The Haberdashers' Aske's Boys' School

Elstree, Herts

11+ Entrance Examination 2016

ENGLISH

Time: 1 hour 15 minutes

Please follow these instructions

Candidate Name ……

Candidate Number ……..

- Write your name and candidate number in the spaces at the top of this page.
- Answer all questions in this booklet.
- Pay special attention to the instructions at the start of each section.
- If you run out of space on any question, please use the space provided at the end of the booklet, making sure you number the additional work carefully.

You have 1 hour and 15 minutes to complete this paper.

Section 1	25 minutes (+ 10 minutes reading time)
Section 2	25 minutes
Section 3	15 minutes

A/30	
B/30	
C/20	

Section 3 (language) is not included as it varies considerably from year to year

Section 1 – Comprehension

This is an edited extract from an article published in The Guardian*, written by Robert Macfarlane.*

Urban exploration is recreational trespass in the built environment. Among the requirements for participation are lack of vertigo, love of cramped spaced, a taste for decay, a fascination with infrastructure, a readiness to jump fences and lift manhole covers, and a familiarity with the laws of access. Web skills are useful too, for acquiring the blueprints that will inspire and guide you. Among the sites in your sights are disused factories and hospitals, former military installations, bunkers, bridges and storm-drain networks. You should be content on the counterweight of a crane 400 feet above the street, or skanking along a sewer 10 yards under the asphalt.

I met Bradley Garrett at London Bridge early one afternoon. He said he had a great story for me, and he did.

"The bridge is hollow," he said, tapping his foot on a utility hatch two-thirds of the way along. "There's a control room at the north end; if you get into that, you can cross the Thames inside the bridge. Come – I'll show you."

We took the stairs by the north end. Partway down, Garrett hopped over the stair-rail and began edging along a narrow skirt of masonry that stuck out from the bridge's side, 10 feet above a slope of concrete, ventilation hatches and aerials. He had his hands flat against the vertical brickwork, and perhaps half a foot's purchase on the skirt.

"Are you happy coming out along this with me?"

I wasn't. It had been raining, the masonry skirt was wet and angled, and I needed to be able to pick my children up from school without crutches.

"No matter," said Garrett, and hopped back over the rail. "We'll see it another way." We followed the steps until we were under the bridge. There was a steel door, secured with a hunky padlock. Garrett pulled a ring of keys out of his pocket, chose one, had the lock off in about a second, ushered me inside, and closed the door with a soft clang behind us.

"That's some bunch of keys you have there," I said. I flicked on a headtorch. We were in a control room. Zinc venting, ducts and technicoloured wiring lashed with cable ties. Two wall-mounted dashboards with switches and dials.

"So – if you follow this ducting south out of here, then you're inside London Bridge," Garrett said. "Keep going all the way over the river, and you reach a much bigger control room at the south end. Hit the exit bar on the emergency door there from the inside, and you can let in who you want. When we made a film about urban exploration a few years ago, called Crack the Surface, that's where we held the premiere. We had 86 people, a generator, a screen, a projector, and a lot of fun. It was a great party!"

We slipped out and Garrett locked up. Two men in suits gave us puzzled looks but didn't break stride.

From London Bridge, Garrett took me on a haphazard walk through the City. He had climbed pretty much every major building we passed. He and other explorers have topped out the Shard four times, the Cheesegrater twice, the Lloyd's Building once ("many CCTV cameras, no response") and the Walkie Talkie building multiple times. The Gherkin went up before Garrett arrived in London, to his enduring regret. On the whole, he prefers mid-level structures to skyscrapers: "Something like the Shard has no relationship to the city. From its summit, you look down and London resembles a giant circuit-board. It all seems chilly and lifeless from up there."

Late that night, I met Garrett again at Blackfriars Bridge, at low tide. Two of his friends joined us: Scott and Alex. Our plan was to lift a manhole cover and drop into the Victorian sewer tunnels through which flows the Fleet, one of London's "lost rivers". Garrett wanted to show me the Fleet Chamber, a vast structure near the outfall into the Thames. We had waders and headtorches ready to go. Garrett was mildly concerned about flow levels in the Fleet, due to the day's rain.

"We'll get in there and have a look. If it's running too high, we'll just turn around and come out."

"I need to make the half-midnight train from King's Cross," I said. "We'll get you there," replied Garrett. "In fact, if you want we'll walk you north up the tunnels, and pop you out of a manhole just by the station." I liked the thought of taking the tube rather than the Tube back to King's Cross. But I pitied whoever sat next to me on the way home.

Garrett and I had already tried and failed to get under London earlier in the day. We'd accessed the network of steam-tunnels that runs beneath the Barbican, pushing through a door in an underground parking lot, but had been seen almost immediately and left at speed (Garrett jangling his magic keys coolly, me sweating through my scalp with nerves). And our Fleet Chamber adventure was also to be frustrated: dozens of workmen in hi-vis jackets were swarming around the Fleet manholes, putting in a late-night maintenance shift on the tunnels.

Plan B was a huge 19th-century subterranean reservoir, buried under a north London park and now drained of its water. In the park, in the dark, we got kitted up in silence. There was a bank to climb up, and some fencing to roll under. Alex and Garrett located the lid, and used two drain keys to pop it and pull it away with a screech. One by one we climbed down a utility ladder into an antechamber, from which a rickety staircase led into the belly of the reservoir proper. We descended the staircase, headtorch beams probing the blackness, whistling at what we saw.

It was indeed an awesome space. We walked the reservoir end to end and side to side, our voices and the splashes of our passage echoing. Above us in the shadows hung the vaults of the ceiling itself, hundreds of thousands of yellow-brown bricks. Fine white silt clouded in the water at our footfalls. At the far end we sat down and took stock. Garrett set some music going; a drum and bass track called "Stresstest". That seemed right.

We got out just before midnight. There were scattered clouds, underlit pink and orange by the city's glow, with stars visible between them. Three men moved through the trees to our east, scanning the grass with golden torch beams, looking for something.

Answer **all** questions in the space provided.

1. From the first paragraph, list two places that Urban Explorers visit?

_____ [2]

2. How many people attended the premiere of the film *Crack the Surface*?

_____ [1]

3. From the first paragraph, explain what the following words mean:

Vertigo _____

Participation _____

Acquiring _____

Inspire _____

Skanking _____ [5]

4. In your own words, explain why the writer is unhappy with Bradley Garrett's first plan to cross London Bridge.

_____ [2]

5. Identify three of the dangers of urban exploration.

_____

_____

_____ [3]

6. In line 73, why does the writer have pity for whoever will sit next to him on the way home?

_____

_____ [2]

7. Why doesn't the writer explore the Barbican steam tunnels or find the river Fleet?

_____

_____ [2]

8. Explain the different emotions the explorers feel in the final three paragraphs. Identify and explain one emotion from each paragraph.

(paragraph starting line 84 – 90) _____

_____

_____

(paragraph starting line 92 – 97) _____

_____

_____

(paragraph starting line 99 – 102) _____

_____

_____ [3]

9. Using evidence from the text to support your answer, explain why you think people take part in urban exploration?

_____

_____

_____

_____

_____

_____ [6]

10. What do you learn about Robert Macfarlane and Bradley Garrett? Support each point with a quotation.

Character	What we learn	Quotation
Robert Macfarlane		
Bradley Garrett		

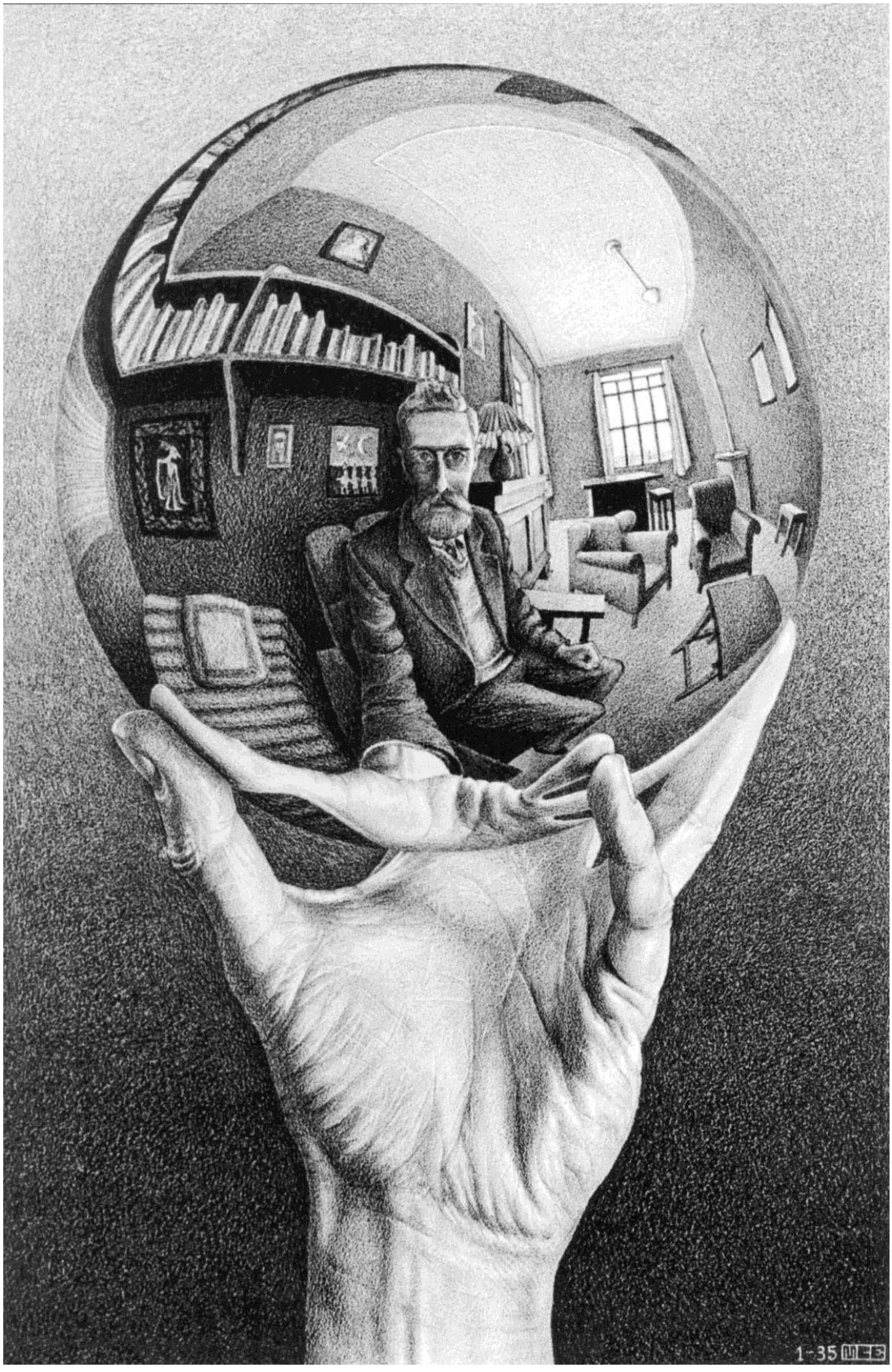
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Section 2

Writing

Use the picture on the separate piece of paper as inspiration for a short piece of writing. This can be imaginative or descriptive. Please write no more than three paragraphs. You will be marked on your choice of vocabulary, your ability to use punctuation and correct spelling and the overall quality of your writing. Answers which are not linked to this picture will be penalised.

[30]


1-35