



KING'S COLLEGE SCHOOL  
WIMBLEDON

## **TRANSFER PAPER**

### **SPECIMEN**

### **ENGLISH**

#### **Paper I – Reading**

Time allowed:

80 minutes

***Please read this information before the examination starts:***

Spend 40 minutes on Section A.  
Answer **ALL** questions.

Spend 40 minutes on Section B.  
Answer **ONE** question on the play you have studied.

Vocabulary, spelling, grammar, punctuation and presentation  
are important and will be taken into account.

## Section A: Unseen Poem

*Read the poem 'Zero Hour' by Matthew Sweeney and answer the questions which follow, using complete sentences. The marks at the end should be a guide as to how much you should write.*

### Zero Hour

Tomorrow all the trains will stop  
and we will be stranded. Cars  
have already been immobilised  
by the petrol wars, and sit  
5 abandoned, along the roadsides.  
The airports, for two days now,  
are closed-off zones where dogs  
congregate loudly on the runways.  
To be in possession of a bicycle  
10 is to risk your life. My neighbour,  
a doctor, has somehow acquired a horse  
and rides to his practice, a rifle  
clearly visible beneath the reins.  
I sit in front of the television,  
15 for each successive news bulletin  
then reach for the whisky bottle.  
How long before the shelves are empty  
in the supermarkets? The first riots  
are raging as I write, and who  
20 out there could have predicted  
this sudden countdown to zero hour,  
all the paraphernalia of our comfort  
stamped obsolete, our memories  
fighting to keep us sane and upright?

**Matthew Sweeney**

## Questions

1. Identify three changes to normal life that the speaker has noticed and explore their significance. (6 marks)
2. What can you understand about the character of the speaker from both what he is doing and the tone of the poem as a whole? (5 marks)
3. What do you understand by the last three lines of the poem? (4 marks)
4. How effectively do you think this poem represents a breakdown in society? (5 marks)

**Total: 20 marks**

## Section B: Studied Literature

### EITHER: *An Inspector Calls*

**Read the following extract and answer the question that follows it.**

INSPECTOR           *(coolly)* At the end of January, last year, this girl Eva Smith had to leave Milwards, because Miss Birling compelled them to discharge her, and then she stopped being Eva Smith, looking for a job and became Daisy Renton, with other ideas. *(Sharply turning on him.)* Mr Croft, when did you first get to know her?

*An exclamation of surprise from BIRLING and MRS BIRLING.*

GERALD               Where did you get the idea that I did know her?

SHEILA               It's no use, Gerald. You're wasting time.

INSPECTOR           As soon as I mentioned the name Daisy Renton, it was obvious you'd known her. You gave yourself away at once.

SHEILA               *(bitterly)* Of course he did.

INSPECTOR           And anyhow I knew already. When and where did you first meet her?

GERALD               All right, if you must have it. I met her first, sometime in March last year, in the stalls bar at the Palace. I mean the Palace music hall here in Brumley –

SHEILA               Well, we didn't think you meant Buckingham Palace.

GERALD               *(to SHEILA)* Thanks. You're going to be a great help, I can see. You've said your piece, and you're obviously going to hate this, so why on earth don't you leave us to it?

SHEILA               Nothing would induce me. I want to understand exactly what happens when a man says he's so busy at the works that he can hardly ever find time to come and see the girl he's supposed to be in love with. I wouldn't miss it for worlds –

INSPECTOR           *(with authority)* Yes, Mr Croft – in the stalls bar at the Palace Variety Theatre...

GERALD               I happened to look in, one night, after a long dull day, and as the show wasn't very bright, I went down into the bar for a drink. It's a favourite haunt of women of the town –

MRS BIRLING        Women of the town?

BIRLING	Yes, yes. But I see no point in mentioning the subject – especially – ( <i>indicating SHEILA.</i> )
MRS BIRLING	It would be much better if Sheila didn't listen to this story at all.
SHEILA	But you're forgetting I'm supposed to be engaged to the hero of it. Go on, Gerald. You went down into the bar, which is a favourite haunt of women of the town.
GERALD	I'm glad I amuse you –
INSPECTOR	( <i>sharply</i> ) Come along, Mr Croft. What happened?
GERALD	I didn't propose to stay long down there. I hate those hard-eyed dough-faced women. But then I noticed a girl who looked quite different. She was very pretty – soft brown hair and big dark eyes – ( <i>breaks off.</i> ) My God!
INSPECTOR	What's the matter?
GERALD	( <i>distressed</i> ) Sorry – I – well. I've suddenly realised – taken it in properly – that she's dead –
INSPECTOR	( <i>harshly</i> ) Yes, she's dead.
SHEILA	And probably between us we killed her.

**From *An Inspector Calls* by J B Priestley**

**With close reference to the passage, discuss how the writer creates mood and atmosphere in this extract.**

In your answer you should:

- briefly put the passage in context
- discuss the passage with detailed reference to words and phrases
- briefly explain the significance of the passage in the play as a whole

**Total: 25 marks**

## Section B: Studied Literature

### OR: *The Crucible*

**Read the following extract and answer the question that follows it.**

The common room of Proctor's house, eight days later. At the right is a door opening on the fields outside. A fireplace is at the left, and behind it a stairway leading upstairs. It is the low, dark, and rather long living room of the time. As the curtain rises, the room is empty. From above, Elizabeth is heard softly singing to the children. Presently the door opens and JOHN PROCTOR enters, carrying his gun. He glances about the room as he comes toward the fireplace, then halts for an instant as he hears her singing. He continues on to the fireplace, leans the gun against the wall as he swings a pot out of the fire and smells it. Then he lifts out the ladle and tastes. He is not quite pleased. He reaches to a cupboard, takes a pinch of salt, and drops it into the pot. As he is tasting again, her footsteps are heard on the stair. He swings the pot into the fireplace and goes to a basin and washes his hands and face. ELIZABETH enters.

- ELIZABETH           What keeps you so late? It's almost dark.
- PROCTOR            I were planting far out to the forest edge.
- ELIZABETH           Oh, you're done then.
- PROCTOR            Aye, the farm is seeded. The boys asleep?
- ELIZABETH           They will be soon. *(She goes to the fireplace and proceeds to ladle up a stew in a dish.)*
- PROCTOR            Pray now for a fair summer.
- ELIZABETH           Aye.
- PROCTOR            Are you well today?
- ELIZABETH           I am. *(She brings the plate to the table, and, indicates the food.)* It is a rabbit.
- PROCTOR            *(going to the table)* Oh, is it! In Jonathan's trap?
- ELIZABETH           No, she walked into the house this afternoon; found her sittin' in the corner like she come to visit.
- PROCTOR            Oh, that's a good sign walkin' in.
- ELIZABETH           Pray God. I hurt my heart to strip her, poor rabbit. *(She sits and watches him taste it.)*
- PROCTOR            It is well seasoned.
- ELIZABETH           *(blushing with pleasure)* I took great care. She's tender?
- PROCTOR            Aye. *(He eats. She watches him.)* I think we'll see green fields soon. It's warm as blood beneath the clods.
- ELIZABETH           That's well.

PROCTOR *eats, then looks up.*

PROCTOR If the crop is good, I'll buy George Jacob's heifer. How would that please you?

ELIZABETH Aye, it would.

PROCTOR *(with a grin)* I mean to please you, Elizabeth.

ELIZABETH - *(it hard to say)* I know it, John.

*He gets up, goes to her, kisses her. She receives it. With a certain disappointment, he returns to the table.*

PROCTOR *(as gently as he can)* Cider?

ELIZABETH *(with a sense of reprimanding herself for having forgot.)* Aye! *(She gets up and goes and pours a glass for him. He now arches his back.)*

PROCTOR This farm's a continent when you go foot by foot droppin' seeds in it.

ELIZABETH *(coming with the cider)* It must be.

PROCTOR *(drinks a long draught, then, putting his glass down)* You ought to bring some flowers in the house.

ELIZABETH Oh! I forgot! I will tomorrow.

PROCTOR It is winter in here yet. On Sunday let you come with me, and we'll walk the farm together; I never see such a load of flowers on the earth. *(With good feeling he goes and looks up at the sky through the open doorway.)* Lilacs have a purple smell. Lilac is the smell of nightfall, I think. Massachusetts is a beauty in the spring!

ELIZABETH Aye, it is.

*There is a pause. She is watching him from the table as he stands there absorbing the night. It is as though she would speak but cannot. Instead, now, she takes up his plate and glass and fork and goes with them to the basin. Her back is turned to him. He turns to her and watches her. A sense of their separation arises.*

### **From *The Crucible* by Arthur Miller**

**With close reference to the passage, discuss how the writer creates mood and atmosphere in this extract.**

In your answer you should:

- briefly put the passage in context
- discuss the passage with detailed reference to words and phrases
- briefly explain the significance of the passage in the play as a whole

**Total: 25 marks**