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Eton College 13+ General 2020

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Eton College King's Scholarship Examination 2020

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.

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 : images of chess pieces of varying designs

1



2



3



4



5



This question does not assume and its assessment will not reward additional knowledge of the game of chess.

Chess is a board game for two players who control pieces of various figures representing stylized armies on sixty-four black and white squares arranged in an 8x8 grid. The opponents' sets of pieces differ only in colour and are usually either white or black. Play cannot begin without a complete set of each colour. In play, opponents take turns to move their pieces across the grid. Each type of piece moves differently: one such piece, the KNIGHT, represents the cavalry and moves across the board in a distinctive 'leaping' fashion.

- (a) Look carefully at the images in Sources 1-5 on page 2.

The pieces in these images could be used as the knight in a game of chess. Giving reasons for your choices, explain which ONE of these five designs you would most prefer to use in play and which ONE you would least wish to use.

[4]

- (b) Two boys decide to play chess. On discovering that their chess set lacks one of the knights, they agree to use a yellow button to replace the piece in question. Explain how it is possible for the game to be played in these circumstances.

[4]

- (c) *The moves available to a chess piece in play are in part determined by its position on the board of black and white squares relative to other pieces. Each type of piece is able to 'capture' others positioned on squares to which it can itself move. As play proceeds, pieces are removed from the board if they are in the range of attack of any of the opponent's pieces and are not moved to a square which is not under challenge. The game concludes when either player's KING is challenged but is unable to be moved to a square free of challenge from the opponent's pieces.*

What difficulties would the boys encounter in trying to play chess with a complete set of pieces but with no board? Suggest some ways in which these difficulties might be overcome by the players and how the game might be affected.

[5]

- (d) We are all influenced to some extent by the context of the cultures and historical times in which we live. How far it is possible for art or writing to communicate meaningfully to those from other cultures and periods?

Support your ideas with detailed examples.

[12]

[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.

Some fictitious Etonians explored the Arctic some two centuries ago. There, they encountered and documented *Sedna*, a rare mythical language spoken by the Inuit tribes. The explorers noted that the *Sedna* rendering of tense is simple, yet word order is relatively flexible (except when adverbs or possessives occur). They learnt that there are no articles (“the, a, some” etc.) in *Sedna*. It was noted that *Sedna* shares many of the same sounds as English; the explorers were surprised that they even encountered the unvoiced ‘th’ (like at the start of “thistle”) as well as its voiced equivalent ‘TH’ (like at the start of “THis”) that are commonly found in English.

Sedna examples:

1	acalile erehama dojib	The girl sings a song.
2	hucha’ dereg vi aboruke urijuku	My boy played a game.
3	bathad eselithe acalili	The giant knows the girl.
4	acaliloke aburuku bathad	Some girls know the boy.
5	hulescha’ dojib tchi erahamoka eselithoke	The giants will sing their songs.
6	hucha’ girizd fi esilaca aburuke	A boy wrote my story.
7	hucha’ tereg urijuku	The game was played yesterday.
8	hulescha’ tojib thi erahamoka	His songs will be sung tomorrow.
9	esalacoka kling fi urujuku suthuz	The stories about my game are read.
10	deva’ hucha’ pathad fi aboruku	My boy was known here.
11	tchi obechoko kirizhd	Their book is written.
12	hucha’ zuthuz acalile fi obechoko	A girl read my book yesterday.

(a) Give the meaning or function of the following:

- (i) deva’
- (ii) hucha’
- (iii) hulescha’
- (iv) “ok” in “erehamoka”

[4]

(b) Describe the circumstances when the following are used.

- (i) “fi” vs “vi”
- (ii) “dojib” vs “tojib”
- (iii) “aburuku” vs “aboruke”

[3]

(c) Translate the following from Sedna

- (i) zuthuz esalacoka aburukoke
- (ii) hucha' kirizhd tchi erahamoka
- (iii) hulescha' bathad fi esilaca eselithe
- (iv) deva' THi acililoke tchi obechokoko girizd

[7]

(d) Translate the following to Sedna

- (i) The giant writes a story.
- (ii) The songs about the girl were sung.
- (iii) My games were played here.
- (iv) The girls will know their stories about the boys.
- (v) Here the giants will know his songs about the games.

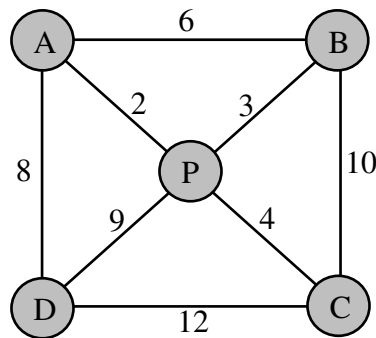
[11]

[Total mark for Question 2: 25]

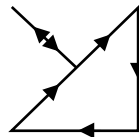
Question 3: *START A NEW SHEET OF PAPER NOW.*

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

Postman Pat delivers mail to each of Anna, ('A'), Ben, ('B'), Charlie, ('C') and Daisy, ('D') from his post office, ('P'). A map of the road network connecting them, with the distances of each road link (in miles) is shown. Pat usually starts his route by going to the first customer possible alphabetically, (usually, but not always, Anna) and then proceeding round either clockwise or anticlockwise. He starts and ends at P.



A possible route might be labelled 'PAPBCDP' or illustrated as shown:



- (a) Pat has mail to deliver to all four.
- Find Pat's shortest route.
 - There are three possible routes that all have the same length. Find them.
 - Pat takes a route that is an odd number of miles. Is the number of times he returns to the post office between starting and finishing his round even, odd, or could it be either?
- [10]
- (b) Pat uses a bicycle rather than his van (as it is more environmentally friendly), but this means that although he can carry any number of letters, he can only carry two parcels at once, so sometimes he needs to return to the post office mid-round.
- He has one parcel for each of three customers, and nothing for the fourth, and finds that he can make all the deliveries in just 18 miles. Who are the parcels for, and what is his route?

- (ii) The next day he again has one parcel for each of three customers, and nothing for the fourth, but finds that he cannot make the deliveries in less than 31 miles. Who are the parcels for today?
- (iii) On another day he has one parcel for each of three customers, but letters for all four of them. His minimum round is 33 miles. Who are the parcels for today?
- (iv) The following week, there are roadworks on one section of road, making it one way only. Pat now finds that the minimum distance required to deliver one parcel to each of the four customers is the same as the distance required to deliver two parcels to each of them was before the roadworks were put in. Which section of road has the roadworks?

[15]

[Total mark for Question 3: 25]

END OF PAPER

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Paper Notes: 13+ General Question Paper (13+ General Past Paper (2020))

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

Overview

This is **Eton College King's Scholarship Examination General I**, published by **Eton College** for candidates sitting the 13+ entrance examination in 2020. The paper tests a broad range of intellectual skills across three very different challenges: design and philosophy (Question 1 on chess pieces and cultural communication), linguistic reasoning (Question 2 on deciphering the invented language Sedna), and mathematical optimisation (Question 3 on route-planning problems with constraints).

All three questions carry equal weight (25 marks each) and candidates must answer **all three** in one hour and forty-five minutes. The paper rewards flexibility of thought, clear reasoning, and the ability to extract patterns from limited information rather than prior subject knowledge. Each question is self-contained and may be attempted in any order, although the rubric advises moving on after 35 minutes if stuck.

This is a challenging paper designed for academically able candidates applying for King's Scholarships at Eton. The breadth of material, from abstract philosophical reasoning to applied problem-solving, reflects the all-round intellectual curiosity expected of scholarship candidates. No additional materials are permitted, so candidates rely entirely on their reasoning and written explanations.

How this paper is organised

The paper comprises **three mandatory questions**, each worth 25 marks, to be completed in one hour and forty-five minutes. Candidates are strongly advised to spend roughly 35 minutes per question, leaving any unfinished work and returning to it at the end if time permits. Each question must be started on a new sheet of answer paper, with candidate numbers written on every page used.

Question 1 (25 marks) is divided into four parts: parts (a) and (b) are worth 4 marks each, part (c) is worth 5 marks, and part (d) is a 12-mark essay on cross-cultural communication in art and writing. Question 2 (25 marks) is structured in four parts testing understanding of the Sedna language: part (a) is 4 marks (four one-mark definitions), part (b) is 3 marks (three grammar rules), part (c) is 7 marks (four translations from Sedna), and part (d) is 11 marks (five translations into Sedna).

Question 3 (25 marks) is divided into two parts: part (a) has three sub-questions on route optimisation totalling 10 marks, and part (b) has four increasingly complex route

problems under delivery constraints worth 15 marks. The paper layout includes images (for Question 1) and a network diagram (for Question 3). No formulae sheets, calculators, or reference materials are provided.

Topics covered

- Evaluative reasoning and justification of preference in product design, specifically comparing functional and aesthetic properties of chess knight figurines
- Abstract reasoning about the role of symbols and conventions in games, including the conditions under which arbitrary tokens can substitute for formal game pieces
- Problem-solving in constrained environments, exploring how chess might be played without a physical board and what compensatory strategies players might adopt
- Extended essay writing on cultural and historical context in art and literature, requiring discussion of universality versus specificity in meaning-making and supported by detailed examples
- Linguistic pattern recognition and morphological analysis, decoding grammatical rules (tense, number, possession, voice) from a limited corpus of twelve sentences in an invented language
- Translation skills from and into Sedna, requiring accurate application of discovered rules including plural markers, future tense, possessives, passive voice, and prepositional phrases
- Graph theory and shortest-path optimisation on a weighted network, calculating minimum-distance routes visiting all nodes exactly once and returning to origin
- Constrained optimisation problems with capacity limits, requiring candidates to determine optimal delivery routes when the postman can carry only two parcels at a time
- Logical deduction and reverse-engineering, identifying which customers receive parcels based on total route distance and analysing how one-way restrictions alter optimal paths
- Time management and strategic question selection under exam pressure, deciding which of three very different problems to attempt first and when to move on

How to use this paper for revision

- Practise reading complex rubrics carefully; each question has layered instructions (e.g. 'one you most prefer and one you least wish to use') that must both be addressed for full marks.
- Work through linguistic puzzles by building a hypothesis table as you go: list each Sedna word against possible meanings, then refine as you spot contradictions or confirmations in later sentences.
- For the route-planning questions, sketch the network clearly and label every edge weight; systematic trial of candidate routes with running totals is faster and less error-prone than mental calculation.
- In the extended essay (Question 1d), select one or two detailed examples rather than listing many superficial ones; depth of analysis matters more than breadth of reference.
- If stuck after 30 minutes on any question, jot down your best attempt so far and move on; returning with fresh eyes often breaks a mental block and partial marks are better than none.
- Allocate time proportionally to marks: Question 1d (12 marks) deserves roughly half your time on Question 1, while Questions 1a and 1b (4 marks each) need quick, focused answers.
- In translation tasks, always check that number (singular or plural), tense, and possession agree; many errors come from mixing these up rather than misunderstanding vocabulary.

Common mistakes to avoid

- In Question 1a, giving only aesthetic judgements ('I like the realistic horse') without addressing functional criteria such as distinguishability from other pieces or stability on the board.
- Overlooking the phrase 'nothing for the fourth' in Question 3b(i), leading candidates to assume all four customers receive parcels and producing impossible route calculations.
- Confusing voiced 'TH' with unvoiced 'th' in Sedna translations, despite the rubric explicitly distinguishing them; the difference affects meaning and costs marks in part (c).
- In Question 2d, translating 'the girls will know' as a singular construction by missing the plural 'ok' suffix; number agreement errors are among the most frequent translation mistakes.
- Spending too long perfecting Question 1d and running out of time for Questions 2 and 3, when all three carry equal weight; disciplined time management is essential.
- In Question 3a(iii), assuming the parity of returns to the post office without attempting at least one example route to check whether odd total distance forces even, odd, or variable returns.

Exam technique

Start by skimming all three questions and identifying which feels most approachable; for many candidates Question 3 (if comfortable with maths) or Question 2 (if pattern-spotting comes naturally) offers a confidence-building start. Stick to the 35-minute guideline for each question, writing down your current thinking before moving on even if incomplete. Partial credit is generous on these problems, so a clearly reasoned attempt at Question 2c or Question 3b will score marks even if the final answer is wrong.

In the essay question (1d), plan a quick two-minute outline before writing. Choose one or two works you know well (a novel, a painting, a poem) and structure your argument around them rather than hopping between many shallow examples. Examiners reward depth of engagement and specific textual or visual detail over breadth of name-dropping. Use your conclusion to acknowledge the counter-argument (some art does translate; some doesn't) rather than taking an absolute position, showing nuance and balance.

For Questions 2 and 3, show all working. In Sedna translations, write out your hypothesis for each morpheme or suffix in rough before committing to the final

sentence. In route problems, draw the network clearly, number each route attempt, and write the cumulative distance at each node. If you spot an error in your logic halfway through part (b), draw a line through the incorrect working rather than erasing it; examiners can award method marks even if the conclusion is flawed. Finally, reserve five minutes at the end to skim your answers, checking that you have answered every part of every question and that candidate numbers appear on every sheet.

What to revise alongside this paper

Question 1 draws on skills developed in English essays on literary context, art history (understanding how symbols and conventions shift over time), and philosophy of language. Candidates would benefit from reading about semiotics, the arbitrariness of signs, and case studies such as the Rosetta Stone or the decipherment of Linear B. Wider reading in cultural theory (Edward Said, Roland Barthes) or art criticism exploring how meaning changes with audience would deepen responses to part (d).

Question 2 is essentially a **computational linguistics** or code-breaking puzzle. Revising basic grammatical terminology (morpheme, affix, conjugation, declension) helps articulate discoveries more clearly. Practising similar invented-language problems (available in linguistics olympiad papers or puzzle books) builds confidence in hypothesis testing and pattern extraction. Familiarity with how real languages mark tense and number (including agglutinative languages like Turkish or Finnish) offers useful mental models.

Question 3 requires graph theory and optimisation, topics sometimes encountered in extension maths or computer science. Understanding **travelling salesman problems**, Eulerian and Hamiltonian paths, and greedy algorithms would provide a formal framework for these intuitive puzzles. Candidates should also practise **constraint satisfaction problems** and logical deduction puzzles, which train the same systematic exploration of possibilities under restrictions. Reading around operations research or playing strategy games involving resource limits sharpens this kind of thinking.

Key terms

Knight, Substitution (in games), Cultural context, Cross-cultural communication, Morphology, Tense (past, future), Plural marker, Possessive, Passive voice, Prepositional phrase, Shortest path, Hamiltonian cycle, Constrained optimisation, Capacity constraint, One-way restriction

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Eton College King's Scholarship Examination 2020

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*

Below the thunders of the upper deep,
Far, far beneath in the abysmal sea,
His ancient, dreamless, uninvaded sleep
The Kraken sleepeth: faintest sunlights flee
About his shadowy sides; above him swell⁽¹⁾ 5
Huge sponges of millennial growth and height;
And far away into the sickly light,
From many a wondrous grot and secret cell⁽²⁾
Unnumbered and enormous polypi
Winnow with giant arms the slumbering green. 10
There hath he lain for ages, and will lie⁽³⁾
Battening upon huge sea worms in his sleep,
Until the latter fire shall heat the deep;
Then once by man and angels to be seen,
In roaring he shall rise and on the surface die⁽⁴⁾. 15

- (a) Read the poem on page 2.
- (i) (A) Replace the underlined words (1) – (4) with non-rhyming synonyms. [4]
- (B) What difference has eliminating rhyme made to the overall meaning and effect of the poem? [4]
- (ii) Think of one other alteration you might make to the language or structure of the poem. What difference would this make to its meaning and/or effect? [4]
- (b) Paul Dirac, winner of the Nobel Prize for Physics in 1933, claimed that ‘In science one tries to tell people, in such a way as to be understood by everyone, something that no one ever knew before. But in poetry, it’s the exact opposite.’ How far do you agree? [13]

[Total mark for Question 1: 25]

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

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

EITHER

- (a) ‘Despite its shortcomings, the world we currently live in is the best possible world.’
Discuss.

OR

- (b) Is it meaningful to claim that addressing inequality is a more pressing concern for governments than addressing climate change?

OR

- (c) As a leader, is it better to be loved or feared?

[Total mark for Question 2: 25]

END OF PAPER

Paper Notes: 13+ General Question Paper (13+ General Past Paper (2020))

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 **Eton College's King's Scholarship Examination 2020**, a demanding 13+ entrance assessment designed to identify the most academically gifted candidates for prestigious King's Scholarships. The paper is designed to test advanced critical thinking, literary analysis, and philosophical reasoning across **two compulsory questions**, each worth 25 marks, to be completed in 90 minutes.

Question 1 anchors itself in Tennyson's 'The Kraken', requiring candidates first to manipulate the poem's language by replacing rhyming words with synonyms and to analyse the resulting effect on meaning and tone. It then moves into abstract philosophical territory with a quotation from physicist Paul Dirac about the opposing purposes of science and poetry, inviting a sustained essay response. Question 2 offers three essay prompts that range across metaphysics, political philosophy, and leadership theory, with candidates instructed to write in whatever form seems appropriate.

This paper suits exceptionally able students preparing for scholarship examinations at top independent schools. It rewards wide reading, confidence with abstract ideas, and the ability to construct nuanced arguments under time pressure. The interdisciplinary nature of the questions, blending poetry, science, ethics, and political theory, reflects the intellectual breadth expected of scholarship candidates.

How this paper is organised

The paper is divided into **two compulsory questions**, each carrying 25 marks and designed to occupy approximately **45 minutes**. Candidates are instructed to start each question on a separate sheet and to write their candidate number on every page. The total examination time is **one and a half hours**.

Question 1 is split into two parts: part (a) focuses on close reading of Tennyson's 'The Kraken', with sub-questions on synonyms (4 marks), the effect of eliminating rhyme (4 marks), and proposing a further textual alteration (4 marks). Part (b) is a longer essay question on Dirac's claim about the contrasting purposes of science and poetry, worth 13 marks. Question 2 offers a choice of three essay topics, any one of which must be answered in no more than 700 words, in whatever form the candidate deems appropriate.

The paper is presented cleanly across four pages, with the poem reproduced in full and underlined words clearly marked. The instructions emphasise flexibility in approach but rigour in argument, characteristic of scholarship-level assessment.

Topics covered

- Close reading and interpretation of Victorian poetry, specifically Tennyson's 'The Kraken' and its use of archaic diction, mythological subject matter, and apocalyptic imagery
- Vocabulary and synonym selection, with attention to how word choice affects rhythm, tone, and meaning when rhyme schemes are disrupted
- Analysis of poetic form and structure, including the role of rhyme in shaping a poem's unity and aesthetic effect
- Comparative epistemology: the relationship between scientific and poetic modes of knowledge, clarity versus ambiguity, and the purposes of different forms of communication
- Philosophical debate on optimism and theodicy, engaging with Leibnizian ideas of 'the best of all possible worlds' and contemporary critiques
- Political philosophy and prioritisation of competing policy goals, specifically inequality versus climate change as governmental concerns
- Leadership theory drawing on classical sources such as Machiavelli's 'The Prince' and exploring the relative merits of fear and affection as tools of authority
- Extended argumentative essay writing under timed conditions, with the freedom to adopt various rhetorical forms (dialogue, satire, formal essay, etc.)

How to use this paper for revision

- Revise major Romantic and Victorian poets, particularly Tennyson, Shelley, and Keats, paying attention to how they use archaic language and mythological references to create mood and meaning.
- Practise finding synonyms that preserve or alter specific effects such as rhythm, connotation, or register; use a thesaurus thoughtfully rather than mechanically.
- Read widely in philosophy, especially classic texts on ethics, political theory, and aesthetics; familiarity with Leibniz, Voltaire, Machiavelli, and Rawls will give you confidence with abstract prompts.
- Develop the habit of analysing quotations carefully before you begin writing; underline key terms in prompts like Dirac's and plan how to challenge or qualify them.
- Time yourself writing 700-word essays on open-ended philosophical questions to build stamina and learn how much you can develop an argument within tight word limits.
- Experiment with different essay forms (dialogue, letter, satirical proposal) to discover which suits your voice and makes your argument most persuasive under pressure.
- Prepare examples from science, literature, history, and current affairs that can be adapted to a range of essay topics; scholarship papers reward breadth of reference.

Common mistakes to avoid

- Choosing synonyms solely for meaning without considering how they interact with metre and sound; 'swell' replaced with 'expand' destroys the monosyllabic force of the original line.
- Writing a superficial answer to part (b) that simply agrees or disagrees with Dirac rather than exploring the nuance of what poetry and science each attempt to achieve.
- Attempting all three Question 2 options or writing far beyond 700 words, wasting time that could be spent refining a single focused argument.
- Treating the essay prompts as invitations to assert personal opinion without evidence or reasoning; scholarship essays reward philosophical sophistication, not passion alone.
- Failing to address the 'how far' or 'is it meaningful' qualifiers in the prompts, which signal that examiners expect balanced, critical engagement rather than one-sided argument.
- Writing in a stiff, over-formal register that obscures rather than clarifies ideas; the paper invites intellectual adventurousness, not pomposity.

Exam technique

Allocate your time strictly: **45 minutes per question**, leaving a few minutes at the end to check spelling and clarity. Begin with whichever question feels more comfortable, as there is no prescribed order. For Question 1, read the poem aloud in your head before answering to appreciate its sound and rhythm; part (a) rewards precision, so choose your synonyms thoughtfully. When tackling part (b), spend five minutes planning a clear argumentative structure before you write.

For Question 2, read all three prompts carefully and choose the one that sparks the most ideas or connects to your wider reading. Jot down a quick plan with three or four key points and examples before beginning. Stay within the 700-word limit; examiners value concision and focus over exhaustive coverage. Remember that 'in whatever form seems appropriate' is an invitation to be creative (a dialogue, a satirical piece, a speech), but only if that form genuinely serves your argument better than a traditional essay.

Write legibly and leave space between paragraphs for corrections. If you finish early, reread your work to tighten phrasing and check that your conclusions follow logically from your premises. Scholarship papers reward intellectual risk-taking, so be bold in

your interpretations, but always justify your claims with close reference to the text or thoughtful reasoning.

What to revise alongside this paper

To prepare thoroughly for this kind of scholarship paper, read beyond the set curriculum. Engage with critical essays on poetry (try Christopher Ricks on Tennyson or Helen Vendler on lyric form) to develop a vocabulary for discussing poetic effects. Study the history of ideas: read Voltaire's *Candide* as a satirical response to Leibnizian optimism, and explore Machiavelli's *The Prince* for insights into leadership and political realism.

Broaden your scientific literacy by reading popular science writers such as Carlo Rovelli or Richard Feynman, who reflect on how science communicates complex truths. This will help you engage meaningfully with Dirac's claim. For the political and ethical essay prompts, explore contemporary debates through quality journalism and policy analysis, and read introductory texts in political philosophy (Michael Sandel's *Justice* is an accessible starting point).

Finally, practise writing under timed conditions on abstract, open-ended questions. The more you rehearse constructing a coherent argument quickly, the more confident and fluent you will become on the day of the examination.

Key terms

Synonym, Rhyme scheme, Poetic form, Archaic diction, Connotation, Epistemology, Ambiguity, Theodicy, Best of all possible worlds, Inequality, Climate change, Leadership, Machiavellian, Argumentative essay, Philosophical reasoning

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