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Eton College 13+ General 2022

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Eton College King's Scholarship Examination 2022

GENERAL I

(One hour)

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

You must answer both questions.

Each question is worth the same number of marks.

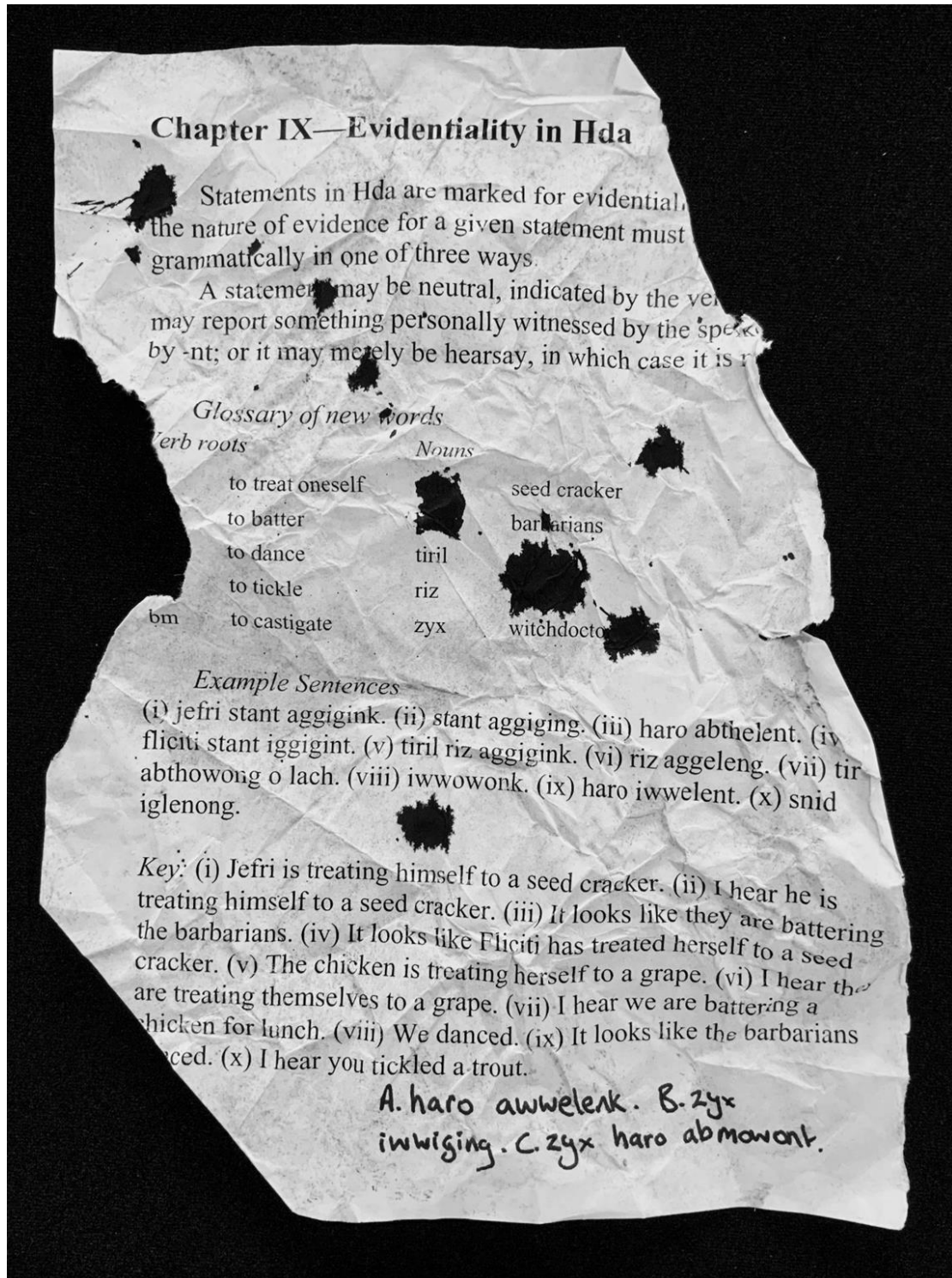
You need not answer the questions in the order set, but you must start each one on a separate piece of paper.

If you have not finished a question after 30 minutes, you are strongly advised to leave it and go on to the other. Return to any unfinished question if you have time left at the end of the paper.

ADDITIONAL MATERIALS: NONE

Do not turn over until told to do so.

SOURCE FOR QUESTION 1



GENERAL I

Question 1: START A NEW SHEET OF PAPER NOW.

If you have not finished this question after 30 minutes, you are strongly advised to leave it and go on to the other.

THIS QUESTION REFERS TO THE SOURCE ON Page 2

During the recent renovations of an Eton house, an intriguing scrap of paper was found between the floorboards. The page appears to have been ripped from the primer of a language called Hda. Perhaps the page was ripped out in anger; perhaps the boy responsible was ashamed of spilling ink all over a book belonging to the school.

Little is now known about Hda. Using the information available, undertake the following tasks:

- (a) Copy and complete the glossary of new words.
- (b) Explain in your own words how past tense is indicated in the examples given.
- (c) Reconstruct the missing parts of the second paragraph ('A statement may be neutral...') and write in full how you think the paragraph ought to read, thereby explaining evidentiality in Hda.
- (d) A boy has attempted to write several sentences in Hda at the bottom of the page. Identify which one is **incorrect** and indicate how it should read.

[Total mark for Question 1: 25]

GENERAL I

Question 2: START A NEW SHEET OF PAPER NOW.

If you have not finished this question after 30 minutes, you are strongly advised to leave it and go on to the other.

Where there are multiple marks, most of the credit will be given for clear reasoning, rather than just the final answer.

Three gunfighters, Mr Good, Mr Bad and Mr Ugly, are engaged in a three-way duel.

Good will hit whatever he aims at every time, Bad will hit $\frac{2}{3}$ of the time, and Ugly will hit $\frac{1}{3}$ of the time.

The three gunfighters are all known to each other and they are all aware of each other's accuracy.

They work on the assumption that their opponents will act logically.

They take it in turns to fire a shot until only one is left alive.

They draw lots to see who goes first, and a coin toss determines whether they will go in the order Ugly—Good—Bad—Ugly etc., or Ugly—Bad—Good—Ugly etc.

- (a) Suppose the coin toss determines the cyclical order will be:
Ugly—Bad—Good—Ugly etc.
- (i) If Good gets the first shot, what should he do with it? [2]
- (ii) If the result of the draw to see who goes first tells Bad that he has no chance of survival, who won that draw? [2]
- (iii) If Bad gets to go first, does he have any chance of survival if he chooses to aim at Ugly? [3]
- (iv) If Ugly gets to go first, what should he do with his shot to give himself the best chance of winning? [5]
- (b) Suppose the coin toss determines that the order will be Ugly—Good—Bad—Ugly etc. If Ugly still gets to go first, does this affect what he should do to give himself the best chance of winning now, and if so, how?

(c) For this part, no particular shooting order is assumed.

(i) What is the maximum number of shots fired in total if Good wins in the end? [2]

(ii) If Bad ends up winning after 6 shots in total were fired, who fired each of those 6 shots, and what was the outcome of each one? [4]

(d) Suppose Good, Bad and Ugly each know their own accuracy, and the accuracy of the other two, but none of them knows which is which of the other two, (so that Good knows that Bad hits $\frac{2}{3}$ of the time and Ugly $\frac{1}{3}$ of the time, but doesn't know which of his opponents is which). The shooting order is Ugly—Bad—Good—Ugly etc.

(i) If Good gets to go first, (so has to make a random 50-50 choice of whom to shoot at), how do the chances of Bad and Ugly ending up dead compare? [2]

(ii) Ugly gets to go first, but misses. What will Bad do, and why? [2]

[Total mark for Question 2: 25]

[END OF PAPER]

Paper Notes: 13+ General Question Paper (13+ General Past Paper (2022))

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

Overview

This paper forms part of the **Eton College King's Scholarship Examination** administered in **2022**. The King's Scholarship (colloquially known as the 'KS' examination) is one of the most prestigious academic awards at Eton, historically reserved for a small cohort of boys who demonstrate exceptional intellectual ability. Candidates typically sit this examination in Year 8, making it a **13+ entrance assessment** that tests aptitude well beyond the standard curriculum.

The paper is titled **GENERAL I** and comprises **two compulsory questions**, each worth **25 marks**, to be completed within **one hour**. Question 1 is a **linguistic puzzle** requiring candidates to decode the grammar and evidentiality system of an invented language, Hda, from a fragmentary primer page. Question 2 is a **game-theory probability problem** set in the context of a three-way gunfight, demanding logical reasoning, probabilistic calculation, and strategic thinking under uncertainty.

This is not a conventional subject-specific test but rather an assessment of **general reasoning, pattern recognition, and problem-solving** under time pressure. It suits candidates who are comfortable with abstract thinking, enjoy puzzles, and can switch confidently between linguistic and mathematical modes. The paper demands clarity of written explanation and rewards logical rigour over rote knowledge.

How this paper is organised

The examination runs for **one hour** and contains **two questions of equal weight**. Candidates must attempt both, and each should be started on a fresh sheet of paper. The rubric strongly advises that if a candidate has not finished either question after **30 minutes**, they should leave it and move to the other, returning to unfinished work if time permits. This guidance reflects the importance of pacing and completing both tasks.

Question 1 (**25 marks**) is divided into four sub-tasks labelled (a) to (d). Candidates must complete a glossary from an incomplete language primer, explain the past-tense formation in Hda, reconstruct a paragraph on evidentiality from a damaged source, and identify an error in a student's attempt to write in Hda. A visual source (the torn page) is provided on page 2, containing example sentences, verb roots, nouns, and a glossary with ink blots obscuring key information.

Question 2 (**25 marks**) is subdivided into four parts (a) to (d), with further numbered sub-questions in each section. Part (a) contains four sub-questions worth 2, 2, 3, and 5 marks respectively; parts (b), (c), and (d) test variations on the gunfighter scenario, requiring candidates to demonstrate reasoning for each answer. The rubric notes that **most credit is awarded for clear reasoning**, not merely final answers, encouraging candidates to show all working and logical steps.

Topics covered

- Linguistic morphology and syntax: decoding verb conjugation, tense marking, and grammatical structure from limited examples in an artificial language
- Evidentiality in language: understanding how languages encode the source of information (e.g. witnessed, reported, inferred) through grammatical markers
- Pattern recognition and inductive reasoning: completing partial data sets (glossary entries) by identifying systematic relationships between forms
- Game theory and strategic decision-making: analysing optimal strategies in sequential games with imperfect information and probabilistic outcomes
- Probability calculation with conditional events: determining survival chances, shot sequences, and outcomes given different shooting orders and accuracy rates
- Logical deduction under constraints: reasoning through nested conditional scenarios (e.g. 'If Bad has no chance of survival, who went first?')
- Error detection and correction: identifying grammatical mistakes in constructed language sentences and proposing correct forms
- Combinatorial reasoning: determining possible sequences of events (e.g. maximum shots fired, reconstruction of six-shot sequences)
- Reasoning with incomplete or asymmetric information: solving variations where participants lack full knowledge of opponents' identities

How to use this paper for revision

- Practise decoding simple constructed languages or cipher systems to build confidence in identifying grammatical patterns from minimal examples.
- Review the concept of evidentiality in linguistics; research how languages like Turkish, Quechua, or Bulgarian mark information source grammatically.
- Strengthen your understanding of probability trees, especially with multiple sequential events and conditional probabilities involving different success rates.
- Work through game-theory problems involving sequential decision-making, such as the classic 'truel' (three-way duel) scenario that underpins Question 2.
- Practise writing out logical reasoning step-by-step; in problems worth multiple marks, examiners reward clear explanation more than correct final answers alone.
- Time yourself strictly on puzzle-style questions to simulate the pressure of answering two substantial problems in one hour.
- Familiarise yourself with optimal strategies in asymmetric games where players have different strengths or positions in the turn order.

Common mistakes to avoid

- Spending too long on one question and leaving insufficient time for the other; candidates must heed the 30-minute guideline and move on even if incomplete.
- In linguistic puzzles, guessing wildly rather than working systematically through examples to identify morphological rules (e.g. how prefixes, suffixes, or reduplication mark tense).
- In probability questions, assuming independence when events are conditional, or failing to account for how earlier outcomes constrain later possibilities.
- Writing a final numerical answer without showing reasoning; the rubric explicitly states that clear working earns most of the credit.
- Overlooking subtle wording in game-theory scenarios (e.g. 'if Bad has no chance of survival' implies a specific initial condition that must be deduced).
- In part (d) of Question 2, ignoring the implication that participants cannot distinguish opponents' identities, which fundamentally changes optimal strategy.

Exam technique

Divide your hour equally between the two questions, aiming for roughly **30 minutes each**. If you find yourself stuck on a sub-part, move forward; partial answers across both questions will earn more marks than one polished answer and one blank page. In

Question 1, start by carefully studying the visual source and listing all visible information before attempting reconstruction; systematic data extraction is key.

For Question 2, draw probability trees or decision diagrams as you go. Marks are awarded primarily for **clear reasoning**, so annotate your calculations with brief explanations ('If Ugly shoots first and misses, then Good faces only Bad, so...'). If a sub-question is worth 5 marks, expect to write several sentences justifying your answer. Do not skip steps in algebraic or probabilistic working.

Return to incomplete questions in the final minutes. Even rough notes or partial reconstructions can earn credit. Label your answers clearly (Question 1(a), 1(b), etc.) and start each main question on a fresh sheet as instructed. If you finish early, double-check that you have answered every sub-part and that your logical chains are complete and coherent.

What to revise alongside this paper

Students preparing for scholarship examinations of this calibre should consolidate their understanding of **formal logic and proof techniques**, including proof by contradiction and exhaustive case analysis. Familiarity with **combinatorics** (permutations, combinations, and counting principles) will support both the linguistic reconstruction and the enumeration of possible shot sequences in Question 2.

Broader reading in **linguistics** is valuable: introductory texts on morphology, syntax, and typology (the study of how languages differ structurally) will make artificial-language puzzles less daunting. Similarly, studying **elementary game theory**, particularly minimax strategies and backward induction, will clarify the logic of sequential games. Classic problems such as the Monty Hall dilemma or the Prisoner's Dilemma offer useful analogues.

Candidates should also practise **olympiad-style puzzles** in mathematics and logic, where time pressure and unfamiliar problem formats are the norm. Resources such as the UK Mathematics Trust (UKMT) Intermediate and Senior Mathematical Challenges, British Informatics Olympiad (BIO) past papers, and Cambridge University's STEP preparatory materials develop the kind of flexible, inventive thinking this paper demands.

Key terms

Evidentiality, Morphology, Tense marking, Conjugation, Grammatical particles, Game theory, Optimal strategy, Conditional probability, Sequential decision-making, Truel, Nash equilibrium, Probability tree, Expected value, Turn order, Asymmetric information

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Eton College King's Scholarship Examination 2022

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 question 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

So language, smithied at the common fire, Grew to its use; as sneath and shank and haft ¹ Of well-grained wood, nice instruments of craft, Curve to the simple mould the hands require, Born of the needs of man.	5
The poet like the artisan Works lonely with his tools; picks up each one, Blunt mallet knowing, and the quick thin blade, And the plane that travels when the hewing's done; Rejects, and chooses; scores a fresh faint line; Sharpens, intent upon his chiselling; Bends lower to examine his design, If it be truly made, And brings perfection to so slight a thing But in the shadows of his working-place, Dust-moted, dim,	10 15
Among the chips and lumber of his trade, Lifts never his bowed head, a breathing-space To look upon the world beyond the sill, The world framed small, in distance, for to him The world and all its weight are in his will.	20

¹ *Sneath*: the handle of a scythe.

Shank: a long narrow part of a tool, connecting the handle to the operational end.

Haft: the handle of a knife.

GENERAL II

- (a) Read the extract from Vita Sackville-West's 'Craftsmen' on page 2.
- (i) (A) List three similarities between the poet and the craftsman. [3]
- (B) Explore why the poet might make this equation between the poet and the craftsman. [4]
- (ii) Language is described in the poem as 'smithied at the common fire'. Discuss the idea, giving examples from the English Language, that language is shaped by its users. [5]
- (b) 'mechanical employment ... [is that] in which the mind has little or no part. Parallel to such servile works are those arts ... which owe their origin and their method to hazard², not to skill' (John Henry Cardinal Newman).

To what extent do you agree that art is the product of 'hazard', rather than the 'skill' attributed to the craftsman?

[13]

[Total mark for Question 1: 25]

² *Hazard*: chance, probability, luck.

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) In what sense can a fictional character be real?

OR

- (b) Can you ever make the same mistake twice?

OR

- (c) If you had the power to change the past so that the human race never existed, would you?

[Total mark for Question 2: 25]

END OF PAPER

Paper Notes: 13+ General Question Paper (13+ General Past Paper (2022))

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's King's Scholarship Examination 2022, General II paper**, a one-and-a-half-hour assessment used in the highly competitive selection process for **King's Scholarships** at Eton. The paper tests a candidate's ability to analyse poetry, discuss linguistic and aesthetic theory, and construct a sustained philosophical or creative argument under time pressure. It is aimed at exceptionally able thirteen-year-old candidates (sitting for **Year 9 entry**) who are competing for the most prestigious academic awards at one of Britain's most selective independent schools.

The paper is divided into two equally weighted questions, each worth **25 marks** and carrying a recommended time allocation of **45 minutes**. Question 1 is a structured literary and linguistic analysis centred on an extract from **Vita Sackville-West's poem 'Craftsmen'**, alongside a quotation from Cardinal Newman on the nature of art and skill. Question 2 offers a choice of three open-ended philosophical prompts, inviting candidates to write in any form that seems appropriate (essay, dialogue, narrative, or other creative structures).

The paper places considerable emphasis on independent thought, clarity of expression, and the ability to engage with abstract concepts. It assumes a high level of literary awareness, sophistication in handling language, and familiarity with philosophical and aesthetic debates. Candidates are expected to demonstrate originality, intellectual maturity, and the confidence to argue a position with evidence and nuance.

How this paper is organised

The paper consists of **two compulsory questions**, each contributing **25 marks** towards the total. Candidates must answer both, though they may tackle them in any order; the rubric instructs them to begin each answer on a fresh sheet. The recommended time allocation is **45 minutes per question**, within the total examination window of one and a half hours.

Question 1 is divided into two parts: (a) requires close reading of Vita Sackville-West's poem, with sub-questions worth 3, 4, and 5 marks, asking candidates to identify similarities between poet and craftsman, explain the metaphor, and discuss how language is shaped by its users. Part (b) awards **13 marks** for an extended essay

response to a Newman quotation about whether art is a product of chance or skill. Footnotes define archaic vocabulary (sneath, shank, haft) and clarify the term 'hazard'.

Question 2 offers three alternative prompts, each inviting a response of up to **700 words** in any appropriate form. The topics explore the ontology of fictional characters, the nature of repeated mistakes, and a counterfactual about the elimination of humanity. Candidates choose one and are encouraged to experiment with form (essay, dialogue, narrative, etc.).

Topics covered

- Close reading and interpretation of a modernist poem by **Vita Sackville-West**, identifying extended metaphor and thematic structure
- Analysis of poetic language: imagery, diction, and the use of craft-related vocabulary as a figurative framework
- Discussion of how **language is shaped by its users**, with reference to examples from the history and evolution of English
- Critical engagement with Cardinal Newman's distinction between **skill and hazard** in the production of art
- Essay-writing on aesthetic and philosophical questions: the nature of artistic creation, the role of intention, chance, and craftsmanship
- Philosophical reasoning about **ontology and fiction**: the sense in which characters can be considered 'real'
- Conceptual analysis of identity and action: whether repeating a mistake is logically or practically possible
- Ethical and speculative reasoning about human existence, value, and counterfactual scenarios (antinatalism, existential risk)
- Use of varied forms of expression (essay, dialogue, narrative, or hybrid structures) to convey complex ideas
- Time management and structured argument under timed examination conditions

How to use this paper for revision

- Practise annotating poetry in timed conditions, focusing on **metaphor, tone, and structure** rather than line-by-line paraphrase, so you can answer interpretive questions swiftly and with evidence.
- Revise examples of **language change** in English (e.g. neologisms like 'selfie', borrowings from other languages, semantic shifts) to give concrete support in questions about linguistic evolution.
- Read short extracts from **Cardinal Newman, Matthew Arnold, and other Victorian critics** who debated the nature of art and culture, to familiarise yourself with their style and arguments.
- Prepare flexible frameworks for philosophical essay questions: define your terms, consider counter-arguments, and structure your reasoning clearly, even when the question is open-ended.
- Time yourself writing **700-word essays** on abstract prompts (e.g. 'What is beauty?', 'Can machines think?') to build stamina and learn how much you can say in 40 minutes.
- Experiment with different forms of response (dialogue, letter, narrative) for Question 2, so you can choose the structure that best suits your argument on the day.
- Keep a vocabulary notebook of literary and philosophical terms (e.g. ontology, aesthetic, counterfactual, metaphor) and use them accurately in practice essays.

Common mistakes to avoid

- Listing surface similarities between poet and craftsman without exploring the **deeper thematic purpose** of the extended metaphor in Sackville-West's poem.
- Discussing language change in vague generalisations ('people invent new words') instead of citing **specific, named examples** (e.g. 'emoji', 'unfriend', 'quark') to illustrate the process.
- Treating the Newman quotation as a yes/no question and arguing only one side, rather than weighing **both skill and chance** in the creation of art and reaching a nuanced conclusion.
- Writing a rambling, formless response to Question 2 that exceeds 700 words, instead of planning a clear structure and editing ruthlessly for concision and impact.
- Ignoring the instruction that responses may take **any appropriate form**, and defaulting to a standard five-paragraph essay even when dialogue or narrative would better suit the argument.
- Spending too long on the lower-mark sub-questions in Question 1 (parts a(i)A and B, worth 3 and 4 marks) and leaving insufficient time for the 13-mark essay in part (b).

Exam technique

Begin by reading both questions in full and deciding which Question 2 prompt appeals to you most, so you can let ideas percolate while you tackle Question 1. Allocate your time strictly: aim for no more than **20 minutes on Question 1(a)** (the shorter sub-questions) and **25 minutes on Question 1(b)**, leaving a full **45 minutes for Question 2**. Annotate the Sackville-West poem immediately, underlining key phrases and noting the craft/tool imagery, so you can reference line numbers and quotations quickly in your answers.

For the Newman essay in Question 1(b), spend five minutes planning a clear argument: define 'hazard' and 'skill', decide whether you will argue for one, the other, or a synthesis, and list two or three examples from literature, music, or visual art to support your case. Write in paragraphs, with a brief introduction that states your position and a conclusion that sums up your reasoning. If you run short of time, bullet-point your final arguments rather than leaving the question incomplete.

In Question 2, **plan your structure** before you write. If you choose dialogue, sketch out the speakers and their positions; if narrative, decide on your opening and closing images. Keep one eye on the word count (around 700 words is roughly two sides of A4 in exam handwriting). Use the final five minutes to re-read your work, checking for clarity, spelling, and grammatical accuracy. Remember that originality and intellectual

confidence are prized: a well-argued, surprising perspective will score more highly than a safe, rehearsed answer.

What to revise alongside this paper

Deepen your understanding of **early twentieth-century poetry** by reading other works by Vita Sackville-West, as well as contemporaries such as Edward Thomas and Robert Graves, who often used rural and craft imagery to explore the relationship between work, art, and identity. Explore **Victorian prose on art and education**, particularly Cardinal Newman's *The Idea of a University* and Matthew Arnold's *Culture and Anarchy*, to grasp the intellectual context behind debates about skill, culture, and the purpose of the humanities.

For Question 2, read introductory texts on **philosophy of mind, ethics, and metaphysics**: Nigel Warburton's *Philosophy: The Basics* or Julian Baggini's *The Pig That Wants to Be Eaten* offer accessible thought experiments that mirror the style of the prompts. Practise writing **philosophical dialogues** in the manner of Plato or Berkeley, and study how essayists like George Orwell and Virginia Woolf blend argument with literary craft.

Finally, revise key moments in the **history of English** (Old English, Middle English, the Great Vowel Shift, borrowing from French and Latin, modern slang) to ensure you can give concrete, well-informed examples when discussing how language is shaped by its users. Familiarity with **prescriptivism versus descriptivism** will also help you articulate a nuanced view on linguistic change.

Key terms

Extended metaphor, Diction, Imagery, Linguistic evolution, Neologism, Semantic shift, Aesthetic theory, Chance and skill, Intentionality, Ontology, Counterfactual reasoning, Philosophical essay, Dialogue form, Narrative structure, Vita Sackville-West

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