

## 11+ PRACTICE PACK

# Bond Comprehension Test 2

## 11+ English Complete Practice Pack

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# Focus on Comprehension

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## Practice Test Test 2

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Read the instructions carefully.

- Do not begin the test or open the booklet until told to do so.
- Work as quickly and as carefully as you can.
- Each question will tell you what type of answer is required (for example, underlined, ticked or written).
- You may write your answers in pen or pencil.
- You may make notes next to the extracts or on a separate sheet of paper.
- If you make a mistake, cross it out and write the new answer clearly.
- You will have 50 minutes to complete the test. It is advisable to spend the first few minutes reading through the extracts before answering any questions.

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Name: \_\_\_\_\_

DATE		
SCORE OUT OF 50		
PERCENTAGE (%)		

For guidance on how best to use this test paper and for answers, please see *Bond's Focus on Comprehension*.

Read the extract, then answer the questions that follow.

Miss Havisham had settled down, I hardly knew how, upon the floor, among the faded bridal relics with which it was strewn. I took advantage of the moment – I had sought one from the first – to leave the room, after beseeching Estella’s attention to her, with a movement of my hand. When I left, Estella was yet standing by the great chimney-piece, just as she had stood throughout. Miss Havisham’s grey hair was all adrift upon the ground, among the other bridal wrecks, and was a miserable sight to see.

It was with a depressed heart that I walked in the starlight for an hour and more, about the courtyard, and about the brewery, and about the ruined garden. When I at last took courage to return to the room, I found Estella sitting at Miss Havisham’s knee, taking up some stitches in one of those old articles of dress that were dropping to pieces, and of which I have often been reminded since by the faded tatters of old banners that I have seen hanging up in cathedrals. Afterwards, Estella and I played cards, as of yore – only we were skilful now, and played French games – and so the evening wore away, and I went to bed.

I lay in that separate building across the court-yard. It was the first time I had ever lain down to rest in Satis House, and sleep refused to come near me. A thousand Miss Havishams haunted me. She was on this side of my pillow, on that, at the head of the bed, at the foot, behind the half-opened door of the dressing-room, in the dressing-room, in the room overhead, in the room beneath – everywhere. At last, when the night was slow to creep on towards two o’clock, I felt that I absolutely could no longer bear the place as a place to lie down in, and that I must get up. I therefore got up and put on my clothes, and went out across the yard into the long stone passage, designing to gain the outer court-yard and walk there for the relief of my mind. But, I was no sooner in the passage than I extinguished my candle; for, I saw Miss Havisham going along it in a ghostly manner, making a low cry. I followed her at a distance, and saw her go up the staircase. She carried a bare candle in her hand, which she had probably taken from one of the sconces in her own room, and was a most unearthly object by its light. Standing at the bottom of the staircase, I felt the mildewed air of the feast-chamber, without seeing her open the door, and I heard her walking there, and so across into her own room, and so across again into that, never ceasing the low cry. After a time, I tried in the dark both to get out, and to go back, but I could do neither until some streaks of day strayed in and showed me where to lay my hands. During the whole interval, whenever I went to the bottom of the staircase, I heard her footstep, saw her light pass above, and heard her ceaseless low cry.

Charles Dickens, *‘Great Expectations’*

1 Tick the two statements that are true:

- a The writer had never been to Satis House before.
- b Estella is not the narrator.
- c The writer is good at playing cards.
- d Miss Havisham is a ghost.
- e The writer returned to the room after an hour.

2 Find an example of each of the following parts of speech in this sentence:

‘When I left, Estella was yet standing by the great chimney-piece, just as she had stood throughout.’

- a a conjunction \_\_\_\_\_
- b a preposition \_\_\_\_\_
- c an adjective \_\_\_\_\_
- d a pronoun \_\_\_\_\_

2

4



8 Find four homophones in this sentence. Write them, with their homophone partners, below.

'During the whole interval, whenever I went to the bottom of the staircase, I heard her footstep, saw her light pass above, and heard her ceaseless low cry.'

a \_\_\_\_\_ / \_\_\_\_\_      b \_\_\_\_\_ / \_\_\_\_\_

c \_\_\_\_\_ / \_\_\_\_\_      d \_\_\_\_\_ / \_\_\_\_\_

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9 Look again at lines 14–31. How does the author make this passage seem frightening and full of suspense? Quote from the passage and explain your answer.

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10 Use a maximum of 150 words to continue the story. Try to be creative but stay close to the writing style.

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# Paper Notes: 11+ English Question Booklet (Comprehension Test 2)

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

## Overview

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This is **Bond Focus on Comprehension Test 2**, published by **Oxford University Press** as part of the Bond 11+ preparation series. The paper provides a **50-minute comprehension exercise** centred on a passage from **Charles Dickens's Great Expectations**, a classic Victorian novel rich in atmosphere and complex syntax.

The test comprises **10 questions** worth a total of **50 marks**, blending multiple-choice, short-answer, and extended-response tasks. Students must demonstrate literal understanding, vocabulary knowledge, inference skills, and the ability to analyse narrative technique. The paper also includes a **creative writing task** that asks candidates to continue the story in Dickens's style, testing both comprehension and composition simultaneously.

This paper is particularly well suited to students preparing for **GL Assessment 11+ English exams** or similar selective school entrance tests. The focus on classic literature, archaic phrasing, and atmospheric description makes it more demanding than many modern comprehensions, offering valuable practice in decoding older texts and identifying literary devices. The mix of question types mirrors the format used by many grammar and independent schools.

## How this paper is organised

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The paper opens with clear instructions advising candidates to **spend the first few minutes reading the extract** before tackling any questions. The single comprehension passage runs to approximately **30 lines** and is followed by **10 questions of varying length and complexity**.

Mark allocation ranges from **2 marks** for straightforward retrieval or identification tasks (questions 1, 3, 5) to **10 marks** for the extended inference question (question 7). Grammar and vocabulary questions (2, 4, 6, 8) carry **4 to 6 marks** each, while the analytical question on suspense and atmosphere (question 9) is worth **8 marks**. The final creative writing continuation (question 10) also carries **8 marks**.

Candidates are permitted to make notes next to the extract or on separate paper, and may use pen or pencil. The layout is clean, with generous space provided for extended answers, particularly for questions 7, 9, and 10.

## Topics covered

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- Reading comprehension of a **Dickensian narrative extract** featuring archaic vocabulary and complex sentence structure
- Literal retrieval and inference from a Victorian fiction passage with **gothic and suspenseful atmosphere**
- Grammatical terminology: identifying **conjunctions, prepositions, adjectives, and pronouns** in context
- Vocabulary interpretation: explaining the meaning of **figurative and period-specific phrases** such as 'unearthly object', 'mildewed air', and 'streaks of day strayed in'
- Contextual deduction: working out the meaning of **archaic vocabulary** ('sconce') from surrounding clues
- Language change and **features of non-modern texts**: identifying phrases that reveal the passage's Victorian origins
- Extended inference and analysis: assessing the narrator's feelings and **supporting conclusions with textual evidence**
- Phonics and spelling: recognising and pairing **homophones** such as 'whole/hole', 'I/eye', 'heard/herd', 'saw/sore'
- Literary analysis: explaining how **Dickens creates suspense and fear** through repetition, sensory detail, and pacing
- Creative writing in a specified style: continuing the narrative in a manner **consistent with Dickens's Victorian prose**, including vocabulary choices, sentence structure, and tone

## How to use this paper for revision

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- Read the entire extract at least twice before attempting any questions. The Victorian language will feel more natural on a second reading, and you will spot details you missed the first time.
- Underline or highlight key phrases as you read, particularly anything that reveals the narrator's emotions or describes Miss Havisham's behaviour. These will be crucial for inference questions.
- For vocabulary questions, look at the words immediately surrounding the phrase. Dickens often provides context clues within the same sentence or the sentence before.
- When asked to find examples of grammar (conjunctions, prepositions, etc.), reread the sentence slowly and identify each word's function. Do not guess based on word appearance alone.
- For the archaic language question (question 6), look for formal constructions ('as of yore', 'I hardly knew how') or phrasing that sounds old-fashioned compared to modern English.
- In extended answers, always quote directly from the text to support your points. The question will often explicitly ask you to 'refer to the text' or 'quote from the passage'.
- For the creative writing task, aim for around 140 words to stay safely under the 150-word limit. Use longer sentences, formal vocabulary, and descriptive detail to match Dickens's style.

## Common mistakes to avoid

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- Rushing into the questions before reading the passage carefully, then having to reread multiple times under time pressure. Invest 5 minutes at the start to read thoroughly.
- Choosing more than two boxes in question 1. The instruction says 'two statements', so ticking three or four will lose marks even if some choices are correct.
- Confusing word class in question 2. For example, mistaking 'standing' for an adjective when it is part of the verb phrase 'was standing', or choosing 'when' as a preposition instead of a conjunction.
- Giving a vague or incomplete explanation for figurative phrases in question 4. 'Unearthly' needs more than 'strange'; explain that it means supernatural or ghostly in this context.
- Failing to provide enough textual evidence in question 7. Stating 'he is scared' without quoting phrases like 'depressed heart', 'sleep refused to come', or 'A thousand Miss Havishams haunted me' will limit your mark.
- Writing a modern-sounding continuation in question 10. Avoid contemporary slang, short sentences, or casual phrasing. Dickens uses formal, complex syntax with rich description.

## Exam technique

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Begin by reading the extract twice in the first **5 to 7 minutes**. On the first read, get a sense of the story and mood. On the second, annotate key details: the narrator's feelings, Miss Havisham's actions, atmospheric description. This investment pays off when answering inference and analysis questions.

Tackle the questions in order, but if you find yourself stuck on a high-mark question like number 7 or 9, move on and return to it later. The shorter retrieval and grammar questions (1, 2, 3, 5, 6, 8) can be answered more quickly and will secure marks early. Budget roughly **1 minute per mark**: 2 minutes for a 2-mark question, 10 minutes for a 10-mark question, and so on.

For extended answers, plan briefly before writing. In question 7, jot down three or four quotations that show the narrator is unhappy, then write a paragraph for each, explaining what the quotation reveals. For question 9 (suspense and atmosphere), identify techniques such as repetition, imagery, or pacing, quote an example of each, and explain the effect. In question 10, draft a quick opening sentence that mirrors Dickens's style before writing the full continuation. Always check your spelling, punctuation, and word count in creative tasks.

## What to revise alongside this paper

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To prepare fully for papers like this, students should practise reading **classic Victorian and Edwardian fiction**. Extracts from authors such as Charlotte Brontë, Thomas Hardy, and Robert Louis Stevenson will build familiarity with older syntax and vocabulary. Grammar revision should cover **all major word classes** (not just those tested here) and sentence structure, including subordinate clauses and complex verb phrases.

Phonics and spelling work should include common **homophones and near-homophones**, particularly those that appear in formal or literary contexts (e.g. aloud/allowed, cereal/serial, stationary/stationery). Students should also practise **analytical writing** that explains how authors create effects, using the PEE structure (Point, Evidence, Explanation) to build coherent paragraphs.

For the creative writing element, try **style-matching exercises**: read a paragraph from a classic novel, then write a continuation in the same tone and register. This builds sensitivity to voice, sentence rhythm, and period-appropriate vocabulary, all essential for question 10 and for many selective school entrance exams.

## Key terms

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**Inference, Literal comprehension, Figurative language, Archaic vocabulary, Conjunction, Preposition, Adjective, Pronoun, Homophone, Suspense, Atmosphere, Narrative perspective, Victorian prose, Textual evidence, Creative continuation**

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# Bond

No.1 for exam success

## Focus on Comprehension

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### Test 2 Answers

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This booklet contains:

- Answers for comprehension practice test 2.

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# Answers

- 1 b [1] and c [1]**
- 2 a** When or just [1] **b** by [1]  
**c** great [1] **d** I or she [1]
- 3** Tattered pieces of wedding garments such as dresses and veils are on the floor. [1]  
Reference to the text: 'faded bridal relics', 'the other bridal wrecks'. [1]
- 4 a** The shadows that the light casts over Miss Havisham make her look like an unreal, odd, unusual, mysterious or supernatural being. [2]  
**b** The damp, musty atmosphere was palpable or so strong it could be felt. [2]  
**c** The new day, daylight or dawn was noticeable in the sky (or coming through the window or curtains) providing some light. [2]
- 5** A candle holder [1] attached to the wall. [1]
- 6 a** 'after beseeching Estella's attention to her' [1]  
**b** 'as of yore' [1]  
**c** 'It was the first time I had ever lain down to rest' [1]  
**d** 'designing to gain the outer court-yard' [1]
- 7** No, the writer is not enjoying his stay. [1] mark each for any five of the following points plus [1] mark for each text reference:
- he has been trying to leave the room since he arrived; 'I took advantage of the moment – I had sought one from the first – to leave the room'
  - he didn't like looking at Miss Havisham; 'a miserable sight to see'
  - he was depressed as he walked around outside; 'It was with a depressed heart that I walked'
  - he stayed outside for over an hour; 'I walked in the starlight for an hour and more'
  - he was reluctant to return to the room;
- 'When I at last took courage to return'
- he describes the evening as 'dragging on'; 'and so the evening wore away'
  - he couldn't sleep; 'A thousand Miss Havishams haunted me'.
- 8 a–d [1]** mark each for any four of the following groups:  
whole/hole l/eye to/too/two  
heard/herd saw/sore
- 9 [1]** mark each for any eight of the following text references:
- 'A thousand Miss Havishams haunted me'
  - 'I absolutely could no longer bear the place as a place to lie down in'
  - 'and walk there for the relief of my mind'
  - 'I saw Miss Havisham going along it in a ghostly manner'
  - 'making a low cry'
  - 'a most unearthly object by its light'
  - 'I felt the mildewed air'
  - 'never ceasing the low cry'
  - 'I tried in the dark both to get out, and to go back, but I could do neither'
  - 'I heard her footstep, saw her light pass above, and heard her ceaseless low cry'.
- 10** • Up to [3] marks for writing a sensible continuation that fits with the story so far.  
• Up to [2] marks for following the same style as the extract (similar choice of words, similar length of sentences, same scene and characters and so on).  
• [1] mark for writing within the word limit (130–150 words).  
• [1] mark for correct grammar and punctuation (the correct use of tense, starting each sentence with a capital letter and so on).  
• [1] mark for good overall spelling.

# Answer-Key Notes: 11+ English Answers (Comprehension Test 2)

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you mark this paper and learn from each answer.

## How to use this answer key

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This answer key provides the mark allocation and acceptable answers for each question, but does not explain **why** particular answers are correct. Use the worked examples below to understand the reasoning behind tricky questions, especially those involving inference, quotation analysis and stylistic features.

When marking, award marks exactly as shown. For multi-mark questions (e.g. Q4a–c, Q7, Q9, Q10), award part marks where appropriate. Questions 7, 9 and 10 require reference to the text; a correct general point without textual evidence earns only half the available marks.

If your child loses marks on questions 4, 6 or 9, consult the worked examples below before moving on. These questions test close reading and precise vocabulary, skills that improve rapidly with targeted practice.

## Score interpretation

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This paper is marked out of 50. Questions 1–6 and 8 test retrieval, vocabulary and grammar (18 marks total); questions 7, 9 and 10 test inference, analysis and extended writing (32 marks). A score below 25 suggests difficulty with literal comprehension and vocabulary; focus on retrieval practice and word-level work before tackling inference.

Scores between 25 and 35 indicate solid retrieval skills but weaker inference or quotation technique. Question 7 (evaluating the narrator's feelings) and question 9 (analysing suspense) are common stumbling blocks. Review the worked examples for these questions and practise locating evidence that directly supports an inference.

Scores above 35 show strong comprehension across the paper. If marks were lost on question 10 (the creative continuation), check that the response matched Dickens's style (formal vocabulary, longer sentences, past tense throughout) and stayed within the word limit. Extending vocabulary and experimenting with sentence structure will push scores towards full marks.

## Worked examples

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### Vocabulary and language features, Q2, Q4–6, Q8

These questions reward **precise terminology and close attention to word choice**. Q2 tests parts of speech in context; many students correctly identify 'when' as a conjunction but miss 'just' (which also joins clauses here). Q4 asks for meanings 'as used in the extract', so dictionary definitions are not enough. Q6 and Q8 test awareness of archaic and phonetic patterns.

**Q2a** : When or just

Both 'when' and 'just' function as conjunctions here. 'When' introduces the subordinate clause 'When I left'; 'just' (meaning 'exactly') links 'just as she had stood'. Many students overlook 'just' because it often functions as an adverb, but here it joins two ideas about standing.

**Q4a** : The shadows that the light casts over Miss Havisham make her look like an unreal, odd, unusual, mysterious or supernatural being.

'Unearthly' literally means 'not of this earth'. The text describes Miss Havisham by candlelight as ghostly and strange. Acceptable answers must capture the **otherworldly or supernatural quality**, not just 'scary' or 'strange'. The mark scheme accepts 'unreal', 'odd', 'unusual', 'mysterious' or 'supernatural'.

**Q6c** : It was the first time I had ever lain down to rest

This phrase signals older usage because modern writers would say 'It was the first time I had ever *lay* down' (though 'lain' is formally correct). The construction 'had ever lain down to rest' (rather than simply 'slept') is formal and Victorian. Other phrases that work include 'as of yore' (Q6b) and 'beseeching Estella's attention' (Q6a).

**Q8** : whole/hole, I/eye, to/too/two, heard/herd, saw/sore

Homophones sound identical but have different spellings and meanings. The sentence contains five sets. Common mistakes: missing 'I/eye' (because 'I' is a pronoun, students forget it has a homophone) and writing 'sore/soar' instead of 'saw/sore'. 'Saw' (past tense of 'see') pairs with 'sore' (painful), not 'soar' (fly).

### Inference and evidence, Q3, Q7, Q9

These questions require **both a correct inference and supporting quotation**. Half marks are available for a correct inference without evidence (Q7) or for listing quotations without

explaining their effect (Q9). The mark scheme for Q7 lists seven acceptable points; you need any five plus one quotation each. For Q9, select eight short quotations that directly create suspense.

**Q3** : Tattered pieces of wedding garments such as dresses and veils are on the floor. Reference to the text: 'faded bridal relics', 'the other bridal wrecks'.

The question asks 'what is on the floor'; a complete answer must state **what the objects are** (wedding clothes) and provide textual evidence. Answers that say only 'bridal relics' without explaining these are clothes, or that describe the scene without quoting, earn only one mark.

**Q7** : No, the writer is not enjoying his stay.

Award one mark for stating 'no', then one mark for each of five points (from the list in the mark scheme) plus one mark for each matching quotation. Students often write general statements like 'he is unhappy' without specific evidence. Strong answers cite actions: he sought a moment to leave (line 2), walked outside for over an hour (line 7), described Miss Havisham as 'a miserable sight' (line 6), and couldn't sleep (line 15). Each point must be paired with a direct quotation to earn both marks.

**Q9** : Eight quotations from lines 14–31 that create suspense

The question asks **how** the author creates suspense, so each quotation should illustrate a specific technique. Award one mark per quotation, up to eight. Strong answers include: 'A thousand Miss Havishams haunted me' (repetition, exaggeration), 'I saw Miss Havisham going along it in a ghostly manner' (supernatural imagery), 'never ceasing the low cry' (eerie sound), 'I could do neither' (trapped, helpless). Vague phrases like 'it was scary' without quotation earn no marks.

### Extended writing, Q10

Question 10 is marked in five bands: content (up to 3 marks), style (up to 2 marks), word count (1 mark), grammar and punctuation (1 mark), spelling (1 mark). The rubric says 'stay close to the writing style', which means **match Dickens's formal diction, sentence length and use of past tense**. Many students write a sensible continuation but lose style marks by switching to modern, casual language.

**Q10 (content)** : Up to 3 marks for a sensible continuation that fits with the story so far

A 'sensible continuation' must follow logically from line 31. The narrator has heard Miss Havisham's footsteps all night and seen streaks of daylight. Strong responses describe the morning after, perhaps the narrator leaving his room, encountering Estella or Miss Havisham, or reflecting on the night. Responses that introduce new characters or change the setting (e.g. the narrator suddenly leaves Satis House) do not fit the story and earn fewer content marks.

**Q10 (style)** : Up to 2 marks for following the same style as the extract (similar choice of words, similar length of sentences, same scene and characters)

Dickens uses long, compound sentences, formal vocabulary ('designing to gain the outer court-yard', 'ceaseless low cry') and past tenses throughout. Responses that use short, simple sentences ('I was scared. I wanted to leave.') or modern phrasing ('I was freaked out', 'Miss Havisham was being really weird') lose both style marks. Award 2 marks for sustained formal tone and complex sentences, 1 mark for inconsistent style, 0 marks for modern or casual language throughout.

## Next steps

After marking, identify **patterns** rather than isolated mistakes. If several marks were lost on vocabulary questions (Q2, Q4, Q8), prioritise word-level work: practice identifying parts of speech in real sentences, keep a vocabulary journal of unfamiliar words from reading, and complete synonym and antonym exercises. If inference questions (Q7, Q9) were weak, practice the 'point + evidence' structure: state the inference in one sentence, then quote the line that proves it.

If the score was below 30, consolidate retrieval skills with simpler texts before attempting another full paper. If the score was above 35, challenge your child with longer nineteenth-century extracts (Brontë, Gaskell, Eliot) and ask them to analyse **how** writers create atmosphere or develop character. Retake this paper in four to six weeks to measure progress, but only after targeted practice on the weaker areas identified here.

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