TONBRIDGE SCHOOL

Scholarship Examination 2017

ENGLISH I

Monday, 24th April 2017
9.30 am

Time allowed: 1 hour 30 minutes

Attempt BOTH sections, taking care to read the instructions for each section.
Begin each section on a separate sheet of paper, with your name at the top.
Hand in each section separately.

Section A is worth 25 marks and section B is worth 25 marks.
You are advised to spend no more than 45 minutes on section A.

SECTION A – Prose Comprehension

Read the following prose extract carefully and answer the questions that follow. You are advised to pay close attention to the marks available for each question.

This extract is taken from The Strange Case of Dr Jekyll and Mr Hyde *by Robert Louis Stevenson, published in 1886. Two men, the lawyer Utterson and his servant Poole, are breaking into the apartment of their friend Dr Jekyll, whom they fear has been murdered by the mysterious and dangerous Mr Hyde.*

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the frame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea; the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the middle there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone: and by the crushed phial in the hand and the strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

"We have come too late," he said sternly, "whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master."

The far greater proportion of the building was occupied by the theatre, which filled almost the whole ground storey and was lighted from above, and by the cabinet, which formed an upper story at one end and looked upon the court. A corridor joined the theatre to the door on the by-street; and with this the cabinet communicated separately by a second flight of stairs. There were besides a few dark closets and a spacious cellar. All these they now thoroughly examined. Each closet needed but a glance, for all were empty, and all, by the dust that fell from their doors, had stood long unopened. The cellar, indeed, was filled with crazy lumber, mostly dating from the times of the surgeon who was Jekyll's predecessor; but even as they opened the door they were advertised of the uselessness of further search, by the fall of a perfect mat of cobweb which had for years sealed up the entrance. Nowhere was there any trace of Henry Jekyll dead or alive.

Poole stamped on the flags of the corridor. "He must be buried here," he said, hearkening to the sound.

"Or he may have fled," said Utterson, and he turned to examine the door in the by-street. It was locked; and lying nearby on the flags, they found the key, already stained with rust.

They mounted the stair in silence, which brought them to the fireside, where the easy chair was drawn cosily up, and the tea things stood ready to the sitter's elbow, the very sugar in the cup. There were several books on a shelf; one lay beside the tea things open, and Utterson was amazed to find it a copy of a pious work, for which Jekyll had several times expressed a great esteem, annotated, in his own hand, with startling blasphemies.

Glossary

phial – a small glass bottle
kernels – the broken pieces of arsenic, a deadly poison
flags – flagstones, paving stones
pious – of a religious faith

Questions

1. Re-read the first and second paragraphs. How does the writer create a tense and exciting atmosphere here?

   Refer to the effects of individual words and phrases in your answer. [8]

2. Re-read the third and fourth paragraphs. How does the description of the dead body and Utterson's comments develop the sense of tension and mystery in the passage?

   Refer to the effects of individual words and phrases in your answer, as well as the form in which the extract is written. [6]

3. Re-read the fifth paragraph (beginning 'The far greater proportion of the building'). Which details in the language help to create a vivid sense of place? [6]

4. Re-read the last paragraph (beginning 'They mounted the stair…') How does the writer use contrasting details to good effect in this paragraph? [5]

[Total for section A : 25]

TURN OVER FOR SECTION B

SECTION B – Poetry Comprehension

Read the following poem carefully and answer the questions that follow. You are advised to pay close attention to the marks available for each section.

The poem was written by Simon Armitage (1963-).

It ain't what you do, it's what it does to you

I have not bummed across America
with only a dollar to spare, one pair
of busted Levi's and a bowie knife.
I have lived with thieves in Manchester.

I have not padded through the Taj Mahal,
barefoot, listening to the space between
each footfall picking up and putting down
its print against the marble floor. But I

skimmed flat stones across Black Moss on a day
so still I could hear each set of ripples
as they crossed. I felt each stone's inertia
spend itself against the water; then sink.

I have not toyed with a parachute chord
while perched on the lip of a light-aircraft;
but I held the wobbly head of a boy
at the day centre, and stroked his fat hands.

And I guess that the tightness in the throat
and the tiny cascading sensation
somewhere inside us are both part of that
sense of something else. That feeling, I mean.

Bowie knife: a large hunting knife, often used for skinning animals
Inertia: lack of movement, or stopping moving
Day centre: a place where charity workers help disadvantaged children or adults

Questions

1. Re-read the four underlined phrases. What is the effect of the diction (choice of words) and imagery (metaphors, similes etc) in each line or phrase? There are three marks available for your analysis of each phrase, dependent on your level of detail. [12]

2. That kind of things does the speaker of the poem suggest are important in life, and why? Is one kind of experience better than another? You should make close reference to the language, imagery and title of the poem in your answer. You may refer to quotations you have already analysed in Question 1 if you would like to. [8]

3. What is the importance of the final stanza for the poem as a whole? Again, you may refer to quotations you have already analysed in your answer. [5]

[Total for section B : 25]

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