Charterhouse 13+ 2004

ENGLISH

Please read this information before the examination starts.

- This test of reading and understanding is 65 minutes long, including reading time.
- You have 5 minutes' reading time.
- After that you may start answering the questions if you are ready to do so.
- You will be assessed for accurate answers and the way you express them.
- Handwriting and accuracy of spelling and punctuation will also be assessed.
- Write in full sentences unless you are asked not to do so.
- Use your own words wherever possible.

© Independent Schools Examinations Board

Please answer the questions following both Passage A and Passage B.

PASSAGE A

This episode takes place in a London church where there is a rehearsal in progress of the annual children's opera. Among a chorus of children dressed as ravens is Juan O'Grady, son of the ambassador of a South American country whose language is Spanish. Gunmen from this country burst into the church with the intention of taking Juan O'Grady hostage. They suspect he is one of the ravens. The narrator is Doll Jacobs, aged 17.

The man pointed at Katie.

'You,' he said. 'How many blackbirds in this play?'

Katie, of course, broke into gulps of sobbing.

'We're ravens, not blackbirds,' said Queenie in a calm, chilly voice. 'There's just six of us, that's all.'

'Where's the O'Grady kid?' said the man.

The children looked at each other. I remembered their huddle by the wardrobe – they'd have had time for a quick whisper. Oh, God, I thought, don't let them try anything. They mimed stupidity, bafflement.

'Don't try that,' said the man. 'I'm not joking. See this here? It's a gun, a real gun. Real bullets. You want me to blow your leg off, so you can't ever walk again? No? Well, you tell me where's Juan O'Grady.'

'Not here. He didn't come,' said Queenie.

The man's eyes fell on the vestment wardrobe and he said something over his shoulder in Spanish. The other man strode across and wrenched at the wardrobe door.

'The key?' snapped the man with the pistol. 'Where's the goddam key?'

'I don't know,' I gabbled. 'Really I don't. He keeps it locked. Always locked. In the sacristy, I expect – the key.'

More Spanish, angry and frightened. Another man appeared at the door and asked a question in a soft, calm voice. The first man explained, still in Spanish.

The new man nodded and came into the room, bringing with him a curious kind of calm. He was shorter than the others and rather plump, with a shiny bald forehead and a heavy black beard.

He carried a pistol in his right hand. He glanced at me and rejected me, then he hunkered down in front of the line of children.

'You listen, kids,' he said. 'We are friends. We do not wish to hurt you, understand?'

They stared at him.

'We do not wish to hurt any person,' he went on. 'Not Juan O'Grady, even. We take him away because bad men in his country – our country also – keep our friends in terrible prisons. Understand? When they give us back our friends, we give them back Juan. OK? Nobody hurt, nobody at all, and our friends are free from their terrible prison. So where is the boy? We have been watching. We know he comes always to the play.'

'Not always,' said Queenie. 'He's spare – in case one of us is ill.'

'I think he came tonight,' said the man. 'Why was his guard here if he was not coming?'

'Ferdy?' said Queenie. 'Oh, he has to come, whatever happens. He plays the guitar for the raven dance.'

The man asked a question in Spanish and the first man hesitated and answered.

'We were watching the embassy,' said the man in a less friendly voice. 'The boy came OK.'

'Oh yes,' said Queenie. 'He came to the house. But he got the sulks because he wasn't wanted tonight. I expect he's made the chauffeur take him home.'

The man shrugged, gave Queenie a sour little smile then swung like a pouncing cat on Katie Drew.

'Where is the boy?' he hissed.

'You shot him, you shot.Ferdy,' sobbed Katie.

She tried to back away but he grabbed her wrist.

'The boy,' he said. 'The O'Grady kid.'

'Don't know! Go away! Why did you shoot Ferdy? Why did you shoot him?'

Katie began to scream, working herself into spasms of total terror. I knelt, caught her and hugged her tight, but still she screamed.

1. Apart from the information in the introduction, how can we tell that Doll Jacobs is older than the other young people in the story? (3)

2. 'Where's the goddam key?' (line 17). How does the way that Doll replies show that she is frightened? (3)

3. Give an English version of what you think

   (a) the man said over his shoulder in Spanish (lines 14–15) (3)

   (b) the man asked in his 'question in Spanish' (line 41). (3)

4. Re-read lines 25 ('He glanced . . .') to 35 ('. . . to the play.').

   In what different ways does the gunman try to persuade the children to reveal where Juan O'Grady is? (3)

5. Which do you find more frightening: the gunmen at the beginning of this extract, or the man who enters the story in line 20? Give reasons for your answer. (4)

6. Using references or short quotations from the passage to support your answers, show why the gunmen are unable to get any useful information from

   (a) Katie (2)

   (b) Queenie. (4)

(25)

PASSAGE B

The Carpet Sweeper

This passage describes the development of a mechanical means of sweeping carpets and floors in the days before the vacuum cleaner had been invented.

Though the first attempts at mechanical sweeping had begun in 1811, it was decades before any device proved really practical: dust was still stirred up as if by a broom, and not collected. In 1842, Sir Joseph Witworth invented a revolving brush, and a carpet sweeper on the same principle followed in 1859. This was soon succeeded by another in which the wheels activated a fan intended to blow the dust into a box. But none of these captured the housewife's loyalty, and in 1875 the advice was still: 'To dust carpets and floors, sprinkle tea-leaves on them, then sweep them carefully. Fine carpets should be gently done, on the knees. Those parts that are most soiled may be scrubbed with a small hand brush.'

Liberation from all this came in 1876 when Grand Rapids (Michigan) gave its name to a sweeper patented by M. R. Bissell. Bissell, who had a china shop, suffered from allergic headaches caused by the dusty straw in which the china was packed. To solve his problem, he invented a sweeper with a box to contain the dust; and crucial feature – a knob adjusting the brushes to the variations of floor surfaces. Soon the ten-shilling (50p) sweepers were in use in Queen Victoria's court, in Arab palaces – and on the Scottish putting-greens.



Carpet cleaning
An American, Mr Bissell, was the first to free the housewife from long hours spent on her knees with a small handbrush. Bissell and his wife made the first sales demonstrations of their sweeper at church socials.

The timing was right. Pasteur's recent germ theories had made the public as hygiene-conscious as Florence Nightingale had already become when, at Scutari, she had insisted on damp-sweeping to reduce airborne dust, saying 'air can be soiled just like water'. The new invention caught on so widely that housewives spoke of 'Bisselling the carpet' rather as we now speak of 'Hoovering' it.

In a drama lesson later this week, you are to play the part of a salesman who is attempting to sell Grand Rapids carpet sweepers to a group of housewives in 1876. You must convince them that the machine has huge advantages over any other method of cleaning a carpet known at this time.

Task: making wide use of the information in Passage B, write out what you are going to say to the housewives so that they will be eager to buy a carpet sweeper. (25)

(Total marks: 50)

Passage A is adapted from *The Seventh Raven* by Peter Dickinson, Gollancz. Passage B is from an article by Elizabeth Gundrey in *The Sunday Times Magazine*. The illustration is from *Everyday Inventions* by Jan Burgess, Macdonald.