
THE ENGLISH SCHOOL
ENTRANCE EXAMINATIONS 2015



ENGLISH

Year 1 (non-native speakers) Time allowed: 1 hour and 15 minutes

GENERAL INSTRUCTIONS

1. ANSWER **ALL** THE QUESTIONS IN THE SPACES PROVIDED ON THE QUESTION PAPER.
2. MAKE SURE YOU FOLLOW THE INSTRUCTIONS CAREFULLY.
3. WRITE NEATLY.
4. WRITE IN CORRECT ENGLISH.



This paper is 12 pages.

Total Marks: 100



SECTION A:

Evaluating writing skills through Creative Writing (30 marks)

You are advised to spend **about 30 minutes** on this section. Choose **ONE** of the following questions and write about **220- 250 words**. Keep in mind the importance of

- **Vocabulary and expression**
- **accuracy**
- **planning**
- **content**

Write an interesting beginning and a good closing paragraph. Give vivid descriptions of place, characters, feelings and thoughts.

EITHER

1. You were about 6 years old when your sister told you that Father Christmas does not exist. Write what happened on that day and how you felt.

OR

2. Write a story that includes a scary man, a farmhouse, freezing weather, a torn book and a silver necklace.

OR

3. ***When the cat's away, the mice will play***. Write a story illustrating the proverb.

OR

4. Read the extract from a poem below and based on the information and ideas you get from it, write about an experience you have had (it could be an imaginary experience).

Night Writing

Only a neat margin of moonlight

there at the curtain's edge.

The room like a dark page.

I lie in bed.

Silence is ink.

The sound of my breath dips in

and out. So I begin

night writing.

(by Carol Ann Duffy)

A series of 30 horizontal lines for writing.



SECTION B: Comprehension and Usage tasks (50 marks)

Read the adapted extract from Michael Morpurgo's book **Kaspar, Prince of Cats** and do the tasks that follow. Use complete sentences for answers unless you are otherwise instructed.

Please note, in order not to get confused: 7 verbs in the first part of the text (a., b., c., d., e., f., g.) are in brackets in the infinitive. They refer to Task 11 on page 10

The narrator (the person who tells the story) is a bell-boy and in this chapter he describes his first meeting with Countess Kandinsky.



A countess



A bell-boy: boy working in a hotel to carry luggage and answer calls for service

Chapter one: The coming of Kaspar

The first time I (a. **meet**) Countess Kandinsky I (b. **think**) she was just another rich aristocrat. But there was something I admired about her from the start. She didn't just walk to the lift, she sailed there, magnificently, her skirts rustling in her wake, the white ostrich feathers in her hat wafting out behind her. Everyone was bowing heads as we (c. **pass**) by.

I felt suddenly **centre stage** and very important. As a fourteen-year-old bell-boy, **abandoned** as a baby on the steps of an orphanage in Islington, I had not had many opportunities to feel so important. So by the time we all (d. **get**) into the lift, the

Countess and myself and the cat still sitting in its basket, I felt very important. I suppose it must have showed.

"Why are you smiling like this?" The Countess asked me.

I (**e. can**) hardly tell her the truth, so I had to think fast. "Because of your cat, Countess," I replied. "She sounds funny."

"Not *she*. *He*. And he is not my cat," she said. "Kaspar is no one's cat. He is the Prince of cats. He is Prince Kaspar Kandinsky, and a prince belongs to no one, not even to a Countess." She smiled at me then. "I tell you something, I like it when you smile. English people do not smile as often as they should. They do not laugh, they do not cry. This is a great mistake. We Russians, when we want to laugh, we laugh. When we want to cry, we cry. Prince Kaspar is a Russian cat. At this moment he is a very unhappy cat, so he is crying. This is natural, I think."

"Why's he so unhappy?" I found myself asking her.

"Because he is angry with me. He likes staying in my house in Moscow. He does not like travelling. When we travel he always (**f. make**) big fuss, big noise. When I let him out of his basket, he will be happy again. I (**g. show**) you."



Sure enough, the moment Kaspar climbed out of the basket in the Countess' sitting room, he fell completely silent. He tested the carpet with one paw, and then **leaped** out and began at once to explore. That was when I first understood just why the Countess called him a Prince of cats. From his whiskers to his paws he was black all over, jet black, and sleek and shiny and beautiful. And he knew he was beautiful too. He moved like silk, his head held high.

I was about to leave the room to fetch the rest of her luggage, when the Countess called me back, as guests often did when they were about to give me a tip. Because of her title, and her ostrich feathers, and all the fine luggage she had arrived with, I was very hopeful by now that the tip might be a **generous** one. As it turned out she didn't want to give me a tip at all.

"Your name?"

"Johnny Trott, Countess," I told her. She laughed at that, and I didn't mind, because I could tell at once that she was not **mocking** me.

"That is a very funny name," she said. "But who knows? Maybe for you Kandinsky is a funny name too."

By this time Kaspar had leaped up on to the sofa. He sprang off again, and went to sharpen his claws, first on the curtain, then on one of the armchairs. After that he went on a tour of the room, behind the desk, in under the piano, like a prince inspecting his new palace, before settling down on the armchair by the fireplace. Clearly the prince approved of his palace.

"He's a very smart looking cat," I said.

"Smart? Smart? Kaspar is not smart, Johnny Trott." The Countess was clearly not at all pleased with my description of her cat. "He is beautiful - the most beautiful cat in all of Russia, in all of England, in all the world. There is no other cat like Prince Kaspar. He is not smart, he is magnificent. You agree, Johnny Trott?"

I nodded hurriedly. I could hardly argue.

"You wish to stroke him?" She asked me.

I crouched down by the chair, reached out my hand tentatively and stroked his purring chest with the back of my finger, but only for a second or two. I **sensed** that, for the moment, this was all he would allow. "I think maybe he likes you," said the Countess. He did not scratch you, so I think you must be a friend."

As I stood up again I noticed she was looking at me with a searching look.

"I wonder, are you a good boy, Johnny Trott? Can I trust you?"

"Yes," I told her.

"Then I have a very important job for you. During each day I am here in London you will look after Prince Kaspar for me. Tomorrow morning I begin rehearsals at the opera. Covent Garden. *Magic Flute*. Mozart. I am Queen of the Night. You know this opera?"



Opera

I shook my head.

"One day you will hear it. Maybe one day I shall sing it for you on the piano, when I practise. Every morning after breakfast I must practise. Prince Kaspar is happy when I sing. But when I am at rehearsal I must know that you look after him well, that he is

happy. You will do this for me? Feed him for me? Talk to him? Take him for a walk outside, once in, the morning, once in the evening? He likes this very much. You will not forget?"

The Countess Kandinsky was not an easy person to say no to. And anyway, the truth is I was flattered to be asked. I did wonder how I would be able to manage it in between my other duties downstairs. But I wondered also whether maybe she'd give me a good tip for it, though I certainly didn't dare say anything about that.

The Countess smiled at me and held out her gloved hand to me for me to take. I hesitated. I had never before shaken hands with a guest. Bell-boys just didn't ever shake hands with guests. But I knew she meant me to, so I did. Her hand was small and the glove very soft.

"You and me and Prince Kaspar, we shall be good friends. I know this. You may leave us now."

So I turned to go.

"Johnny Trott," she said, laughing again. 'I have decided you are a good boy, Johnny Trott. You know why I think this? You never ask for money. I shall pay you five shillings every week for three months - I am here for three months at the opera. Ah, so now you smile again, Johnny Trott. I like it when you smile."

When I left I stayed outside the door for a while just listening. I knew even then as I stood there in the corridor that this was a day I would never forget. But I could never have imagined in my wildest dreams how the arrival of the Countess and the coming of Kaspar would change my life for ever.

TASKS:

1. Make short notes on the following headings (6 marks):
 - Title of the book _____
 - Surname of author _____
 - Number and title of the chapter the extract is based on:

 - The narrator's occupation: _____
 - The narrator's age: _____
 - The countess' home country _____

2. Quote the part of the sentence in the first paragraph which indicates that people showed respect to the countess (1 mark).

‘ _____.’

3. Why, do you think the bell boy (the narrator) felt so important when he first met the countess and escorted her to her room? (2 marks)

4. In the fourth paragraph the boy said ‘I could hardly tell her the truth’. Write down what he might have given as a reply to her question if he could tell the truth(2 marks):

5. Underline the correct information below based on what the countess said. (2 marks)

- Kaspar belonged to her
- English people smile less than Russians,
- English people do not need to smile more often than they do.
- Russians are willing to show their happiness and their sadness.

6. Complete the sentences below about Kaspar based on the information given by the Countess. (4 marks):

- Kaspar hates _____
- Kaspar loves _____
- He gets noisy _____
- He waves his tail when _____

7. Use your own words and explain why the narrator expected a big tip.(2 marks)

8. Which is the ‘palace ‘for Kaspar in this extract? No need for a complete answer. (1 mark)

9. Write two tasks the narrator needs to do for the cat when the Countess is away? Put each on a separate line. No need for full sentences here.(2 marks)

- _____
- _____

10. Refer to the paragraph on page 8 which is underlined. Complete the paragraph below making sure that the information you give agrees with the information we get in the paragraph which is underlined: **(8 marks)**

I found it refuse the Countess
 Kandinsky . And anyway, she.....very important by
 asking me to help her. Iknow if I could find
what she asked
 me as well..... my other duties downstairs. I
 was hoping shegood money for
 it..... I have the courage
 to ask her about that.

11. Refer to the 7 verbs in the first part of the text which are in brackets and in *italics*. Put them in the right form in the spaces provided below. The first one has been done for you. **(6 marks)**

a. *met*

b.

c.....

d.....

e.....

f.....

g.....

12 Imagine one of the other people who work with you at the hotel asked you some questions *about the countess and her cat*. Write down these questions by adding the missing words.

(7 marks)

- What is.....like?
- What did the countess.....her cat?
- Do you think that.....?
- Why.....with her?
- Do you know why.....?
- Can you tell me where..... from?
- Whose.....?

13 . Explain the following words/expressions as they are used in the text. *Use one word or a phrase* to give your explanation each time (**7 marks**):

centre stage _____

abandoned _____

leaped _____

generous _____

mocking _____

sensed _____

wondered _____



SECTION C: Directed Writing (20 marks)

Imagine you are the narrator, the bell-boy. On that evening , when you left the Countess’ room you sat down in your room to write a diary entry in which you described your thoughts and feelings of this first meeting with the Countess and Kaspar. Use the space below to write the Diary entry. Write 100-120 words.

*Dear Diary
This has not been an ordinary day for me*



*This is the END.
If you have some time, check for any careless
mistakes you might have made.*