



English

Stage 8

Paper 2 Fiction

2022



Cambridge Lower Secondary Progression Test

Mark Scheme

Section A: Reading

Question	Answer	Marks
Look at lines 1–9.		
1(a)	What part of speech are the hyphenated (-) words? Tick (✓) <u>one</u> box. Award 1 mark for: <ul style="list-style-type: none">• compound adjectives.	1
1(b)	Look at the exclamation mark (!). What does it tell the reader about the boy's attitude to the beast's head? Award 1 mark for answers which express the following idea: <ul style="list-style-type: none">• (The writer wants to show) shock/fear/awe. Do not accept answers describing the head, such as 'the head was large', or 'it tells us something surprising' because the whole paragraph needs to be understood to get the sense of awe/shock etc.	1
1(c)	Give <u>one</u> word that means 'fearlessly'. Award 1 mark for: <ul style="list-style-type: none">• unflinchingly.	1

Question	Answer	Marks
Look at lines 10–15.		
2(a)	Why does the writer use a dash (–) in line 10? Award 1 mark for: <ul style="list-style-type: none">• to show the speech is unfinished / has been interrupted.	1
2(b)	Look at lines 11–12. What literary technique is used in this sentence? Award 1 mark for: <ul style="list-style-type: none">• simile.	1
2(c)	What does this sentence tell the reader about how the boy feels? Award 1 mark for: <ul style="list-style-type: none">• The boy is terrified / wants to escape.	1

Question	Answer	Marks
Look at lines 16–22.		
3(a)	<p>Give <u>one</u> word that tells the reader the beast's voice was very loud.</p> <p>Award 1 mark for:</p> <ul style="list-style-type: none"> • bellow. 	1
3(b)	<p>Explain how the writer structures this section to build tension. Give <u>two</u> ways.</p> <p>Award 1 mark for each of the following up to a maximum of 2 marks.</p> <p>The writer:</p> <ul style="list-style-type: none"> • alternates between description/action and what the boy says • uses longer paragraphs for description and action • short sentences for the boy's speech/reaction • shows the beast's increase in movement (from leaving the tunnel to charging) by using shorter and shorter action paragraphs. 	2

Question	Answer	Marks
4	<p>Look at lines 24–25.</p> <p>What is the effect of the three clauses at the end of this sentence?</p> <p>Award 1 mark for:</p> <ul style="list-style-type: none"> • they give extra detail (of being impaled on the horns) • to emphasise the horror (of being impaled on the horns). 	1

Question	Answer	Marks
5	<p>Look at line 26.</p> <p>What literary technique is this?</p> <p>Award 1 mark for:</p> <ul style="list-style-type: none"> • sibilance • alliteration. 	1

Question	Answer	Marks												
6	<p>Look at lines 27–39. In what ways do you think the boy is unheroic? Give <u>two</u> reasons and support <u>each</u> reason with a quotation from the text.</p> <p>Award up to 4 marks for two explanations and two relevant quotations that support each explanation:</p> <table border="1"> <thead> <tr> <th>Reason</th> <th>Quotation</th> </tr> </thead> <tbody> <tr> <td>He begs for help.</td> <td>'Help me!' / 'Please ... somebody help me.'</td> </tr> <tr> <td>The girl tells him to fight, but the boy doesn't fight.</td> <td>'Don't run!' ... 'Fight. You must fight.'</td> </tr> <tr> <td>He's panicking.</td> <td><i>Get me out of here!</i></td> </tr> <tr> <td>He is embarrassed (for not fighting).</td> <td>'He was almost dying of shame.' / 'He was meant to stand and fight ... But he couldn't.' / 'turning his face away from the girl in shame'</td> </tr> <tr> <td>He gives up and leaves the game.</td> <td>'I've had enough. Game over!'</td> </tr> </tbody> </table>	Reason	Quotation	He begs for help.	'Help me!' / 'Please ... somebody help me.'	The girl tells him to fight, but the boy doesn't fight.	'Don't run!' ... 'Fight. You must fight.'	He's panicking.	<i>Get me out of here!</i>	He is embarrassed (for not fighting).	'He was almost dying of shame.' / 'He was meant to stand and fight ... But he couldn't.' / 'turning his face away from the girl in shame'	He gives up and leaves the game.	'I've had enough. Game over!'	4
Reason	Quotation													
He begs for help.	'Help me!' / 'Please ... somebody help me.'													
The girl tells him to fight, but the boy doesn't fight.	'Don't run!' ... 'Fight. You must fight.'													
He's panicking.	<i>Get me out of here!</i>													
He is embarrassed (for not fighting).	'He was almost dying of shame.' / 'He was meant to stand and fight ... But he couldn't.' / 'turning his face away from the girl in shame'													
He gives up and leaves the game.	'I've had enough. Game over!'													

Question	Answer	Marks
7	<p>Look at lines 40–41. What does <i>gulp</i>ing tell the reader about how the boy feels now?</p> <p>Award 1 mark for:</p> <p>(The use of a powerful word tells the reader/us):</p> <ul style="list-style-type: none"> he can breathe freely. 	1

Question	Answer	Marks
8	<p>Look at this extract, <i>the claws of the game digging into the flesh of the here and now</i> in lines 43–44. What does this tell the reader? Tick (✓) <u>one</u> box.</p> <p>Award 1 mark for:</p> <ul style="list-style-type: none"> Phoenix is still thinking about the game. 	1

Question	Answer	Marks										
9	<p>Look at lines 48–54.</p> <p>How does the writer make Phoenix's experience sound realistic? Give <u>two</u> explanations and support <u>each</u> explanation with a quotation from the text.</p> <p>Award up to 4 marks for two explanations and two relevant quotations that support each explanation:</p> <table border="1" data-bbox="323 480 1303 1089"> <thead> <tr> <th data-bbox="323 480 790 534">Explanation</th><th data-bbox="790 480 1303 534">Quotation</th></tr> </thead> <tbody> <tr> <td data-bbox="323 534 790 781">He describes the events / senses that happened / he could feel in the game as facts.</td><td data-bbox="790 534 1303 781"> <ul style="list-style-type: none"> <li data-bbox="795 541 1140 574">• I went into the palace <li data-bbox="795 574 1298 676">• I could touch the stone columns, feel the heat of the braziers, smell the incense. <li data-bbox="795 676 1267 732">• Ariadne helped me / She was a real girl. <li data-bbox="795 732 1160 765">• It was really happening. </td></tr> <tr> <td data-bbox="323 781 790 871">The use of italics to emphasise how real it was.</td><td data-bbox="790 781 1303 871"> <ul style="list-style-type: none"> <li data-bbox="795 788 1049 822">• <i>I was</i> Theseus. </td></tr> <tr> <td data-bbox="323 871 790 983">The writer uses adverbs to emphasise that it felt real to Phoenix.</td><td data-bbox="790 871 1303 983"> <ul style="list-style-type: none"> <li data-bbox="795 878 1160 911">• I could actually touch ... <li data-bbox="795 911 1271 968">• I actually came face to face with the Minotaur. </td></tr> <tr> <td data-bbox="323 983 790 1089">Phoenix believed he was there.</td><td data-bbox="790 983 1303 1089"> <ul style="list-style-type: none"> <li data-bbox="795 990 1298 1046">• It was really happening. I believed it. </td></tr> </tbody> </table>	Explanation	Quotation	He describes the events / senses that happened / he could feel in the game as facts.	<ul style="list-style-type: none"> <li data-bbox="795 541 1140 574">• I went into the palace <li data-bbox="795 574 1298 676">• I could touch the stone columns, feel the heat of the braziers, smell the incense. <li data-bbox="795 676 1267 732">• Ariadne helped me / She was a real girl. <li data-bbox="795 732 1160 765">• It was really happening. 	The use of italics to emphasise how real it was.	<ul style="list-style-type: none"> <li data-bbox="795 788 1049 822">• <i>I was</i> Theseus. 	The writer uses adverbs to emphasise that it felt real to Phoenix.	<ul style="list-style-type: none"> <li data-bbox="795 878 1160 911">• I could actually touch ... <li data-bbox="795 911 1271 968">• I actually came face to face with the Minotaur. 	Phoenix believed he was there.	<ul style="list-style-type: none"> <li data-bbox="795 990 1298 1046">• It was really happening. I believed it. 	4
Explanation	Quotation											
He describes the events / senses that happened / he could feel in the game as facts.	<ul style="list-style-type: none"> <li data-bbox="795 541 1140 574">• I went into the palace <li data-bbox="795 574 1298 676">• I could touch the stone columns, feel the heat of the braziers, smell the incense. <li data-bbox="795 676 1267 732">• Ariadne helped me / She was a real girl. <li data-bbox="795 732 1160 765">• It was really happening. 											
The use of italics to emphasise how real it was.	<ul style="list-style-type: none"> <li data-bbox="795 788 1049 822">• <i>I was</i> Theseus. 											
The writer uses adverbs to emphasise that it felt real to Phoenix.	<ul style="list-style-type: none"> <li data-bbox="795 878 1160 911">• I could actually touch ... <li data-bbox="795 911 1271 968">• I actually came face to face with the Minotaur. 											
Phoenix believed he was there.	<ul style="list-style-type: none"> <li data-bbox="795 990 1298 1046">• It was really happening. I believed it. 											

Question	Answer	Marks												
10	<p>Look at lines 55–64. Phoenix's father is pleased with himself. Explain how the writer shows how the father feels. Give <u>one</u> way and support your answer using evidence from the text.</p> <p>Award 1 mark for a relevant explanation and 1 mark for evidence which supports the response, up to a maximum of 2 marks. Accept quotations or paraphrasing.</p> <table border="1"> <thead> <tr> <th>Explanation</th> <th>Evidence</th> </tr> </thead> <tbody> <tr> <td>His/Phoenix's father/dad:</td> <td></td> </tr> <tr> <td>is taking pleasure in Phoenix's reaction</td> <td>because it says, 'enjoying the mixture of excitement and fear'.</td> </tr> <tr> <td>sees how convincing the game is</td> <td>because he says, 'You were screaming your silly head off...' / because the boy asks if it's really a game. / the boy says, 'It really is just a game?'</td> </tr> <tr> <td>shows he is feeling smug/proud</td> <td>because it says, 'gave a superior smile'.</td> </tr> <tr> <td>is proud of the technology</td> <td>because it says, '... sophisticated piece of software... sophisticated piece of hardware.'</td> </tr> </tbody> </table>	Explanation	Evidence	His/Phoenix's father/dad:		is taking pleasure in Phoenix's reaction	because it says, 'enjoying the mixture of excitement and fear'.	sees how convincing the game is	because he says, 'You were screaming your silly head off...' / because the boy asks if it's really a game. / the boy says, 'It really is just a game?'	shows he is feeling smug/proud	because it says, 'gave a superior smile'.	is proud of the technology	because it says, '... sophisticated piece of software... sophisticated piece of hardware.'	2
Explanation	Evidence													
His/Phoenix's father/dad:														
is taking pleasure in Phoenix's reaction	because it says, 'enjoying the mixture of excitement and fear'.													
sees how convincing the game is	because he says, 'You were screaming your silly head off...' / because the boy asks if it's really a game. / the boy says, 'It really is just a game?'													
shows he is feeling smug/proud	because it says, 'gave a superior smile'.													
is proud of the technology	because it says, '... sophisticated piece of software... sophisticated piece of hardware.'													

Question	Answer	Marks
11	<p>Look at line 39. Explain why the writer starts a new chapter at that point in the text. Give <u>two</u> reasons.</p> <p>Award 1 mark for any of the following ideas, up to a maximum of 2 marks:</p> <ul style="list-style-type: none"> • The change in chapters marks the break in tension / ends the suspense. • In Chapter 1, the writer doesn't tell the reader that it is only a game. / Chapter 2 brings in new/surprising information (which was held back / not revealed in the first chapter). • Chapter 2 shows a change in setting from the tunnel to the study. OR, It shows a change in setting from the virtual game world of Chapter 1 into the real world in Chapter 2 (Phoenix rips off / takes off his game mask and gloves). • Chapter 2 shows a change in the pace (in the narrative) from fast / danger to slow / in the father's study. • Chapter 2 shows a change in Phoenix's mood, from fear in the tunnel to relief in his father's study: 'his surroundings became reassuringly familiar'. • Chapter 2 shows a change of light: 'dank half-light of the tunnels was replaced by the welcome glow ... father's study.' 	2

Section B: Writing

Notes to markers

- Use the marking grids on the following pages.
- Marking should always begin from the lowest mark in each column and work upward.
- 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.
- The lower mark within a box should be given if some the criteria have been met but not all.
- Note on extent:

Award **0 marks** where the performance fails to meet the lowest criteria.

Award **0 marks** for 20 words or fewer.

Award a maximum of **7 marks** 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.

12 Write the opening of a story that is set in an imaginary place. Create two characters who meet each other for the first time.

Consider the following:

- **What is the setting? For example, a strange building, a historic period, an unusual town or landscape.**
- **Who are your characters? Why are they there?**
- **What happens?**

	Marks
Creation of texts (Wc)	5
Vocabulary and language (Wv)	3
Grammar and punctuation (Wp)	7
Structure of texts (Ws)	7
Word structure [spelling] (Ww)	3
[Total 25]	

Creation of texts (Wc)	Vocabulary and language (Wv)	Structure of texts (Ws)	Grammar and punctuation (Wg)	Word structure (Ww) (spelling)
[5 marks]	[3 marks]	[7 marks]	[7 marks]	[3 marks]
<p>Content is entirely relevant.</p> <p>Features of the relevant genre, if appropriate, are used confidently and consistently throughout.</p> <p>Narrative viewpoint is well-established with a consistent style that engages the reader's interest throughout.</p> <p>Characters are developed and well-portrayed with the use of a distinctive voice.</p> <p>Some combinations of structural, linguistic and literary features to create a specific effect.</p>		<p>The overall text is well-organised and uses a good range of organisational features to build up the narrative.</p> <p>Events are logically sequenced throughout the text from an effective opening to a satisfying conclusion.</p> <p>Clear, well-organised paragraphs are used successfully to structure the narrative and control the pace of the story.</p> <p>A good range of carefully chosen sentence openings and connectives are used to clarify or emphasise narrative detail.</p>	<p>Grammatical structures are almost always accurate throughout the text. For example:</p> <ul style="list-style-type: none"> • a wide range of sentences used accurately, with some evidence of them being manipulated effectively for narrative effect • detail and shades of meaning conveyed through the grammatical structure of sentences e.g., controlling the order of clauses in complex sentences. • Formal and/or informal register is used appropriately and consistently if relevant e.g., depending on the target audience. <p>Punctuation is accurate and used to enhance meaning, for example:</p> <ul style="list-style-type: none"> • commas, ellipses, colons, semi-colons, dashes and hyphens. 	
[4–5]		[6–7]	[6–7]	

Creation of texts (Wc)	Vocabulary and language (Wv)	Structure of texts (Ws)	Grammar and punctuation (Wg)	Word structure (Ww) (spelling)
Content is suitable for the intended audience.	The response is relevant using vocabulary, accurately, for the purpose / genre.	The text is well-organised and uses a range of organisational features to build up the narrative.	Grammatical structures are generally accurate throughout the text. For example: <ul style="list-style-type: none"> • a range of sentence types are used to support the text type. • Some detail and shades of meaning through the grammatical structure of sentences, e.g., controlling the order of clauses in complex sentences. • Formal and/or informal register is generally used appropriately if relevant i.e. depending on the target audience. 	Spelling is generally correct throughout.
Features of the relevant genre, if appropriate, are clearly established.	Uses language precisely to clarify and extend meaning.	Events are logically sequenced though there may be some inconsistencies	Punctuation is mostly accurate and sometimes used to enhance meaning. For example: <ul style="list-style-type: none"> • commas, ellipses, colons, semi-colons, dashes and hyphens. 	There may be occasional phonetically plausible attempts at complex words.
Narrative viewpoint is clear with an individual style and generally engages the reader's interest throughout.	Some combinations of structural, linguistic and literary features to create a specific effect.	Clear, well-organised paragraphs are used appropriately to structure the narrative and help the pace of the story.		Correct spelling of nearly all polysyllabic words, e.g., appear, information, probably, separate wondering/wandering, business, essentially, accommodation
Some characters are developed and well-portrayed with the use of a distinctive voice.		A range of sentence openings and connectives are used appropriately to clarify or emphasise narrative detail.		
May begin to add structural and literary features in parts of the text.				
[3]	[3]	[4–5]	[4–5]	[3]

Creation of texts (Wc)	Vocabulary and language (Wv)	Structure of texts (Ws)	Grammar and punctuation (Wg)	Word structure (Ww) (spelling)
Content is mostly relevant using some literary techniques appropriate to the genre. Main features of the genre, if appropriate, are evident. Narrative viewpoint is generally clear and helps engage the reader's interest for the most part. Characters are generally well-described. Content may have some different voices within the text.	Creates and controls meaning through precise use of a range and variety of language. Creates effects by using a range of linguistic and literary techniques.	The text is generally well-organised and uses some organisational features to build up the narrative. Some attempt to sequence relevant ideas logically in relation to the stimulus. Paragraphs are used to structure the narrative though not always consistently or appropriately. Movement between paragraphs may be disjointed with a limited range of sentence openings and connectives.	Grammatical structures are generally accurate throughout the text. For example, there are: <ul style="list-style-type: none">• some range of sentence types for narrative effect.• some complex sentences attempted to create detail and convey shades of meaning.• Formal and/or informal register is attempted if relevant e.g., depending on target audience Punctuation is generally accurate and may sometimes be used for effect. e.g., <ul style="list-style-type: none">• commas, semi-colons, dashes and hyphens• There may be evidence of comma splicing. <p>Note: if punctuation is totally lacking and other descriptors met then give the lower mark here.</p>	Spelling of common and some less-common words, including polysyllabic and compound words, is correct, e.g., accurate, present, evidence, making, possible, search
[2]	[2]	[2-3]	[2-3]	[2]

Creation of texts (Wc)	Vocabulary and language (Wv)	Structure of texts (Ws)	Grammar and punctuation (Wg)	Word structure (Ww) (spelling)
<p>General features of the genre, if appropriate, may be present.</p> <p>Narrative viewpoint is not always consistent. Some attempt is made to engage the reader.</p> <p>Characters are described in basic detail.</p> <p><i>A maximum of 1 mark can be awarded if not the correct genre.</i></p>	<p>Language is simple, relevant and suitable for the text type.</p> <p>Language and meaning of words/phrases is mainly clear, with some errors.</p>	<p>The text is quite well organised and uses some organisational features appropriately.</p> <p>Paragraphs / sections are evident with related points grouped together or linked by time sequence.</p> <p>Movement between paragraphs or sections, may be disjointed with a very limited range of sentence openings and connectives.</p>	<p>Basic grammatical structures are generally correct, e.g.,</p> <ul style="list-style-type: none"> • subject and verb generally agree • past and present tense verbs are generally consistent. • a mix of simple and some compound sentences used accurately for narrative effect • some complex sentences may be attempted to expand detail but not always successfully. • formal and/or informal register may be attempted if relevant e.g., depending on target audience but not consistently. <p>Punctuation:</p> <ul style="list-style-type: none"> • Demarcation of straightforward sentences is usually correct. • Commas are used in lists and occasionally to mark clauses. <p>Note: learners should gain marks for good English with punctuation errors rather than lose marks for essentially good English.</p>	<p>Spelling of common words is generally correct, e.g., their/there, friend, another, around, because, anything, something.</p>
[1]	[1]	[1]	[1]	[1]

Creation of texts (Wc)	Vocabulary and language (Wv)	Structure of texts (Ws)	Grammar and punctuation (Wg)	Word structure (Ww) (spelling)
No creditable response	No creditable response	No creditable response	No creditable response	No creditable response

BLANK PAGE