



# **City of London School**

## **Specimen English Paper**

**Group 3**

**One hour**

**This examination consists of THREE sections, A, B and C.**

**Section A: 34 marks**

**Section B: 32 marks**

**Section C: 34 marks**

**Remember to start each Section on a new sheet of paper.**

## Section A

*Read the poem below, and then answer the questions which follow. Use full sentences in your answers. (Numbers in brackets are line numbers.)*

### Clown

He was safe (1)  
behind the whitened face  
and red nose of his trade,  
vocation more certain  
than doctor's or priest's (5)  
to cheer and heal.  
Hidden away from himself  
he could always make us laugh  
turning troubles like jackets  
inside out, wearing (10)  
our rents and patches.  
Tripping up in trousers too long  
he made us feel tall;  
and when we watched him  
cutting himself down, (15)  
missing the ball,  
we knew we could cope.

What we never knew  
was the tightrope he walked  
when the laughter had died. (20)  
Nowhere to hide in the empty night,  
No one to catch his fall. (22)

1. What outward signs of the clown's 'trade' are described at the beginning of the poem? [2 Marks]
2. The poet writes that it is the clown's 'vocation ... to cheer and heal' (lines 5-6). What do you understand this to mean? [4 Marks]
3. Copy out accurately one example of simile in the poem. [3 Marks]
4. Copy out accurately one example of metaphor in the poem. [3 Marks]
5. Explain in your own words: 'Tripping up in trousers too long/he made us feel tall' (lines 12-13). [3 Marks]
6. What does the poet mean when she writes that 'We knew we could cope' after watching the clown's performance (line 17)? [3 Marks]
7. The clown's job is to be funny, but there is also sadness in this poem. Where does the sadness come from? [5 Marks]

8. Why do you think that the poet leaves a gap between the first and second parts of the poem? [3 Marks]
9. Imagine that *you* are the clown, looking back at the end of your career. Write about your feelings in no more than fifteen lines. [8 Marks]

**Total Marks for Section A: 34**

NOW GO ON TO SECTION B.

**REMEMBER TO START A FRESH SHEET OF PAPER**

## Section B

1.

*There are twelve spelling mistakes in the following passage. Write out the numbers 1-12, and next to them spell correctly the words that are wrongly spelled. (You do not necessarily have to have them in the order in which they appear in the passage.)*

**[1 Mark for each correction = Total 12 Marks]**

### SCROOGE AND MARLEY'S GHOST

'Can you – can you sit down?' asked Scrooge, looking doubtfully at the ghost of Jacob Marley.

'I can.'

'Do it, then.'

Scrooge asked the question, because he didn't know whether a ghost so transparent might find himself in a condition to take a chair; and felt in the event of its being, it might involve the necessity of an embarrassing explanation. But the ghost sat down on the opposite side of the fireplace, as if he were quite used to it.

'You don't believe in me,' observed the Ghost.

'I don't,' said Scrooge.

'What evidence would you have of my reality beyond that of your senses?'

'I don't know,' said Scrooge.

'Why do you doubt your senses?'

'Because,' said Scrooge, 'a little thing affects them. A slight disorder of the stomach makes them cheats. You may be an undigested bit of beef, a blot of mustard, a crumb of cheese, a fragment of an underdone potato. There's more of gravey than of grave about you, whatever you are!'

2.

*In the next passage, the numbers in brackets (1-19) refer to mistakes where punctuation is either missing or is incorrect.*

Scrooge was not much in the habit of cracking jokes, nor did he feel, in his heart, by any means waggish then(1)

(2)You see this toothpick(3)' said Scrooge(4)returning quickly to the charge, for the reason just assigned(5)and wishing, though it were only for a second, to divert the visions(6)stony gaze from himself.

'I do(7)' replied the Ghost.

'You are not looking at it,'(8) said Scrooge.

'But I see it,' said the Ghost(9) 'notwithstanding.'

'Humbug(10) exclaimed Scrooge.

At this, the spirit raised a frightful cry, and shook its(11) chain with such an appalling noise, that Scrooge held on tight to his chair, to save himself from falling in a swoon. But

how much greater was his horror, when the phantom(12) taking off the bandage round its head, its lower jaw dropped down upon its(13) breast!

'Mercy!(14) Scrooge exclaimed(15) 'Dreadful apparition(16) why do you trouble me?'

'Man of the worldly mind,' replied the Ghost(17) 'do you believe in me or not?'

'I do,' said Scrooge. 'I must. But why do spirit's(18) walk the earth(19)'

*On your answer paper, write out the numbers 1-19, and put next to them the letter corresponding to the punctuation mark which you think is needed from this list:*

- A: fullstop
- B: comma
- C: semi-colon
- D: colon
- E: apostrophe needed
- F: apostrophe needed but in wrong place
- G: quotation marks
- H: question mark
- I: exclamation mark
- J: no punctuation mark needed

*For an extra mark, write the number 20, and put next to it the word in the passage which should begin with a capital letter.*

**[ 1 Mark for each question = Total 20 Marks ]**

**Total Marks for Section B: 32**

NOW GO ON TO SECTION C

**REMEMBER TO START A FRESH SHEET OF PAPER**

### Section C

*Read the passage below, and then answer the questions which follow. Use full sentences in your answers. (Numbers in brackets are line numbers.)*

#### THEATRE SISTER

Theatre Sister was trying. She had a wicked temper, which had to be watched like a barometer, and prided herself on being unable to suffer fools. I was quite glad to be obliged to spend most of my time in the sluice\*, because in the operating theatre it was possible to do more things wrong to the minute than anywhere else. Even the surgeons were susceptible to Theatre Sister's moods. If she were feeling jocular, the operation might be performed with something of the party spirit, but if those eyebrows were drawn down like bars of iron and that foot was tapping, the atmosphere became so thick you could hardly get in at the door. The surgeon was irritable, the house surgeon nervous, the anaesthetist monosyllabic and we nurses sweating with anxiety. (1) (5) (10)

Sister would snap a demand for something from behind her mask, and I never knew which was the most dangerous: to ask her to repeat it, or run briskly off and return with what I thought she had said. If she did not fess up verbally on the spot, you knew it was only a pleasure deferred. If she happened to be feeling sunny that day, she would save her castigation until such time as her temper was bad enough to do it justice. It wasn't really safe for her to be loose among all those razor-sharp scissors and scalpels. Once, when I had been particularly silly, she brandished a villainous instrument at me, declaring that she would love to use it on me. I discovered afterwards that it was an instrument used for crushing a baby's skull. (15) (20)

Apart from Theatre Sister, I loved working on the Theatre. Operations were enthralling, each one a scientific drama, and daily I marvelled at the things a body will stand. When I saw Sir Curtis Rowntree removing clots from a femoral artery as easily as he could clean his pipe, I thought nothing could be more miraculous until I saw Mr Vavasour do a caesarean. (25)

I was quite prepared to come over faint. I had read stories of nurses and students thudding to the ground right and left and being left to lie there while the white-robed, inhuman figures with their shining knives bent over the still, shrouded figure on the table, oblivious to all save their glorious task of saving life. I found, however, that if you are near enough to see anything, interest overcomes nausea. Sometimes, especially in summer, the heat, combined with the fumes of ether and the necessity of standing motionless for two hours or more, makes you feel slightly dizzy. You dare not lean against a wall, so you stand on, feeling noble, a swaying figure in the shadows outside the cone of light which throws up the dramatic grouping of the concentrated figures. All light, all eyes, all minds, are magnetised to that one point, the small uncovered area which for the hour is the centripetal focus of existence. (30) (35)

Although I was disappointed when Sister Gilbert announced one morning that I was to go to Martin Callaghan, the men's medical ward, I was relieved to have escaped what was coming to me for letting the sterilizers boil dry the day before. I

underestimated Theatre Sister. She made a special trip down to Martin Callaghan to let Sister Tarling know what kind of vermin I was. (40)  
(41)

\*sluice – room near an operating theatre where the cleaning and sterilizing of instruments is carried out.

1. Why does the writer use the comparison with a barometer in saying that Theatre Sister's temper 'had to be watched like a barometer' (lines 1 and 2)? [2 Marks]
2. In what circumstances could working with Theatre Sister be a pleasant experience? [2 Marks]
3. Why was it not safe for Theatre Sister to be 'loose among all those razor-sharp scissors and scalpels' (lines 16-17)? [2 Marks]
4. In what circumstances would Theatre Sister delay criticising a nurse for a mistake? [2 marks]
5. Explain, in your own words, the reason why the writer enjoyed working in the operating theatre. [3 Marks]
6. What is the 'small uncovered area' and why are eyes and minds 'magnetised' to it (lines 35-36)? [3 Marks]
7. What had the writer expected to happen to her when in the operating theatre and why had it not happened? [3 Marks]
8. Explain in your own words:
  - (i) 'unable to suffer fools' (line 2); [2 Marks]
  - (ii) 'the atmosphere became so thick' (lines 7-8); [2 Marks]
  - (iii) 'fell you verbally on the spot' (lines 13-14); [2 Marks]
  - (iv) 'a pleasure deferred' (line 14). [2 Marks]
9. Imagine you are Theatre Sister and you have to produce a report on the writer saying what you think are her strengths and weaknesses as a nurse. Write about ten lines. [9 Marks]

**Total Marks for Section C: 34**

**NOW CHECK YOUR WORK**