



13 + Entrance Examination

Paper 6

English

Total marks: 60

Time allowed: 1 hour 15 minutes

Full name

Reading Passage

The following extract is taken from 'Northanger Abbey' by Jane Austen (published 1817). In this passage, Catherine Morland has gone to stay with her friends, the Tilneys, and is looking around the bedroom where she will sleep during her visit.

A moment's glance was enough to satisfy Catherine that her apartment was very unlike the one which Henry had endeavoured to alarm her by the description of. It was by no means unreasonably large, and contained neither tapestry nor velvet. The walls were papered, the floor was
5 carpeted; the windows were neither less perfect nor more dim than those of the drawing-room below; the furniture, though not of the latest fashion, was handsome and comfortable, and the air of the room altogether far from uncheerful. Her heart instantaneously at ease on this point, she resolved to lose no time in particular examination of anything, as she
10 greatly dreaded disobliging the general by any delay. Her **habit** therefore was thrown off with all possible haste, and she was preparing to unpin the linen package, which the **chaise**-seat had conveyed for her immediate **accommodation**, when her eye suddenly fell on a large high chest, standing back in a deep recess on one side of the fireplace. The sight of it
15 made her start; and, forgetting everything else, she stood gazing on it in motionless wonder, while these thoughts crossed her:

'This is strange indeed! I did not expect such a sight as this! An immense heavy chest! What can it hold? Why should it be placed here? Pushed back too, as if meant to be out of sight! I will look into it—cost me what it may, I
20 will look into it—and directly too—by daylight. If I stay till evening my candle may go out.' She advanced and examined it closely: it was of cedar, curiously inlaid with some darker wood, and raised, about a foot from the ground, on a carved stand of the same. The lock was silver, though
25 tarnished from age; at each end were the imperfect remains of handles also of silver, broken perhaps prematurely by some strange violence; and, on the centre of the lid, was a mysterious cipher, in the same metal. Catherine bent over it intently, but without being able to distinguish anything with certainty. She could not, in whatever direction she took it, believe the last letter to be a T; and yet that it should be anything else in
30 that house was a circumstance to raise no common degree of astonishment. If not originally theirs, by what strange events could it have fallen into the Tilney family?

35 Her fearful curiosity was every moment growing greater; and seizing,
with trembling hands, the hasp of the lock, she resolved at all hazards to
satisfy herself at least as to its contents. With difficulty, for something
seemed to resist her efforts, she raised the lid a few inches; but at that
moment a sudden knocking at the door of the room made her, starting,
quit her hold, and the lid closed with alarming violence. This ill-timed
40 intruder was Miss Tilney's maid, sent by her mistress to be of use to Miss
Morland; and though Catherine immediately dismissed her, it recalled her
to the sense of what she ought to be doing, and forced her, in spite of her
anxious desire to penetrate this mystery, to proceed in her dressing
without further delay. Her progress was not quick, for her thoughts and
45 her eyes were still bent on the object so well calculated to interest and
alarm; and though she dared not waste a moment upon a second attempt,
she could not remain many paces from the chest. At length, however,
having slipped one arm into her gown, her **toilette** seemed so nearly
finished that the impatience of her curiosity might safely be indulged. One
50 moment surely might be spared; and, so desperate should be the exertion
of her strength, that, unless secured by supernatural means, the lid in one
moment should be thrown back. With this spirit she sprang forward, and
her confidence did not deceive her. Her resolute effort threw back the lid,
and gave to her astonished eyes the view of a white cotton counterpane,
55 properly folded, reposing at one end of the chest in undisputed
possession!

habit = dress

chaise = carriage

accommodation = convenience

toilette = the process of washing, dressing and attending to one's appearance

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 again at **lines 3-8**. Identify and quote four details about the interior of Catherine's room.
(4 marks)

2. Look carefully at **lines 8-10**. In your own words, explain Catherine's thoughts and feelings.
(3 marks)

3. Paying close attention to the words in bold, explain what the following quotations tell you about Catherine's feelings.
 - a. 'The sight of it made her **start**' (**lines 14-15**)
 - b. 'she stood **gazing** on it in **motionless** wonder' (**lines 15-16**)(4 marks)

4. Look at **lines 17-32**. Using evidence from the text, explain why Catherine feels so interested in the chest.
(4 marks)

5. Consider **lines 43-55**. Explain how the author uses words, phrases and/or language techniques to show Catherine's excitement. Use evidence from the text to support your answer.
(6 marks)

6. Consider the whole passage. At the end we find out that the chest contains only 'a white cotton counterpane' (**line 53**). Explain how the author uses words, phrases and/or language techniques to show that Catherine's suspicions about the chest are rather ridiculous. Use evidence from the text to support your answer.

(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 a time when you found an intriguing object. 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. '19th-century fiction should not be included on the school curriculum because it has no relevance to young people today.' Write a letter to your local MP arguing for or against this point of view.

OR

3. Describe a scary place. Make your writing as vivid and interesting as you can.

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

4. The Mystery

Mark Scheme - Section A (30 marks)

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

- It was not 'unreasonably large'.
- It 'contained neither tapestry nor velvet'.
- The walls were 'papered'.
- The floor was 'carpeted'.
- The windows were 'neither less perfect nor more dim than those of the drawing-room below'.
- The furniture 'though not of the latest fashion, was handsome and comfortable'.
- The air was 'far from uncheerful'.

2. 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.

Catherine immediately feels relieved to find that her room is comfortable (**1 mark**). She decides not to spend time looking at anything in detail (**1 mark**) because she is frightened of being late (**1 mark**).

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

- a. The word **start** means to jump in surprise or alarm. This suggests that Catherine is feeling shocked.

(2 marks)

- b. The word **gazing** means to look at something steadily, and the word **motionless** means to stay completely still. This suggests that Catherine is completely astonished/transfixed.

(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.

- Catherine is interested in the chest due to its 'immense' size, which causes her to wonder what might be inside. **(2 marks)**
- Catherine is interested in the chest because it has been 'pushed back' which makes her imagine that it is not supposed to be seen. **(2 marks)**
- Catherine is interested in the chest because it is old and 'tarnished' / 'broken' which adds to its mysterious appearance. **(2 marks)**
- Catherine is interested in the chest as a result of the 'mysterious cipher' on the lid, which she cannot interpret. This intrigues her all the more. **(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 verbs **(1 mark)** to show that Catherine is very eager to find out what is inside the chest. For example 'sprang' / 'threw' **(1 mark)** suggests that Catherine moved quickly and excitedly **(1 mark)**.
- The writer uses nouns **(1 mark)** to describe Catherine's strong desire to see inside the chest. For example 'impatience' / 'curiosity' **(1 mark)** shows how strongly Catherine wanted to see inside **(1 mark)**.
- The writer uses adjectives **(1 mark)** to show that Catherine is very intrigued by the chest. She imagines the chest is held shut by 'supernatural' forces **(1 mark)**. This suggests that Catherine imagines something extraordinary would be inside the chest **(1 marks)**.

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 exclamation marks **(1 mark)** to show that Catherine is over excited. For example, she says, 'This is strange indeed! I did not

expect such a sight as this!' (1 mark). Her exclamations convey the intensity of Catherine's reaction to an ordinary chest (1 mark).

- The writer uses rhetorical questions (1 mark) to show Catherine's intense curiosity about the chest. For example, she asks herself, 'What can it hold? Why should it be placed here?' (1 mark) This implies that Catherine finds every circumstance about the chest curious. (1 mark)
- In addition, the writer uses exaggeration/hyperbole (1 mark) to show that Catherine's reactions are over the top. For example, she imagines that the damage to the chest may have been done by some 'strange violence'. (1 mark) The word violence connotes that there is something sinister about the chest's history when, in fact, it is just an ordinary piece of furniture. (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:	