



# OUNDLÉ

School

Academic Scholarship 2021

## English

Time allowed: 2 hours

### Instructions

- **Dictionaries are not allowed**
- Answer on lined paper. Write your name clearly at the top of each sheet of paper that you use.
- Answer ALL the questions in Section A. Choose ONE question from Section B. You should divide your time equally between both sections.
- You are expected to write clearly and accurately throughout each of your answers. You should leave some time towards the end of the examination to check your work carefully.
- The maximum number of marks for this paper is 60

## Section A: Comprehension

You should spend 60 minutes on this section

Both the poems below are about Sundays. Read the poems carefully and then answer the questions that follow. Questions 1 and 2 are about the first poem. Questions 3 and 4 are about the second poem. Question 5 invites you to consider both poems together. You should leave yourself enough time to answer Question 5 in full detail. Support all your answers with quotations from the poems, as appropriate.

*Sunday Morning* by Louis MacNeice (1907-63)

Down the road someone is practising scales,  
The notes like little fishes vanish with a wink of tails,  
Man's heart expands to tinker with his car  
For this is Sunday morning, Fate's great bazaar;  
Regard these means as ends, concentrate on this Now, 5

And you may grow to music or drive beyond Hindhead\* anyhow,  
Take corners on two wheels until you go so fast  
That you can clutch a fringe or two of the windy past,  
That you can abstract this day and make it to the week of time  
A small eternity, a sonnet self-contained in rhyme. 10

Bust listen, up the road, something gulps, the church spire  
Opens its eight bells out, skills' mouths which will not tire  
To tell people there is no music or movement which secures  
Escape from the weekday time. Which deadens and endures.

\* *Hindhead* a village in southern England

*Sunday Afternoons* by Anthony Thwaite (born 1930)

On Sunday afternoons  
In winter, snow in the air,  
People sit thick as birds  
In the station buffet-bar.

They know one another. 5

Some exchange a few words  
But mostly they sit and stare  
At the urns and the rock buns.

Not many trains today.  
Not many are waiting for trains 10  
Or waiting for anything  
Except for the time to pass.

The fug is thick on the glass  
Beyond which, through honks and puffing,  
An express shrugs and strains 15  
To sidings not far away.

Here no one is saying good-bye:  
Tears, promises to write,  
Journeys, are not for them.  
Here there are other things 20  
To mull over, till the dark brings  
Its usual burdensome  
Thoughts of a place for the night,  
A bit of warm and dry.

On Sunday afternoons 25  
The loudspeaker has little to say  
Of wherever the few trains go.  
Not many are travellers.  
But few are as still as these  
Who sit here out of the snow, 30  
Passing the time away  
Till the night begins.

*On 'Sunday Morning'*

1. What opportunities are presented by Sunday morning for the poet?  
(4 marks)
2. Comment on some of the effects of the poet's use of similes and metaphors in the poem.  
(6 marks)

*On 'Sunday Afternoons'*

3. How are the lives of the people presented in this poem?  
(4 marks)

**TURN OVER**

4. Comment on two or three instances where the poet's choice of language creates a deliberate effect. (6 marks)

*On both poems*

5. Compare and contrast these two poems in any way you think is interesting and appropriate. You may wish to look at:
- the content and meaning of the poems;
  - the form and structure of the poems;
  - the use of literary techniques.
- (10 marks)

(Total: 30 marks)

**TURN OVER**

## Section B: Composition

**Spend about 60 minutes on this section**

The following are all opening or closing sentences from a selection of different novels and short stories. Write a story or a piece of descriptive writing using ONE of these sentences as your opening or closing sentence. Credit will be given for how well your writing fits with your chosen sentence as well as for its creativity and flair. You are reminded of the importance of clear and accurate written English and of careful presentation in your answer. All questions carry equal marks.

1. It all began sometime in the last century, in an age when lovers wrote letters to each other sealed up in envelopes. *(30 marks)*

OR

2. It was still quite light out of doors, but inside with the curtains drawn and the smouldering fire sending out a dim, uncertain glow, the room was full of deep shadows. *(30 marks)*

OR

3. 'Are you going fishing, Vinca?' *(30 marks)*

OR

4. The force of the explosion flung him to the ground. *(30 marks)*

OR

5. After he had killed her, with a blow from the little lead weight under which she kept her wrapping paper, Louis found himself at a loss. *(30 marks)*

**END OF QUESTIONS**