went, sidled, crept, tiptoed, came, slid.

scanned: searched, checked, looked at, examined, studied, observed, surveyed.

ADDITIONAL INFORMATION: Award one mark for each appropriate word that retains the **sense** and the **tense** of the sentence.

6 Do you feel sorry for Ali during the events described in the story? [2]

Explain your answer.

Include words and phrases from the text in your explanation.

- 6R4
- No. Because he had been begging for an invitation for over a year now and this is what the work is.
  - No. Because he wanted to go now he was 14 without thinking of the consequences.
  - Yes. Because he knew that the men would be impatient with him if he asked questions, but it affects him too.
  - Yes. Because he didn't feel very well - his head ached, his eyes were red and he just wanted to lie down and sleep.

ADDITIONAL INFORMATION: Accept either Yes or No with an appropriate explanation.

Award **one** mark for an appropriate explanation: e.g. because he did not feel very well.

Award **another** mark for the appropriate use of words and phrases from the text: e.g. his head ached, his eyes were red and he just wanted to lie down and sleep.

Also, award one mark for **either** an explanation **or** correct use of words and phrases.

Do not accept answers which refer to Ali being teased because these events occurred **before** the story not 'in the story'.

## 6

**7** Do you think Ali likes Hussein? **[1]**  
Use ideas from the text in your answer.

- 6R4
- Yes. Ali has been begging for an invitation to join the fishing crew with Hussein.
  - No. At the end it says that 'Hussein was going to get his own way. He usually did.' So Ali probably thought that Hussein was a bully.

**ADDITIONAL INFORMATION:**

Accept any answer that is supported by ideas from the text. Answers must show Ali's feelings about Hussein and not just describe Hussein's actions.

Do not accept:

- Yes. He was watching Hussein expertly fishing.
- Yes. Hussein is his cousin.
- No. Hussein did not listen.

**8a** Tick (✓) the best description of the mood of the story. **[1]**

- 6R5 ✓ suspense

**b** Identify **one** way in which the writer has used language to create the mood. **[1]**

- 6R5 Language used includes:
- short sentences and sentence fragments
  - rhetorical questions
  - use of other senses
  - creating a sense of isolation
  - repetition of 'no'
  - creating argument between characters
  - short paragraphs

**ADDITIONAL INFORMATION:**

Award one mark for naming the technique. Accept other techniques that have been taught.

**9** Do you think Hussein or the old man was right about what to do when the fish went? **[1]**

Explain your answer using ideas from the story.

6R4 Award one mark for a reason that matches the tick.

- (Old man ticked). The old man was right because he was older and more experienced.
- (Hussein ticked). Hussein was right. They didn't know that there was anything wrong and they needed the money.

ADDITIONAL INFORMATION:

Award a mark for an explanation which relates clearly to the events in the story.

**10** Why had Ali not been allowed to go on the boat before now? **[1]**

6R3 The men thought he was too young / too weak.

**11** Re-read the following sentence. **[1]**

Minutes before, the sea had been boiling with the darting baitfish and the chasing tuna, but now it was flat and calm.

The sea can't boil. Why did the author use the word *boiling*?

6R2 The author used the word to create an image in the reader's mind of the busyness of the water because of the fish.

Award the mark for answers which recognise this image.

- The darting baitfish were moving and making bubbles which made the sea look like it was boiling.
- All of the splashing would have made the sea seem very crowded.
- It creates an image of how the sea was moving with the fish.

ADDITIONAL INFORMATION:

Do not accept:

- references to the temperature of the water.
- descriptions of the sea, e.g. 'violent' which do not refer to the fish.

## 8

**12** The first two paragraphs are quite long, but the next three are quite short. Why do you think that the author has changed to short paragraphs? **[1]**

6R13 The three shorter paragraphs describe action / create tension.

ADDITIONAL INFORMATION:

Accept any response that suggests an increase in action or tension in the text.

Do not accept general answers about why new paragraphs are used, e.g. change of time, character speaking, etc. This does not answer the question.

**13a** Which genre do you think this story is? Tick (✓) the correct answer. **[1]**

6R2 Accept either:

- ✓ Horror
- ✓ Science Fiction

**b** Identify **two** features in the story of the genre you chose for 13(a). **[2]**

6R2 Accept features such as:

- suspense
- an unknown phenomenon
- real life characters in an unreal situation
- real life setting in an unreal situation
- isolation
- the setting is familiar for horror/ science fiction

ADDITIONAL INFORMATION:

Award one mark for each correct answer. Answers which are correct in addition to those suggested can be awarded the mark.

If students give the wrong answer for 13a, accept two appropriate features of the genre they identified.

**14** Continue the story of *Fishing*.

**[20]**

See table below.

ADDITIONAL INFORMATION: Notes to markers

- Marking should always begin from the lowest mark in each column. i.e. from 1 mark and work upwards. Award 0 if 1 mark is not achieved.
- All the statements should be achieved for a student to achieve the mark (i.e. if there are two statements to describe a mark, both statements must be achieved before the mark can be given).
- Stop marking at the first statement in a column that the student fails to achieve and award the mark in the box below.

---

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

University of Cambridge International Examinations is part of the Cambridge Assessment Group. Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.

COMPOSITION AND EFFECT		STYLE		VOCABULARY AND SPELLING	
Content	Audience	Style	Text structure & organisation	Vocabulary	Spelling
During the course of the story, the development of the character[s] is shown through actions and reactions. The reader's response to different parts of the story is well controlled. <b>4</b>		Writing is well structured and shows a coherent grasp of the chosen genre. Pace is controlled by careful use of a variety of well constructed, and correctly punctuated, sentences. <b>4</b>	Ideas are organised into a planned and coherent series of paragraphs. Well crafted paragraphs contribute to controlling the pace of the story. <b>4</b>		
The writing is atmospheric and evokes an intended response from the reader. Suspense, or excitement is well built. <b>3</b>	Character development is more complex and believable. Direct and/or reported speech is used to move the story forward. The information the reader has is carefully controlled. <b>3</b>	A range of simple and complex sentences are used to create effect or extend meaning. <b>3</b>	Within paragraphs, sequences of events are developed around a main sentence or theme. <b>3</b>	Use of adventurous and precise vocabulary, including the use of figurative language where appropriate. Vocabulary is used effectively to create a strong image. <b>3</b>	
A well crafted story focuses clearly on either character or action. The story is concluded successfully and without rushing. <b>2</b>	Writing engages reader through establishment of mood and feeling. Narrative viewpoint is established and controlled. Characters' actions are linked to key events. <b>2</b>	A wider range of connectives link simple, compound and complex sentences. Variation in sentence beginnings for effect. <b>2</b>	The opening, development and conclusion of the story are logically related and mostly well paced. Paragraphs are used but not consistently well. <b>2</b>	A careful choice of noun may sometimes replace noun plus adjective. Powerful verbs are used to create atmosphere. <b>2</b>	Spelling is mostly accurate. This includes words with complex regular patterns including words with more than one potential problem such as polysyllabic words, prefixes, suffixes e.g. <i>realised</i> , <i>interesting</i> , <i>immediately</i> . <b>2</b>
The story has a simple plot which builds on the reading comprehension text. The ending concludes the story neatly. <b>1</b>	Characterisation is achieved through good description. Some evidence of character's viewpoint. <b>1</b>	Simple sentences are grammatically accurate and end of sentence punctuation (.?! ) is generally accurate. <b>1</b>	Ideas are grouped together, although paragraphs may not be shown. <b>1</b>	Vocabulary is generally used accurately with careful choice of specific words. Expanded noun phrases are used. <b>1</b>	Spelling is generally accurate. This includes polysyllabic words that conform to regular patterns (e.g. <i>making</i> , <i>probably</i> , <i>clapped</i> , <i>possible</i> , <i>possibly</i> ). <b>1</b>

**Stop marking at the first statement in a column that the student fails to achieve and award the mark in the box below.**

**Award 0 where performance fails to meet the lowest description.**



**A. INSTRUCTIONS FOR COMPLETING WORKING MARK SHEET**

1. Complete the information at the head of the form.
2. List the candidates in an order which will allow ease of transfer of information to a computer-printed mark sheet (MS1) at a later stage (i.e. in candidate index number order, where this is known).
3. Enter each candidate's marks on this form as follows:
  - a) In the question columns, enter the marks awarded.
  - b) In the columns headed 'Total Mark', enter the total mark awarded.
4. Ensure that the addition of marks is independently checked.
5. Both the teacher completing this form and the internal moderator should check the form and complete the bottom portion.

**B. PROCEDURES FOR EXTERNAL MODERATION**

1. University of Cambridge International Examinations (CIE) sends a computer-printed mark sheet (MS1) to each centre showing the name and index number of each candidate. Transfer the total internally moderated mark for each candidate from this WORKING MARK SHEET to the computer-printed mark sheet (MS1).
2. Despatch the top copy of the computer-printed mark sheet (MS1) to CIE. The deadlines for receipt of this completed document are 15 June for the June examination and 16 November for the November examination.
3. Send samples of the candidates' work covering the full ability range, together with this form and the second copy of MS1, by 15 June for the June examination and 16 November for the November examination.
4. If there are 10 or fewer candidates entering the Achievement Test, send all the scripts for every candidate.
5. If there are more than 10 candidates, send the scripts that contributed to the final mark for the number of candidates as follows. The marks of the candidates' work selected should cover the whole mark range with marks spaced as evenly as possible from the top mark to the lowest mark.

number of candidates entered	number of candidates whose work is required
11-50	10
51-100	15
above 100	20

6. If different teachers have prepared classes, select the samples from the classes of different teachers.
7. CIE reserves the right to ask for further samples of scripts.

