Independent Schools Examinations Board

COMMON ENTRANCE EXAMINATION AT 13+

ENGLISH

LEVEL 2

PAPER 1: READING

Monday 28 January 2013

Please read this information before the examination starts.

- You have 1 hour 10 minutes which includes reading and note-making time.
- The paper is divided into two sections.
- Answer **all** the questions.
- Remember to write **Level 2** at the top of your answer paper.
- Vocabulary, spelling, grammar, punctuation and presentation are important and will be taken into account.

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LEVEL 2

SECTION A: NON-FICTION

Read the passage on the insert entitled* Aix Market *and then answer all the questions below, using complete sentences. The marks at the end of each question are a guide as to how much you should write in your answers.

1. What is the market compared to and why? (2)

2. How does the writer make the description of the market so vivid in the first paragraph? Refer closely to the passage to support your ideas. (6)

3. What impressions do you get of the mother from lines 18–25? You should provide and explain three examples from the text. (6)

4. Comment on the use of humour in the text. Refer closely to the passage to support your views. (5)

5. Do you think that you would have enjoyed a visit to this market with this family? Give your reasons. (6)

The passage is from *The Tent, the Bucket and Me: My Family's Disastrous Attempts to go Camping in the 70s* by Emma Kennedy, published by Ebury Press. Reprinted by permission of The Random House Group Ltd ©.

LEVEL 2

SECTION B: POETRY

Read the poem* Slow Reader *by Vicki Feaver on the insert and answer all the questions below, using complete sentences. The marks at the end of each question are a guide as to how much you should write in your answers.

1. Describe two things the boy is able to do. (2)

2. What is the boy's attitude to reading in stanza one?
   Explain your answer by referring to details from the poem. (4)

3. How has the poet used imagery to make us sympathise with the boy in stanza two?
   Support your ideas with brief quotations. (6)

4. (a) What do we learn about the boy in the last five lines (lines 21–25)? (4)

   (b) What impressions do you get of the speaker in the poem? (4)

5. How do the short lines add to the poem's effectiveness? (5)

(Total marks: 50)

LEVEL 2

SECTION A: NON-FICTION

Aix Market

In this extract from Emma Kennedy's* The Tent, the Bucket and Me, *the author and her family visit a market in France.

Aix market was a fairground of treats. Used to the scrappy English equivalent where, if you were lucky, someone might be selling some maggot-eaten apples or some low grade Soda Stream machines, I was amazed by the sheer quantity of goods on offer. A maze of stalls was spread wide, striped canopies rippling in the breeze, and each one was packed, not only with fresh fish, ripe produce, but with things I had never seen before: huge, purple-veined bulbs of garlic hanging on the stem, bunches of bound dried flowers heavy with scent, barrels of exotic nuts and fruits, peaches the size of a boxer's fists, cheeses in their whole state with plates of free samples to taste, iced-fish stalls with fish I'd never even heard of, heaped and sizzling sausages that gave off the most wonderful deep bouquet and, best of all, an extraordinary mobile rotisserie that had at least a hundred birds, chickens, geese, duck, guinea fowl, partridge – all slowly turning as they roasted and, again, giving off the most delicious aroma that filled the air so thickly, you could taste it. There was an air of the barbaric too: poultry stalls where the heads were still on the chickens sent chills through me, as did the cages of live poultry from which birds were dragged out, wings flapping, only to be tied together by their feet and tossed into panniers or hung over the back wheel of a bicycle, squawking with protest as they went.

Mum was in her element, wafting about in a floor-length white cotton Laura Ashley skirt with huge milkmaid pockets. 'I feel well posh in this,' she had said, putting it on in the cramped confines of the tent. As far as my mother was concerned, the trip to the market was a treat on a par with a night out at the theatre and, ever mindful that French women were in a permanent state of immaculate presentation, she was keen to blend in. Her appearance, however, rather than melting her into the crowd, was having the opposite effect. She was drawing attention. She had clearly overdone it and, as we walked, it was noticeable how many heads were turning.

Over to the left of the market there was a small gathering of people, circled around something that, as yet, we were unable to see. A swarthy* man, dressed in a Romany*-style waistcoat and trousers, had peeled out from the crowd and, spotting my mother, made a beeline for her and grabbed her by the arm. He was dancing on the spot, like a jester, and had a parrot on one shoulder that kept bobbing up and down and squawking, '*Bonjour! Bonjour!*' My father, not believing what he was hearing, found the whole thing hilarious.

'The parrot is speaking in FRENCH!' he yelled, shaking his head.

*swarthy (line 27): *dark-skinned*
*Romany (line 28): *Gypsy*

LEVEL 2

SECTION B: POETRY

Slow Reader

He can make sculptures
and fabulous machines,
invent games, tell jokes,
give solemn, adult advice –
but he is slow to read.
When I take him on my knee
with his *Ladybird* book
he gazes into the air,
sighing and shaking his head
like an old man
who knows the mountains
are impassable.

He toys with words,
letting them go cold
as gristly meat,
until I relent
and let him wriggle free:
a fish returning
to its element,
or a white-eyed colt – shying
from the bit – who sees
that if he takes it
in his mouth
he'll never run
quite free again.

Vicki Feaver

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