

11+ PAST PAPER PACK

Sir William Perkins's School 11+ English

Complete Past Paper Pack

CONTENTS

01 Question Paper

Sir William Perkins's School 11+ English. Work through this paper first.

Includes Paper Notes: overview, topics, revision tips, common mistakes.

02 Reading Booklet

Sir William Perkins's School 11+ English. Supporting material included with this pack.

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SIR WILLIAM PERKINS'S SCHOOL

Year 7 entry Specimen Paper

English Entrance Exam

Paper 2

Writing Task

30 minutes

Please use a separate sheet of lined paper to write your answers

Sir William Perkins's School
English Entrance Exam
Paper 2

*This question carries 50 marks. 40 marks are available for the content of your answer, and up to 10 additional marks may be awarded for your effective use of **paragraphs, vocabulary, grammar and punctuation and for accurate spelling.***

Be careful - if you don't answer the question as directly as possible, you might lose marks.
⊗

Choose **ONE** of the following subjects to write about. You have 40 minutes.

EITHER

1. In the extract you have read, Mr and Mrs Fezziwig host a successful Christmas party. Write your own description of a Christmas party ***that goes horribly wrong***. Make your writing as descriptive as possible; be thoughtful and interesting in your use of language. Be as detailed and creative as you can.

OR

2. Write a story with the title 'The Magical Christmas Gift'. Make your writing as descriptive as possible; be thoughtful and interesting in your use of language. Be as detailed and creative as you can.

Remember that you only need to write about one of the suggested topics.



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Paper Notes: 11+ English Question Paper (11+ English Past Paper)

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

Overview

This is **Paper 2** of the English entrance examination for **Year 7 entry** at **Sir William Perkins's School**, a selective independent girls' school in Surrey. The paper focuses exclusively on **creative writing**, offering candidates a choice between two imaginative tasks linked to a Christmas theme. One option asks students to describe a Christmas party that goes horribly wrong (referencing an extract from Dickens featuring the Fezziwigs that students will have read earlier), while the other invites them to write a story titled 'The Magical Christmas Gift'.

The paper carries **50 marks in total**: 40 marks are awarded for content (ideas, creativity, narrative structure, and descriptive quality), and up to 10 additional marks for technical accuracy in paragraphing, vocabulary, grammar, punctuation, and spelling. Candidates have **40 minutes** to complete their chosen task, though the cover sheet lists 30 minutes, so students should clarify timing with their supervising teacher.

This paper is designed to assess not only imaginative flair and storytelling ability but also precision in written English. It suits candidates who enjoy creative tasks and have been preparing descriptive and narrative writing techniques. The Christmas theme and the link to a Dickens extract suggest the school values literary awareness alongside original creativity.

How this paper is organised

The paper presents **two creative writing prompts**, and candidates must choose **one** to answer. Both prompts are clearly labelled (EITHER / OR) and carry equal weighting. The first option requires a descriptive piece about a Christmas party disaster, building on a reading extract (presumably from A Christmas Carol, featuring Mr and Mrs Fezziwig) that students will have encountered in an earlier section of the exam. The second option is a free-standing narrative task with a prescribed title.

Both tasks emphasise the same assessment criteria: descriptive quality, thoughtful and interesting use of language, and creativity with detail. The mark allocation is explicit and heavily weighted towards content, with **40 marks for ideas and writing quality** and **10 marks for technical accuracy** (paragraphing, vocabulary, grammar, punctuation, and spelling).

The rubric warns candidates to answer the question as directly as possible to avoid losing marks, a reminder that even creative tasks require focus and relevance. Students write on separate lined paper, which allows space for extended response and encourages fluent, well-structured writing under timed conditions.

Topics covered

- Narrative writing skills, including plot development, character creation, and structuring a story with a clear beginning, middle, and end
- Descriptive writing techniques: using sensory detail, figurative language (similes, metaphors, personification), and varied sentence structures to create vivid imagery
- Vocabulary choices for effect, including precise nouns, powerful verbs, and expressive adjectives and adverbs
- Paragraphing for clarity and effect, including how to signal shifts in time, place, focus, or mood within a narrative or descriptive piece
- Grammar and punctuation accuracy, covering sentence demarcation, correct use of commas, apostrophes, speech marks, and complex sentence structures
- Spelling accuracy, particularly of ambitious or subject-specific vocabulary that enhances creative writing
- Creative response to a literary stimulus (the Fezziwig extract from Dickens), demonstrating understanding of tone and context
- Thematic exploration of Christmas settings, festive atmospheres, and the contrast between expectation and reality (the 'horribly wrong' element)

How to use this paper for revision

- Practise planning creative writing under timed conditions. Spend the first three to five minutes sketching a brief structure (beginning, middle, end) and jotting down key descriptive phrases before you start writing.
- Build a bank of high-quality descriptive vocabulary before the exam. Keep lists of powerful verbs (e.g. 'shattered', 'teetered', 'shrieked') and varied adjectives that you can adapt to different settings.
- Read examples of vivid descriptive writing, particularly Dickens. Notice how he uses lists of three, contrasts, and sensory details to bring scenes to life, and try imitating his techniques in your own work.
- Focus on 'show, don't tell'. Instead of writing 'The party was chaotic', describe the overturned chairs, the shouting guests, and the smashed decorations in specific detail.
- Revise how to punctuate speech accurately, as dialogue often features in narrative writing. Check you can use inverted commas, commas, and new lines for new speakers confidently.
- Practise writing under a strict 40-minute limit. Learn to balance quality with time management so you can complete a well-structured, proofread piece within the exam window.
- Review the difference between descriptive and narrative writing. This paper asks for both, so make sure you understand when to slow down for atmosphere and when to move the plot forward.

Common mistakes to avoid

- Writing a list of events without enough descriptive detail or atmosphere. Students sometimes rush through what happens without showing how it looks, sounds, or feels.
- Ignoring the specific wording of the prompt. For example, writing a successful Christmas party instead of one that 'goes horribly wrong', or drifting away from the title 'The Magical Christmas Gift'.
- Overloading sentences with adjectives in an attempt to be descriptive, which can make writing feel forced or repetitive rather than precise and varied.
- Running out of time before finishing the story or description, often because too much time was spent on the opening or because no planning was done beforehand.
- Neglecting paragraphs. Creative writing still requires clear paragraphing to signal changes in time, place, or focus, and examiners deduct marks if work is presented as a single block of text.
- Poor proofreading. Simple spelling, punctuation, or grammar errors that could be caught in a final two-minute check cost marks in the technical accuracy band.

Exam technique

Choose your question quickly. Read both prompts carefully and pick the one that immediately sparks ideas or that you feel more confident structuring. Don't waste time wavering between them. Spend the first three to five minutes **planning**: note down your beginning, a few key events or descriptive moments for the middle, and a strong ending. Jot a few ambitious words or phrases you want to include.

Write steadily and keep an eye on time. Aim to finish your main writing by the 35-minute mark, leaving five minutes to reread and correct errors. Start each new paragraph clearly, and vary your sentence openings and lengths to keep the writing engaging. If you're describing a disaster, build tension gradually rather than jumping straight to chaos. If you're writing 'The Magical Christmas Gift', give the magic a clear role in your plot.

Use the final minutes to proofread. Check for missing full stops, incorrect speech punctuation, misspelt ambitious vocabulary, and missing paragraphs. Even small corrections can protect those 10 technical marks. If you're running out of space or time, bring your story to a clear close rather than leaving it unfinished, as incomplete narratives lose content marks.

What to revise alongside this paper

Review **narrative structure** and story planning techniques, including how to create engaging characters, build tension, and resolve conflict effectively within a short piece. Study classic short stories and extracts from Victorian literature (particularly Dickens) to see how professional writers craft vivid descriptions and manage pacing. Understanding A Christmas Carol and the Fezziwig scene specifically will help with the first prompt.

Practise a range of **descriptive techniques**, including how to describe settings, weather, characters' appearances and emotions, and action sequences. Work on embedding figurative language naturally rather than forcing it in. Revise **grammar and punctuation rules** for complex and compound sentences, direct speech, and correct use of commas, apostrophes, and semi-colons.

Once confident with this level, progress to more sustained creative writing tasks (500 to 700 words) and experiment with different genres (mystery, adventure, historical fiction) to broaden your narrative toolkit. Reading widely and copying out sentences you admire will build your instinct for effective phrasing and rhythm.

Key terms

Narrative writing, Descriptive writing, Sensory detail, Figurative language, Simile, Metaphor, Personification, Paragraphing, Speech punctuation, Vocabulary for effect, Tone, Atmosphere, Plot structure, Literary stimulus (Dickens, Fezziwig extract)

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SIR WILLIAM PERKINS'S SCHOOL

Year 7 entry Specimen Paper

English Entrance Exam

Paper 1

Reading Extract

Please use the Answer Booklet to write your answers

English Entrance Exam Specimen, Paper 1 Reading Extract

The extract below is from **A Christmas Carol** written by Charles Dickens in 1843. In this extract, it is Christmas Eve and Mr and Mrs Fezziwig are hosting a big party in the warehouse in which they work. The meaning of the words in bold is given in the **Word Bank** at the end of the passage.

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Mr Fezziwig looking on. It was done in a minute. Every movable was packed off, as if it were dismissed from public life for evermore; the floor was swept and watered, the lamps were radiant, fuel was heaped upon the fire; and the warehouse was snug, and warm, and dry, as you would desire to see upon a winter's night. 5

The vast workroom which was typically depressed by the tedium of daily work was as bright as a ball-room.

In came a fiddler with a music-book, and went up to the **lofty** desk, and made an orchestra of it, and tuned his fiddle like fifty stomach-aches. In came Mrs Fezziwig, one vast **substantial** smile. In came the three Miss Fezziwigs, beaming and lovable. In came the six young followers whose hearts they broke. In came all the young men and women employed in the business. In came the housemaid, with her cousin, the baker. In came the cook, with her brother's particular friend, the milkman. In came the boy from over the way, who was suspected of not being given enough food by his parents; trying to hide himself behind the girl from next door but one, who was proved to have had her ears pulled by her mistress. In they all came, one after another; some shyly, some boldly, some gracefully, some awkwardly, some pushing, some pulling; in they all came, anyhow and everyhow. And then the dancing began. Away they all went, twenty couples round the room, up and down, round and round. Old Fezziwig, clapping his hands to stop the dance, cried out, "Well done!" and the fiddler plunged his hot face into a pot of wine, especially provided for that purpose. But **scorning** rest, upon his reappearance, the very same fiddler instantly began again, though there were no dancers yet, as if his earlier self had been carried home, exhausted, and he were a brand new man. 10
15
20
25

There were more dances, and there were **forfeits**, and more dances, and there was cake, and there was **negus**, and there was a great piece of Cold Roast Chicken, and there was a great piece of Cold Boiled Ham, and there were mince-pies, and plenty of beer. But the great effect of the evening came after the Roast Chicken and Boiled Ham, when the fiddler (an artful dog, mind! The sort of man who knew his business better than you or I could have told it him!) struck up the tune of "Sir Roger de Coverley." Then old Fezziwig stood up to dance with Mrs Fezziwig. Soon they were joined by twenty-four couples; they were people who were not to be trifled with; they were people who *would* dance, and had no notion of walking. 30
35
40

English Entrance Exam Specimen, Paper 1 Reading Extract

The extract below is from **A Christmas Carol** written by Charles Dickens in 1843. In this extract, it is Christmas Eve and Mr and Mrs Fezziwig are hosting a big party in the warehouse in which they work. The meaning of the words in bold is given in the **Word Bank** at the end of the passage.

But if they had been twice as many -- ah, four times -- old Fezziwig would have been a match for them, and so would Mrs Fezziwig. As to *her*, she was worthy to be his partner in every sense of the term. If that's not high praise, tell me higher, and I'll use it. A positive light appeared to issue from Fezziwig's legs. They shone in every part of the dance like moons. You couldn't have predicted, at any given time, what would have become of them next. And when old Fezziwig and Mrs Fezziwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fezziwig danced so expertly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

Word Bank

Lofty (line 10): very tall

Substantial (line 12): of great importance, size or worth

Forfeits (line 30): a fun penalty, given during a game, for doing something wrong

Negus (line 31): a hot, sweet, spicy drink



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Paper Notes: 11+ English Reading Booklet (11+ English Reading Booklet)

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 **reading booklet** for **Paper 1** of the **English entrance examination** set by **Sir William Perkins's School** for **Year 7 entry** (11+ level). It presents an extract from A Christmas Carol by **Charles Dickens**, written in 1843, depicting the festive party hosted by Mr and Mrs Fezziwig in their warehouse on Christmas Eve. The passage is printed with line numbers running from 1 to 50 and includes a word bank explaining four Victorian terms that may be unfamiliar to modern readers.

This booklet accompanies a separate answer booklet containing comprehension questions. Candidates are expected to read the extract carefully and refer back to specific details when answering questions about language, character, atmosphere, and Dickens's narrative technique. The passage showcases Dickens's exuberant descriptive style, his use of repetition and hyperbole, and his celebration of generosity and communal joy.

The extract is ideal preparation for students aiming to demonstrate close reading skills, the ability to analyse Victorian prose, and familiarity with classic English literature. Sir William Perkins's School uses such texts to assess a candidate's maturity as a reader and their capacity to engage with rich, complex narrative writing at secondary school level.

How this paper is organised

The booklet consists of a **single continuous prose extract** running to approximately **50 numbered lines**. The text is printed clearly with wide margins, and line numbers appear every five lines down the left-hand side to help candidates locate quotations quickly. The extract is presented twice across two pages, with the second page repeating the opening context note and the final paragraph of the passage.

A **word bank** is provided at the foot of the reading material, defining four terms in bold within the extract: lofty, substantial, forfeits, and negus. This glossary ensures that unfamiliar Victorian vocabulary does not obstruct comprehension. The document is clearly labelled as **Paper 1** and marked as a **specimen paper**, indicating its role as practice or familiarisation material.

Candidates are instructed to **use the separate answer booklet** to write their responses. No questions appear on this reading booklet; it serves purely as the stimulus text. The

absence of a stated time limit or mark total reflects its role as one half of a two-part assessment, with timing and marks detailed on the accompanying question paper.

Topics covered

- Close reading and retrieval of explicit information from a classic Victorian prose extract
- Inference and deduction about character, mood, and relationships based on descriptive detail
- Analysis of Dickens's use of language, including repetition, listing, hyperbole, and figurative imagery
- Understanding of narrative voice and the effect of Dickens's direct, celebratory tone on the reader
- Interpretation of descriptive techniques used to convey atmosphere, energy, and festive joy
- Contextual understanding of Victorian social customs, such as warehouse parties and traditional dances
- Vocabulary development, with support from a word bank explaining period-specific terms
- Ability to quote accurately using line references and integrate textual evidence into written answers
- Recognition of thematic concerns in Dickens's work, such as generosity, community, and transformation

How to use this paper for revision

- Read the extract through once for overall understanding before attempting any questions, noting the joyful, energetic tone and the communal atmosphere Dickens creates.
- Use the line numbers to locate quotations quickly and accurately. Practise embedding short, precise quotations within your sentences rather than copying out whole lines.
- Pay close attention to Dickens's use of repetition, particularly the phrase 'In came...' and the listing of guests. Consider what effect this technique has on pace and inclusiveness.
- Refer to the word bank whenever you encounter an unfamiliar term. Understanding vocabulary such as 'negus' and 'forfeits' will deepen your grasp of the Victorian setting.
- Notice Dickens's use of hyperbole and figurative language, such as Fezziwig's legs shining 'like moons'. Think about how these images convey character and mood.
- Annotate the text lightly if permitted, underlining key descriptive phrases and noting your initial impressions of character and atmosphere in the margins.
- Practise writing about Dickens's narrative voice. He addresses the reader directly and uses exclamatory sentences to share his enthusiasm. Consider how this shapes your response to the scene.

Common mistakes to avoid

- Copying out long passages verbatim instead of selecting short, focused quotations that directly support the point being made.
- Ignoring the line numbers and failing to provide precise textual references, which weakens the evidence base for analysis.
- Overlooking the cumulative effect of Dickens's repetition and listing, missing how these techniques build excitement and a sense of abundance.
- Treating the extract as modern prose and not recognising Victorian syntax, punctuation, and vocabulary, leading to misinterpretation of tone or meaning.
- Focusing only on surface events (the party, the dancing) without exploring how Dickens's language choices create atmosphere and reveal character.
- Neglecting to use the word bank, resulting in misunderstanding of key terms and weakened comprehension of the passage's historical context.

Exam technique

Begin by reading the entire extract calmly and carefully, allowing yourself time to absorb Dickens's exuberant style and the celebratory mood of the Fezziwig party. Make a mental note of the structure: the transformation of the warehouse, the arrival of the guests, the dancing, the food, and the climactic performance by Mr Fezziwig himself. This overview will help you navigate the text quickly when answering specific questions.

When the question paper asks you to locate or explain a detail, use the **line numbers** to pinpoint the relevant section swiftly. Always quote directly and accurately, embedding your quotations within your own sentences. Avoid the temptation to retell the story; instead, focus on how Dickens writes and the effects his choices produce. Look for patterns such as repeated sentence structures, contrasts, and vivid imagery.

If a question asks about language or technique, identify the specific device (repetition, metaphor, listing, hyperbole) and then explain its effect on the reader. For instance, the repeated 'In came...' structure builds momentum and inclusiveness, suggesting that the Fezziwigs welcome everyone. Manage your time by allocating it according to the marks available for each question on the separate answer booklet, and leave a few minutes at the end to check that your quotations are accurate and your explanations are clear.

What to revise alongside this paper

To deepen your understanding of Dickens and Victorian literature, read other extracts from *A Christmas Carol*, particularly the descriptions of Scrooge's transformation and the visits of the three spirits. Familiarise yourself with Dickens's recurring themes: social inequality, redemption, the importance of kindness and community. These ideas underpin much of his work and will help you interpret passages more perceptively.

Practise analysing descriptive writing from a range of 19th-century authors, such as the Brontë sisters, Thomas Hardy, or Robert Louis Stevenson. Comparing their narrative voices and techniques with Dickens's will sharpen your ability to identify stylistic features. Work on your skills in embedding quotations smoothly and writing about the effect of language on the reader, as these are central to success in literary comprehension at secondary level.

Broaden your vocabulary by reading widely and keeping a notebook of unfamiliar words. Understanding period-specific terms and recognising shifts in language over time will make classic texts more accessible. Finally, revisit the conventions of formal essay writing: clear topic sentences, evidence-based paragraphs, and a confident analytical tone. These skills transfer across all English literature assessments and will serve you well in independent senior schools.

Key terms

Repetition, Listing, Hyperbole, Figurative language, Metaphor, Atmosphere, Narrative voice, Characterisation, Victorian prose, Inference, Quotation and embedding, Textual evidence, Tone, Descriptive technique, Line reference

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