



**Cambridge  
Primary  
Checkpoint**

UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
Cambridge Primary Checkpoint

CANDIDATE  
NAME

CENTRE  
NUMBER

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CANDIDATE  
NUMBER

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**ENGLISH**

**0844/02**

Paper 2

**October 2012**

**1 hour**

Candidates answer on the Question Paper.

Additional Materials: Insert

**READ THESE INSTRUCTIONS FIRST**

Write your Centre number, candidate number and name in the spaces at the top of this page.  
Write in dark blue or black pen.

**DO NOT WRITE IN ANY BARCODES.**

Answer **all** questions.

The number of marks is given in brackets [ ] at the end of each question or part question.

Suggestions for how long to spend on each section are given in the booklet.

The total number of marks for this paper is 50.

For Examiner's Use	
1	
2	
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<b>Total</b>	

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



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**ENGLISH**

**0844/02**

**October 2012**

Paper 2 INSERT

Additional Materials: Answer Booklet

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



## Section A: Reading

Read this passage from 'The Battle of Bubble and Squeak' by Philippa Pearce and then answer the questions.

*The Sparrow family own two pet gerbils called Bubble and Squeak. The children, Sid, Peggy and Amy, love playing with their gerbils.*

So suddenly does disaster strike.

That evening Bill Sparrow had gone to get more coal for the fire.



'Shut the back door – the draught's killing!' called Mrs Sparrow. But, as usual, Bill did not shut the door – it would be so much easier to find it open when he came back, laden with coal. He pulled the back door to, but it did not click shut. It opened a little behind him as he turned away. He went off with the *scuttle* towards the *coal-bunker*.

Behind him a ginger ghost slipped up to the back door, and through it, into the house.

Ginger went through the kitchen and across the hall into the living room. Bill Sparrow had left all those doors ajar for his return.

Once inside the living room, Ginger melted into the shadows. The whole family was watching television. Everyone was silent, staring in one direction. The electric light had been switched off. The fire had burnt low, but there was a cold glow from the television screen. In the light Ginger's eyes shone large, but no one noticed them.

He had not chosen his time particularly well. The gerbils might so easily have been at exercise on the living room table; but they were safely in their cage. So at first Ginger saw nothing of particular interest. The television screen didn't interest him, nor the sounds that proceeded from the set. There were gunshots, screams, alarm-bells and sirens: Ginger paid no attention.

But then there was another sound: a little scuffling and scratching, and a subdued *Creak!....Creak!....Creak!....* Nobody looking at the television screen even turned a hair: they were used to the fidgetings of Bubble and Squeak by now.

But the ginger ghost in the shadows began to move. From shadow to shadow he slipped, round the back of the chairs and the couch, until he was close to the table.

From inside their cage on the table the gerbils saw him. They froze.

Ginger saw them and leapt...

The television viewers were aware of something that hurtled through the air, and an impact like an explosion. That was Ginger reaching the cage. Suddenly everyone was shouting or shrieking. The cage skidded off the table and onto the floor with a crash. The whole of the barred side and roof flew off in one piece. The two gerbils leapt for their lives.

Peggy saw one gerbil, dived for it and caught it.

Ginger saw the other gerbil – Bubble – and dived for it and caught it.

Peggy was screaming because, holding one gerbil, she could do nothing about the other one. Sid was yelling because he was trying to frighten Ginger into dropping his prey. Amy was screaming, anyway. But Mrs Sparrow was not screaming. She was the only one within reach of Ginger and Bubble, and she was inspired. She flung herself forward on to Ginger's tail, gripped it, held it with both hands, hauled on it.

Ginger turned on Mrs Sparrow. He scratched her viciously: she still held on. Suddenly what was happening was too much to be borne – Ginger was no hero. He wanted to yowl, and he opened his mouth and yowled. A sad little bundle of fur, *brindled* and white, fell from his jaws. Sid saw it, darted in and picked it up.

### **Glossary:**

*brindled* – brownish with grey patches

*coal-bunker* – area for storing coal

*scuttle* – bucket for coal

Now answer the questions in the answer booklet.





Section A: Reading

Spend 30 minutes on this section.

Read the passage from 'The Battle of Bubble and Squeak' by Philippa Pearce in the INSERT and then answer these questions.

1 Read these statements about Ginger.

Tick (✓) **two** boxes that we know are **TRUE** from the passage.

He chose a time when the gerbils were playing on the table.

He could move quietly through the house.

He made the cage explode.

He took the coal scuttle to get coal.

He wasn't interested in the television.

[2]

2 Why didn't the family notice Ginger when he reached the living room?

because TV ..... [1]

3 Who saw Ginger *before* he reached the living room?

< ..... [1]

4 Give **two** things that could be seen in the dark living room.

fire. TV ..... [1]



5 Tick (✓) **one** box to finish the sentence.

Ginger is

a person.

an animal.

Give a reason from the text to support your answer.

He ..... [1]

6 Sometimes the author calls Ginger by his name. Apart from 'he', how else does she refer to him?

..... [1]

7 Do you think Ginger was scared at the end of this extract?

Tick (✓) **one** box.

Yes

No

Explain your answer using words and phrases from the text.

Explanation

.....

Words and phrases to support your explanation

..... [2]

DO NOT WRITE IN THIS MARGIN





8 What was making the scratching sound in the living room?

..... [1]

9 What happened to the gerbils when Ginger leapt?

.....

Give evidence from the text to support your answer.

..... [2]

10 Who is the point of view character in this story?

.....

Explain how you know.

.....

..... [2]

11 Look at the underlined phrase in the sentence below.

**Once inside the living room, Ginger melted into the shadows.**

(a) Tick (✓) **one** box to say which technique is being used here.

alliteration

idiom

metaphor

personification

simile

[1]



(b) Find an example where the author uses another of these techniques. Explain the effect of this technique.

Words from the passage	Technique	Effect

[2]

12 (a) The author uses a variety of techniques to create suspense.

Tick (✓) all those you think she uses.

a wide range of punctuation to control the pace of the reading

compound or complex sentences to describe a sequence of actions

long paragraphs to build suspense

short sentences to show sudden actions

[1]

(b) Do you think she is successful at building suspense? Tick (✓) one box.

Yes

No

Explain your answer using words and phrases from the text.  
Explanation

.....

Words and phrases to support explanation

.....

[2]



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## Section B: Writing

*Spend 30 minutes on this section.*

- 13 You have read the extract from **The Battle of Bubble and Squeak** in which the writer tries to build suspense.

Write a suspense story which is set in your own home.

Character	<ul style="list-style-type: none"> <li>You could be the main character or it could be an imaginary person.</li> <li>Who else, or what else, might be in the story too?</li> </ul>
Setting	<ul style="list-style-type: none"> <li>The setting should be in your own home.</li> <li>Which room or rooms will it be in?</li> </ul>
Plot	<ul style="list-style-type: none"> <li>Begin by thinking about the action that the story is building up to. What will happen to the main character?</li> <li>How will you build suspense?</li> <li>What will happen at the end of the story?</li> </ul>

Remember to include as much detail as you can in your story. It can be of any genre that you like but it must be a suspense story.

### PLANNING:

Spend up to five minutes making notes in this box to plan your story.



Write your story here.

Series of horizontal dotted lines for writing.

Vertical text on the left margin: DO NOT WRITE IN THIS MARGIN





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<b>Content</b>	<b>[5]</b>	<b>Punctuation</b>	<b>[4]</b>
<b>Purpose and audience</b>	<b>[4]</b>	<b>Vocabulary</b>	<b>[3]</b>
<b>Text structure</b>	<b>[5]</b>	<b>Spelling</b>	<b>[4]</b>
<b>Sentence structure</b>	<b>[5]</b>		

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