

**THE NORTH LONDON INDEPENDENT GIRLS'
SCHOOLS' CONSORTIUM**

Group 2

**YEAR 7
ENTRANCE EXAMINATION**

ENGLISH

Friday 8 January 2016

Time allowed: 1 hour 20 minutes

First Name:

Surname:

READING RAW SCORE (out of 35)	<input type="text"/>	→	SCALED READING	→	<input type="text"/>	(mark out of 50)
WRITING CONTENT RAW SCORE (out of 40)	<input type="text"/>	}	TOTAL WRITING	→	<input type="text"/>	(mark out of 50)
+						
TECHNICAL ACCURACY RAW SCORE (out of 10)	<input type="text"/>	}	TOTAL		<input type="text"/>	%

INSTRUCTIONS

PLEASE ANSWER BOTH PARTS OF THE PAPER

Part A: Reading (40 minutes)

- Spend 10 minutes reading the passage on the insert and the questions in this booklet.
- You may mark the passage by underlining words and phrases.
- Do not write anything in your booklet during this time.
- You will be told when the 10 minutes are over.

**Spend 30 minutes writing your answers
in this answer booklet.**

- You will be told when 40 minutes are up, but you may start Part B when you are ready.

Part B: Writing (40 minutes)

- Spend 40 minutes writing on the lined paper provided.
- Put your first name and surname at the top of each page.
- If you have time, you may go back to Part A.

**YOU MAY WRITE IN
EITHER INK OR PENCIL**

You will be told when you have 5 minutes left.

**PLEASE TURN THE PAGE TO READ
THE QUESTIONS**

READING PASSAGE

The story is set in the South Kensington Museum in 1895.

Two boys stood in the Prince Albert Gallery, and looked down on a third. They could not see the other boy clearly, because he was on the far side of the case. He appeared to be sketching its contents.

5 Julian Cain was at home in the South Kensington Museum. His father, Major Cain, was Special Keeper of Precious Metals. Julian was just fifteen, and a boarder at Marlow School, but was home recovering from a nasty bout of tonsillitis. Tom Wellwood was about two years younger, and looked younger than he was, with large, dark eyes, a soft mouth and a smooth head of dark gold hair. The two had not met before. Tom's mother was visiting
10 Julian's father, to ask for help with her research. She was a successful authoress of magical tales. Julian had been deputed to show Tom the treasures. He appeared to be more interested in showing him the squatting boy.

'I said I'd show you a mystery.'

15 'I thought you meant one of the treasures.'

'No, I meant *him*. There's something shifty about him. I've been keeping an eye on him. He's up to something.'

20 Tom was not sure whether this was the sort of make-believe his own family practised, tracking complete strangers and inventing stories about them. He wasn't sure if Julian was, so to speak, *playing* at being responsible.

'What does he do?'

25 'He does the Indian rope-trick. He disappears. Now you see him, now you don't. He's here every day. All by himself. But you can't see where or when he *goes*.'

They sidled along the wrought-iron gallery, which was hung with thick red velvet curtains. The third boy stayed where he was, drawing intensely. Then he moved his position, to see from another angle. He was hay-haired, shaggy and filthy. He had cut-down workmen's trousers, with braces, over
30 a flannel shirt the colour of smoke, stained with soot.

'We could go down and stalk him. There are all sorts of odd things about him. He looks very rough. He never seems to go anywhere but here. I've waited at the exit to see him leave, and follow him, and he doesn't seem to leave. He seems to be a permanent fixture.'

35 The boy looked up, briefly, his grimy face creased in a frown. Tom said, 'He *concentrates*.'

'He never talks to anyone that I can see. Now and then the art students look at his drawings. But he doesn't chat to them. He just creeps about the place. It's sinister.'

40 'Do you get many robberies?'

'I don't even know if anyone would notice if we did, not with some of the things, though they'd notice quickly enough if anyone made an attempt on the Candlestick.'

‘Candlestick?’

45 ‘The Gloucester Candlestick. What he seems to be drawing, a lot of the time. The lump of gold, in the centre of that case. It’s ancient and unique. I’ll show it to you. We could go down and go up to it, and disturb him.’

Tom was dubious about this. There was something tense about the third boy, a tough prepared energy he didn’t even realise he’d noticed. However, he agreed. He usually agreed to things. They moved, sleuth-like, from ambush to ambush behind the swags of velvet and down the turning stone stairs. When they reached the candlestick, the dirty boy was not there.

‘He wasn’t on the stairs,’ said Julian, obsessed.

Tom stopped to stare at the candlestick. It was dully gold. It seemed heavy. It stood on three feet, each of which was a long-eared dragon, grasping a bone with grim claws, gnawing with sharp teeth. The rim of the spiked cup that held the candle was also supported by open-jawed dragons with wings and snaking tails. The whole of its thick stem was wrought of fantastic foliage, amongst which men and monsters, centaurs and monkeys, writhed, grinned, grimaced, grasped and stabbed at each other. Tom thought immediately that his mother would need to see it. He tried, and failed, to memorise the shapes. Julian explained. It had an interesting history, he said. No one knew exactly what it was made of. It is probable that it had been made in Canterbury but, apart from the symbols of the evangelists on the knop, it appeared not to be made for a religious use. There was nothing, anywhere, like it.

Tom did not know what a knop was, and did not know what the symbols of the evangelists were. But he saw that the thing was a world of secret stories. He said his mother would like to see it. It might be just what she was looking for. He would have liked to touch the heads of the dragons.

Julian was looking restlessly around him. There was a concealed door, behind a plaster cast of a guarding knight, on a marble plinth, which led to the basement storerooms and workrooms. It was slightly ajar.

PART A: READING (40 minutes)

After you have spent about 10 minutes reading the passage, spend about 30 minutes answering the questions.

The mark at the end of each question is an indication of how much you should write for each answer.

1. Lines 1–3.

What is the third boy sketching?

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.....

1 mark

2. Lines 4–13.

Give two reasons why Julian is in the Museum.

(i)
.....
(ii)
.....

2 marks

3. Lines 20–21.

‘He wasn’t sure if Julian was, so to speak, *playing* at being responsible.’ Explain what is meant by this.

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2 marks

4. Lines 23–25.

In your own words give two reasons why Julian finds the boy interesting.

(i)
.....

(ii)
.....

2 marks

5. Lines 28–30.

In your own words, explain the meanings of the following descriptions of the third boy:

(a) ‘He was hay-haired, shaggy and filthy.’

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.....
.....

2 marks

(b) ‘...a flannel shirt the colour of smoke, stained with soot...’

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2 marks

6. Lines 36–39.

In your own words, give two reasons why Julian thinks that the third boy’s behaviour is ‘sinister’.

(i)
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(ii)
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2 marks

7. Lines 50–51.

‘They moved, sleuth-like, from ambush to ambush behind the swags of velvet...’ In your own words, describe how Julian and Tom are behaving as they look for the boy.

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3 marks

8. Lines 54–60.

Look closely at the description of the Gloucester Candlestick.
How does the writer convey that Tom is very interested by it?
Giving three examples, discuss features such as the writer's
word-choice, images, sounds and sentence structures.

(i)

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(ii)

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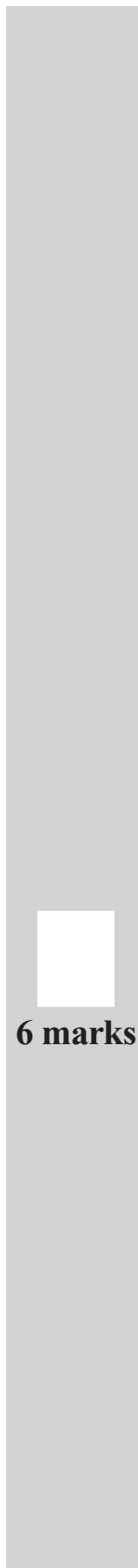
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(iii)

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6 marks

9. Lines 54–69.

Give three reasons why you think that the candlestick is described as ‘a world of secret stories’ (lines 68–69).

(i)

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(ii)

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(iii)

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3 marks

10. Lines 71–73.

Why do you think Julian is disturbed to see the door ‘slightly ajar’?

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2 marks

PART B: WRITING (40 minutes)

There are two tasks in this section. You must attempt both of them. Spend 20 minutes on each. The quality of your writing is more important than the length. Aim to write about 1 side.

1. What do you think happens next? Write the next scene of the story.
2. 'Museums are boring and old-fashioned.' Do you agree with this statement? Give your personal opinion, backing up your points with examples.

20 marks

20 marks

For Markers only:

**Content
and Style**

40 marks

**Taking the two writing pieces together,
award an overall mark for Technical Accuracy**

10 marks

Total marks for Writing Section: 50 marks

