



13 + Entrance Examination

Paper 1

English

Total marks: 60

Time allowed: 1 hour 15 minutes

Full name

Reading Passage

The following extract is taken from 'Gabriel Ernest' by H. H. Munro (published 1909). In this passage, Van Cheele meets a strange boy in the woods.

'There's a wild beast in your woods,' said Mr Cunningham as he was being driven to the station. It was the only thing he had said during the drive, but as Van Cheele had been talking non-stop he hadn't noticed his companion's silence.

5 'Oh, a stray fox or two and some weasels. Nothing more dangerous than that,' said Van Cheele. Mr Cunningham, who was an artist, said nothing. 'What did you mean about a wild beast?' asked Van Cheele later when they were on the platform.

10 'Oh, nothing. Must have been my imagination,' said Cunningham. 'Here is the train.'

That afternoon Mr Van Cheele went for a walk through his woodland property as he often did. He was a keen walker and enjoyed noticing developments in nature – the first bluebells, a new woodpecker's nest – which he then told everyone about at great length. But what he saw this
15 afternoon was very different from what he had seen before.

On a shelf of smooth stone overhanging a deep pool among some trees a boy of about sixteen lay stretched out, drying his wet brown limbs in the sun. His wet hair, parted by having dived in the pool, lay close to his head and his light-brown eyes, so light that there was almost a tigerish gleam in
20 them, were turned towards Van Cheele with lazy watchfulness. It was an unexpected sight and Van Cheele found himself having to think before he spoke, which was unusual for him. Where on earth could this wild-looking boy have come from? The miller's wife had lost a child some two months ago, supposed to have been swept away by the millstream, but that had
25 been a baby, not a teenage boy.

'What are you doing here?' he demanded.

'Sunning myself, obviously,' replied the boy.

'Where do you live?'

'Here, in these woods.'

30 'You can't live in the woods,' said Van Cheele.

'They're very nice woods,' said the boy calmly.

'But where do you sleep at night?'

'I don't sleep at night. That's my busiest time.'

35 Van Cheele began to have the irritated feeling that he was grappling with something he didn't understand. 'What do you feed on?' he asked. 'Flesh,' said the boy and he pronounced it with slow enjoyment as if he was tasting it.

'Flesh! What flesh?'

40 'As it interests you, rabbits, wild-fowl, hares, poultry, lambs in their season, children when I can get any. They're usually too well locked in at night when I do most of my hunting. It's quite two months since I tasted child flesh.'

45 Ignoring the last comment as a joke, Van Cheele said, 'You're talking nonsense about feeding on hares. Hares on the hillside aren't easy to catch.'

'At night I hunt on four feet,' was the boy's strange reply.

'I suppose you mean you hunt with a dog,' said Van Cheele.

The boy rolled slowly over on his back and laughed a weird low laugh that was both pleasantly like a chuckle and unpleasantly like a snarl.

50 'I don't fancy any dog would be keen on my company,' he said, 'especially at night.'

Van Cheele began to feel there was something uncanny about this youngster. He didn't like it.

'Well, I can't have you staying in these woods,' he said. 'They're mine.'

55 'I reckon you'd rather have me here than in your house,' said the boy.

The idea of this strange person in his house was alarming. 'If you don't go I shall make you,' snapped Van Cheele.

60 The boy turned like a flash, plunged into the pool and, in a moment, had flung his wet glistening body halfway up the bank where Van Cheele was standing. In an otter the movement would not have been remarkable; in a boy it was startling. Van Cheele's foot slipped as he stepped backwards automatically and he found himself almost lying on the slippery weed-grown bank with those tigerish yellow eyes not very far from his own. Instinctively he half raised his hand to protect his throat. The boy
65 laughed again, a laugh in which the snarl had nearly driven out the chuckle, and then, with another of his lightning movements, plunged out of view into a tangle of weeds and fern.

Section A

You should spend approximately 45 minutes on Section A.

Read the passage carefully and then answer the following questions. Answer in full sentences unless directed to do otherwise. The marks at the end of each question are a guide as to how much you should write. Detailed answers will be rewarded.

1. Look carefully at **lines 1-10**. In your own words, explain what is strange about Cunningham's behaviour.
(3 marks)

2. Look again at **lines 26-47**. Identify and quote four strange details about the boy.
(4 marks)

3. Paying close attention to the words in bold, explain what the following quotations tell you about Van Cheele's feelings.
 - a. '**grappling** with something he didn't understand' (**lines 34-35**)
 - b. 'something **uncanny** about this youngster' (**lines 52-53**)(4 marks)

4. Look at **lines 16-25**. Using evidence from the text, explain the first impression created by the boy's appearance .
(4 marks)

5. Consider **lines 48-67**. Explain how the author uses words, phrases and/or language techniques to make the boy's behaviour seem unsettling. Use evidence from the text to support your answer.
(6 marks)

6. Consider the whole passage. Explain how the author uses words, phrases, language techniques and/or structural techniques to create narrative tension. You might like to consider the impact of telling the story from Van

Cheele's perspective. Use evidence from the text to support your answer.
Make sure you do not repeat ideas you have already used.

(9 marks)

Section B

You should spend approximately 30 minutes on Section B.

- Answer ONE of the following questions all of which are worth 30 marks.
- Remember to plan and check your work carefully.
- Credit will be given for presentation and accurate spelling, punctuation and grammar as well as a wide range of appropriate vocabulary.

EITHER

1. Write about meeting someone for the first time. Write about a particular moment/episode and your feelings about what happened in detail. Try to make your writing as vivid and interesting as you can.

OR

2. 'There is no such thing as the supernatural.' Write a speech for your classmates arguing either for or against this point of view.

OR

3. Describe a walk in the woods. Make your writing as vivid and interesting as you can.

OR use the following prompt as the basis of a short story

4. The Outsider

Mark Scheme - Section A (30 marks)

1. Reward candidates for clear and accurate explanations of the following ideas in their own words. Do **not** give credit for direct quotation from the passage.

- Cunningham claims to have seen a wild beast (**1 mark**).
- Cunningham is silent during the drive/doesn't say anything in response to Van Cheele (**1 mark**).
- Cunningham claims that the beast he saw must have been his imagination (**1 mark**).

2. Do **not** give credit for copying of whole passages from the extract. Quotation must be specific and precise. Give one mark for any of the following up to a total of **4 marks**:

- The boy lives 'Here, in these woods.'
- The boy does not 'sleep at night' / night is his 'busiest time'.
- The boy feeds on 'flesh'.
- It has been two months since the boy tasted 'child flesh'.
- The boy claims to 'hunt on four feet'.

3. Give credit for clear and accurate definitions of the emboldened words with some explanation of how they relate to Van Cheele's feelings. For example:

- a. The word **grappling** means fighting or struggling with. This suggests that Van Cheele is very confused by the boy.

(2 marks)

- b. The word **uncanny** means strange and unsettling. This suggests that Van Cheele finds the boy alarming.

(2 marks)

4. Give credit for clear explanation of any of the following ideas up to a total of **4 marks**. One mark may be awarded for a relevant quotation, but the second mark should only be awarded for clear explanation.

- The boy appears to be completely at ease in nature as he is 'drying his wet brown limbs in the sun'. **(2 marks)**
- The boy's appearance is somewhat animalistic as he has a 'tigerish gleam' in his eye. **(2 marks)**
- The boy's appearance is oddly contradictory, since he seems both 'lazy' and 'watchful...'. **(2 marks)**
- The boy's appearance is strange/unusual, since he is described as 'unexpected' and 'wild-looking'. **(2 marks)**

5. Give credit for thoughtful and accurate analysis up to a total of **6 marks**. Credit should be given for clear explanation of ideas, relevant quotations and the use of technical language. For example (other ideas are also valid):

- The writer uses similes **(1 mark)** to show that there is something odd about the boy's movements. For example 'like a flash' **(1 mark)** suggests that he moved with extraordinary speed **(1 mark)**.
- The writer uses animalistic imagery **(1 mark)** to imply that there is something supernatural about the boy. For example 'tigerish yellow eyes' / 'like a snarl' **(1 mark)** implies that the boy is similar to a predatory animal such as a tiger **(1 mark)**.
- The writer uses adjectives **(1 mark)** to show that the boy is not normal. For example 'weird' **(1 mark)** tells us that Van Cheele has never heard anything like this before **(1 mark)**.

6. Give credit for thoughtful and accurate analysis up to a total of **9 marks**. Credit should be given for clear explanation of ideas, relevant quotations and the use of technical language. For example (other ideas are also valid):

- The writer uses foreshadowing **(1 mark)** to hint at what will come later in the narrative. For example, 'There's a wild beast in your

woods' (1 mark). This increases the narrative tension because the reader will be curious to know whether Cunningham is correct or not (1 mark).

- The writer uses Van Cheele's perspective (1 mark) to create tension. For example, Van Cheele is slow to believe that the boy is really dangerous. He claims, 'You're talking nonsense' (1 mark). This increases the narrative tension because the reader will be worried that the boy could harm Van Cheele (1 mark).
- In addition, the writer uses shocking details to raise narrative tension. For example, the use of the noun (1 mark) 'flesh' (1 mark) is particularly disturbing as it is never normally used to describe something a human would eat (1 mark).

Mark Scheme - Section B (30 marks)

The following mark scheme has been broken down into specific skills in order to provide candidates and parents with a checklist to work on. However, please be aware that schools tend not to mark in this atomised way, instead using a series of holistic descriptors and a 'best fit' approach to determine a mark.

Content (up to 6 marks - 2 per descriptor)	Marks
Writing is assuredly matched to the task.	
Writing sustains the reader's interest throughout.	
Content demonstrates a range of complex and interesting ideas.	
Organisation (up to 6 marks - 2 per descriptor)	Marks
Writing follows a clear and deliberate structure. If the piece is a narrative, it should contain a clear narrative arc with a narrative hook, rising tension, a climax and a resolution. Descriptive and persuasive pieces should also have a strong sense of organisation.	
Writing makes deliberate and effective use of paragraphs to aid coherence and cohesion.	
A range of discourse markers (linking words and phrases) are seamlessly integrated into the piece to aid coherence and cohesion.	

Register (up to 6 marks - 2 per descriptor)	Marks
Writing is appropriately formal, using standard English throughout.	
Ambitious vocabulary is used appropriately for the context.	
Writing demonstrates command of a range of complex sentence structures.	
Language techniques (up to 6 marks)	Marks
Writing makes effective use of a range of appropriate language techniques. Descriptive and narrative pieces make apt and original use of figurative and sensory language etc. Persuasive pieces demonstrate a sophisticated grasp of rhetorical techniques such as questions, repetition, hyperbole, contrast etc.	
Technical accuracy and presentation (up to 6 marks - 2 per descriptor)	Marks
Sentence demarcation is consistently secure, and a range of ambitious punctuation (: ; ") is used, mostly with success.	
Complex and irregular words are spelt accurately with only rare errors.	
Handwriting is legible throughout, and neat presentation contributes to an impressive piece of work.	
Section B total:	