



Chestnut Grove Academy

Paper 1: Fiction
and Imaginative
Writing
Revision Booklet

Name: _____

Tutor Group: _____

Class Teacher: _____

The Exam

- Part of English Language GCSE – 40%
- 1 hour 45 minutes – *easier* than Paper 2, but it is based on 19th Century Writing
- Reading – Questions 1-4 (1 hr)
- Writing – Choice of Question 5 or 6 (45 minutes)

Reading – Part A

1 unseen 19th Century text.

Reading Text Insert

Question 1 – AO1 (Comprehension) – 1 marks

Question 2 – AO1 (Comprehension) – 2 marks

Question 3 – AO2 (Analysis) – 6 marks

Question 4 – AO4 (Evaluation) – 15 mark

A mark a minute! Completing the paper is the hardest thing in many cases!

Writing - Part B

Choice of 2 questions, based on a real or imagined experience.

The response must be narrative, description or monologue.

There should be organisation and structure with a clear introduction, development of points and a conclusion.

Assesses AO5 (meeting form, audience and purpose, structure and effect)

Assesses AO6 (Vocabulary, experimentation with sentences, spelling and grammatical accuracy)



A01

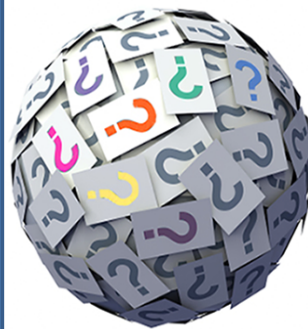
- Identify and interpret explicit and implicit information and ideas
- Select and synthesise evidence from different texts

A02

Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views



**COMPARISON
NOT IN YOUR
FICTION PAPER**



A04

Evaluate texts critically and support this with appropriate textual references

WRITING

A05

- Purpose, audience, form
- Overall structure
- Sentence structure
- Effect on reader



A06

- Vocabulary – range and spelling
- Punctuation – range and accuracy



Read the text below and answer Questions 1–4 on the question paper.

In this extract from a short story, the philosopher Cornelius asks the narrator to watch over a magic potion he is creating. While the narrator watches, he thinks about the girl he loves, Bertha, who has rejected him in favour of another man, Albert.

The Mortal Immortal: Mary Shelley

Cornelius had watched for three days and nights and had not closed his eyes. The progress of his work was slower than he expected: in spite of his anxiety, sleep weighted upon his eyelids. Again and again he threw off drowsiness with more than human energy; again and again it stole away his senses. He eyed his crucibles* wistfully. "Not ready yet," he murmured; "will another night pass before the work is accomplished? You are vigilant—you are faithful—you have slept, my boy—you slept last night. Look at that glass vessel. The liquid it contains is of a soft rose-colour: the moment it begins to change colour, awaken me—till then I may close my eyes. First, it will turn white, and then emit golden flashes; but wait not till then; when the rose-colour fades, rouse me." I scarcely heard the last words, muttered, as they were, in sleep. Even then he did not quite yield to nature. "My boy," he again said, "do not touch the vessel—do not put it to your lips; it is a philtre**—a philtre to cure love; you would not cease to love your Bertha—beware to drink!"

And he slept. His head sunk on his breast, and I scarce heard his regular breathing. For a few minutes I watched the vessel—the rosy colour of the liquid remained unchanged. Then my thoughts wandered—they visited the fountain, and dwelt on a thousand charming scenes never to be renewed—never! Serpents and adders were in my heart as the word "Never!" half formed itself on my lips. False girl!—false and cruel! Never more would she smile on me as that evening she smiled on Albert. Worthless, detested woman! I would not remain unrevenged—she should see Albert expire at her feet—she should die beneath my vengeance. She had smiled in disdain and triumph—she knew my

A bright flash darted before my eyes. I had forgotten the medicine... I gazed on it with wonder: flashes of admirable beauty, more bright than those which the diamond emits when the sun's rays are on it, glanced from the surface of the liquid; and odour the most fragrant and grateful stole over my sense; the vessel seemed one globe of living radiance, lovely to the eye, and most inviting to the taste. The first thought, instinctively inspired by the grosser sense, was, I will—I must drink. I raised the vessel to my lips. "It will cure me of love—of torture!" Already I had quaffed*** half of the most delicious liquor ever tasted by the palate of man, when the philosopher stirred. I started—I dropped the glass—the fluid flamed and glanced along the floor, while I felt Cornelius's grip at my throat, as he shrieked aloud, "Wretch! you have destroyed the labour of my life!"

The philosopher was totally unaware that I had drunk any portion of his drug. His idea was, and I gave a tacit**** assent to it, that I had raised the vessel from curiosity, and that, frightened at its brightness, and the flashes of intense light it gave forth, I had let it fall. I never undeceived him.

*crucibles** – containers
*philtre*** – a magic potion
*quaffed**** – drunk
*tacit***** – unspoken

Question 1 and 2 – AO1 (comprehension and retrieval of information) – 3 marks

SECTION A: Reading

Read the text in the Reading Text Insert provided and answer ALL questions.

You should spend about 1 hour on this section.

Write your answers in the spaces provided.

- 1** From lines 7–9, identify a phrase which describes what happens to the colour of the liquid when it changes.

(Total for Question 1 = 1 mark)

- 2** From lines 1–10, give **two** ways tiredness affected Cornelius.

You may use your own words or quotations from the text.

1

2

(Total for Question 2 = 2 marks)

Highlight the key words in the question!

Short, brief answers needed – make sure you read the question carefully. Do not waste time here: if you can't find the answer, move on.

Question 1 and 2 Mark Scheme

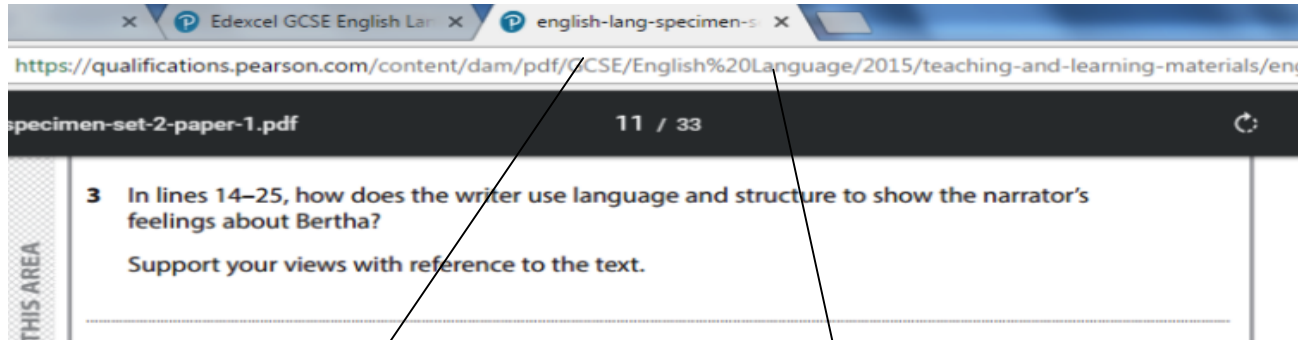
Section A – Reading

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
1	Accept one of the following: <ul style="list-style-type: none">• '[it will] turn white'• '[and then] emit golden flashes'• 'the rose-colour fades'	(1)

Question Number	AO1: Identify and interpret explicit and implicit information and ideas	Mark
2	Accept any reasonable answer based on lines 1-10, up to a maximum of 2 marks. Quotations and candidate's own words are acceptable. For example: <ul style="list-style-type: none">• although Cornelius is anxious 'sleep weighted upon his eyelids'• Cornelius has to throw off tiredness with almost super-human energy/'he threw off drowsiness with more than human energy'• sleep is described as stealing his senses/'again and again it stole away his senses'• he is described as talking in a quiet and indistinct way: 'murmured'/ he almost falls asleep talking as the narrator says the last words were muttered 'in sleep'.	(2)



Question 3 – AO2 – ANALYSIS – 6 marks



The screenshot shows a PDF document titled 'specimen-set-2-paper-1.pdf' on page 11 of 33. The question is: '3 In lines 14–25, how does the writer use language and structure to show the narrator's feelings about Bertha? Support your views with reference to the text.' The text 'THIS AREA' is visible on the left side of the page.

You **must** analyse and pick out key techniques of language AND structure.

This response should be equally weighted between language and structure. If you only talk about 1, you can achieve a maximum of 2 points.

Always use terminology and explain the effect of the reader. Alternative explanations will help get the higher grade.

Aim for at least 4 paragraphs: 2 on language, 2 on structure)

Question 3 Mark Scheme

Level	Mark	AO2: Explain, comment on and analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views
	0	No rewardable material.
Level 1	1-2	<ul style="list-style-type: none"> • Comment on the language and/or structure used to achieve effects and influence readers, including use of vocabulary. • The selection of references is valid, but not developed. <p>NB: The mark awarded cannot progress beyond the top of Level 1 if only language OR structure has been considered.</p>
Level 2	3-4	<ul style="list-style-type: none"> • Explanation of how both language and structure are used to achieve effects and influence readers, including use of vocabulary and sentence structure. • The selection of references is appropriate and relevant to the points being made.
Level 3	5-6	<ul style="list-style-type: none"> • Analysis of how both language and structure are used to achieve effects and influence readers, including use of vocabulary, sentence structure and other language features. • The selection of references is discriminating and clarifies the points being made.

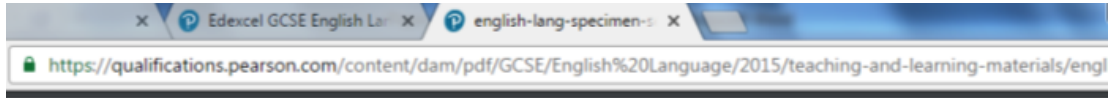
VOCAB
DEVICES
SENTENCE STRUCTURE

candidates may structure their responses. There should be sufficient evidence analysing both language and structure to reward responses. **Responses that are unbalanced cannot access Level 2 or above, where analysis of both language and structure is required.**

Question Number	Indicative content
3	<p>Reward responses that explain how the writer uses language and structure to show the narrator's feelings about Bertha in lines 14-25.</p> <p>Responses may include the following points about the language of the text:</p> <ul style="list-style-type: none"> • the narrator uses hyperbole and repetition to heighten his sense of loss: 'a thousand charming scenes never to be renewed – never!' • he uses metaphor: 'Serpents and adders were in my heart' shows how negative his thoughts are about Bertha and her deceit • he uses critical language and negative adjectives to show his sense of hatred towards her: 'False girl! – false and cruel!'; 'Worthless, detested' • the description of how he seeks his 'vengeance' by wishing Albert would die or 'expire at her feet' shows his anger and extreme abhorrence at Bertha's relationship with Albert • the description of Bertha's contemptuousness and power over him illustrates his misery: 'she knew my wretchedness'; 'exciting my hate' (juxtaposition) • the narrator feels 'rejected love' for Bertha but has to ignore his feelings of love and wishes to appear 'indifferent' to cope with her rejection: 'regard her with careless eyes ... that were indeed a victory!'

	<p>despair</p> <ul style="list-style-type: none"> • the use of the personal pronoun 'she' rather than using her name shows his disdain and disgust for Bertha. <p>Responses may include the following points about the structure of the text:</p> <ul style="list-style-type: none"> • the narrator uses repetition to show his despair and anger: 'Never'; 'False' • the section is structured to show the narrator's range of feelings for Bertha • the use of connectives shows how the narrator's torment is emphasised: 'Serpents and adders'; 'false and cruel'; 'disdain and triumph' • the section is structured as all one paragraph which shows the pace of events as his torment unfolds
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Question 4 – AO1 (evaluation) – 15 marks



4 In this extract, there is an attempt to show how important it is to concentrate on a task

Evaluate how successfully this is achieved.

Support your views with detailed reference to the text.

(15)

EVALUATION – one of the new elements of the syllabus.

Students need to constantly refer to **how successfully** the writer has presented her ideas – they need to avoid AO1 (comprehension or explaining what happened) or AO2 (analysis of language, form and structure). It is not **how** it works; it is **how well**.

They want to see the language of **evaluation** so including the following phrases will get them marks!

- The writer successfully presents the idea that....
- This is successful because....
- This is effective because...
- The effective use of the technique XXX allows the writer to....
- This successfully achieves the purpose of the text because...

INDICATIVE CONTENT FROM THE EXAM BOARD

Number	
4	<p>Reward responses that evaluate how successfully the purpose of conveying the importance of concentration is achieved.</p> <p>References to writer's techniques should only be credited at Level 2 and above if they support the critical judgement of the text.</p> <p>Responses may include:</p> <ul style="list-style-type: none">• the opening idea of tiredness is introduced and developed as Cornelius has watched for three days and nights, showing a sense of exhaustion through concentrating on the liquid• the narrator's clear explanation of Cornelius's determination to carry out the task further suggests he has to use super-human strength to see the experiment through: 'threw off drowsiness with more than human energy'• the writer shows the idea of self-determination; despite his exhaustion, Cornelius has to convince himself that it is vital he concentrates on monitoring the liquid• Cornelius shows how important it is to concentrate; he has to trust the narrator as he cannot concentrate any further: but he explains that the narrator has to concentrate and wake him up when the liquid changes colour• Cornelius gives a detailed explanation of changes in the liquid to show how critical precise timing is• the philosopher is so focussed that he is unable to stop concentrating: even in sleep he gives the narrator further advice: 'do not touch the vessel', 'beware to drink!'• the structure shows the consequences of failing to concentrate. The narrator takes the task on, briefly concentrating for 'a few minutes' before his 'thoughts wandered' to Bertha which shows the conflict between his job and his feelings for her• the language used shows that failure to concentrate can have destructive consequences: 'destroyed the labour of my life'• structure is used effectively to contrast the theme of concentration on doing something (observing) and thinking about something (Bertha) and the effect of this contrast• the theme of the extract is explored very successfully as the reader is shown that concentration means different things• the narrator's concentration is brought swiftly back following 'A

Time: 1 hour 45 minutes

Section A: Reading

Read the text below and answer Questions 1–4 on the question paper.

This is an extract from a short story. Lord Arthur has met a fortune teller, Mr Podgers, at a party. Mr Podgers has looked at Lord Arthur's hand (to tell his fortune), but has refused to say what he can see.

'Lord Arthur Savile's Crime': Oscar Wilde

Suddenly Mr Podgers entered the room. When he saw Lord Arthur he started, and his coarse, fat face became a sort of greenish-yellow colour. The two men's eyes met, and for a moment there was silence.

'The Duchess has left one of her gloves here, Lord Arthur, and has asked me to bring it to her,' said Mr Podgers finally.

'Ah, I see it on the sofa! Good evening.'

'Mr Podgers, I must insist on your giving me a straightforward answer to a question I am going to put to you.'

'Another time, Lord Arthur, but the Duchess is anxious. I am afraid I must go.'

'You shall not go. The Duchess is in no hurry.'

'Ladies should not be kept waiting, Lord Arthur,' said Mr Podgers, with his sickly smile. 'The fair sex is apt to be impatient.'

Lord Arthur's finely chiselled lips curved in petulant disdain. The poor Duchess seemed to him of very little importance at that moment. He walked across the room to where Mr Podgers was standing, and held his hand out.

'Tell me what you saw there,' he said. 'Tell me the truth. I must know it. I am not a child.'

Mr Podgers's eyes blinked behind his gold-rimmed spectacles, and he moved uneasily from one foot to the other, while his fingers played nervously with a flash watch-chain.

'What makes you think that I saw anything in your hand, Lord Arthur, more than I told you?'

'I know you did, and I insist on your telling me what it was. I will pay you. I will give you a cheque for a hundred pounds.'

The green eyes flashed for a moment, and then became dull again.

'Guineas?' said Mr Podgers at last, in a low voice.

'Certainly. I will send you a cheque tomorrow. What is your club?'

'I have no club. That is to say, not just at present. My address is _____, but allow me to give you my card;' and producing a bit of gilt-edged pasteboard from his waistcoat pocket, Mr Podgers handed it, with a low bow to Lord Arthur, who read on it,

Mr. SEPTIMUS R. PODGERS

Professional Cheiromantist¹

103a West Moon Street

'My hours are from ten to four,' murmured Mr Podgers mechanically, 'and I make a reduction for families.'

'Be quick,' cried Lord Arthur, looking very pale, and holding his hand out.

Mr Podgers glanced nervously round, and drew the heavy portiere² across the door.

'It will take a little time, Lord Arthur you had better sit down.'

'Be quick, sir,' cried Lord Arthur again, stamping his foot angrily on the polished floor. Mr Podgers smiled, drew from his breast-pocket a small magnifying glass, and wiped it carefully with his handkerchief.

'I am quite ready,' he said.

Ten minutes later, with face blanched by terror, and eyes wild with grief, Lord Arthur Savile rushed from Bentinck House, crushing his way through the crowd of fur-coated footmen that stood around the large striped awning, and seeming not to see or hear anything. The night was bitter cold, and the gas lamps around the square flared and flickered in the keen wind; but his hands were hot with fever, and his forehead burned like fire. On and on he went, almost with the gait of a drunken man. A policeman looked curiously at him as he passed, and a beggar, who slouched from the archway to ask for alms, grew frightened, seeing misery greater than his own. Once he stopped under a lamp, and looked at his hands. He thought he could detect the stain of blood already upon them, and a faint cry broke from his trembling lips.

Murder! That is what the cheiromantist had seen there. Murder! The very night seemed to know it, and the desolate wind to howl it in his ear. The dark corners of the streets were full of it. It grinned at him from the roofs of the houses.

First he came to the Park, whose sombre woodland seemed to fascinate him.

He leaned wearily up against the railings, cooling his brow against the wet metal, and listening to the tremulous silence of the trees. 'Murder! Murder!' he kept repeating, as though iteration could dim the horror of the word.

Glossary

¹cheiromantist: fortune teller

²portiere: curtain covering the door

Section B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

EITHER

***5** Write about a time when you, or someone you know, met a person who was particularly interesting at a party or social event.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

***6** Look at the images provided.



Write about 'one day in the future'.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

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Time: 1 hour 45 minutes

Section A: Reading

Read the text below and answer Questions 1–4 on the question paper.

This is an extract from a short story. The narrator has won a lot of money gambling. He has been drugged and imprisoned in the house by men who want to rob him. They believe they have murdered him in the night, but he actually wakes up.

‘A Terribly Strange Bed’: Wilkie Collins

Now, for the first time, I was able to move — to rise from my knees — and to consider of how I should escape. If I betrayed by the smallest noise that the attempt to suffocate me had failed, I was certain to be murdered. Had I made any noise already? I listened intently, looking towards the door.

5 No! no footsteps in the passage outside — no sound of a tread, light or heavy, in the room above — absolute silence everywhere. Besides locking and bolting my door, I had moved an old wooden chest against it, which I had found under the bed. To remove this chest (my blood ran cold, as I thought what its contents *might* be!) without making some disturbance, was impossible; and, moreover, to think of escaping
10 through the house, now barred-up for the night, was sheer insanity. Only one chance was left me — the window. I stole to it on tiptoe.

My bedroom was on the first floor, above an *entresol*¹, and looked into the back street. I raised my hand to open the window, knowing that on that action hung, by the merest hair-breadth, my chance of safety. They keep vigilant watch in a House of Murder. If
15 any part of the frame cracked, if the hinge creaked, I was a lost man! It must have occupied me at least five minutes, reckoning by time — five *hours*, reckoning by suspense — to open that window. I succeeded in doing it silently— in doing it with all the dexterity of a house-breaker — and then looked down into the street. To leap the
20 distance beneath me would be almost certain destruction! Next, I looked round at the sides of the house. Down the left side ran the thick water-pipe — it passed close by the outer edge of the window. The moment I saw the pipe, I knew I was saved. My breath came and went freely for the first time since I had seen the canopy of the bed moving down upon me!

To some men, the means of escape which I had discovered might have seemed difficult
25 or dangerous enough — to *me*, the prospect of slipping down the pipe into the street did not suggest even a thought of peril. I had always been accustomed, by the practice of gymnastics, to keep up my schoolboy powers as a daring and expert climber; and

30 knew that my head, hands, and feet would serve me faithfully in any hazards of ascent or descent. I had already got one leg over the window-sill, when I remembered the handkerchief filled with money under my pillow. I could well have afforded to leave it behind me, but I was revengefully determined that the miscreants of the gambling-house should miss their plunder as well as their victim. So I went back to the bed, and tied the heavy handkerchief at my back by my cravat².

35 The chill feeling of horror ran through me again as I listened. No! dead silence still in the passage — I had only heard the night air blowing softly into the room. The next moment I was on the window-sill — and the next, I had a firm grip on the water-pipe with my hands and knees.

40 I slid down into the street easily and quietly, as I thought I should, and immediately set off, at the top of my speed, to a branch 'Prefecture'³ of Police, which I knew was situated in the immediate neighbourhood. A 'Sub-prefect' and several picked men among his subordinates happened to be up, maturing, I believe, some scheme for discovering the perpetrator of a mysterious murder, which all Paris was talking of just then. When I began my story, in a breathless hurry and in very bad French, I could see that the Sub-prefect suspected me of being a drunken Englishman who had robbed
45 somebody; but he soon altered his opinion, as I went on, and before I had anything like concluded, he shoved all the papers before him into a drawer, put on his hat, supplied me with another (for I was bareheaded), ordered a file of soldiers, desired his expert followers to get ready all sorts of tools for breaking open doors and ripping up brick-flooring, and took my arm, in the most friendly and familiar manner possible to
50 lead me with him out of the house.

Glossary

¹entresol: another smaller floor

²cravat: large cloth-like tie

55 ³Prefecture: French police station

You should spend about 1 hour on this section.

Write your answers in the space provided.

1 From lines 1 to 7, identify the phrase that explains why the narrator was so scared about making a noise?

.....
.....**(Total for Question 1 = 1 mark)**

2 From lines 5 to 17 give **two** reasons that show the narrator is in a dangerous situation.

You may use your own words or quotation from the text.

1

2

(Total for Question 2 = 2 marks)

3 In lines 19 to 31, how does the writer use language and structure to show that the narrator feels confident he can escape?

Support your views with reference to the text.

(6)

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Section B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

EITHER

***5** Write about a time when you, or someone you know, faced a challenging or difficult situation.

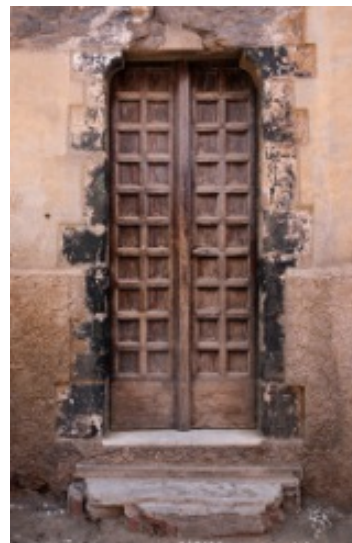
Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

***6** Look at the images provided.



Write about an escape.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

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Time: 1 hour 45 minutes
Section A: Reading

Read the text below and answer Questions 1–4 on the question paper.

This is an extract from a novel. Tess and her younger brother Abraham are travelling in a horse and cart. They both fall asleep and their cart is involved in an accident. This causes the death of their horse.

Tess of the D'Urbervilles': Thomas Hardy

Left to his reflections Abraham soon grew drowsy. Tess was not skilful in the management of a horse, but she thought that she could take upon herself the entire conduct of the load for the present and allow Abraham to go to sleep if he wished to do so. She made him a sort of nest in front of the hives, in such a manner
5 that he could not fall, and, taking the reins into her own hands, jogged on as before.

Prince required but slight attention, lacking energy for superfluous¹ movements of any sort. With no longer a companion to distract her, Tess fell more deeply into reverie than ever, her back leaning against the hives. The mute procession past her shoulders of trees and hedges became attached to fantastic scenes outside reality,
10 and the occasional heave of the wind became the sigh of some immense sad soul, conterminous with the universe in space, and with history in time.

Then, examining the mesh of events in her own life, she seemed to see the vanity of her father's pride; the gentlemanly suitor awaiting herself in her mother's fancy; to see him as a grimacing personage, laughing at her poverty and her shrouded
15 knightly ancestry. Everything grew more and more extravagant, and she no longer knew how time passed. A sudden jerk shook her in her seat, and Tess awoke from the sleep into which she, too, had fallen.

They were a long way further on than when she had lost consciousness, and the waggon had stopped. A hollow groan, unlike anything she had ever heard in her
20 life, came from the front, followed by a shout of "Hoi there!"

The lantern hanging at her waggon had gone out, but another was shining in her face—much brighter than her own had been. Something terrible had happened. The harness was entangled with an object which blocked the way.

In consternation² Tess jumped down, and discovered the dreadful truth. The groan
25 had proceeded from her father's poor horse Prince. The morning mail-cart, with its two noiseless wheels, speeding along these lanes like an arrow, as it always did, had driven into her slow and unlighted equipage³. The pointed shaft of the cart had entered the breast of the unhappy Prince like a sword, and from the wound his life's blood was spouting in a stream, and falling with a hiss into the road.

In her despair Tess sprang forward and put her hand upon the hole, with the only
30 result that she became splashed from face to skirt with the crimson drops. Then

she stood helplessly looking on. Prince also stood firm and motionless as long as he could; till he suddenly sank down in a heap.

35 By this time the mail-cart man had joined her, and began dragging and unharnessing the hot form of Prince. But he was already dead, and, seeing that nothing more could be done immediately, the mail-cart man returned to his own animal, which was uninjured.

40 "You was on the wrong side," he said. "I am bound to go on with the mail-bags, so that the best thing for you to do is bide here with your load. I'll send somebody to help you as soon as I can. It is getting daylight, and you have nothing to fear."

He mounted and sped on his way; while Tess stood and waited. The atmosphere turned pale, the birds shook themselves in the hedges, arose, and twittered; the lane showed all its white features, and Tess showed hers, still whiter. The huge pool of blood in front of her was already assuming the iridescence of coagulation; and when the sun rose a hundred prismatic hues were reflected from it. Prince lay
45 alongside, still and stark; his eyes half open, the hole in his chest looking scarcely large enough to have let out all that had animated him.

50 "'Tis all my doing—all mine!" the girl cried, gazing at the spectacle. "No excuse for me—none. What will mother and father live on now? Aby, Aby!" She shook the child, who had slept soundly through the whole disaster. "We can't go on with our load—Prince is killed!"

Glossary

¹superfluous: unnecessary

²conterminous: sharing a common boundary or area

55 ³consternation: greatly upset

⁴equipage: cart

⁵prismatic: varied and brilliant

Section B: Imaginative Writing

Answer ONE question. You should spend about 45 minutes on this section.

EITHER

***5** Write about a day when something went wrong.

Your response could be real or imagined.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 5 = 40 marks)

OR

***6** Look at the images provided.



Write about a difficult journey.

Your response could be real or imagined. You may wish to base your response on one of the images.

**Your response will be marked for the accurate and appropriate use of vocabulary, spelling, punctuation and grammar.*

(Total for Question 6 = 40 marks)

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