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Eton College 13+ General 2019

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Eton College King's Scholarship Examination 2019

GENERAL I

(One and three-quarter hours)

Remember to write your candidate number on every sheet of answer paper used.

You must answer all three questions.

Each of the three questions is worth the same number of marks.

*You need not answer the questions in the order set, **but you must start each one on a separate piece of paper.***

*If you have not finished a question after 35 minutes, **you are strongly advised to leave it and go on to another.** Return to any unfinished questions if you have time left at the end of the paper.*

ADDITIONAL MATERIALS: NONE

Do not turn over until told to do so.

GENERAL I

Question 1: *START A NEW SHEET OF PAPER NOW.*

If you have not finished this question after 35 minutes, you are strongly advised to leave it and go on to another.

Source : Pictures of political buildings from four different countries.

1



2



3



4



GENERAL I

Look at the Source on the facing page.

This question does not assume and its assessment will not reward additional non-Source-based knowledge of the buildings in the Source.

Now answer the following:

- (a) Compare and contrast buildings 1 and 2.

[4]

- (b) Referring only to the four buildings of the Source, explain what effect you imagine that they have on those who visit them.

[8]

- (c) You have been selected to be the architect of a political building. Explain the criteria you would use in designing various features of the building and explain your reasons for including each feature you mention.

[13]

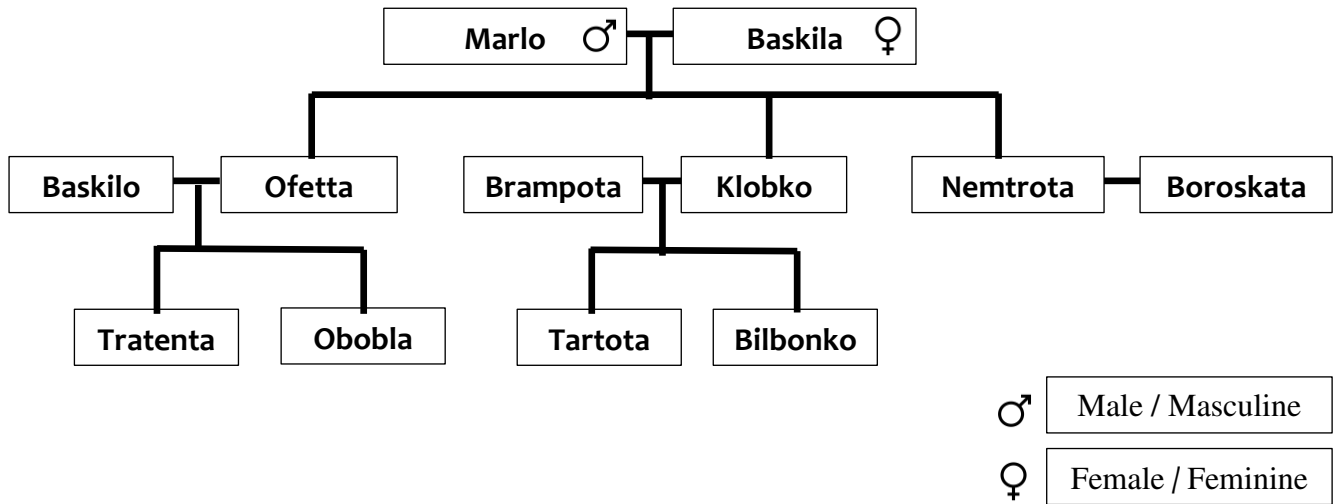
[Total mark for Question 1: 25]

Question 2: START A NEW SHEET OF PAPER NOW.

If you have not finished this question after 35 minutes, you are strongly advised to leave it and go on to another.

Each part of this question builds on what has been learnt in the previous part; it is recommended that the parts are attempted in order.

The family tree below is that of the Sibulevatt family. At home, they speak in their first language, Yelrib. Yelrib has three grammatical genders, a few cases like Latin or Greek and, broadly speaking, the same subject – verb – object word order as English. Unlike English, there are no definite or indefinite articles (*the* or *a*).



In Yelrib, the grammatical gender of an individual's name is the same as their biological gender.

- (a) Explain very briefly how to identify an individual's gender in Yelrib.

[2]

- (b) The sentences below are all true:

**Baskila Marlovetti majem tris dimkus.
 Klobko znazu synno Baskilae Marlovettie.
 Ofetta Baskilovetti majem dvus dimkus.
 Nemtrota znazu wobwoba Baskilae Marlovettie.
 Nemtrota Boroskatavetti men majem dimkik.**

Identify which two of the sentences below are untrue and explain why:

**Ofetta znazu wobwoba Baskilae Marlovettie.
 Obobla znazu synno Ofettae Baskilovettie.
 Ofetta Baskilovetti men majem synnos.
 Bilbonko znazu synno Brampotae Klobkovettie.
 Dimky Baskilae Marlovettie majem tris dimkus.**

[4]

GENERAL I

- (c) The following sentence introduces a few more family members.
Translate it into Yelrib:

Boroskata is not the daughter of Slaboroko and Dentrikulka.

[5]

Now read the sentences below carefully and study their translations:

Nemtrotā mājē xiti vēm grūdik.

Nemtrotā is forty-five years old.

Tratenta Oboblavetti mājē dvuziti vōor grūdus.

Tratenta and Obobla are twenty-four years old.

Tartotā Bilbonkovetti mēn znazuu triplotty.

Tartotā and Bilbonko are not twins.

Bilbonko starox Tartotae.

Bilbonko is younger than Tartotā.

Tartotā mājē ziti vēm grūdik.

Tartotā is thirty-five years old.

Tartotā mladax Bilbonkoe.

Tartotā is older than Bilbonko.

Use what you have now learnt to translate the following sentences into Yelrib:

- (d) Vobovo and Frumpata are twins.

[2]

- (e) Frumpata is younger than the son of Marlo and Baskila.

[5]

- (f) Slabosko is not twenty-five years old. His son is thirty-four years old.

[7]

[Total mark for Question 2: 25]

GENERAL I

Question 3: *START A NEW SHEET OF PAPER NOW.*

If you have not finished this question after 35 minutes, you are strongly advised to leave it and go on to another.

This question concerns a colony of highly intelligent rats. They recognise symbols and are capable of optimising a strategy instantly.

They are also obscenely greedy, and can consume buns instantaneously.

They are able to share a bun exactly, but will not leave behind any remains once they have started a particular bun.

The local baker sometimes discards buns. Whenever he does so, he poisons exactly one batch, in the hope of deterring the rats from visiting the bakery. Each batch of buns is marked with a different symbol; every bun in a particular batch bears the same symbol; the poisoned buns are only identifiable by their symbol.





If a rat eats any amount of a poisoned bun then it will die an hour later.

The bakery cat is an insomniac and so the premises can be visited by rats for a maximum of one hour per night.

The rats know and understand all of this.

Answer these questions about a week in the life of the colony:

- (a) On Monday, a convoy of rats visits the bakery. They find that the baker has discarded 4 batches of buns and decide that two rats, Roby and Toby, will risk death for the good of the colony and should test the batches as follows:

batch	Roby	Toby
	pass	pass
	pass	eat
	eat	pass
	eat	eat

After an hour, both test rats are still alive and the convoy conveys the three safe batches back to the starving colony. Which was the poisoned batch? Explain your answer very briefly.

[3]

- (b) On Tuesday, the convoy returns and finds that 8 batches of buns have been discarded. Devise a strategy whereby three rats are needed to identify the poisoned batch. For your strategy, explain the minimum number of buns consumed during testing and the total number of buns consumed by each test rat.

[5]

- (c) On Wednesday, the convoy returns and finds that 15 batches of buns have been discarded. What is the minimum number of rats needed to identify the poisoned batch? Of these, what is the maximum and minimum number which may survive?

[7]

- (d) On Thursday, the bakery has discarded 26 different batches of buns. The rats of the convoy realise that they will all need to take part in the testing, but devise a strategy such that at least two of them will definitely survive to convey the remaining buns back to the colony. How many rats are there in the convoy and what is their strategy?

[10]

[Total mark for Question 3: 25]

END OF PAPER

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GENERAL I

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Paper Notes: 13+ General Question Paper (13+ General Past Paper (2019))

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

Overview

This is the **Eton College King's Scholarship Examination 2019 General I** paper, one of the 13+ entrance assessments for candidates seeking a scholarship place at Eton. The paper is designed to test a broad spectrum of reasoning, analytical, and creative thinking skills across three independent questions, each worth **25 marks**. Candidates have **one and three-quarter hours** to complete the paper, and the instructions strongly advise moving on to another question if one takes longer than 35 minutes.

The three questions cover distinct intellectual domains. Question 1 asks students to compare, interpret, and respond creatively to photographs of political buildings from different countries. Question 2 is a constructed language puzzle (Yelrib) requiring pattern recognition, grammatical deduction, and logical inference. Question 3 presents a mathematical and logical challenge about identifying a poisoned batch of buns using a minimum number of test subjects, building in complexity across four sub-parts.

This paper suits academically ambitious Year 8 students preparing for competitive scholarship entry. It does not assess curriculum knowledge directly but rather the capacity to think flexibly, reason clearly under time pressure, and articulate answers with precision and creativity.

How this paper is organised

The paper comprises **three equally weighted questions**, each worth 25 marks. Candidates are instructed to start each question on a fresh sheet of paper and to move on if they have not finished a question after approximately 35 minutes. The total time available is **one hour and forty-five minutes**, which works out to roughly 35 minutes per question.

Question 1 is divided into three sub-parts (a, b, c) worth 4, 8, and 13 marks respectively, and revolves around a single visual source showing four political buildings. Question 2 has six sub-parts (a to f) worth between 2 and 7 marks each, all building progressively on a fictional language puzzle. Question 3 also has a progressive structure across four sub-parts (a to d) worth 3, 5, 7, and 10 marks, each presenting a more challenging variant of a logical problem involving rats and poisoned buns.

There are no additional materials permitted, and the paper explicitly states that Question 1 does not assume or reward knowledge of the buildings beyond what is visible in the source images.

Topics covered

- Visual analysis and comparison of architectural features and design (political buildings from different countries)
- Inference and interpretation of the symbolic and psychological effects of architecture on visitors
- Creative design reasoning, including justifying criteria for architectural features in a hypothetical political building
- Pattern recognition and deduction in a constructed language (Yelrib) with grammatical gender and case systems
- Family tree interpretation and logical reasoning about relationships (son, daughter, granddaughter)
- Translation from English into a synthetic language using grammatical and lexical patterns inferred from limited data
- Binary encoding logic and information theory (identifying a unique item from multiple possibilities using test subjects)
- Strategic optimisation and trade-offs in experimental design (minimising risk while maximising information)
- Mathematical reasoning about powers of two and base-2 representation in practical contexts
- Multi-step problem solving that builds incrementally in difficulty within a single scenario

How to use this paper for revision

- Practise timed responses to open-ended questions, aiming to produce structured, justified answers within 5 to 15 minutes per sub-part.
- Work on visual literacy by comparing and contrasting images without relying on background knowledge; focus on observable features such as symmetry, scale, materials, and setting.
- Develop fluency in pattern recognition puzzles; try linguistics olympiad problems or invented-language tasks to build confidence in deducing rules from limited examples.
- Review logical problem-solving strategies, especially those involving binary choices or elimination, as these underpin the rat and bun scenario.
- Practise moving on when stuck; time management is crucial in this format, and returning to unfinished questions is often more productive than labouring over a single part.
- Read the instructions for each question carefully; note that Question 1 explicitly forbids use of external knowledge, so answers must be grounded in the source alone.
- For constructed language tasks, write out what you know (e.g. vocabulary, grammatical patterns) in a mini-table or list before attempting translations to avoid errors.

Common mistakes to avoid

- In Question 1(a), listing similarities or differences without explicitly comparing and contrasting; a good answer interweaves both aspects rather than treating them separately.
- In Question 1(c), proposing architectural features without clearly linking each one to a political or symbolic purpose; justification is worth more marks than mere description.
- In Question 2(b), failing to check both the gender and family role of each person in the false statements; errors often arise from overlooking a single mismatch.
- In Question 2, assuming English word order or grammatical conventions (such as articles) carry over into Yelrib, when the question explicitly states they do not.
- In Question 3, attempting to solve each part in isolation rather than recognising the underlying binary-encoding principle that applies across all four scenarios.
- Spending too long on a single sub-part (especially the higher-mark creative or translation tasks) at the expense of completing the entire paper; unfinished questions yield zero marks.

Exam technique

The rubric strongly advises treating this as a flexible, strategic exercise. Spend about 35 minutes per question, but be ready to move on and return later. Start with the question that feels most approachable to build confidence and secure marks early. In Question 1, answer part (a) quickly to free up time for the more substantial parts (b) and (c), which carry the bulk of the marks.

For Question 2, work sequentially because each part builds on the previous one; skipping ahead may leave you without the grammatical tools you need. Keep a running list of vocabulary and patterns as you deduce them. In Question 3, look for the underlying mathematical principle (powers of two) rather than brute-forcing each scenario; recognising the pattern will save time and reduce errors.

Write clearly and concisely. Examiners are looking for logical reasoning, not volume. In creative or open-ended tasks (such as designing a building or devising a rat-testing strategy), a well-justified brief answer will score more highly than a rambling, unfocused paragraph. Finally, revisit any incomplete questions in the last 10 to 15 minutes; even partial answers can earn marks.

What to revise alongside this paper

Students should practise logical reasoning puzzles and mathematical problem-solving that involve binary choices, combinatorics, or information theory. Linguistics olympiad materials are excellent preparation for the constructed-language section, as they train the skill of inferring grammar and vocabulary from minimal examples. Reading about architectural theory or the symbolic functions of public buildings can deepen understanding for Question 1, though the paper itself does not assume this knowledge.

Broader skills to revise include critical thinking and the ability to construct a clear argument from visual or textual evidence. Practise writing concise, well-structured responses that link observations to interpretations. Familiarity with family tree notation and logical puzzles (such as those found in UKMT or BMOS competitions) will aid Question 2 and Question 3 respectively.

For students aiming at scholarship level, consider tackling MAT, TMUA, or other university admissions tests that reward creative problem-solving and the ability to apply mathematical reasoning in unfamiliar contexts. These develop the same intellectual flexibility that Eton's General paper is designed to assess.

Key terms

Compare and contrast, Architectural symbolism, Grammatical gender, Grammatical case, Subject-verb-object word order, Pattern recognition, Logical deduction, Binary encoding, Powers of two, Strategic optimisation, Inference from limited data, Family relationships (son, daughter, granddaughter, twin), Translation (synthetic language), Justification and reasoning, Time management under exam conditions

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Eton College King's Scholarship Examination 2019

GENERAL II

(One and a half hours)

Remember to write your candidate number on every sheet of answer paper used.

You must answer both questions.

Each of the questions is worth the same number of marks.

You need not answer the questions in the order set, but you must start each one on a separate piece of paper.

Spend about 45 minutes on each question.

Do not turn over until told to do so.

Question 1: START A NEW SHEET OF PAPER NOW

- (a) Read Source 1. What do you think the author means when she distinguishes personal memory from historical memory?

[5]

Source 1: from an autobiography by Vera Brittain, *Testament of Youth* (1933)

At Amiens, with a sense of having strayed into the heart of an old, tragic legend, we stood in the dimness of the once threatened Cathedral; everything had deliberately been left, we were told, as it was just after the 1918 offensive, and we looked up with reminiscent melancholy at the still-boarded stained-glass windows smashed by German shells. How long will this bitter hatred continue? I wondered, thinking what aeons ago seemed the Retreat in which that damage was done, and realising with sudden surprise that in my own mind the anger and resentment had died long ago leaving only an everlasting sorrow, and a passionate pity which I did not yet quite know how to use or express. But then, I reflected, I have only a personal and not an historical memory; the Germans didn't really mean to kill Roland or Victor or Geoffrey, but they did intend to hold on to Alsace-Lorraine. [...]

[T]he day's real purpose was my visit to Louvencourt—as the words of the dead American poet, Alan Seeger, restlessly hammering in my head against the grinding of the car's sorely tried gears, had reminded me at intervals all afternoon:

*I have a rendezvous with Death
On some scarred slope of battered hill. . . .*

As the car drove through the village to the cemetery, I realised with a shock, from its resemblance to a photograph in my possession, that the grey chateau half hidden by tall, drooping trees had once been the Casualty Clearing Station where Roland had drifted forlornly and unconsciously into death. We found the cemetery, as Edward had described it, on the top of a hill where two roads joined; the afternoon was bright and sunny, and just beyond the encircling wall a thin row of elms made a delicate pattern against the tranquil sky. The graves, each with its little garden in front, resembled a number of flower-beds planted at intervals in the smooth, wide lawn, which lay so placidly beneath the long shadow of the slender memorial cross. As I walked up the paved path where Edward had stood in April 1916, and looked at the trim, ordered burial-ground and the open, urbane country, I thought how different it all was from the grey Asiago Plateau, with its deep, sinister silence. The strange irony which had determined the fates of Roland and Edward seemed to persist even after death: the impetuous warrior slept calmly in the peaceful, complacent earth with its suave covering of velvet lawn; the serene musician lay on the dark summit of a grim, far-off mountain.

- (b) Read Source 2.

Why does the poet choose to combine the personal and the historical?

[5]

Source 2: a poem by Keith Douglas, ‘Vergissmeinnicht’ [‘forget me not’] (1942)

Three weeks gone and the combatants gone
returning over the nightmare ground
we found the place again, and found
the soldier sprawling in the sun.

The frowning barrel of his gun 5
overshadowing. As we came on
that day, he hit my tank with one
like the entry of a demon.

Look. Here in the gunpit spoil 10
the dishonoured picture of his girl
who has put: Steffi. Vergissmeinnicht.
in a copybook gothic script.

We see him almost with content,
abased, and seeming to have paid 15
and mocked at by his own equipment
that's hard and good when he's decayed.

But she would weep to see today
how on his skin the swart flies move;
the dust upon the paper eye 20
and the burst stomach like a cave.

For here the lover and killer are mingled
who had one body and one heart.
And death who had the soldier singled
has done the lover mortal hurt.

- (c) Can we ever separate the personal from the historical, in your opinion?

- If so, give reasons as to why this might be a good or bad thing.
- If not, give examples where this separation might be particularly difficult or undesirable.

[15]

[Total mark for Question 1: 25]

Question 2: *START A NEW SHEET OF PAPER NOW*

Write a response, in whatever style seems appropriate, to ONE of the following.
It is recommended that you write no more than 700 words.

EITHER

- (a) ‘It is wrong to believe anything unless there is sufficient evidence’. Discuss.

OR

- (b) How and why might the happiness of a society be measured?

OR

- (c) Discuss the political problems likely to emerge from advances in digital technologies.

[Total mark for Question 2: 25]

END OF PAPER

Paper Notes: 13+ General Question Paper (13+ General Past Paper (2019))

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

Overview

This is the **General II** paper from the **Eton College King's Scholarship Examination 2019**, a prestigious and academically demanding assessment for candidates competing for the school's most distinguished scholarships. The paper is designed for pupils around **13 years old** preparing for Year 9 entry, and it carries the weight of centuries of tradition at one of the country's most selective independent schools.

The examination tests **critical thinking, literary analysis, and philosophical reasoning** across two equally weighted questions, each worth 25 marks. Question 1 centres on texts about memory and war, requiring close reading of a prose extract by Vera Brittain and a poem by Keith Douglas, before inviting a broader essay on the relationship between personal and historical memory. Question 2 offers three essay prompts on **epistemology, social measurement, and political technology**, allowing candidates to demonstrate mature, sustained argument on abstract topics.

This paper is typical of the intellectual breadth expected in scholarship examinations at leading independent schools. It rewards candidates who read widely, think independently, and can write fluently under timed conditions. The allotted **90 minutes** (45 minutes per question) demands both speed and depth, making it excellent preparation not only for the King's Scholarship but also for rigorous sixth-form study and beyond.

How this paper is organised

The paper is divided into **two compulsory questions**, each carrying equal weight and requiring a fresh sheet of paper. Candidates must answer both and are advised to spend approximately **45 minutes** on each.

Question 1 is subdivided into three parts. Part (a) and part (b) are each worth **5 marks** and require brief, focused answers on specific textual features: the distinction between personal and historical memory in Vera Brittain's prose, and the poet's deliberate blending of these two perspectives in Keith Douglas's 'Vergissmeinnicht'. Part (c) is worth **15 marks** and asks for an extended essay exploring whether the personal and historical can ever be separated, with guidance to argue either for or against the proposition using clear reasoning and examples.

Question 2 presents **three essay prompts** from which candidates select one. The topics span philosophy, social science, and politics, and candidates are advised to write **no more than 700 words**. The entire paper totals **50 marks** and expects a high standard of written English, analytical sophistication, and intellectual maturity across literary, philosophical, and contemporary themes.

Topics covered

- Close reading and interpretation of twentieth-century autobiographical prose (Vera Brittain's Testament of Youth)
- Analysis of war poetry, including metaphor, tone, and the interplay of personal grief and historical event (Keith Douglas's 'Vergissmeinnicht')
- Conceptual distinction between personal memory (individual loss and emotion) and historical memory (collective understanding of past events)
- Extended argumentative essay writing on abstract, interdisciplinary themes
- Epistemology and the philosophy of belief: the relationship between evidence and justified belief
- Social and political philosophy: the measurement and definition of societal happiness
- Political theory and digital ethics: the impact of technological change on governance, privacy, and civil society
- Sustained, mature written expression suitable for scholarship-level assessment

How to use this paper for revision

- Practise close reading of complex prose and poetry under timed conditions, annotating key phrases that reveal shifts in tone or argument.
- Familiarise yourself with war literature from the First and Second World Wars, including the work of writers such as Wilfred Owen, Siegfried Sassoon, and Robert Graves, to contextualise the set texts.
- Develop a clear, structured approach to essay planning: spend the first five minutes outlining your main points before you begin writing.
- Read widely around philosophy, politics, and ethics to build a vocabulary of ideas and examples you can deploy in abstract essay questions.
- Time yourself rigorously when practising essays: aim to complete a 700-word response in 40 minutes, leaving five minutes for checking.
- Review how to present balanced arguments, acknowledging counterarguments before arriving at a reasoned conclusion.
- Study the conventions of literary analysis, including how to quote briefly and integrate textual evidence into your own sentences.

Common mistakes to avoid

- Spending too long on the shorter questions (a) and (b) in Question 1, leaving insufficient time for the 15-mark essay in part (c).
- Failing to distinguish clearly between personal memory (individual, emotional, specific to loved ones) and historical memory (public, political, focused on causes and consequences).
- Writing a purely descriptive account of the texts rather than analysing how and why the writers achieve their effects through language and structure.
- In Question 2, presenting a one-sided argument without acknowledging alternative perspectives or potential objections.
- Exceeding the recommended 700-word limit for Question 2, which wastes time and may dilute the focus of your argument.
- Quoting at excessive length from the source texts instead of selecting brief, precise quotations integrated into your own analysis.

Exam technique

Begin by reading both questions carefully and deciding which Question 2 prompt you will tackle; this choice should be made quickly to avoid wasting time. Turn first to

Question 1 and allocate **no more than 10 minutes** to parts (a) and (b) combined, leaving a full 35 minutes for part (c). Write concisely and directly for the shorter answers, focusing on the specific point asked rather than general commentary.

For part (c) and your chosen Question 2 essay, spend the first **five minutes planning**. Jot down your thesis, three or four supporting points, and one or two counterarguments or complications. This skeleton will keep your writing focused and coherent under time pressure. Aim to write in clear, well-structured paragraphs, each beginning with a topic sentence that signals the point you are making.

Leave the final **five minutes** of the examination to reread both answers, correcting obvious errors and ensuring your handwriting is legible throughout. Scholarship examiners expect mature, fluent prose, so clarity and precision matter as much as the ideas themselves. If you finish early, use the time to deepen your argument or add an illustrative example rather than sitting idle.

What to revise alongside this paper

To prepare thoroughly for this paper, revise the literary and historical context of the **First World War**, particularly the experiences of soldiers, nurses, and civilians, as reflected in memoirs and poetry. Read representative war poets and diarists to develop a feel for the language and concerns of the period.

Broaden your understanding of **philosophical reasoning** by exploring introductory texts on epistemology (the theory of knowledge) and ethics. Familiarity with thinkers such as John Stuart Mill, Aristotle, and John Rawls will provide frameworks for tackling abstract essay questions. Consider current debates around **digital privacy, artificial intelligence, and social media regulation** to prepare for the technology essay prompt.

Practise writing **extended argumentative essays** on a wide range of topics, not just those directly related to English literature. Scholarship papers reward intellectual curiosity and the ability to think across disciplines, so read quality journalism, listen to podcasts on philosophy and politics, and engage with ideas beyond the standard curriculum.

Key terms

Personal memory, Historical memory, War literature, Close reading, Textual analysis, Epistemology, Sufficient evidence, Societal happiness, Digital technologies, Political philosophy, Argumentative essay, Metaphor, Tone, Thesis statement, Counterargument

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