

---

**ENGLISH LANGUAGE****1123/21**

Paper 2 Reading

**October/November 2018**

MARK SCHEME

Maximum Mark: 50

---

**Published**

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.

Mark schemes should be read in conjunction with the question paper and the Principal Examiner Report for Teachers.

Cambridge International will not enter into discussions about these mark schemes.

Cambridge International is publishing the mark schemes for the October/November 2018 series for most Cambridge IGCSE™, Cambridge International A and AS Level components and some Cambridge O Level components.

---

This document consists of **15** printed pages.

**Generic Marking Principles**

These general marking principles must be applied by all examiners when marking candidate answers. They should be applied alongside the specific content of the mark scheme or generic level descriptors for a question. Each question paper and mark scheme will also comply with these marking principles.

**GENERIC MARKING PRINCIPLE 1:**

Marks must be awarded in line with:

- the specific content of the mark scheme or the generic level descriptors for the question
- the specific skills defined in the mark scheme or in the generic level descriptors for the question
- the standard of response required by a candidate as exemplified by the standardisation scripts.

**GENERIC MARKING PRINCIPLE 2:**

Marks awarded are always **whole marks** (not half marks, or other fractions).

**GENERIC MARKING PRINCIPLE 3:**

Marks must be awarded **positively**:

- marks are awarded for correct/valid answers, as defined in the mark scheme. However, credit is given for valid answers which go beyond the scope of the syllabus and mark scheme, referring to your Team Leader as appropriate
- marks are awarded when candidates clearly demonstrate what they know and can do
- marks are not deducted for errors
- marks are not deducted for omissions
- answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.

**GENERIC MARKING PRINCIPLE 4:**

Rules must be applied consistently e.g. in situations where candidates have not followed instructions or in the application of generic level descriptors.

**GENERIC MARKING PRINCIPLE 5:**

Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).

**GENERIC MARKING PRINCIPLE 6:**

Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Question	Answer	Marks	Not Allowed Responses
1(a)	<p><b><u>Content</u></b></p> <p><b><u>Points.</u></b></p> <p><b><u>Passage 1</u></b></p> <p><b><i>Cars</i></b></p> <p><b><u>Identify and write down the information in the passage which describes the changes created by the car and the disadvantages the car has brought.</u></b></p> <p>1 mark for each correct point up to a maximum of 12 marks</p> <p>Award marks in any order</p> <p><b>The changes created by the car</b></p>	12	
	1 <i>Freedom of mobility (given)</i>		
	2 makes travel / journey(s) <u>fast(er)</u> // speed / increased speed of travel / journey(s) // travel / journey(s) take less time (than on foot) <b>Allow</b> lift of lines 4–5 ‘a journey...by car’ (needs inclusion of ‘on foot’)		‘ease’ for ‘speed’
	3 great(er) social interaction /wide(r) circle of friends / increased communication with family		
	4 (greater) flexibility in work // possible to live in the country and work in town // those living in towns / cities could go further afield to work // working in distant areas became easy / easier / possible		
	5 <u>sprawling</u> / <u>large(r)</u> urban areas / (modern) cities (resulted)		
	6 (the car changed) appearance of (whole) countries because of road-building schemes / new roads / extending (existing) roads		
	7 door-to-door trips // makes door-to-door trips possible / easy		

Question	Answer	Marks	Not Allowed Responses
1(a)	8 (manufacturing / production provides) much employment / many jobs / jobs for many people		<i>Examples of Ford factory production / 19 000 000 in India (alone)</i>  <i>'(over) 19 000 000' for 'many people'</i>
	<b>The disadvantages the car has brought</b>		
	9 <i>Fuel (they burn) gives off pollutants which damage the body's defences against diseases (given)</i>		
	10 damage to the environment // (emits) greenhouse gases // (causes) global warming // damages the ozone layer		
	11 (Over) <u>a million / millions of / many /</u> people involved in road / traffic / car accidents // <u>over a million / many / frequent</u> road / traffic / car accidents <b>Allow</b> 'killed / injured' for 'involved'		<i>Increase in road / car / traffic accidents (alone)</i> <i>Several / some (accidents / people) for 'many'</i>
	12 (whole) communities destroyed / devastated when (car) factories close		<i>'affected' for 'destroyed'</i>
	13 makes / might make people less inclined to (take) exercise // people don't (take) exercise		<i>'sport' for 'exercise'</i>
	14 <u>driving</u> is (often) stressful		<i>Examples of stress, e.g. 'exasperation' and 'road rage'</i>
	15 (car / driving encourages) anti-social behaviour		
	16 (cars cause) congestion / traffic jams (in cities) <b>Allow</b> lift of lines 46–7 'many modern cities...common' and run on into 'particularly...work'		<i>'congestion at rush hours' (alone)</i> <i>Many cities can barely cope with the volume of traffic (alone)</i>

Question	Answer	Marks	Not Allowed Responses									
1(b)	<p><b><u>Summary</u></b></p> <p>Candidates have now fleshed out their notes into a piece of formal, continuous prose.</p> <p>Candidates are advised to write between 150–180 words including the 10 words given.</p> <p>Marks are awarded for producing a piece of writing which is relevant and well-organised and easy to follow.</p> <table border="1" data-bbox="320 685 967 1796"> <thead> <tr> <th colspan="3" data-bbox="320 685 967 748">Summary – Task Fulfilment 10 marks</th> </tr> </thead> <tbody> <tr> <td data-bbox="320 748 435 1285">Band 5</td> <td data-bbox="435 748 550 1285">9–10</td> <td data-bbox="550 748 967 1285">           Excellent understanding of the task demonstrated in an impressive response:           <ul style="list-style-type: none"> <li>• All content included is relevant, with no unnecessary details/repetitions</li> <li>• Fluent and coherent presentation of the points, including possible synthesising where appropriate, and a wide range of appropriate stylish linking devices</li> </ul> </td> </tr> <tr> <td data-bbox="320 1285 435 1796">Band 4</td> <td data-bbox="435 1285 550 1796">7–8</td> <td data-bbox="550 1285 967 1796">           Good understanding of the task demonstrated in a skilful response:           <ul style="list-style-type: none"> <li>• Almost all content included is relevant, with only occasional unnecessary details/repetitions</li> <li>• Generally fluent and coherent presentation of the points, with appropriate linking devices</li> </ul> </td> </tr> </tbody> </table>	Summary – Task Fulfilment 10 marks			Band 5	9–10	Excellent understanding of the task demonstrated in an impressive response: <ul style="list-style-type: none"> <li>• All content included is relevant, with no unnecessary details/repetitions</li> <li>• Fluent and coherent presentation of the points, including possible synthesising where appropriate, and a wide range of appropriate stylish linking devices</li> </ul>	Band 4	7–8	Good understanding of the task demonstrated in a skilful response: <ul style="list-style-type: none"> <li>• Almost all content included is relevant, with only occasional unnecessary details/repetitions</li> <li>• Generally fluent and coherent presentation of the points, with appropriate linking devices</li> </ul>	10	
Summary – Task Fulfilment 10 marks												
Band 5	9–10	Excellent understanding of the task demonstrated in an impressive response: <ul style="list-style-type: none"> <li>• All content included is relevant, with no unnecessary details/repetitions</li> <li>• Fluent and coherent presentation of the points, including possible synthesising where appropriate, and a wide range of appropriate stylish linking devices</li> </ul>										
Band 4	7–8	Good understanding of the task demonstrated in a skilful response: <ul style="list-style-type: none"> <li>• Almost all content included is relevant, with only occasional unnecessary details/repetitions</li> <li>• Generally fluent and coherent presentation of the points, with appropriate linking devices</li> </ul>										

Question	Answer			Marks	Not Allowed Responses
1(b)	Summary – Task Fulfilment 10 marks (continued)				
	Band 3	5–6	Acceptable understanding of the task demonstrated in a competent response: <ul style="list-style-type: none"> <li>• Some of the content included is relevant, with unnecessary details/ additions</li> <li>• Satisfactory presentation of the points with limited fluency and coherence and occasional misuse of linking devices</li> </ul>		
	Band 2	3–4	Insecure understanding of the task demonstrated in a rather faltering response: <ul style="list-style-type: none"> <li>• Content included is of limited relevance, with frequent unnecessary details/repetitions</li> <li>• Presentation of the points breaks down, with little coherence and lacking linking devices</li> </ul>		
	Band 1	1–2	Very little understanding of the task demonstrated in an incoherent response: <ul style="list-style-type: none"> <li>• Content included is of little relevance, with noticeably unnecessary details/ repetitions</li> <li>• Little attempt to present the points with no concept of linking devices</li> </ul>		
	Band 0	0	No understanding of the task demonstrated in: <ul style="list-style-type: none"> <li>• A totally irrelevant response</li> <li>• Insufficient material to reward</li> </ul>		

Question	Answer	Marks	Not Allowed Responses
2	<b>Re-read paragraphs 1 and 6, and identify and write down one opinion from paragraph 1 and two opinions from paragraph 6.</b>		
	Opinion 1 from Paragraph 1 No invention has ever created a greater revolution than the car (has, giving freedom of mobility on an unprecedented scale)	<b>1</b>	
	Opinion 2 from Paragraph 6 Such drivers are (undoubtedly) selfish.	<b>1</b>	
	Opinion 3 from Paragraph 6 the best remedy is a congestion charge (for travelling in city centres, as has been implemented in London and Singapore)	<b>1</b>	
	<b>Allow</b> own words versions, e.g. (opinion 1) the invention of the car has created the greatest revolution Paragraph 6 opinions in either order		

## Section 2: Reading for Meaning

Question	Answer	Marks	Not Allowed Responses
3(a)	<p><b>From paragraph 1</b></p> <p><b>What did the girls do which showed they had become good friends?</b></p> <ul style="list-style-type: none"> <li>they exchanged their dolls</li> </ul> <p><b>Allow</b> Lift of lines 3–4 '(Eventually, the day came when, sitting outside next to the cellar window with the iron grating,) we exchanged our dolls (Lila holding mine and I hers)'  They showed off their dolls to each other and then / later they exchanged dolls</p>	1	<i>Showed off their dolls (to each other)(alone)</i>
3(b)	<p><b>'Lila inexplicably but intentionally pushed my doll through the opening in the grating and dropped her.'</b> Explain in your own words what the writer thinks about Lila's behaviour at this point.</p>		
	(i) She didn't understand / know why Lila did it // Lila pushing the doll into the cellar was incomprehensible // Lila did it for no reason	1	<i>Couldn't be explained // It was unexpected</i>
	(ii) Lila did it on purpose / knowingly // Lila meant to push the doll through the opening // what Lila did was not an accident	1	<i>She intended to do it  She was cruel / mean / a bad friend</i>



Question	Answer	Marks	Not Allowed Responses
4(a)	<p><b>From paragraph 2</b></p> <p><b>The writer knew that Lila was ‘mean’. Give one word used in the paragraph which reinforces this idea.</b></p> <ul style="list-style-type: none"> <li>• spiteful</li> </ul> <p><b>Allow</b> use of correct word in a phrase or sentence provided it is underlined or otherwise highlighted, e.g. The word is spiteful.</p>	<b>1</b>	
4(b)	<p><b>The writer held back her ‘feelings on the edges of moistening eyes.’ What is she determined to do?</b></p> <ul style="list-style-type: none"> <li>• <u>not to cry</u> / <u>not to weep</u> / <u>not to be tearful</u> / <u>not to burst into tears</u> // to hold back her tears</li> </ul> <p><b>Allow</b> She did not want to cry</p>	<b>1</b>	<p><i>hold back her feelings / not to show her feelings</i></p> <p><i>to be brave (alone)</i></p>

Question	Answer	Marks	Not Allowed Responses
5(a)	<p><b>From paragraph 3</b></p> <p><b>What were the ‘two agonies’ felt by the writer?</b></p> <p><b>(i)</b> losing the doll // the dropped / lost doll // wondering how / if she would get the doll back // Lila pushing the doll into the grating / cellar // the (cruel) thing that Lila had done // Lila’s cruelty / unkindness / wickedness</p> <p><b>(ii)</b> (the pain of) quarrelling / fighting with Lila / her // losing her / Lila(‘s friendship)</p> <p><b>Allow</b> Lift of lines 11–12 ‘the pain of quarrelling with Lila / her would be even stronger’</p>	1	<p><i>one already happening, and one possible</i></p> <p><i>The violent pain (alone)</i></p>
<p>1 mark for each correct answer Accept in either order</p>			
5(b)	<p><b>The writer says ‘What you do, I do.’ Give one word used in the paragraph which shows that this was something Lila usually said.</b></p> <ul style="list-style-type: none"> <li>• recitation</li> </ul> <p><b>Allow</b> use of correct word in a phrase or sentence provided it is underlined or otherwise highlighted e.g. The word is recitation</p>	1	<p><i>recognising</i></p>

Question	Answer	Marks	Not Allowed Responses
6	<p>From paragraph 4</p> <p><b>‘Any child would be tempted, but at the same time terrified, by the thought of forcing the door’. Explain in your own words how the children felt about the cellar.</b></p>		
	<p>(i) they were drawn / lured / driven / urged / compelled / enticed towards it / the cellar // they wanted to / desired to go there / into the cellar // they thought it would be exciting / thrilling / an adventure to go there</p>	1	<i>Curious / intrigued / forced had to // it was a must</i>
	<p>(ii) but they were scared / afraid / petrified / horrified (of what they would find there )</p>	1	<i>Nervous / apprehensive</i>

Question	Answer	Marks	Not Allowed Responses
7	<p>From paragraph 5</p> <p><b>Why were the objects in the cellar ‘unidentifiable’?</b></p> <ul style="list-style-type: none"> <li>it was dark / dimly lit // there was not enough / very little light // they couldn’t see (them) properly / clearly</li> </ul> <p><b>Allow</b> (it was a) damp dimly lit space</p>	1	<p><i>Eerie</i></p> <p><i>They couldn’t see (them) (alone)</i></p> <p><i>It was damp (alone)</i></p> <p><i>there were shadows</i></p> <p><i>Lift of lines 21–2 ‘five stone steps into a damp dimly lit space’</i></p>

Question	Answer	Marks	Not Allowed Responses
8(a)	<p><b>From paragraph 6</b></p> <p><b>What was the ‘disobedient act’ carried out by Lila and the writer?</b></p> <ul style="list-style-type: none"> <li>they went to Achille’s / a neighbour’s (house / door)</li> </ul>	1	<p><i>They were forbidden to go to neighbours’ houses (alone)</i></p> <p><i>Going to neighbours houses</i></p> <p><i>They went into a neighbour’s / Achille’s house</i></p> <p><i>They went to speak to Achille / neighbour</i></p>
8(b)	<p><b>Lila took the writer’s hand because she knew the writer lacked ‘courage’ to go to the top floor. What was the one other reason for Lila’s action?</b></p> <ul style="list-style-type: none"> <li>(she / Lila was) looking for the strength to continue (up the stairs / on the journey) // she / Lila (also) lacked courage // to build her (own) courage // she (also) needed a companion to strengthen her</li> </ul> <p><b>Allow</b> Lift of lines 36–37 ‘(because with that gesture) she herself was looking for the strength to continue.’</p>	1	<p><i>Lines 35–7</i> <i>‘I like to think ... strength to continue.’</i> <i>(= both reasons)</i></p>

Question	Answer	Marks	Not Allowed Responses
9	<p><b>From paragraph 7</b></p> <p><b>‘Lila was speaking to him like that.’ Apart from her confidence, what does this tell you about Lila’s behaviour?</b></p> <ul style="list-style-type: none"> <li>she was cheeky / impertinent / rude / disrespectful / bad-mannered // she was direct / forthright</li> </ul>	1	<p><i>Bold / brave / stubborn / demanding / angry / confrontational / aggressive / rebellious</i></p>

Question	Answer	Marks	Not Allowed Responses
10	<b>From paragraph 8</b> <b>Explain why the girls are surprised by Achille's reaction to their visit.</b>		
	<b>(i)</b> they thought Achille would be angry / violent / scary / threatening / evil // he would hurt / harm / shout at / be nasty / be mean // they were afraid of him	1	<i>Like the ogre of fairytales</i> <i>They thought he would bring out a knife (alone)</i>
	<b>(ii)</b> Achille / he was hurt (by their accusation) // he gave them money (to buy dolls) // he was kind to them <b>Allow</b> lift of line 43 'I felt that) he was not angry but unexpectedly hurt' = 2	1	<i>He was remorseful / sorry</i> <i>He took out his wallet</i>

Question	Answer	Marks	Not Allowed Responses
11	<b>From paragraphs 2–7</b> <b>For each of the words or phrases below, circle the letter (A, B, C or D) which has the same meaning that the word or phrase has in the passage.</b>		
11(a)	B (unbearable)	1	
11(b)	C (fond of)	1	
11(c)	A (roughly)	1	
11(d)	B (quickly)	1	
11(e)	D (confusion)	1	

Question	Answer	Marks	Not Allowed Responses
12	<p><b>Re-read paragraph 5, which contains phrases about the behaviour or feelings of the writer.</b></p> <p><b>Explain:</b></p> <ul style="list-style-type: none"> <li>• the <b>meaning</b> of each phrase as it is used in the passage</li> <li>• the <b>effect</b> of each phrase as it is used in the passage.</li> </ul> <p>Reward any plausible explanations.</p> <p>Candidates should be awarded marks for an appropriate response to the ‘effect’ part of the question, even if no marks are scored for the ‘meaning’ part, and vice versa.</p>		
12(a)	<p><b>‘with Lila in the lead, we descended five stone steps into a damp, dimly-lit space. I tried to stay close behind Lila’</b> (lines 21–22)</p>		
	<p><b>Meaning:</b> the writer followed Lila (down) to the cellar / basement / downstairs room // Lila led the writer (down) to the cellar basement / downstairs room</p>	1	‘damp, dimly lit space’ for ‘cellar’
	<p><b>Effect:</b> Lila is brave / confident / fearless / braver than the writer // the writer is timid / scared / not as brave as Lila / relies on Lila // the cellar is scary / a frightening place // they were scared of what they would find there</p>	1	

Question	Answer	Marks	Not Allowed Responses
12(b)	<b>'with a tug at my heart I bent over to grab her, but it was only a crumpled page of an old newspaper'</b> (lines 27–28)		
	<b>Meaning:</b> the writer/ she was excited / thrilled / happy / hopeful / delighted because (she thought) she had found her doll / her / it / her toy but she hadn't / it was only a page of a newspaper / it was just a piece of (crumpled) paper	1	<i>Verbatim lift of 'with a tug at my heart' or 'crumpled page of an old newspaper'</i>
	<b>Effect:</b> (it shows / emphasises) the writer's / her disappointment / unhappiness / sadness / her contrasting emotions / the range of her emotions / that the writer was discouraged / disheartened / how precious her doll is to her / that she's desperate to find her doll // it makes the reader feel sorry / have sympathy for her	1	