MERCHANT TAYLORS' SCHOOL

13+ Examination SPECIMEN PAPER

ENGLISH EXAM

Time allowed: 70 MINUTES **Total Marks: 50**



The Shadow

INFORMATION FOR CANDIDATES

The first 10 minutes of the exam should be spent reading the passage.

Aim to spend 30 minutes on Section A and 30 minutes on Section B.

Read instructions carefully before writing.

Unless otherwise instructed, write in full sentences.

Check your work carefully for accuracy.

Read the passage carefully and answer the questions that follow it in detail. Remember to follow the instructions carefully.

In this extract from *Long Lankin* by Lindsey Barraclough, three children, Cora (the narrator), Roger and Pete go exploring. Cora and Roger have a terrifying experience…

The tall yellow wheat, almost ripe for harvesting, was spread out before us, moving gently in curving waves under the blue, cloudless sky. Among the stalks, clusters of poppies held their scarlet flower cups up to the hot sun.
'This way,' Roger cried, plunging into the wheat.
'Ain't the farmer going to blow his top if he sees us squashing his field?' I said.
'No, it's only old Ferguson. He's a great big bloke with a face like a big purple balloon. He'd never catch us. He can't run for toffee,' laughed Roger.
Pete and I trailed upwards through the field behind Roger, stamping down the wheat as we went. I tore up some poppies and held them in a loose bunch.
The pillbox was a plain concrete bunker standing in front of the stream and the hedgerow behind it. It had been abandoned for so many years that the wild flowers and nettles grew tall and lush for yards around it, and the briars, bristling with rosehips, rose as high as the windows, open slits that faced the marshes and the river and the sea beyond.
A thick, extra wall stood about two feet away from the doorway. Roger said it was to shield the soldiers from bomb blasts, but it looked like the entrance to a gents' toilet to me.
Inside, it smelled like a gents' toilet as well. I held my breath.
It was impossible to see anything in the darkness at first, but little by little I made out the shapes of old smashed bottles, sweet papers, newspapers and other rubbish trodden into the damp earth floor.
'Pete and me were going to make a camp here once,' said Roger, 'but we didn't want to sit down-'
'Or eat anything,' added Pete, 'in case we got a disease.'
'Imagine if you was a soldier and had to stay in here all night long, waiting for the invasion,' I said. 'It must have made you want to be sick.'
'Yeah, but they wouldn't have wee'd in it then,' said Roger. 'They'd have gone outside.'
Pete began to hop from one foot to the other. 'Why did you have to start talking about widdling?' he said. 'I'm nipping out for a minute.'
I'm not sure how long it was before Roger and I fell silent, beginning to feel there was something outside, something that wasn't Pete.
When did we start to hear the low, swishing, crunching noise, of something coming nearer and nearer still, pushing its way through the wheat? When did we first notice the smell, like something old, damp and rotten, stronger even than the smell inside the pillbox? Why did we look at each other with great wide-open eyes, not daring to blink, not daring even to whisper?
Why did my skin tingle and my breath become a shallow tremor?
We slid our eyes towards the doorway.

A huge black shadow was moving slowly across the concrete slabs of the outside wall, in the shape of a long, crawling man. As it neared the entrance, the shadow loomed up, so massive that it shut out every inch of sunlight on the wall.

It waited for a moment, then made a rattling, rasping sound as if it were drawing in breath, or smelling.

There was no way out. My legs began to tremble. The flowers fell from my hand. My head swam. I felt myself swaying.

Suddenly I realized Roger was holding me up. I had sunk down halfway to the floor.

'It's gone! It's gone!' croaked Roger.

'Pete! Where's Pete?' I panted. We roused ourselves and rushed out through the doorway.

Pete was crashing through the bushes on the other side of the ditch, then he jumped over it and landed on the bank.

'We going home now?' he chirped.

'Yeah,' said Roger weakly. 'Yeah, mate.'

'Blimey, what's the matter with you two? Look like you've seen a ghost.'

As Pete leaped through the wheat on his way to the gap in the hedge, Roger and I stood and stared at the flattened trails through the field. One track, ours, curved towards the lane. In the other track something was moving, on all fours, towards the edge of the graveyard beyond the hedgerow at the bottom. Where the wheat had been crushed, the channel ran blood-red with the scattered petals of broken poppies.



SECTION A: READING COMPREHENSION

1. Using your own words, define the meaning of the following words or phrases as you understand them within the context of the passage. You do not need to write in full sentences.

   a. ‘blow his top’ (line 5)

   b. ‘bunker’ (line 11)

   c. ‘tremor’ (line 39)

   d. ‘rasping’ (line 45)

   e. ‘chirped’ (line 56) (1 mark each: 5 marks)

2. Look again at lines 11-29.

   What are your impressions of the abandoned pillbox?

   Explain your ideas. Try to include details of the following points and remember to include short quotations:

   - What it looks like from the outside
   - What it feels like inside
   - The children’s reactions to it (10 marks)

3. Look again at lines 30-50.

   How does the writer make the appearance of the shadow so terrifying?

   Explain your ideas. Try to include details of the following points and remember to include short quotations:

   - The use of sounds and smells
   - How Roger and Cora react
   - The varied sentence structure (10 marks)

TOTAL FOR SECTION A: 25 MARKS

SECTION B: WRITING COMPOSITION



The Shadow

INFORMATION FOR CANDIDATES

Answer ONE question only.

Allow about 5 minutes for planning.

Remember to follow the instructions carefully.

Organise your work into paragraphs.

Check your work afterwards for accuracy.

Write a composition using **ONE** of the following ideas.

Write between <u>one and two sides</u> depending on the size of your handwriting. About 5 minutes of planning will help - hand in your plan with your composition. Remember to proof-read your work very carefully.

EITHER

1. What happens next? Write a continuation of the story.

    - Don't write about too many different things and avoid repeating parts from the passage.
    - Try to write in the same style as the passage.
    - Consider the setting of the passage and the atmosphere created in the story so far.

OR

2. Write a description of the following scene:

    - Don't tell a story: make sure you only describe the single moment shown in the picture.
    - Remember to use creative description to entertain and excite the reader.



TOTAL FOR SECTION B: 25 MARKS