Independent Schools Examinations Board

COMMON ENTRANCE EXAMINATION AT 13+

ENGLISH

LEVEL 2

PAPER 1

Monday 2 June 2014

Please read this information before the examination starts.

- You have 1 hour 15 minutes which includes reading and note-making time.
- The paper is divided into two sections.
- Answer **all** the questions in Section A and **one** question from Section B.
- Remember to write **Level 2** at the top of your answer page.
- Vocabulary, spelling, grammar, punctuation and presentation are important and will be taken in to account.

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LEVEL 2

SECTION A: LITERARY PROSE

The following extract is taken from Andrew Motion's autobiography,* In the Blood. *In it he remembers an incident at school when he was told off for something he hadn't done.

I shook my head. Harold told tales, not me. Mrs Lucas had put everything the wrong way round. 'So?' she went on. 'Are you going to tell me now, or are you going to be stubborn and stupid?' She pronounced it 'stupit', and a fleck of white spit bobbled into the middle of her bottom lip. I shook my head again. Everything in my brain was used up. 'I'm sorry,' I said at last. 'I really am, Mrs Lucas. I don't know what you're talking about.' I wanted to go on, and tell her I wasn't a dishonest person, that Harold didn't like me. But then Mrs Lucas would think it was me who invented things. I stared down at the flower patterns in the toes of my sandals, and my grey socks wrinkling under the straps. Why could I never get them to stay smooth? Mrs Lucas took another deep breath. 'Very well,' she said, in a big flat voice. 'You are a stubborn child, Andrew, and I'm very disappointed. You can go now.' She dragged her chair closer to her desk, and began shuffling papers. 'I said you can go now.' It was the same hissing voice she'd used when I'd first come into the office. I hadn't changed her mind about anything.

'Thank you, Mrs Lucas.' I had no idea how my voice worked, but the words appeared anyway, and hung in the air like dust. Then I saw the door open when I touched the handle, my satchel come off its peg in the corridor, and balloon-faces bobbing on the path as I started running. There was mum ahead, in the shadows under the trees by the main road. She was gassing and didn't see me until I charged into her. 'What's the matter, what's the matter?' she said, wrapping her arms round my head so I could disappear into the dark. The buttons of her pullover pressed into my cheek. 'Please,' she said. 'How can I help you if you don't tell me?' I shook my head again, peering round her arm into the back of the Hillman*. Kit and the dogs were in the back, and the shopping in mum's wicker basket, and the rug with its hairs like hundreds of tiny cracks.

'I don't want any bloody talk,' I said. 'What?' mum asked. She'd never heard me swear before, and I couldn't tell whether she was angry. I was a bit surprised myself. I hadn't meant to say 'bloody', it just popped out. 'Nothing,' I said. Mum bent over me again. 'Would you like me to go and see Mrs Lucas?' 'No!' I told her, almost shouting. Surely she understood? I broke away and climbed into the passenger seat, ignoring Kit's questions. 'What's the matter, mum?' he asked, as she settled behind the steering wheel and crashed the car into gear. 'Why's Andrew crying? Is he in trouble?' 'No, of course he's not in trouble,' she said quietly. 'He's upset, that's all.' I let my satchel slip onto the floor mat as we swung away from the kerb, pulled up my knees and leaned my head on them, eyes shut. I'd talk to mum soon – but not now. I wanted to turn over what happened. Either that, or push it out of my mind altogether, like a nightmare. When I glanced up, we'd reached the end of the main street, where the big lime trees in Henry Moore's garden dropped their sticky juice on the road and made it shine. Whatever had happened was already falling behind us. It didn't matter so much about Mrs Lucas. School wasn't my real life. This was. The road opening between the hedges, then the lane off the main road beside the house, and then the stable yard where the horses had left their shoeprints on the gravel.

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* *Hillman = a make of car*

Read the extract opposite 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. Where is the boy at the start of this extract? (2)

2. Re-read paragraph 1.

   Write down and explain two details which help to show what sort of a person Mrs Lucas is. (2+4)

3. Paragraph 2 makes use of some very specific details.

   Pick THREE of the following and explain why you find them effective (6)

   - 'balloon-faces bobbing on the path'
   - 'There was mum ahead, in the shadows under the tree by the main road.'
   - 'wrapping her arms round my head so I could disappear into the dark.'
   - 'The buttons of her pullover pressed into my cheek.'

4. Re-read the last 6 lines.

   Explain in your own words the changing mood of the boy during the journey home. (5)

5. Throughout the extract, the boy says very little.

   Explain why you think this is and whether, in your opinion, this has helped him or made things worse. (6)

PLEASE TURN OVER FOR SECTION B

The extract from *In The Blood* by Andrew Motion is reproduced by kind permission of Faber and Faber Ltd. ©

SECTION B: WRITING TASK

Write on any ONE of the following topics.

Each one is worth 25 marks.

Credit will be given for good spelling, punctuation and presentation as well as for the appropriate use of a wide range of vocabulary.

1. The last spaceship is to leave Earth before the world is destroyed by asteroids. There is one place on it left.

   Write an application letter to the Space Council, in which you try to persuade them that you ought to be given that place.

2. My idea of a good Saturday.

   You wake up at home on a Saturday morning, and you have the whole day ahead of you. Describe what you regard as a really good Saturday. Try to help a reader of your age to share your experience.

3. Are you happier working on your own? Does working with other people produce a better result?

   Write a magazine article in which you set out your views on this topic.

4. **EITHER**

   (a) 'If a book hasn't gripped me by page 50, I stop reading.'
   'Once I've started, I have to finish. You never know where it might take you in the end.'

   Discuss your own experience of reading, using examples from texts you have read.

   OR

   (b) 'I don't like books which I'm told to read. I only like the ones I've chosen for myself.'
   How true is this of you?
   Refer to examples from your own reading.

(Total marks: 50)

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ENGLISH

LEVELS 1 AND 2

MARK SCHEME

This is a suggested, not a prescriptive, mark scheme.

Summer 2014

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PAPER 1

SECTION A: LITERARY PROSE

LEVEL 2

Q.	Answer	Mark	Additional Guidance
1.	in Mrs Lucas's office	2	accept 'at school' for 1 mark
2.	*had put everything the wrong way round* – she is stubborn, perhaps quick to judge, doesn't listen, thinks she knows everything *'So?' she went on* – accusatory *'are you going to be stubborn and stupid?'* – rude, aggressive, domineering *a fleck of white spit …* – something disturbingly comic about this; it would be funny if she wasn't so unpleasant *took another deep breath* – obviously fed up, but pretending/trying to be patient *big, flat voice* – a heavy or domineering presence, but without character or humanity; perhaps she has lost interest in all of this *dragged her chair …* – thinks she has more important things to do; dismissive, rude, wants to get rid of him *hissing voice* – snake-like, sinister, poisonous, unpleasant	2 + 4	2 marks for identifying relevant details 2 marks each for quality of comment

Q.	Answer	Mark	Additional Guidance
3.	*balloon-faces bobbing on the path* – faces are round; different colours; an undifferentiated mass; bobbing up and down as he runs, an incongruously light-hearted image *There was mum ahead …* – his eyes are fixed on mum, even though she is some distance away; comfort in this; the 'shadows' might be a safe place to hide; 'under the tree' similarly; these, and 'by the main road', all suggest that she is somewhat detached, a long way away, perhaps not quite distinct *wrapping her arms …* – the action is a motherly one; 'around [his] head' suggests his desire to hide himself; 'disappear' suggests a desire for oblivion; as does 'into the dark' *The buttons of her pullover …* – familiarity with her clothing suggests comfort; reassuring solidity to the buttons; the pain/ discomfort is also somehow reassuring	**6**	2 marks for each explanation
4.	relief at leaving the area of the school (*'end of the main street'*) and entering a different world, more natural, physical, perhaps magical (*'lime trees', 'sticky juice', 'made it shine'*) letting the experience become indistinct (*'Whatever had happened…'*) relief at shedding a burden (*'falling behind us'*) and returning to normality (*'School wasn't my real life.'*) relief at the feeling of escape (*'The road opening between the hedges'*) pleased to be leaving the public, returning to the private world of home (*'the lane off the main road'*) enjoys the increasing familiarity of his surroundings (*'then the stable yard …'*)	**5**	reward coherent and developed explanation

Q.	Answer	Mark	Additional Guidance
5.	he is distracted by other details (the fleck of spit, his sandals and socks) he wants to avoid prolonged confrontation (*'I shook my head again.'*) he is confused/paralysed by what's happening (*'Everything in my brain was used up.'*) he is thinking through the complexity (*'I wanted to go on … But then Mrs Lucas would think …'*) he wants the whole thing to disappear (hiding in his mother's embrace) doesn't want to disturb the comforting familiarity of mother, and the car (the dogs, the basket, the rug) desire that his mother would understand without having it explained (*'Surely she understood?'*) desire to curl up and be safe (pulling up his knees, closing his eyes) desire to *'turn over what happened'* or to *'push it out of [his] mind altogether'* fear of it as a *'nightmare'*	**6**	there is more detail on this than candidates will be able to use effectively, but the strongest answers should tackle the reasons for the boy's silence **and** a personal response to it, evaluating the boy's behaviour perhaps by reference to the candidate's own experience 3 marks for reasons for silence 3 marks for whether this helped or made it worse
Total		**25**	

PAPER 2

SECTION A: LITERARY POETRY

LEVEL 1

Q.	Answer	Mark	Additional Guidance
1.	dusk (or evening)	**1**	
2. (a)	the landscape (including plants, roads, everything) is frozen hard	**2**	2 marks for a full answer