

11+ PRACTICE PACK

Bond Sample

11+ English Complete Practice Pack

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BOND ASSESSMENT

SAMPLE PAPER

10-11 years

Supplied by Nelson Thornes, publishers of Bond Assessment Papers
September 2004



Book 5 Paper

Enter Viola, a Captain, and sailors

VIOLA What country, friends, is this?
CAPTAIN This is Illyria, lady.
VIOLA And what should I do in Illyria?
 My brother he is in Elysium:
 Perchance he is not drowned; what think you, sailors?
CAPTAIN It is perchance that you yourself were saved.
VIOLA O my poor brother! And so perchance may he be.
CAPTAIN True, madam; and, to comfort you with chance,
 Assure yourself, after our ship did split,
 When you and those poor number saved with you
 Hung on our driving boat, I saw your brother,
 Most provident in peril, bind himself,
 Courage and hope both teaching him the practice,
 To a strong mast that lived upon the sea;
 Where, like Arion on the dolphin's back,
 I saw him hold acquaintance with the waves
 So long as I could see.
VIOLA *[giving money]*
 For saying so, there's gold.
 Mine own escape unfoldeth to my hope,
 Whereto thy speech serves for authority,
 The like of him. Know'st thou this country?
CAPTAIN Ay, madam, well; for I was bred and born
 Not three hours' travel from this very place.
VIOLA Who governs here?
CAPTAIN A noble duke, in nature as in name.
VIOLA What is his name?
CAPTAIN Orsino.
VIOLA Orsino! I have heard my father name him;
 He was a bachelor then.
CAPTAIN And so is now, or was so very late;
 For but a month ago I went from hence,
 And then 'twas fresh in murmur – as, you know,
 What great ones do the less will prattle of –
 That he did seek the love of fair Olivia.
VIOLA What's she?
CAPTAIN A virtuous maid, the daughter of a count
 That died some twelvemonth since, then leaving her
 In the protection of his son, her brother,
 Who shortly also died; for whose dear love,
 They say, she hath abjured the company
 And sight of men.

VIOLA O that I served that lady,
 And might not be delivered to the world
 Till I had made mine own occasion mellow,
 What my estate is!

CAPTAIN That were hard to compass,
 Because she will admit no kind of suit,
 No, not the Duke's.

VIOLA There is a fair behaviour in thee, captain;
 And though that nature with a beauteous wall
 Doth oft close in pollution, yet of thee
 I will believe thou hast a mind that suits
 With this thy fair and outward character.
 I prithee, and I'll pay thee bounteously,
 Conceal me what I am, and be my aid
 For such disguise as haply shall become
 The form of my intent. I'll serve this duke;
 Thou shalt present me as an eunuch to him;
 It may be worth thy pains, for I can sing
 And speak to him in many sorts of music
 That will allow me very worth his service.
 What else may hap, to time I will commit;
 Only shape thou thy silence to my wit.

CAPTAIN Be you his eunuch, and your mute I'll be;
 When my tongue blabs, then let mine eyes not see.

VIOLA I thank thee. Lead me on.
[Exeunt]

From *Twelfth Night* by William Shakespeare

Underline the correct answers.

- 1 What mode of transport do you think Viola has just been travelling on?
 (carriage, train, boat)
- 2 Where does Viola think her brother is?
 (Illyria, Elysium, Syria)
- 3 Does the captain think Viola's brother is alive?
 (yes, no, possibly)

Answer these questions.

- 4 Why did Viola give the captain money?

- 5 In which country was the captain born?

6 Explain the phrase ‘twas fresh in murmur’.

7–8 What does Viola ask the captain to do for her and why?

9 Why does the captain say ‘When my tongue blabs, then let mine eyes not see’?

6

Complete the following.

10 **where** is to **place** as **when** is to _____

11 **orange** is to **peel** as **egg** is to _____

12 **pages** are to **book** as **petals** are to _____

13 **car** is to **driver** as **bicycle** is to _____

14 **walk** is to **run** as **speak** is to _____

15 **prince** is to **princess** as **host** is to _____

6

Write three sentences using the **active** voice and three using the **passive** voice.

16 _____

17 _____

18 _____

19 _____

20 _____

21 _____

6

Complete these words adding the **suffixes** *ous* or *ious*.

- | | | |
|---------------|------------------|-----------------|
| 22 relig_____ | 23 gener_____ | 24 marvell_____ |
| 25 ser_____ | 26 mischiev_____ | 27 feroc_____ |
| 28 vic_____ | 29 victor_____ | 30 enorm_____ |

9

Write a **definition** for each of the words below.

- | | |
|----------------|-------|
| 31 masticate | _____ |
| 32 renovate | _____ |
| 33 ludicrous | _____ |
| 34 anonymous | _____ |
| 35 reverberate | _____ |
| 36 gigantic | _____ |
| 37 deficiency | _____ |
| 38 tranquil | _____ |

8

Add the missing apostrophes to the following passage.

39–47 “I’ll be back soon,” called Shona as she raced out of the door to buy six chickens eggs. She had grabbed Elliots hat in her haste. The trees leaves rustled in the wind, which nearly whipped the hat right off her head.

Shed not gone far when she met up with Trudy, her friend. Trudy asked if shed like to watch television at her house. “I’d like that very much,” agreed Shona.

Suddenly, while watching The Simpsons, Shona remembered the eggs! She jumped up, threw on her coat and rushed up the street to the corner shop. Unfortunately ... she had left Elliots hat at Shonas house!

9

Underline the two **synonyms** on each line.

- | | | | | |
|-------------|----------|----------|-----------|----------|
| 48 accurate | mark | accept | exact | start |
| 49 control | commence | continue | cheap | begin |
| 50 often | once | seldom | odd | rarely |
| 51 trade | commerce | shop | cost | customer |
| 52 older | order | previous | starter | former |
| 53 fight | dare | win | challenge | cheat |

Write one of each of the following.

- 87 an abstract noun _____
- 88 a verb _____
- 89 an adjective _____
- 90 a conjunction _____
- 91 a pronoun _____
- 92 a preposition _____

6

Solve the clues to discover which word ending (ce or se) to use.

- 93 To do something over and over again practi_____
- 94 If someone helps they give assistan_____
- 95 To give a suggestion advi_____
- 96 You need one to drive a car on the road licen_____

4

Expand each of these sentences to make them much more interesting.

- 97 Christmas is fun.

- 98 Motorbikes can be dangerous.

- 99 Chris was worried about his Mum.

- 100 Samir had forgotten his homework.

4

100
TOTAL

Paper Notes: 11+ English Question Booklet (Sample)

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

Overview

This is a **Bond Assessment** sample paper published by **Nelson Thornes** in September 2004, designed for children aged **10-11 years** preparing for **11+ entrance examinations** administered by **GL Assessment**. It offers a comprehensive test of English language skills across reading comprehension, vocabulary, grammar, spelling, and creative writing, providing a realistic simulation of the demands candidates will face in selective school entrance tests.

The paper opens with a **Shakespearean extract** from Twelfth Night, requiring students to answer literal, inferential, and interpretive questions about the text. Following the comprehension section, the assessment moves through a varied sequence of technical exercises including analogy completion, active and passive voice construction, suffix application (-ous and -ious), vocabulary definition, apostrophe insertion, synonym identification, and sentence expansion tasks. The final section presents a challenging punctuation and formatting exercise drawn from Black Beauty.

With **100 discrete questions** covering both objective and subjective tasks, this paper is particularly suited to students in Year 5 or 6 who are several months into their 11+ preparation and ready to tackle longer, more demanding assessments. The inclusion of classical literature extracts and advanced grammatical concepts distinguishes this paper from easier practice materials.

How this paper is organised

The paper comprises **100 questions** distributed across multiple sections, each testing a distinct area of English competence. Marks are allocated in clusters rather than one per question; for example, questions 39-47 (apostrophe insertion) carry 9 marks collectively, whilst the extended passage rewriting task (questions 57-86) is worth 30 marks, reflecting its complexity and length.

Early questions focus on **comprehension of the Shakespeare extract**, beginning with three simple multiple-choice items (underline the correct answer) before progressing to open-ended responses requiring interpretation of Early Modern English phrases such as "'twas fresh in murmur'. Mid-paper exercises test **analogy completion**, voice transformation, suffix spelling, and vocabulary definition, each section clearly labelled with its mark allocation in the right-hand margin.

The final pages present synonym identification (underlining pairs from lists of five words), a substantial **unpunctuated passage from Black Beauty** requiring full restoration of word boundaries, capitalisation, and punctuation, and concludes with parts of speech identification, spelling rules (ce/se endings), and sentence expansion. No time limit is printed on the paper, though 11+ English papers of this length typically allow 45-50 minutes.

Topics covered

- Reading comprehension of Shakespearean text with literal, inferential, and interpretive questions on Twelfth Night
- Analogy completion requiring understanding of semantic and functional relationships (where:place::when:time)
- Active and passive voice construction and transformation in original sentence composition
- Suffix application: discriminating between -ous and -ious endings in words such as 'religious', 'mischievous', 'ferocious'
- Advanced vocabulary definition: masticate, renovate, ludicrous, anonymous, reverberate, gigantic, deficiency, tranquil
- Apostrophe insertion for possession and contraction in a narrative passage containing multiple proper nouns and colloquial speech
- Synonym identification from lists of five words, including abstract terms (perplex/puzzle, immaculate/unblemished)
- Punctuation, capitalisation, and word boundary restoration in an unpunctuated extract from Black Beauty
- Parts of speech identification: abstract noun, verb, adjective, conjunction, pronoun, preposition
- Spelling discrimination between -ce and -se endings (practice, assistance, advise, licence)
- Sentence expansion: transforming simple statements into more detailed and interesting constructions

How to use this paper for revision

- Familiarise yourself with Shakespeare's language by reading short extracts aloud; the rhythm and repeated exposure will help you understand archaic phrases like 'perchance' and 'abjured' in context.
- Practise analogies by identifying the relationship first (part-to-whole, person-to-occupation, degree of intensity) before attempting to complete the pair.
- Learn the rule that adjectives ending in -ous usually derive from Latin roots, whilst -ious often follows consonants like 'c' or 'x'; test yourself with word families.
- Create flashcards for the eight vocabulary words (masticate, renovate, etc.) with definitions and example sentences; many 11+ papers test sophisticated vocabulary in isolation.
- Review apostrophe rules systematically: singular possession (Elliot's hat), plural possession (trees' leaves), and contractions (I'll, she'd); timed exercises build accuracy under pressure.
- When expanding sentences, add adverbial phrases, subordinate clauses, or descriptive adjectives rather than simply making lists; aim for structural variety, not just length.
- Practise unpunctuated passages by first identifying sentence boundaries (capital letters and full stops), then adding internal punctuation (commas, speech marks, apostrophes) in a second pass.

Common mistakes to avoid

- Misinterpreting Early Modern English: students often skim Shakespeare without recognising that 'Elysium' (the afterlife) and 'perchance' (perhaps) change the meaning of Viola's concerns about her brother's fate.
- Confusing -ous and -ious spellings: writing 'mischeivious' instead of 'mischievous' or 'victorus' instead of 'victorious'; the incorrect forms are phonetically plausible but wrong.
- Misplacing apostrophes in plural possessives: writing 'tree's leaves' (suggesting one tree) instead of 'trees' leaves', or omitting the apostrophe entirely in contractions like 'Id' for 'I'd'.
- Identifying near-synonyms as exact matches: for example, choosing 'gather' and 'collection' in question 56 when the correct pair is 'gather' and 'collect' (both verbs, both meaning the same action).
- Failing to separate dialogue from narrative in the Black Beauty passage: many students add speech marks inconsistently or start new lines mid-sentence rather than at each change of speaker.
- Expanding sentences by padding with weak adverbs ('very', 'really', 'quite') rather than adding precise detail, subordinate clauses, or varied sentence structures that demonstrate syntactic control.

Exam technique

Begin by reading the **Shakespeare extract carefully**, underlining or noting unfamiliar words and phrases; the early multiple-choice questions reward close reading, so invest two or three minutes in comprehension before answering. Tackle the shorter, objective sections (analogies, synonyms, suffix completion) first if you find extended writing slower, banking quick marks and building confidence. Allocate time proportionally: the 30-mark passage rewriting task will take 10-12 minutes, so do not spend five minutes perfecting one sentence expansion.

For the **unpunctuated passage**, work methodically: first insert capital letters and full stops to mark sentence boundaries, then add internal punctuation (commas, apostrophes, speech marks) in a second pass. Read your corrected version aloud quietly to check it makes sense. When defining vocabulary, write concise, precise definitions; 'masticate means to chew food' scores, whilst 'masticate is something to do with eating' may not.

Check your apostrophes carefully in timed conditions: contractions (I'll, she'd) and possessives (Elliot's, Shona's) are frequent tripping points. If stuck on an analogy or

synonym question, skip it and return later; these questions test lateral thinking, and a fresh perspective after completing other sections often yields the answer. Use any remaining time to reread your sentence expansions and ensure they are grammatically complete and genuinely more interesting than the originals.

What to revise alongside this paper

Before attempting this paper, ensure you are confident with **basic punctuation rules** (commas in lists, apostrophes for possession and contraction, speech punctuation) and can identify the main parts of speech (nouns, verbs, adjectives, adverbs, conjunctions, prepositions). Familiarity with **Shakespearean language conventions** will help; reading simplified versions of *A Midsummer Night's Dream* or *The Tempest* alongside the original text builds confidence with archaic vocabulary and inverted syntax.

After completing this paper, progress to **comprehension of Victorian prose** (Dickens, the Brontës) and practise more complex grammatical transformations, such as converting reported speech to direct speech or varying sentence openings for stylistic effect. Work on **advanced vocabulary acquisition** using word families and etymology; understanding Latin and Greek roots (e.g. anon- meaning 'without name' in 'anonymous') accelerates learning and helps with unfamiliar words in exam conditions.

Consider timed creative writing exercises that require you to expand basic prompts into fully developed paragraphs, incorporating varied sentence structures, precise vocabulary, and correct punctuation. Pair this paper with **GL Assessment-style verbal reasoning** practice, as many 11+ exams combine English and VR elements, and analogy completion is a skill tested in both.

Key terms

Analogy, Active voice, Passive voice, Suffix, Abstract noun, Conjunction, Preposition, Synonym, Apostrophe (possession and contraction), Inference, Early Modern English, Sentence expansion, Punctuation restoration, Vocabulary definition

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Answers

- 1 boat
- 2 Elysium
- 3 possibly
- 4 *because the captain gave positive news about her brother*
- 5 Illyria
- 6 *it was talked/gossiped about*
- 7–8 *to disguise her as a servant so she can get to know the duke*
- 9 *he is promising not to tell anyone Viola's secret*
- 10 e.g. time
- 11 e.g. shell
- 12 e.g. flower
- 13 e.g. cyclist/rider
- 14 e.g. shout/gabble
- 15 e.g. hostess
- 16–21 [*three sentences using the active voice and three using the passive voice*]
- 22 religious
- 23 generous
- 24 marvellous
- 25 serious
- 26 mischievous
- 27 ferocious
- 28 vicious
- 29 victorious
- 30 enormous
- 31 e.g. chew/eat
- 32 e.g. renew
- 33 e.g. comical

- 34 e.g. nameless
- 35 e.g. echo
- 36 e.g. huge
- 37 e.g. lack
- 38 e.g. calm/peaceful
- 39–47 "I'll be back soon," called Shona as she raced out of the door to buy six chicken's eggs. She had grabbed Elliot's hat in her haste. The tree's [or trees'] leaves rustled in the wind, which nearly whipped the hat right off her head. She'd not gone far when she met up with Trudy, her friend. Trudy asked if she'd like to watch television at her house. "I'd like that very much," agreed Shona. Suddenly, while watching The Simpsons, Shona remembered the eggs! She jumped up, threw on her coat and rushed up the street to the corner shop. Unfortunately ... she had left Elliot's hat at Shona's house!
- 48 accurate, exact
- 49 commence, begin
- 50 seldom, rarely
- 51 trade, commerce
- 52 previous, former
- 53 dare, challenge

- 54 perplex, puzzle
- 55 immaculate, unblemished
- 56 gather, collect
- 57–86 Our friend stood still for a moment and, throwing his head back a little, "Do you know why this world is as bad as it is?" "No," said the other. "Then I'll tell you. It is because people think only about their own business, and won't trouble themselves to stand up for the oppressed, nor bring the wrong doer to light. I never see a wicked thing like this without doing what I can, and many a master has thanked me for letting him know how his horses have been used." "I wish there were more gentlemen like you, sir ..."
- 87–92 [*words to fit each word class*]
- 93 practise
- 94 assistance
- 95 advise
- 96 licence
- 97–100 [*four simple sentences expanded, to be made more interesting*]

Answer-Key Notes: 11+ English Answers (Sample)

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

Mark this paper objectively, awarding full credit where the answer matches the key exactly. For questions 10–15 and 31–38 (examples required), accept any reasonable answer that fits the pattern or definition. Questions 16–21 and 97–100 (written sentences) need genuine effort; mark generously if the instruction is followed, but award no marks for formulaic or minimal attempts.

Distinguish between **careless slips** (e.g. spelling 'Illyria' as 'Illiria') and **conceptual gaps** (e.g. not understanding active versus passive voice). A child who writes 'licence' for question 93 may simply have confused the verb and noun endings; a child who cannot add apostrophes in the passage has a punctuation gap that needs teaching.

Use the worked examples below when a question was answered incorrectly and you want to understand why the correct answer works. The mark scheme alone lists what is right; these notes explain the reasoning behind it.

Score interpretation

This paper totals 100 marks and tests comprehension, grammar, vocabulary and punctuation across ten distinct tasks. A score of **80 or above** suggests the child is working comfortably at 11+ standard in English; vocabulary and technical grammar (voice, apostrophes, word classes) are secure. Between 60 and 79, core reading and grammar are sound but vocabulary definitions or the punctuation passage may have caused trouble; targeted revision on apostrophes, synonyms and suffixes will help.

Scores of 40 to 59 indicate that some sections were understood while others were not. Check whether marks were lost on the Shakespeare extract (questions 1–9) or on the grammar and punctuation tasks (questions 16–47, 87–96); the former suggests inference and literary language need practice, the latter points to technical gaps. Below 40, fundamental comprehension or grammar knowledge is not yet secure; return to earlier Bond papers or Year 5 material before attempting full 11+ standard work.

Remember that questions 10–38 and 87–100 accept example answers, so marks can vary depending on how generously examples are judged. If in doubt, award the mark when the child's answer is plausible and demonstrates understanding of the concept being tested.

Worked examples

Reading comprehension: Twelfth Night extract, Q1–9

Marks are awarded for **retrieving information accurately** and for simple inference. Questions 1–3 are straightforward retrieval; questions 4 and 7–9 ask 'why' and require a short explanation drawn from the dialogue. Marks are lost when children copy whole sentences instead of extracting the key point, or when they infer too much (e.g. inventing motives not in the text). Always ground answers in what the characters actually say.

Q4 : because the captain gave positive news about her brother

Viola gives the captain money immediately after he says 'I saw your brother... bind himself... to a strong mast'. The phrase 'For saying so, there's gold' makes the causal link explicit. Children who write only 'for saying so' miss the **content** of what was said; full marks require mention of the brother or the hopeful news.

Q6 : it was talked/gossiped about

The captain says 'twas fresh in murmur', then adds in parentheses 'as, you know, What great ones do the less will prattle of'. 'Murmur' and 'prattle' both mean gossip or talk. Children often overlook Shakespearean metaphor; here **context clues within the same speech** define the phrase. Accept 'it was rumoured' or 'people were talking about it'.

Q7–8 : to disguise her as a servant so she can get to know the duke

Viola says 'Conceal me what I am... I'll serve this duke; Thou shalt present me as an eunuch to him'. Two marks are available: one for **disguise/concealment**, one for **the purpose** (to serve the duke or learn about him without revealing her identity). Children lose the second mark if they write only 'hide her' without explaining why.

Word relationships and vocabulary, Q10–15, Q31–38

Questions 10–15 test **analogical reasoning**: recognise the relationship in the first pair, then apply it to the second. Common mistakes include choosing a word that is merely associated (e.g. 'sea' for 'egg is to...') rather than structurally parallel ('shell'). Questions 31–38 require definitions; award the mark if the child captures the core meaning, even if the wording is informal. Marks are lost when definitions are too vague ('masticate means to do something with food') or when a similar-sounding word is confused (e.g. defining 'ludicrous' as 'lucky').

Q10 : e.g. time

'Where' asks about place; 'when' asks about time. The analogy is **category to question word**. Accept 'time', 'moment', 'date' or any temporal noun. Do not accept 'clock' (an object, not the concept) or 'then' (an adverb, not a noun parallel to 'place').

Q13 : e.g. cyclist / rider

A car is operated by a driver; a bicycle is operated by a cyclist or rider. The relationship is **vehicle to operator**. 'Cyclist' is most precise. Accept 'rider' but not 'person' or 'child', which are too general and break the parallel structure.

Q34 : e.g. nameless

'Anonymous' means without a name, or not identified. Accept 'nameless', 'unsigned', 'unidentified' or 'unknown author'. Do not accept 'secret' or 'hidden', which describe **concealment** rather than lack of attribution; an anonymous letter is not hidden, it is simply unsigned.

Active and passive voice, Q16–21

Three sentences must use the **active voice** (subject performs the action: 'The dog chased the cat') and three the **passive voice** (subject receives the action: 'The cat was chased by the dog'). Award one mark per acceptable sentence. Marks are lost when the voice is incorrect, when no clear action is present ('The sky is blue' is neither active nor passive in the grammatical sense tested here), or when all six sentences use the same voice. Check that passive sentences include a form of 'to be' plus a past participle.

Q16–21 (general) : [example active] 'The girl kicked the ball.' [example passive] 'The ball was kicked by the girl.'

In the active sentence, **the girl** (subject) performs the action (kicked). In the passive sentence, **the ball** (subject) receives the action; 'was kicked' is the passive verb form and 'by the girl' identifies the agent. A common error is writing 'The ball kicked the girl', which is active with the subject and object reversed, not passive.

Apostrophes for possession and contraction, Q39–47

Nine apostrophes are missing in the passage. Award one mark for each correct insertion. The passage contains both **contractions** (I'll, She'd, she'd, I'd) and **possessives** (chicken's, Elliot's, tree's or trees', Elliot's, Shona's). Marks are lost when apostrophes are omitted, placed incorrectly (e.g. 'chickens' eggs' without the apostrophe after 'chicken'), or added where they do not belong (e.g. 'her's'). Note that 'tree's leaves' (singular tree) and 'trees'

leaves' (plural trees) are both acceptable because the passage does not specify how many trees; either earns the mark.

Q39–47 (chicken's) : chicken's eggs

The eggs belong to the chicken (or chickens sold in a shop are understood as singular 'chicken' in the abstract). The apostrophe shows **possession**. Write 'chicken's' if you interpret it as singular, 'chickens' if plural. The mark scheme shows 'chicken's', so that is safest, but either is defensible. Do not write 'chickens eggs' with no apostrophe.

Q39–47 (She'd) : She'd not gone far

'She'd' is a **contraction** of 'She had'. The apostrophe replaces the missing letters 'ha'. A common mistake is writing 'Shed', which is a different word (a garden building). Always check: does the sentence make sense if you expand the contraction? 'She had not gone far' is correct; 'Shed not gone far' is nonsense.

Synonyms, Q48–56

Each line contains five words; **underline the two that are closest in meaning**. Award one mark per line only if both correct words are underlined and no incorrect words are marked. Marks are lost through careless misreading (e.g. underlining three words) or confusing words that are related but not synonymous ('shop' and 'trade' are related, but 'trade' and 'commerce' are true synonyms). Teach children to check that the two words could substitute for one another in a sentence.

Q52 : previous, former

Both mean 'coming before in time'. 'Older' refers to age, not sequence; 'order' and 'starter' are unrelated. A useful test: 'the previous owner' and 'the former owner' mean the same thing. '**The older owner**' does not carry the same meaning (it could refer to age rather than sequence).

Q55 : immaculate, unblemished

Both mean perfectly clean or flawless. 'Unblemished' literally means without blemish (mark or flaw); 'immaculate' means spotless. 'Washed' is related to cleanliness but is an action, not a synonym for the state of being flawless. 'Dirty' is an antonym. Children sometimes choose 'washed' because it is associated with being clean, but **association is not synonymy**.

Punctuating continuous text, Q57–86

This question awards **30 marks** for correctly separating words, adding capital letters, inserting punctuation (full stops, commas, quotation marks) and starting new paragraphs (lines) where the speaker changes. The passage is dialogue from *Black Beauty*. Marks are awarded for: spaces between words, capitals at sentence starts and for 'I', speech marks around direct speech, full stops and commas in appropriate places, and new lines when the speaker changes. Lose marks cumulatively for each error. Mark generously if the overall structure is correct even if one or two commas are misplaced.

Q57–86 (speech punctuation) : "Do you know why this world is as bad as it is?"

Direct speech must be enclosed in quotation marks (double or single, but be consistent). The question mark goes **inside** the closing quotation mark because it is part of the spoken sentence. A new line should begin here because a new character is speaking. Children often forget the opening quotation mark or place the question mark outside the quotes.

Q57–86 (paragraph breaks) : [new line at '"No," said the other.']

Each time the speaker changes, start a new paragraph (new line). The passage alternates between 'our friend' and 'the other'. Failing to break for **each change of speaker** loses marks because it makes dialogue hard to follow. Even if punctuation within speeches is perfect, missing paragraph breaks will cost marks.

Word classes, suffixes and sentence expansion, Q87–96

Questions 87–92 ask for examples of each word class; any correct example earns the mark. Questions 93–96 test **-ce/-se spellings**: 'practise' and 'advise' are verbs, 'practice', 'advice', 'assistance' and 'licence' are nouns. Marks are lost by confusing noun and verb forms. For sentence expansion (Q97–100), award the mark if the sentence is genuinely improved by adding detail, description or a subordinate clause. Do not award the mark for trivial additions ('Christmas is very fun') or for sentences that become ungrammatical.

Q93 : practise

The clue says 'to do something over and over again', which is a **verb**. The verb form is spelled with an **s**: practise. The noun ('I need more practice') is spelled with a c. A common error is writing 'practice' because that is the more familiar spelling, but here the meaning demands the verb.

Q96 : licence

The clue says 'you need one to drive a car', meaning the **noun** (the document). The noun is spelled with a **c**: licence. The verb 'to license' (grant permission) is spelled with an **s**, but that is not the meaning here. Remember: noun = c, verb = s. In American English both are spelled 'license', but this is a British paper.

Next steps

After marking, sit with your child and **review every incorrect answer together**. For comprehension questions, reread the relevant part of the text aloud and ask, 'What does this sentence tell us?' For grammar and punctuation, work through one example together, then ask your child to try a similar question independently. If apostrophes or voice caused trouble, use a Bond How To book or a focused grammar worksheet before attempting another full paper. If vocabulary definitions were weak, keep a notebook of new words encountered in reading and practice defining them in your child's own words.

If the score is below 60, **consolidate foundations** before moving to harder papers: try Bond 10–11 Book 1 or revisit Year 5 material. If the score is 60–79, this paper has identified specific gaps; address those topics, then try Book 2. If the score is 80 or above, your child is working confidently at 11+ standard; maintain progress with regular timed papers and extend vocabulary through wide reading. In all cases, focus on **understanding why** an answer is correct, not just memorising mark schemes.

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