Exam Success in First Language English for Cambridge IGCSE®

Jane Arredondo

Oxford excellence for Cambridge IGCSE® & O Level
## Contents

**How to use this book** 4

**Introduction** 5

1 Preparing for Paper 1 – Reading 10
   - Review 34
   - Raise your grade 35

2 Preparing for Paper 2 – Directed Writing and Composition 37
   - Review 64
   - Raise your grade 64

3 Preparing for Component 3 – Coursework Portfolio 66
   - Review 91
   - Raise your grade 92

4 Preparing for Component 4 – Speaking and Listening Test 93
   - Review 105
   - Raise your grade 106

5 Reaching higher levels with your language skills 108
   - Review 133
   - Raise your grade 134

6 Reaching higher levels with your composition skills 135
   - Review 156
   - Raise your grade 157

7 Practice papers to complete in your own time 158
   - Review (Paper 1) 170
   - Review (Paper 2) 180

8 Practice papers for timed practice 182
   - Practice Paper 1 – Reading 182
   - Practice Paper 2 – Directed Writing and Composition 194

**Marking guidelines** 201

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Please go to www.oxfordsecondary.com/esg-for-caie-igcse for:
- Answers
- Glossary
Matched to the latest Cambridge assessment criteria, this in-depth Exam Success Guide brings clarity and focus to exam preparation with detailed and practical guidance on raising attainment in IGCSE® First Language English.

This Exam Success Guide:

• Is **fully matched** to the latest Cambridge IGCSE® & O Level syllabuses
• Includes comprehensive **recap** and **review** features which focus on key course content
• Equips you to **raise your grade** with sample responses and examiner commentary
• Will help you to **understand exam expectations** and avoid common mistakes with **examiner tips**
• **Apply knowledge** and test understanding via **exam-style questions**, with answers available online
• Is perfect for use alongside the Complete First Language English for Cambridge IGCSE® Student Book or as a standalone resource for independent revision

This Exam Success Guide has been carefully designed to maximise exam potential. The features which will help you:

• **Objectives** at the start of every section summarise key things you need to know for each topic.

• **Apply**: targeted revision activities are written specifically for these guides, which will help you to apply your knowledge in the exam paper. These provide a variety of transferrable exam skills and techniques. By using a variety of revision styles you’ll be able to cement your revision.

• **Review**: throughout each section, you can review different aspects of the exam with these prompts.

• **Examiner comments**: strengthen exam performance through analysis of sample student answers and examiner responses.

• **Question Recap**: key information about the types of question you’ll encounter in the exam, and what’s expected of you.

• **Exam tips**: include particular emphasis on content and skills where students commonly struggle. The tips give details on how to maximise marks in the exam.

• **Link**: throughout the book, these include references back to the Student Book or link synoptically to other sections in your Exam Success Guide.

• **Raise your grade**: can be found at the end of each chapter. This section invites you to reflect on the examination skills you’ve gained and consolidates advice for assessment.

You will find the answers and glossary at www.oxfordsecondary.com/esg-for-caie-igcse
Introduction
Aiming for success

This exam success guide will help you to understand what is in the Cambridge IGCSE First Language English exam and to improve your key skills to achieve higher grades.

What is in this book

When you take your exam, you will sit Paper 1 Reading, which is compulsory.

You will also either sit Paper 2 Directed Writing and Composition or submit a Coursework Portfolio for Component 3. You may also take the optional Speaking and Listening Test, Component 4.

To help you prepare for the exam, this book:

• gives you all you need to know about each component
• helps you to understand what is required in different types of question
• helps you to improve your skills for each component to raise your grades
• gives you practice in answering exam-style questions.

Work through the units in order to help you become more familiar with the demands of each component and to achieve greater success in the exam. Use the Glossary to revise key terms. You can find the Glossary at www.oxfordsecondary.com/esg-for-caie-igcse.

You will improve the following skills:

Reading
• locating information and identifying specific details
• understanding a writer’s intentions and choice of words and style
• making notes for a summary
• using and developing information for your own writing.

Writing
• writing a summary
• planning and organising your writing
• writing in different styles for discursive and persuasive compositions
• writing descriptive and narrative compositions.

Speaking and Listening
• preparing a short talk on a chosen topic
• participating in a two-way conversation about your topic.
The exam components

All Cambridge IGCSE First Language English candidates are examined in two components:

- Paper 1 – Reading, which is compulsory, and
- either Paper 2 – Directed Writing and Composition or Component 3 – Coursework Portfolio.

Candidates may also take Component 4 – Speaking and Listening Test, which is optional.

The IGCSE First Language English exams ask you to show that you can:

- read and understand a broad range of texts
- understand how and why a text has been written
- discuss a writer’s choice of words and style
- read critically, and use information and knowledge from your reading in your own writing
- communicate clearly, accurately and effectively
- use a wide range of vocabulary and appropriate grammar when you are writing and speaking
- develop a personal style and change your style of writing for different audiences (readers and listeners) and different purposes (to inform, persuade or entertain).

Paper 1 – Reading

Time: 2 hours.

Worth: 80 marks, worth 50 per cent of your final grade.

Contents: Paper 1 contains three reading texts (A–C) and three compulsory questions. The three main questions contain sub-questions:

- **Question 1(a)–(e)** – short-answer questions on Text A to assess your comprehension and language skills
- **Question 1(f)** – a summary task on Text B
- **Question 2(a)–(c)** – short-answer questions on Text C to assess your language skills
- **Question 2(d)** – a longer language task on Text C about the writer’s word choice and style
- **Question 3** – an extended writing task related to Text C.

Link
You will find out more about these questions and the assessment objectives for Paper 1 in Unit 1.

Paper 2 – Directed Writing and Composition

Time: 2 hours.

Worth: 80 marks, worth 50 per cent of your final grade.

Contents: Paper 2 contains two sections:

- **Section A** is compulsory. You will be asked to read one or two texts, then answer a Directed Writing task in a specific style.
- **Section B** gives you a choice. It has four questions: two for descriptive compositions and two for narrative compositions. You choose one question and answer in the appropriate style.

Link
You will find out more about these questions and the assessment objectives for Paper 2 in Unit 2.
Component 3 – Coursework Portfolio

Time: You complete your portfolio during your course, not in an exam.

Worth: 80 marks, worth 50 per cent of your final grade.

Contents: The Coursework Portfolio contains three different compositions. Each composition must be about 500–800 words. They may be completed in any order. They are:

• Assignment 1 – writing to discuss, argue or persuade
• Assignment 2 – writing to describe
• Assignment 3 – writing to narrate.

Component 4 – Speaking and Listening Test

Contents: The Speaking and Listening Test is in two parts:

• Part 1 – you give a short talk for 3–4 minutes on a topic of your choice
• Part 2 – you engage in conversation for 7–8 minutes with your teacher and/or examiner about your topic.

The whole test is recorded and lasts approximately 10–12 minutes. It is not compulsory and marks are separate to Components 1–3.

Command words

The questions and tasks in Papers 1 and 2 use command words in very specific ways. Study the command words on page 25 of the syllabus, to be found at www.cambridgeinternational.org/igcse. Think about what they are asking you to do.

Assessment objectives and marking guidelines

You will find the assessment objectives (AOs) for the exam questions and tasks in the relevant parts of Units 1–4. You will also find the marking guidelines at the back of this book. These offer level descriptions, rather than set or specific answers, because answers will vary according to the specific texts. You can use the level descriptions as a guide to your progress.

Before continuing, assess your own aims and the progress you have made so far by answering the questions on the next few pages. You can return to them as you work through the book to revise your answers if you wish and to see how well you are preparing for the exam.

1  My target grade: ............................................................................................................................................................................

2  How taking Cambridge IGCSE First Language English will help me in the future:

   • Reading skills ..............................................................................................................................................................................
   ...........................................................................................................................................................................................................

You will find the answers at http://www.oxfordsecondary.com/esg-for-caie-igcse
• Writing skills ..................................................................................................................................................................................
............................................................................................................................................................................................................
• Speaking skills ...............................................................................................................................................................................
............................................................................................................................................................................................................
• Listening skills ...............................................................................................................................................................................
............................................................................................................................................................................................................
• Further education and other subjects ........................................................................................................................................
............................................................................................................................................................................................................
• Getting a job ..................................................................................................................................................................................
............................................................................................................................................................................................................
• Being successful in my chosen career ........................................................................................................................................
............................................................................................................................................................................................................
• Other ways ....................................................................................................................................................................................
............................................................................................................................................................................................................

3 My motivation to do well in the exam (1 is very poor, 5 is very strong). Tick where you are on the scale.

1 2 3 4 5

4 My strengths and weaknesses in reading

<table>
<thead>
<tr>
<th>Always</th>
<th>I need more practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>I enjoy reading for pleasure.</td>
<td></td>
</tr>
<tr>
<td>I have a wide vocabulary.</td>
<td></td>
</tr>
<tr>
<td>I am not put off by new vocabulary or words that are long or difficult to pronounce.</td>
<td></td>
</tr>
<tr>
<td>I can make sense of a piece of writing when I encounter difficult or new words.</td>
<td></td>
</tr>
<tr>
<td>I can understand the content of newspapers and magazine articles.</td>
<td></td>
</tr>
<tr>
<td>I can recognise the writing style for:</td>
<td></td>
</tr>
<tr>
<td>• fiction</td>
<td></td>
</tr>
<tr>
<td>• non-fiction</td>
<td></td>
</tr>
<tr>
<td>• news report</td>
<td></td>
</tr>
<tr>
<td>• news article</td>
<td></td>
</tr>
<tr>
<td>• informative</td>
<td></td>
</tr>
<tr>
<td>• narrative</td>
<td></td>
</tr>
<tr>
<td>• discursive</td>
<td></td>
</tr>
<tr>
<td>• persuasive</td>
<td></td>
</tr>
<tr>
<td>• descriptive.</td>
<td></td>
</tr>
</tbody>
</table>
5 My strengths and weaknesses in writing

<table>
<thead>
<tr>
<th></th>
<th>Always</th>
<th>I need more practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>I can write in the appropriate style for:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• narrative fiction for short stories</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• script or radio transcripts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• news reports</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• blog and news articles</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• informative texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• discursive texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• persuasive texts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>• descriptive texts to inform and entertain</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

6 My strengths and weaknesses in speaking and listening

<table>
<thead>
<tr>
<th></th>
<th>Always</th>
<th>I need more practice</th>
</tr>
</thead>
<tbody>
<tr>
<td>I feel confident when I give a speech or a talk to an audience on a subject of my choice.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can use a wide range of vocabulary to express my thoughts, ideas and feelings.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can explain details well.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I know when to adapt/change my use of language for different purposes.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can modify/change my tone for different listeners.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can answer questions appropriately without going off the topic.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am not afraid of expressing my opinions.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I enjoy participating in conversations.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can identify a speaker's tone of voice.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I can identify a speaker's implicit meaning.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Exam tip

Here are some ways to improve your speaking skills:
- listen to radio documentaries
- listen to TED talks
- watch television documentaries
- watch and listen to news programmes
- practise with friends.

What other ways can you use to improve?

Link

You can find information on all the writing styles referred to above in the Complete First Language English for Cambridge IGCSE® Student Book.
In this unit you will:
• Explore what is in Paper 1
• Practise keywording questions and annotating texts
• Practise answering the different types of question
• Compare your answers with sample answers and examiner comments
• Review your progress and how to raise your grade

Objectives

During your course, you have developed your reading skills by reading a range of texts from the 20th and 21st centuries. This has included literature, fiction and non-fiction, news reports and articles. Now you are being asked to show how well you understand what you read and how writers use language to achieve certain effects.

This unit will help you to understand the different types of question in Paper 1, the assessment objectives and what examiners are looking for in your answers. Work through the unit, then answer the review questions at the end to monitor your progress.

Preparing for Paper 1 involves improving your reading skills so that you are more effective at:
• keywording questions
• skimming and scanning texts to find information
• annotating texts
• writing a summary
• discussing the writer’s craft.

Review

Paper 1 Reading is compulsory
All students take Paper 1. This part of the Cambridge IGCSE First Language English exam is where you show how well you can read, understand and interpret different types of text.

Exam tip

Organising your time for Paper 1
You have two hours for Paper 1 and have to answer three questions. The marks for each question or sub-question will give you some indication of how much time you should spend on each one. Keep checking your watch to make sure you don’t spend too much time on each question, but don’t avoid re-reading the texts.

What is in Paper 1

Paper 1 includes three compulsory questions and three texts (A–C), printed in a separate insert. Together, Texts A and B will be 700–750 words in length. Text C will be 500–650 words in length.

Spend at least 15 minutes reading the texts before you start reading the question paper. You will not have a dictionary so if you encounter new or difficult words, spend some time making sure you can follow the meaning. When you are happy that you have understood the content of the texts, read and keyword the questions carefully.

Question 1

The whole of this question is worth 30 marks. It is divided into a Comprehension task (Question 1(a)–(e)) and a Summary task (Question 1(f)). You will be asked to read Text A and Text B, printed on a separate exam paper insert.

Comprehension task – Question 1(a)–(e)

These are short-answer questions on Text A. They test your reading comprehension and how well you understand words and phrases.

The questions will include the command words “give”, “identify” and “describe”. You will also be asked to “explain” details in your own words. This means you must rephrase the writer’s words and not copy from the text.

Assessment objectives

Question 1(a)–(e) tests your reading skills
You will be asked to:
• show you understand explicit meanings in the text
• show you understand implicit meanings and attitudes
• select details and use information in your own words.
Summary task – Question 1(f)
This question requires you to respond to Text B by writing a selective summary to show how well you:
• understand Text B, using your reading skills
• can select and use information in your writing.
You will need to write a summary of no more than 120 words in continuous writing. There are 15 marks for Question 1(f): 10 marks for reading and 5 marks for writing.

Assessment objectives
Question 1(f) tests your reading skills
You need to show how well you:
• understand explicit meanings in the text
• understand implicit meanings and attitudes
• select details and use information in your own words.

Question 1(f) also tests your summary writing skills
You need to show how well you:
• organise ideas and structure your writing according to the task
• use appropriate vocabulary, different sentence structures and style
• use accurate spelling, punctuate your writing and use correct grammar.

Question 2
For this question, you need to read Text C. The question is divided into short-answer questions (Question 2(a)–(c)) and a Language task (Question 2(d)). The short-answer questions are worth a total of 10 marks and the Language task is worth 15 marks.

For the Language task, you need to respond to Text C by writing about 200–300 words on how the writer has achieved certain effects and influenced the reader. This means you need to be able to identify linguistic devices and/or literary features and discuss the writer’s style.

Assessment objectives
Question 2 tests how well you understand the writer’s craft
You need to show that you understand:
• explicit meanings (what the writer is saying)
• implicit meanings and attitudes (what is suggested or implied)
• how writers use language to achieve effects and influence readers.

Question 3
This question asks for an extended response to Text C. It is worth 25 marks: 15 marks are for the reading assessment objectives and 10 marks for the writing assessment objectives. You will be asked to write about 250–350 words using one of the following text types: letter, report, journal, speech, interview or article.

Assessment objectives
Question 3 tests reading and writing skills
You need to show how well you can:
• understand explicit meanings
• understand implicit meanings and attitudes

Prepare for the Language task by studying the Glossary at www.oxfordsecondary.com/esg-for-caie-igcse and reviewing your work on the writer’s craft in the Complete First Language English for Cambridge IGCSE® Student Book. If you are also taking IGCSE English Literature, use your literary analysis skills.
This text is about different types of silence.

According to the poet Philip Gross, writing in the Spring issue of The Author, when one says the word “silence” it “feels like noise”. He then goes on to list “a whole crowd of meanings” related to “silence”. There is, he says, “Angry silence, a Victorian parent’s children-should-be-seen-and-not-heard silence. Worse, the bad silence of secrets in the family.” There is the “silencing” of censorship. But there is also the joy of silence, such as when a poet can feel an audience’s “deep listening”.

Most of us have ambivalent attitudes to silence. On the one hand, it is desirable – we need it to be creative or to focus clearly on a task in hand like writing or revision – but in other ways, it is to be feared. There’s that awful moment after you tell someone something and there’s no response: a joke that’s met with silence or the unspoken words of terrible fear. There’s the you-could-hear-a-pin-drop anticipation of an audience waiting for a performance to begin and the deathly, unwelcome silence when there’s no applause. There’s the gift of silence as you see a glorious view for the first time and hear yourself sigh; there’s the appalling silence when you realise everyone is staring at you.

Gross goes on to say that most writers “can only breathe and write in silence”, but many writers can work well amid the bustle and hubbub of cafés. J.K. Rowling wrote most of her first Harry Potter story in a café, so that’s testament to that.

Then there is the conundrum of caring for babies: most parents are afraid a sudden din might wake a sleeping infant, yet one of the best ways to soothe a fretful baby is to place it near a loaded washing machine – apparently rumbling white noise reminds them of the womb.

So, much as I love the absence of commotion in any form, I have to accept that silence perhaps isn’t natural for other human beings.
This text is about noise pollution.

Noise pollution is undesirable or disruptive sound that interferes with normal daily activity for humans and wildlife. Inappropriate noise can disrupt our sleep and conversation, and diminish our quality of life. It is now also shown to have a profound effect on nature and our environment.

Noise pollution is generated in numerous ways, including road, air and sea transport, construction machinery, and even domestic machinery such as lawn mowers. Excessive, unnecessary human noise includes loud music in shops, shouting in the street, the compulsive communicator on a phone … This is human disturbance affecting humans, but now studies are revealing how noise pollution is also causing harmful effects to plants, animals, trees and marine life.

According to the World Health Organisation, excessive noise “seriously harms human health and interferes with people’s daily activities”. We know it disturbs sleep, but it can also damage hearing and mental health to such an extent that it can cause heart attacks and changes in social behaviour. The eco website, Everything Connects, recently outlined how excessive noise is affecting the areas in which we live: “Human noise can have ripple effects on long-lived plants and trees that can last for decades even after the sources of noise subside. Many plants and trees rely on birds and other animals to deliver pollen from one flower or tree to the next, or to disperse their seeds, but many animals are adapting to the noise by changing their behaviour or moving to quieter locales. Consequently, noise pollution is altering the landscape of plants and trees, which depend on noise-affected animals to pollinate them and spread their seeds.”

Noise in rural areas, and even in gardens, can alter the fine balance of nature. Most predators need a “natural silence” to detect their prey. Loud human chatter on a country walk might be short-lived, but when noise is long term the creatures that use sound to hunt can go hungry and, worse, fail to feed their young. Constant loud noise is causing species such as bats and owls to abandon their habitats. Garden birds have to sing at stressful higher frequencies to attract their mates. Noise generated by ships’ engines can disturb sea mammals’ signals and even cause them to stray from migration routes, with knock-on effects such as the decline in numbers of whales and dolphins. Excessive human and traffic noise in rural areas, on the coast and at sea is reducing usable habitat, which in the case of endangered species may be a short cut to extinction.
Text C: An unpleasant welcome

This text is taken from the memoir A Moment of War by the English author and poet Laurie Lee. As a young man Lee crossed the Pyrenees from France into Spain, arriving in December 1937 to participate in the Spanish Civil War. Coming down from the mountains, Lee finds his way to a poor dwelling where he is given a strange welcome. The next day he is put in a cart. He thinks he is going to join the Republicans.

There was a motionless silence while they took me in – seeing a young tattered stranger, coatless and soaked to the knees, carrying a kit-bag from which a violin bow protruded. Suddenly the old woman said “Ay!” and beckoned me to the fire, which was piled high with glowing pine cones. I crouched, thawing out by the choking fumes, sensing deeply this moment of arrival. […]

[The next morning] the boys half-marched me into the lane and the rest of the family followed and stood watching, blowing on their purple fingers. […] The cart waiting in the lane resembled a rough-looking tumbril, and the driver had a cavernous, nervous face. “Vamanos, vamanos, vamanos,” he kept muttering plaintively, giving me glances of sharp distaste. The boys helped me into the back of the cart and climbed up after me.

“Here he is. The English one,” they said with ponderous jocularity. The driver sniffed, and uncoiled his whip.

“Horse and cart,” said one of the brothers, nudging me smartly. “We’ve got to save your legs. They must be half destroyed with all this walking over mountains. And what have we got if we haven’t got your legs? You wouldn’t be much use to us, would you?”

I was beginning to get a bit bored with all this levity, and sat there silent and shivering. The boys perched close beside me, one on each side, holding their guns at the ready, like sentries. Every so often they pointed them at me and nodded brightly. They appeared to be in a state of nervous high spirits.

“Vamanos!” snarled the driver and shook up the reins crossly. The old man and his wife raised their hands solemnly and told me to go with God. The little girl threw a stone at the horse, or it may have been at me, but it hit the horse and caused it to start with a jerk. So we began to lumber and creak down the steep rocky lane, the brothers now holding me by either elbow. The Pyrenees stood high behind us, white and hard, their peaks colouring to the rising sun. The boys nodded towards them, grinning, nudging me sharply again, and baring their chestnut-tinted teeth.

Through the iced winter morning, slipping over glassy rocks, we made our stumbling way down the valley, passing snow-covered villages, empty and bare, from which all life and sound seemed withdrawn. This chilling silence was surely not one of nature, which could be broken by a goat-bell or the chirp of a bird. It was as if a paralysing pestilence had visited the place, and I was to notice it on a number of occasions in the weeks to come. It was simply the stupefying numbness of war.

After an hour or so we came to a small hill town still shuttered by the shadow of rocks. A bent woman crept by, bearing a great load of firewood. A cat shot through a hole in a wall. I noticed that the brothers had suddenly grown tense and anxious, sitting straight as pillars, thin-lipped, beside me. Two militiamen, in khaki ponchos, came out of a doorway and marched ahead of us down the street. Even our driver perked up and began to look around.
him with what appeared to be an air of importance. The militiamen led us into the square, to the dilapidated Town Hall, from which the Republican flag was hanging. The brothers called out to a couple of sentries who were sitting on the steps, and one of them got up and went inside. Now for a proper welcome, I thought. I got down from the cart, and the brothers followed. Then four soldiers came out with fixed bayonets.

“We’ve brought you the spy,” said the brothers, and pushed me forward. The soldiers closed round me and handcuffed my wrists.

From A Moment of War by Laurie Lee

Activity

Read Text A, Silence, and then answer Question 1(a)–(e).

Question 1

(a) Give two examples of “bad silence”, according to the text.

• ........................................................................................................................................................................
• ........................................................................................................................................................................

(b) Using your own words, explain what the writer means by:

(i) A Victorian parent’s “children-should-be-seen-and-not-heard silence” (lines 3–4)

........................................................................................................................................................................
........................................................................................................................................................................

(ii) the “silencing” of censorship (lines 4–5)

........................................................................................................................................................................
........................................................................................................................................................................

(c) Re-read paragraph 2 (“Most of us … everyone is staring at you.”) Give two reasons why actors and musicians might like and dislike silence (one reason for like and one for dislike).

• ........................................................................................................................................................................
• ........................................................................................................................................................................
(d) Re-read paragraphs 3, 4 and 5 ("Gross goes on to say ... silence perhaps isn't natural for other human beings.")

(i) Identify one example of an author who works well amid the "bustle" of a café, according to the text.

(ii) Explain why parents of small children might be confused about the need for silence at bedtime according to the text.

(e) Re-read the whole text.

Using your own words, explain why most people have "ambivalent attitudes" to silence, according to the text.

Read Text B, Noise pollution, and then answer Question 1(f).

Question 1

(f) According to Text B, how can noise pollution affect the environment, wildlife and aquatic mammals?

You must use continuous writing (not note form) and use your own words as much as possible. Your summary should be no more than 120 words.

Up to 10 marks are available for the content of your writing and up to 5 marks for the quality of your writing.
Read Text C, An unpleasant welcome, and then answer Question 2(a)–(d).

**Question 2**

Answer all the questions, Question 2(a)–(d)

(a) Identify a word or phrase from the text that suggests the same idea as the words underlined.

(i) The boys with Lee appeared to be in a state of over-excited good humour.

(ii) The driver gave Lee quick looks of unpleasant dislike.

(iii) Lee was taken to the Town Hall, which looked in a state of disrepair.

(iv) They passed through snow-covered silent and abandoned villages.

(b) Using your own words, explain what the writer means by each of the words underlined:

I was beginning to get a bit bored with all this levity, and sat there silent and shivering. The boys perched close beside me, one on each side, holding their guns at the ready, like sentries. Every so often they pointed them at me and nodded brightly. They appeared to be in a state of nervous high spirits.

(i) levity  
(ii) perched  
(iii) sentries
(c) Use one example of a word or phrase from the text below to explain how the writer suggests he is going to have a much harder time in Spain than he had expected. Use your own words in your explanation.

Through the iced winter morning, slipping over glassy rocks, we made our stumbling way down the valley, passing snow-covered villages, empty and bare, from which all life and sound seemed withdrawn. This chilling silence was surely not one of nature, which could be broken by a goat-bell or the chirp of a bird. It was as if a paralysing pestilence had visited the place, and I was to notice it on a number of occasions in the weeks to come.

(d) Re-read paragraphs 7 and 8.

• Paragraph 7 begins “Through the iced winter morning…” and tells of Lee’s journey on the cart.
• Paragraph 8 begins “After an hour or so…” and is about arriving in a small hill town.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include the use of imagery. Write about 200–300 words.

Up to 15 marks are available for the content of your answer.
Re-read Text C, *An unpleasant welcome*, and then answer Question 3.

**Question 3**

Imagine you are one of the Spanish boys on the cart. Some years later you are interviewed about your memories of Laurie Lee and the Civil War for a radio programme. The interviewer asks you the following questions only:

- What did you see and feel during your journey with Laurie Lee to the town?
- What do you remember of his behaviour and reactions that day?
- What were your reasons for thinking he was a spy and what did you feel about seeing him in handcuffs?

**Write the words of the interview.**

Base your interview on what you have read in Text C, but be careful to use your own words. Address each of the three bullet points.

Begin your interview with the first question.

Write about 250–350 words.

**Up to 15 marks are available for the content of your answer and up to 10 marks for the quality of your writing.**
Keywording questions

It is important to keyword (or annotate) each question in order to find the root of the question and be sure how to answer it. Look on page 22 at how a successful student keyworded Question 1(a)–(e).

The command words in these short-answer questions tell you what to do, but you also need to keyword other parts of each sub-question to decide exactly what is being asked. Take your time to read each question, then use a pencil or coloured pencils to underline (or circle) key words and write notes.

Some of these questions may have alternative answers, but all the alternatives must be in the text. You will be asked to explain explicit and implicit meanings, but you must identify and infer only what is in the text.

Exam tip

Keywording questions
Always underline or circle the key words. Avoid using highlighters because if you make a mistake you can’t erase it and you may forget it was wrong.
Activity

Keywording and answering Question 1(a)–(e)

Read Text A, Silence, and then answer Question 1(a)–(e).

Question 1

(a) Give two examples of “bad silence”, according to the text.
   • When a joke is met with silence not laughter
   • When an audience doesn’t clap after a concert or play
   
   [2]

(b) Using your own words, explain what the writer means by:
   (i) A Victorian parent’s “children-should-be-seen-and-not-heard silence” (line 3)
      When a very strict parent stops children from talking or behaving in a normal way
      
      [2]
   (ii) the “silencing” of censorship (line 5)
      When people are prevented from speaking freely
      
      [2]

(c) Re-read paragraph 2 (“Most of us … everyone is staring at you.”). Give two reasons why actors and musicians might like and dislike silence (one reason for like and one for dislike).
   • It shows the audience are listening.
   • It also shows they do not like what they hear or see.
   
   [2]

(d) Re-read paragraphs 3, 4 and 5 (“Gross goes on to say … silence perhaps isn’t natural for other human beings.”).
   (i) Identify one example of an author who works well amid the “bustle” of a café, according to the text.
      JK Rowling
      
      [1]
   (ii) Explain why parents of small children might be confused about the need for silence at bedtime, according to the text.
      Parents think babies need silence to sleep or stay asleep because they (the parents) do but research shows babies sleep in noise and a gentle rhythm is like the sounds in the womb.
      
      [3]

(e) Re-read the whole text. Using your own words, explain why most people have “ambivalent attitudes” to silence, according to the text.
   People both like and dislike silence. Sometimes it can be peaceful and help you to work, but it can also mean disapproval of a joke or your beliefs, as in censorship, and people do not like this.
   
   [3]
Skimming, scanning and annotating texts

To find the information in the texts and answer the questions, you need to use your skimming and scanning skills, and annotate the text.

Look below at how the student used the text to find answers for Question 1(a)–(e).

There are various options for Question 1(a), but you are only asked for two. This student chose not to repeat ‘the silencing of “censorship”’ for Question 1(a) because it forms part of Question 1(b). In this way, the student shows understanding of the text and the vocabulary.

Question 1(c) asks for two reasons: only one for like and one for dislike. You need to show you understand what is implied by “you-could-hear-a-pin-drop” in this context and the use of the word “deathly”.

Question 1(d) wants you to find the word “bustle” and explain who can write in the “hubbub” of a noisy place.

Annotating Text A

This text is about different types of silence.

According to the poet Philip Gross, writing in the the Spring issue of The Author, when one says the word “silence” it “feels like noise”. He then goes on to list “a whole crowd of meanings” related to “silence”. There is, he says, “Angry silence, a Victorian parent’s children-should-be-seen-and-not-heard silence. Worse, the bad silence of secrets in the family.” There is the “silencing” of censorship. But there is also the joy of silence, such as when a poet can feel an audience’s “deep listening”.

Most of us have ambivalent attitudes to silence. On the one hand, it is desirable – we need it to be creative or to focus clearly on a task in hand like writing or revision – but in other ways it is to be feared. There’s that awful moment after you tell someone something and there’s no response: a joke that’s met with silence or the unspoken words of terrible fear. There’s the you-could-hear-a-pin-drop anticipation of an audience waiting for a performance to begin and the deathly, unwelcome silence when there’s no applause. There’s the gift of silence as you see a glorious view for the first time and hear yourself sigh; there’s the appalling silence when you realise everyone is staring at you.

Gross goes on to say that most writers “can only breathe and write in silence”, but many writers can work well amid the bustle and hubbub of cafés. J.K. Rowling wrote most of her first Harry Potter story in a café so that’s testament to that.

Then there is the conundrum of caring for babies: most parents are afraid a sudden din might wake a sleeping infant, yet one of the best ways to soothe a fretful baby is to place it near a loaded washing machine – apparently rumbling white noise reminds them of the womb.

So, much as I love the absence of commotion in any form, I have to accept that silence perhaps isn’t natural for other human beings.
Answering Question 1(f)

This is a selective summary task. First look at how a successful student keyworded this question and annotated Text B.

**Keywording Question 1(f) and annotating Text B**

---

**Activity**

**Question 1 (f)** According to Text B, how can noise pollution affect the environment, wildlife and aquatic mammals?

You must use continuous writing (not note form) and use your own words as much as possible.

Your summary should be no more than 120 words.

Up to 10 marks are available for the content of your writing and up to 5 marks for the quality of your writing.

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**Text B: Noise pollution**

Noise pollution is undesirable or disruptive sound that interferes with normal daily activity for humans and wildlife. Inappropriate noise can disrupt our sleep and conversation, and diminish our quality of life. It is now also shown to have a profound effect on nature and our environment.

Noise pollution is generated in numerous ways, including road, air and sea transport, construction machinery, and even domestic machinery such as lawn mowers. Excessive, unnecessary human noise includes loud music in shops, shouting in the street, the compulsive communicator on a phone ... This is human disturbance affecting humans, but now studies are revealing how noise pollution is also causing harmful effects to plants, animals, trees and marine life.

According to the World Health Organisation, excessive noise “seriously harms human health and interferes with people’s daily activities”. We know it disturbs sleep, but it can also damage hearing and mental health to such an extent that it can cause heart attacks and changes in social behaviour. The eco website,
Writing a summary for Question 1(f)

The best way to understand what is required for Question 1(f) is to do it yourself.

2. Re-read and keyword Question 1(f) on page 16, so you understand exactly what you are being asked to do. This is a selective summary task so you will not need to summarise the entire text, just the part identified in the question.
3. Identify and annotate parts of the text to select relevant details.
4. Number the details in the margin so you have at least ten points.
5. Rewrite the points in note form, using your own words and ticking off each point to make sure you have included everything.
6. Rewrite the notes, linking the details and writing them out as clearly and concisely as you can.
7. Check the word count and do not write more than 120 words. You should have at least 115 words to make sure you have included all the relevant points. If necessary, edit your summary. Write the number of words at the end of the summary.

---

Everything Connects, recently outlined how excessive noise is affecting the areas in which we live: “Human noise can have ripple effects on long-lived plants and trees that can last for decades even after the sources of noise subside. Many plants and trees rely on birds and other animals to deliver pollen from one flower or tree to the next, or to disperse their seeds, but many animals are adapting to the noise by changing their behaviour or moving to quieter locales. Consequently, noise pollution is altering the landscape of plants and trees, which depend on noise-affected animals to pollinate them and spread their seeds.”

Noise in rural areas, and even in gardens, can alter the fine balance of nature. Most predators need a “natural silence” to detect their prey. Loud human chatter on a country walk might be short-lived, but when noise is long term the creatures that use sound to hunt can go hungry and, worse, fail to feed their young. Constant loud noise is causing species such as bats and owls to abandon their habitats. Garden birds have to sing at stressful higher frequencies to attract their mates.

Noise generated by ships’ engines can disturb sea-mammals’ signals and even cause them to stray from migration routes, with knock-on effects such as the decline in numbers of whales and dolphins. Excessive human and traffic noise in rural areas, on the coast and at sea is reducing usable habitat, which in the case of endangered species may be a short cut to extinction.
Exam tip

Check everything carefully
- Re-read the question and check you have answered it.
- Check you have included all the relevant details in your summary.
- Proofread your summary and make any necessary corrections.
- Write the right amount. If you have fewer than 115 words, you have probably left something out. If you have more than 120 words, your summary may be in an inappropriate style.

Sample answer 1(f) and examiner comments

Now study a successful student’s answer to Question 1(f) and examiner comments on the answer. You will see that the student has crossed through some sections to keep to the correct word count and the examiner has highlighted appropriate points.

Activity

Question 1

(f) Noise pollution in the natural environment is loud, unnatural sound caused by people and man-made machines. This disturbs quiet locations where birds and mammals seek food and shelter. Loud noise in gardens and fields also has a negative effect on wildlife. Research now shows plants are also suffering, due to the changes in animal behaviour. Predators cannot hunt in silence so there can be an over-population of rodents; birds are prevented from finding food for their young, causing them to die. This in turn causes noise. Garden and farm machinery is causing a long-term imbalance in the food chain and affecting pollination and affecting plant growth. At sea, ships’ engines are affecting how sea-mammals communicate and instinctively migrate. The reduction in safe natural habitat for birds and mammals on land and at sea is putting endangered species at great risk. (118 words)

Examiner comments

Reading: 10/10 marks
An effective response, demonstrating thorough understanding of the text and the task. It develops text to show understanding of relevant ideas and is consistently well-focused. Points are skilfully selected to demonstrate an overview.

Writing: 4/5 marks
A relevant response, expressed clearly and fluently. It is mostly concise (it needed cutting to meet the word limit, suggesting there was no first draft). It is well organised and has a sound structure leading to the final sentence. The student uses their own words and rephrases the text well where necessary, using a good range of well-chosen vocabulary. Spelling, punctuation and grammar are accurate.

Total: 14/15 marks
Answering Question 2

In Question 2, you are asked to read Text C and discuss the writer’s craft in different ways.

Start by carefully re-reading the information about Text C (it is in italics above the text) to make sure you understand it. This will tell you what genre the text is (fiction or non-fiction) and may give you information on the setting and location.

Then go back to the questions. Annotate the extracts from the text according to each sub-question. You will find some alternative words or ways of explaining what the author has written, but you must keep to the text.

As there may be no single correct answer, you must always support your views with examples from the text to prove each point you make.

Preparation to answer Question 2

Activity

Question 2

Read Text C and then answer Question 2(a)–(d).

Text C: An unpleasant welcome

This text is taken from the memoir A Moment of War by the English author and poet Laurie Lee. As a young man Lee crossed the Pyrenees from France into Spain, arriving in December 1937 to participate in the Spanish Civil War. Coming down from the mountains, Lee finds his way to a poor dwelling, where he is given a strange welcome. The next day he is put in a cart. He thinks he is going to join the Republicans.

(a) Identify a word or phrase from the text that suggests the same idea as the words underlined.

(i) The boys with Lee appeared to be in a state of over-excited good humour.

   “nervous high spirits” [1]

(ii) The driver gave Lee quick looks of unpleasant dislike.

   “glances of sharp distaste” [1]

(iii) Lee was taken to the Town Hall, which looked in a state of disrepair.

   “dilapidated” [1]

(iv) They passed through snow-covered silent and abandoned villages.

   “empty and bare” (villages) [1]
I was beginning to get a bit bored with all this levity, and sat there silent and shivering. The boys perched close beside me, one on each side, holding their guns at the ready, like sentries. Every so often they pointed them at me and nodded brightly. They appeared to be in a state of nervous high spirits.

(i) **levity**

joking and teasing

(ii) **perched**

sat on the edge of the seat

(iii) **sentries**

like soldiers on duty

---

Through the iced winter morning, slipping over glassy rocks, we made our stumbling way down the valley, passing snow-covered villages, empty and bare, from which all life and sound seemed withdrawn. This chilling silence was surely not one of nature, which could be broken by a goat-bell or the chirp of a bird. It was as if a paralysing pestilence had visited the place, and I was to notice it on a number of occasions in the weeks to come.

---

Re-read paragraphs 7 and 8.

- Paragraph 7 begins “Through the iced winter morning …” and tells of Lee’s journey on the cart.
- Paragraph 8 begins “After an hour or so …” and is about arriving in a small hill town.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs.

Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include the use of imagery.

Write about 200–300 words.

---

Sample answer 2(c)–(d) and examiner comments

Now study the student’s answers to Question 2(c) and (d) and examiner comments on the answers. You will see that the student has crossed through some sections to keep to the correct word count and the examiner has highlighted appropriate points.
• Write in clear sentences and remember to punctuate quotations.
• Examiners can give you more marks if you comment on the effects created by a writer’s use of grammar, syntax and punctuation, but this must be in addition to your comments on the writer’s use of words.

**Activity**

**Question 2(c)**

The phrase “chilling silence” combines two aspects of why Lee is going to have a harder time in Spain than he anticipated. The weather is very cold and he is not dressed or prepared for it. The silence is because people have moved out of the villages and area and there are no living creatures, either. No cows or farm animals, which seems strange. I think Lee was expecting a ‘warm welcome’ and he gets the opposite. Nobody wants him and the weather is bad.

**Question 2(d)**

Laurie Lee creates a silent, desolate mountain landscape in paragraph 7. There is a “chilling silence”, no birds or animals can be heard. The author uses the word “numbness” and we get a sense that there is a sort of “numbness” in the people and the land itself, like when your hands are so cold you can’t feel them anymore. Lee gives a strong impression of how barren and lifeless the place is through his use of imagery. Especially in a powerful alliteration, “paralysing pestilence”. The combination of visual and aural imagery creates a sense of foreboding. This leads up to an unexpected and frightening situation in paragraph 8. Lee is nervous about the fact that the two boys on the cart with him are carrying guns and treat him like a prisoner, but in this paragraph they “grow nervous and tense”, suggesting anything could happen or that they may be taking him to be shot. Lee is building a sense of tension and when the cart enters the town two militiamen “marched ahead” of it, as if taking Lee to the scaffold. Lee has been expecting a warm welcome and what he gets is a terrifyingly cold reception in both the land and the people. This all leads up to four soldiers coming for him with “fixed bayonets”. The reader is made tense and nervous in paragraph 7, and this leads up to sharing Lee’s frightening situation in paragraph 8. We now want to read on to find out what happens to Laurie Lee. He conveys his memory of his feelings when he was young by making us share his emotions and so we empathise with him. It is more like reading exciting fiction than a memoir or autobiography. (288 words)
In this section you will find basic marking guidelines for Papers 1 and 2 and Components 3 and 4.

**Paper 1 – Reading**

**Question 1(a)–(e): Comprehension task**
Marks depend on the content and nature of Text A.

**Question 1(f): Summary task**
Marks depend on the content and nature of Text B. You can, however, use the following marking guides to assess your general performance in this question.

**Table A: Reading for Question 1(f) (up to 10 marks for content)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>9–10</td>
<td>A very effective response that shows thorough understanding of the task</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Understands a wide range of relevant ideas; well-focused</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Points are selected skilfully</td>
</tr>
<tr>
<td>4</td>
<td>7–8</td>
<td>An effective response that shows competent understanding of the task</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Understands a good range of relevant ideas; mostly focused</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Carefully selected points and some evidence of an overview</td>
</tr>
<tr>
<td>3</td>
<td>5–6</td>
<td>A partially effective response that shows reasonable understanding of the task</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Demonstrates basic understanding but occasional loss of focus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Relevant ideas selected but may include excess or unnecessary material</td>
</tr>
<tr>
<td>2</td>
<td>3–4</td>
<td>A basic response that shows some understanding of the task</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A general understanding of some ideas; sometimes focused</td>
</tr>
<tr>
<td></td>
<td></td>
<td>There may be some irrelevant or indiscriminate selection of ideas</td>
</tr>
<tr>
<td>1</td>
<td>1–2</td>
<td>A response that shows limited understanding of the task</td>
</tr>
<tr>
<td></td>
<td></td>
<td>A basic list of unconnected ideas with limited focus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Limited evidence of selection</td>
</tr>
</tbody>
</table>

**Table B: Writing for Question 1(f) (up to 5 marks for quality)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4–5</td>
<td>A relevant response that is clear, fluent and concise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Well organised and structured</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Uses own words (where appropriate); good range of well-chosen vocabulary to clarify meaning</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mostly accurate spelling, good use of punctuation and grammar</td>
</tr>
<tr>
<td>2</td>
<td>2–3</td>
<td>A relevant response that is generally clear, with some evidence of being concise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Some weaknesses in organisation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mainly expressed in own words (where appropriate) but some reliance on words from the text</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Errors in spelling, punctuation and grammar that do not hinder communication</td>
</tr>
<tr>
<td>1</td>
<td>1</td>
<td>A relevant response that is not clear or concise</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Excessively long explanations or too brief</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sections lifted from the text</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Poor spelling, punctuation and grammar, which hinder communication</td>
</tr>
</tbody>
</table>

**Question 2: Short-answer questions and Language task**
Marks depend on the content and nature of Text C.

**Question 3: Extended response to reading**
Marks depend on the content and nature of Text C. You can, however, use the following marking guides to assess your general performance in this question.
### Table A: Reading for Question 3 (up to 15 marks for content)

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Criteria</th>
</tr>
</thead>
</table>
| 5     | 13–15 | • A thorough evaluation and analysis of the text  
  • Uses a wide range of relevant ideas, which are well developed, sustained and relate appropriately to the text  
  • Well-selected supporting detail is integrated into the response, contributing to a strong sense of purpose and approach  
  • Covers all bullet points well  
  • Uses a consistent and convincing voice |
| 4     | 10–12 | • A competent reading of the text with evidence of basic evaluation or analysis  
  • Uses a good range of ideas, some are developed but may not be sustained  
  • Frequent relevant and helpful supporting detail contributing to a clear sense of purpose  
  • Covers all bullet points  
  • Uses an appropriate voice |
| 3     | 7–9   | • The text has been read reasonably well, understood and developed  
  • Uses a range of straightforward ideas but opportunities for development are not exploited  
  • Supporting detail is present but may include only basic use of the text  
  • Uneven focus on the bullet points  
  • The voice is plain, lacking in character |
| 2     | 4–6   | • A general understanding of the main ideas but may lack content and/or focus on the text or question  
  • Brief, straightforward reference to the text  
  • Over-reliance or lifting from the text  
  • One of the bullet points may not be addressed  
  • The voice may be inappropriate |
| 1     | 1–3   | • Little reference to the text or reproduction of sections from the text  
  • Content is either insubstantial or unselective  
  • Material from the text has not been modified or developed |

### Table B: Writing for Question 3 (up to 10 marks for quality (structure, order, style of language))

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Criteria</th>
</tr>
</thead>
</table>
| 5     | 9–10  | • Uses an effective register for the audience and purpose (task)  
  • Uses language that sounds convincing and appropriate  
  • Expresses ideas in a convincing manner using a wide range of effective and/or interesting language  
  • Organisation, structure and sequence are sound throughout  
  • Spelling, punctuation and grammar almost always accurate |
| 4     | 7–8   | • Some awareness of an appropriate register for audience and purpose  
  • Mostly fluent use of English with clarity of expression  
  • Sufficient range of vocabulary to express ideas with subtlety and precision  
  • Organisation is well structured and well sequenced  
  • Spelling, punctuation and grammar generally accurate |
| 3     | 5–6   | • Language is clear but plain and/or factual, expressing little opinion  
  • Ideas are rarely extended, but explanations are adequate  
  • Some sections may be well sequenced but there may be flaws in the structure  
  • Minor but frequent errors of spelling, punctuation and grammar |
| 2     | 3–4   | • Some awkwardness of expression and/or style is inconsistent  
  • Language is too limited to express shades of meaning  
  • Some structural weaknesses and/or copying from the text  
  • Poor spelling, punctuation and grammar |
| 1     | 1–2   | • Expression and structure lack clarity  
  • Language is weak and undeveloped  
  • Very little attempt to explain ideas  
  • Frequent copying from the original  
  • Persistent errors of spelling, punctuation and grammar hinder communication |
Paper 2 – Directed Writing and Composition

Section A: Directed Writing Question 1

Use the following marking guides to assess your general performance in this question.

Table A: Reading for Question 1 (up to 15 marks for content)

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Criteria</th>
</tr>
</thead>
</table>
| 6     | 13–15 | • Successfully evaluates ideas and opinions, both explicit and implicit  
        • Assimilates ideas from the text to give a developed, sophisticated response |
| 5     | 10–12 | • Some successful evaluation of ideas and opinions, both explicit and implicit  
        • A thorough response, supported by a detailed selection of relevant ideas from the text |
| 4     | 7–9   | • Begins to evaluate mainly explicit ideas and opinions  
        • An appropriate response that includes relevant ideas from the text |
| 3     | 5–6   | • Selects and comments on explicit ideas and opinions  
        • Makes a general response including a few relevant ideas from the text |
| 2     | 3–4   | • Identifies explicit ideas and opinions  
        • Makes a limited response with little evidence from the text |
| 1     | 1–2   | • Very limited response with minimal relation to the text |

Table B: Writing for Question 1 (up to 25 marks for quality)

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Criteria</th>
</tr>
</thead>
</table>
| 6     | 22–25 | • A very effective style capable of conveying subtle meaning  
        • Carefully structured paragraphs for benefit of the reader  
        • A wide range of sophisticated vocabulary, used precisely  
        • An effective register for audience and purpose (style)  
        • Spelling, punctuation and grammar are almost always accurate |
| 5     | 18–21 | • An effective, appropriate style  
        • Good overall structure, organised to help the reader reach a conclusion  
        • A wide range of vocabulary, used with some precision for effect  
        • An appropriate register for audience and purpose of composition  
        • Spelling, punctuation and grammar are mostly accurate with only occasional minor errors |
| 4     | 14–17 | • Sometimes effective style but not always consistent  
        • Ideas are generally well sequenced in clear paragraphs  
        • Vocabulary is adequate and sometimes effective  
        • Register is generally appropriate for audience and purpose  
        • Spelling, punctuation and grammar are generally accurate, but include some errors |
| 3     | 10–13 | • Style is inconsistent and use of English awkward but meaning is generally clear  
        • Composition follows same sequence as the original text  
        • Vocabulary is simple and limited, and/or relies on the original text  
        • Some awareness of an appropriate register for audience and purpose  
        • Frequent spelling mistakes; punctuation and grammar are poor |
| 2     | 6–9   | • Style is very limited  
        • Paragraphs are not well organised or in a sequence  
        • Vocabulary is very limited and/or relies on the original text  
        • Little awareness of appropriate register for audience and purpose  
        • Persistent spelling, punctuation and grammar mistakes |
| 1     | 1–5   | • Expression is unclear and hard to understand  
        • Very poor organisation or sequencing of ideas  
        • Very limited vocabulary or copied from the original text  
        • Inappropriate register (or no register) for audience and purpose  
        • Persistent errors in spelling, punctuation and grammar make composition hard to read and understand |
### Section B: Composition Questions 2–5

Use the following marking guides to assess your general performance in these questions.

**Table A: Content for Questions 2–5 (up to 16 marks for content and structure)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Content and structure</th>
</tr>
</thead>
</table>
| 6     | 14–16 | • An engaging and effective composition, complex and structured carefully for a deliberate effect  
       |       | • **Descriptive composition**: Well-defined ideas and images; uses sensory imagery and figurative language with variety of focus  
       |       | • **Narrative composition**: Storyline is clear and developed using fiction writing techniques such as characterisation, description, rising action and climax, with convincing original details |
| 5     | 11–13 | • Engaging and effective content with well-developed and engaging structure for a deliberate effect  
       |       | • **Descriptive composition**: Carefully selected and presented images and details to create a mostly convincing scene or occasion  
       |       | • **Narrative composition**: Storyline developed using fiction writing techniques such as characterisation, description and climax, with convincing details |
| 4     | 8–10  | • Content is relevant to the question with some development; structure is clear for effect  
       |       | • **Descriptive composition**: Includes a selection of relevant ideas and images but style and structure is narrative  
       |       | • **Narrative composition**: Relevant storyline and cohesive paragraphing; uses some fiction techniques such as setting and characterisation |
| 3     | 5–7   | • Straightforward response to the question, limited development and structure, which may not always be effective  
       |       | • **Descriptive composition**: Question is answered but in a narrative style with few descriptive elements  
       |       | • **Narrative composition**: Plot is straightforward but content is not effective; some attempt to use fiction writing techniques |
| 2     | 3–4   | • Content is very simple or basic; structure lacks organisation and has limited effect  
       |       | • **Descriptive composition**: An account that includes some relevant details but is not always consistent or in accord with the question  
       |       | • **Narrative composition**: Very simple plot with events that are not presented clearly or for an effect |
| 1     | 1–2   | • Content is only partially relevant or clear; ineffective structure  
       |       | • **Descriptive composition**: Description lacks clarity and relevant details  
       |       | • **Narrative composition**: Storyline is undeveloped and/or lacks coherence |

**Table B: Writing for Questions 2–5 (up to 24 marks for style and accuracy)**

<table>
<thead>
<tr>
<th>Level</th>
<th>Marks</th>
<th>Style and accuracy</th>
</tr>
</thead>
</table>
| 6     | 21–24 | • Well-chosen and precise vocabulary  
       |       | • Varied sentence structures chosen for effect  
       |       | • Register entirely suitable for the context  
       |       | • Spelling, punctuation and grammar accurate with only minor mistakes; evidence of careful proofreading |
| 5     | 17–20 | • Mostly precise vocabulary  
       |       | • A range of sentence structures used effectively  
       |       | • Mainly consistent and appropriate register for the context  
       |       | • Spelling, punctuation and grammar mostly accurate, with only occasional minor errors |
| 4     | 13–16 | • Some precise vocabulary  
       |       | • A range of sentence structures, some used for deliberate effect  
       |       | • Generally appropriate register for the context  
       |       | • Spelling, punctuation and grammar generally accurate, but with some errors |
| 3     | 9–12  | • Simple and basic vocabulary  
       |       | • Limited use of sentence structures  
       |       | • Simple register for the context  
       |       | • Frequent spelling, punctuation and grammar errors, occasionally serious |
| 2     | 5–8   | • Limited and/or imprecise vocabulary  
       |       | • Limited sentence structures  
       |       | • Limited and/or inappropriate register for context  
       |       | • Persistent spelling, punctuation and grammar mistakes |
| 1     | 1–4   | • Imprecise and/or incorrect vocabulary and sentence structures  
       |       | • Register demonstrates little or no sense of the context  
       |       | • Persistent spelling, punctuation and grammar mistakes which make reading difficult |
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