

11+ PAST PAPER PACK

St Francis College 11+ English

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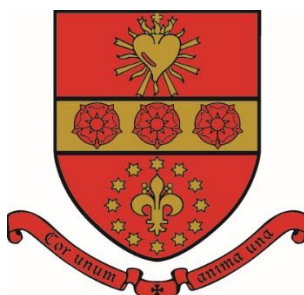
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St. Francis' College



Practice Paper

ENGLISH

Entry into Year 7

Time allowed - 1 hour

SECTION A

Select the correct option and fill in the gaps. Write on the question paper for this section.

1. "Shall I drive you to school?("She asked. "she asked.)
2. She went to netballevery Monday. (practice practise)
3. "..... coat is this?" demanded the teacher. (Who's Whose)
4. " more patient when driving?" asked the boy. (Who's Whose)
5. You couldheard the noise a mile away. (of have)
6. She was always talking and never..... . (quite quiet)
7. It was hard to decide which cake to..... . (chose choose)
8. When time to leave it feels sad. (its it's)
9. The shoes were muddy. (childrens's children's)
10. We were going to the match. (lose loose)
11. house is very pretty. (They're There Their)
12. I went..... last summer. (they're there their)
13. going to visit us next week. (They're There Their)

14. The dog's lead came (lose loose)
15. I don't the answer. (no know now)
16. I need the next step of the instructions. (no know now)
17. My father's was always useful. (advise advice)
18. I you to listen to that (advise advice)
19. I told a lie and it troubled my..... . (conscience conscious)

20 marks

SECTION B Comprehension

The following extract is taken from the novel *The War of Jenkins' Ear* by Michael Morpurgo. Read the extract carefully and answer all the questions.

Christopher, a new boy at the boarding school in the novel, has run away on his first night. The following day he is returned to the school by his mother.

The car stayed outside the front door all that afternoon. There was only one way Toby was going to find out what was going on and he was determined to try. His classroom opened into the oak-panelled hall that was the heart of the school. It served variously as an assembly hall every morning, a cinema on Sunday evenings, and a library. The wide steps that led from the hall were known as the Bloody Steps. Carpeted in deep crimson, with polished brass stair rods, they led to Rudolph's apartment. Rudolph's study. To be summoned up those dreaded steps meant only one thing – the cane. Everyone knew that if you stood at the bottom of the Bloody Steps, by the bookcases, and pretended to be looking for a book, you could often hear what was going on inside the study. But how was he going to manage to bluff his way into the hall in the first

place? Mr Cramer may have looked dodderly but he was wily, and you couldn't get out of his maths class that easily. He wasn't going to be fooled by the usual lame excuses – they might prove effective with the younger, greener teachers, especially with the French mistress, Madame Lafayette who taught art too and wore sandals and long flowery skirts. Either she believed anything she was told or she didn't mind half the class being absent at the same time. Mr Cramer wasn't like that. It took Toby half an hour to think up his scheme. It had risks but it was worth it. He would try it. He put up his hand.

'Please, sir,' he coughed and sniffed as best he could. 'Please, sir, it's my hay fever.'

'I didn't know you had hay fever, Jenkins.'

'Only sometimes, sir. Matron says that if I feel it coming on I've got to take my tablets.' He hoped he needn't say any more. Matron was the key that opened most doors with teachers. Just the mention of her name was often enough, and so it proved this time.

'Very well, Jenkins. Two minutes.'

Toby closed the classroom door behind him and found himself alone in the hall. He was quite confident that Mr Cramer wouldn't check his story with Matron. He could already hear voices. He stole across the polished floor, unable to stop his sandals squeaking as he went. He peered round the corner. Christopher was sitting on the settle, motionless, his hands on his knees like the statue of an Egyptian pharaoh. The study door opened suddenly and Christopher's mother was coming out. Toby had just enough time to back out of sight along the bookcase. He crouched down and crawled under, backwards. There was nowhere else to hide. 'One thing I'm sure of, Headmaster,' he heard Christopher's mother say, 'is that once he has made a promise he keeps it. He has promised me and he has promised you that he will never again try to run away. Isn't that right dear?'

'Yes, Mother.' Christopher's voice was quite calm.

1. Re-read the opening up to 'and a library.' Indicate whether the following statements are true or false by circling **on the question paper** the letter T or F in each case.

Toby's classroom is in an oak-panelled hall.

T F

The school hall is a multi-purpose room. T F

The pupils can take books from the library only on Sundays. T F

The school shows a film on Sunday afternoons. T F

(4 marks)

2. The boys' nickname for the headmaster is Rudolph. From the section in the opening paragraph describing the Bloody Steps, how would you describe the relationship between the boys and Rudolph? Give your reasons and use quotations to support your points.

Answer this question, and all that follow, on file paper. (6 marks)

3. How does the writer show the differences between Mr Cramer and Madame Lafayette? Support your answer with quotations from the text. (6 marks)

4. What does this extract suggest about the character of Matron and how she is viewed in the school? Support your answer with quotations from the text. (4 marks)

5. Using material from throughout the extract, show how the writer creates suspense about what is happening to Christopher. (10 marks)

30 marks

SECTION C Extended Writing

Aim to write 1 to 2 sides.

Credit will be given for: good vocabulary

variety and originality of ideas and expression

accurate spelling, punctuation and paragraphing

Write a **description (NOT a story)** suggested by the title **The Classroom**.

30 marks

Paper Total 80 marks

Paper Notes: 11+ English Practice Paper (11+ English Practice 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 an **11+ English entrance examination practice paper** published by **St Francis' College** in Letchworth Garden City for students applying for **Year 7 entry**. The paper is designed to be completed in **one hour** and comprises three distinct sections that test grammar, reading comprehension, and creative descriptive writing.

The paper opens with a **20-mark grammar and vocabulary section** focused on commonly confused word pairs such as 'practice/practise', 'whose/who's', and 'their/there/they're'. This is followed by a **30-mark comprehension section** based on an extract from Michael Morpurgo's novel *The War of Jenkins' Ear*, which requires both literal and inferential reading skills, character analysis, and close textual engagement with the writer's craft. The final section awards **30 marks for an extended descriptive writing task** on the theme of 'The Classroom'.

This paper is particularly suitable for students in Year 6 preparing for selective secondary school entrance examinations. It demands a solid grasp of standard written English conventions, the ability to analyse fiction critically, and the maturity to produce a sustained piece of descriptive prose under timed conditions.

How this paper is organised

The paper is divided into **three sections totalling 80 marks**. **Section A** consists of **19 short-answer grammar questions worth 20 marks**, all answered directly on the question paper. Students select the correct word from a pair of homophones or commonly confused terms and write it into the blank space provided in each sentence.

Section B awards **30 marks** and is based on a prose extract from Michael Morpurgo's *The War of Jenkins' Ear*. It opens with four true/false statements worth 4 marks, followed by four longer analytical questions (worth 6, 6, 4, and 10 marks respectively) that require extended written responses on separate file paper. The questions probe character relationships, contrasts between teachers, and the creation of suspense.

Section C is a single **extended writing task worth 30 marks**. Students are asked to write a description (explicitly not a story) suggested by the title 'The Classroom', aiming for one to two sides of writing. Marks are awarded for vocabulary, originality of ideas and expression, and technical accuracy in spelling, punctuation, and paragraphing.

Topics covered

- Homophones and commonly confused word pairs (who's/whose, its/it's, they're/there/their, no/know/now, practice/practise, advise/advice, lose/loose, chose/choose, of/have, quite/quiet, conscience/conscious, childrens's/children's)
- Reading comprehension of a narrative fiction extract set in a boarding school, with a focus on atmosphere, tension, and character dynamics
- True/false comprehension questions requiring careful re-reading and close attention to detail
- Inference and deduction skills: analysing character relationships, tone, and implicit meaning in dialogue and description
- Identifying and explaining how a writer creates suspense and builds narrative tension across a sustained passage
- Comparing and contrasting characters through textual evidence and direct quotation
- Extended descriptive writing (non-narrative) on a familiar setting, demonstrating control of language, vocabulary range, originality, and structural coherence
- Use of quotations to support analytical points in literary response
- Technical accuracy in spelling, punctuation (including correct use of speech marks), and paragraphing
- Time management across three distinct sections within a one-hour examination window

How to use this paper for revision

- Practise distinguishing between homophones by writing example sentences for each word pair. Focus on understanding the grammatical function (e.g. 'practise' is the verb, 'practice' the noun) rather than memorising rules in isolation.
- Read the Morpurgo extract twice before attempting the comprehension questions. On your first read, follow the story and note the main events; on your second, highlight phrases that reveal character, atmosphere, or technique.
- When answering the analytical questions in Section B, always embed short quotations within your sentences rather than dropping them in as separate lines. This demonstrates fluency and close engagement with the text.
- For the descriptive writing task, plan your structure before you begin. Decide on a perspective (perhaps a student's view, a cleaner's view, or an objective observer) and sketch a sensory plan: what can be seen, heard, smelt, touched, and felt emotionally?
- Leave at least five minutes at the end to proofread your extended writing. Check for homophones you may have confused under time pressure, missing or misplaced apostrophes, and incomplete sentences.
- Time yourself strictly: aim for 10 minutes on Section A, 30 minutes on Section B (with the 10-mark question receiving the most attention), and 20 minutes on Section C.
- Avoid writing a story in Section C. The task explicitly asks for description, so focus on evoking the atmosphere, appearance, and significance of the classroom rather than narrating events that happen there.

Common mistakes to avoid

- Confusing 'its' (possessive) with 'it's' (contraction of 'it is'). Many students default to the apostrophe form, forgetting that possessive pronouns never take apostrophes.
- Writing children's as 'childrens's' or 'childrens'. Remember that 'children' is already plural, so the possessive is formed simply by adding apostrophe-s: children's.
- Failing to support comprehension answers with quotations. Even when a point is correct, marks are often lost if no textual evidence is provided to back it up.
- Turning the descriptive writing task into a story. The instruction 'NOT a story' is emphasised in capitals; students who write a narrative about a lesson or event in a classroom miss the point of the task entirely.
- Spending too long on Section A and leaving insufficient time for the higher-value descriptive writing. The grammar questions are worth only 20 marks; the description alone is worth 30.

Exam technique

Begin with **Section A** and aim to complete it in around **10 minutes**. Most answers will be immediately obvious if you have revised the homophones; do not overthink them. If you are uncertain about one or two, leave them blank and return after finishing Section B.

Allocate roughly **30 minutes to Section B**. Answer the true/false questions first as they are quick to complete and build confidence. For the longer questions, note the mark allocation: the 10-mark question on suspense deserves a full paragraph with multiple quotations, while the 4-mark question on Matron can be more concise. Write clearly and number your answers so that the examiner can follow your work easily. Use quotation marks correctly around any words or phrases you lift from the text.

Spend the final **20 minutes on Section C**. Allow three to four minutes for planning: jot down a sensory mind-map or a brief list of descriptive images and vocabulary. Write steadily, focusing on atmosphere and detail rather than action. Aim for varied sentence structures and precise vocabulary. Keep an eye on the time and leave space for a brief proofread before the end of the hour.

What to revise alongside this paper

Students preparing for this paper should revise the full set of **common homophones and near-homophones** that appear in National Curriculum spelling lists for Years 5 and 6, including accept/except, affect/effect, and passed/past. Familiarity with **apostrophe rules** for both possession and contraction is essential.

Broaden your reading of **Michael Morpurgo's novels** and other children's literature set in school environments (such as works by Enid Blyton, Roald Dahl, or Frances Hodgson Burnett) to build confidence in analysing character, setting, and narrative techniques. Practise writing **descriptive paragraphs** on everyday settings, focusing on creating mood and atmosphere without relying on action or plot.

For further challenge, explore how writers build suspense and tension in short extracts from classic and contemporary fiction. Study the use of **simile, metaphor, and personification** to enrich descriptive writing, and experiment with varying sentence lengths for rhetorical effect.

Key terms

Homophones, Apostrophe, Possessive, Contraction, Inference, Quotation, Suspense, Characterisation, Narrative voice, Atmosphere, Descriptive writing, Sensory detail, Textual evidence, Close reading, Tone

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ST. FRANCIS' COLLEGE
SAMPLE ENTRANCE EXAMINATION PAPER (for entry into Year 7)
MARKING INFORMATION

All questions are marked positively not negatively. For example if a girl gets all of Section A wrong, her score for it would be 0 rather than -20.

SECTION A

Tests knowledge of spelling, vocabulary, punctuation and grammar. Not all of these will be tested in any one paper but candidates should be prepared for questions that cover these areas. Candidates could be asked to correct errors in a piece of writing. In this case all errors would be weighted equally in terms of marks.

SECTION B

Tests comprehension skills. There will be a short prose extract or a poem followed by a series of questions. These questions will test the ability to understand meaning and analyse the effects of a writer's choice of language. Marks are awarded for the content of the answer and for the quality of the candidate's writing.

For the sample paper's question 2 a good answer would give 2/3 points about the relationship. Points that could be made include:

*The boys fear the headmaster and we can see this because they associate him with violence and punishment. This is shown by the name Bloody Steps.

*The headmaster only sees the boys to punish them: 'To be summoned up those dreaded steps meant only one thing - the cane.'

*Although the boys fear the headmaster, the nickname they use for him suggests they do not respect him.

*The deep red colour of the carpet suggests danger, which reflects the boys' view of the headmaster.

*The headmaster is a distant figure to be feared. This is shown by the distinct area of the school he occupies: 'Rudolph's apartment. Rudolph's study.' The importance of the study, the place of punishment, is indicated by the brief impact sentence.

Candidates should ensure that each point they make has textual support.

SECTION C

Tests the candidate's ability to write an extended piece of prose. In her answer the candidate must make sure that she is writing appropriately to the question. For example, a piece of **descriptive** writing should not be a **story**.

Marks are awarded for the quality of the content, and for the quality of written communication. The marks for QWC are awarded separately from the marks for content. Fewer marks are awarded for QWC than for content to ensure that those girls who have difficulty with spelling and punctuation are not disadvantaged.

Marks are awarded on a 'best fit' principle: candidates do not have to meet all of the criteria for a grade to be awarded a mark within that grade.

A* Content: Engaging style, strong personal style, successfully uses a range of techniques (such as metaphors), clearly planned, effective structure, impressive range of vocabulary, appropriate to task, has a sense of audience, originality of approach

A* QWC: impressive use of a range of sentence structures, achieves a very high level of accuracy in terms of spelling and punctuation, very secure use of paragraphing, mature and very clear handwriting, very high standard of presentation

A Content: very good effort made to match vocabulary and style to the task, some good use of techniques (such as metaphors), good effort to plan and to use structure for effect, good vocabulary, touches of originality

A QWC: good variety of sentence structures, high level of accuracy in terms of spelling and punctuation, good use of paragraphing, very good handwriting, high standard of presentation

B Content: good effort made to match vocabulary and style to the task, some use of techniques (such as metaphors), effort made to plan and to use structure for effect, some elements of good vocabulary

B QWC: some variety of sentence structures, generally good level of accuracy in terms of spelling and punctuation, generally accurate use of paragraphing, good handwriting, good standard of presentation

C Content: some sense of how to match vocabulary and style to the task but not always consistently successful, attempts to use techniques (such as metaphors), reasonably well planned, vocabulary generally used accurately but mainly of a basic level, underdeveloped

C QWC: accurate spelling of most commonly used words, generally uses capital letters and full stops accurately, attempts to use a variety of sentences structures, some correct use of paragraphing, clear handwriting, reasonable standard of presentation

D Content: vocabulary and style not always appropriate to the task, unplanned/not well planned, basic level of vocabulary, underdeveloped or uncontrolled

D QWC: spelling of simple words generally accurate, uses punctuation but frequently inaccurately, poor paragraphing/no paragraphing, handwriting sometimes illegible, poor standard of presentation

E Content: material not always relevant to the task, inappropriate style, poor vocabulary, significantly short work

E QWC: inaccurate spelling and punctuation hinders comprehension, significant elements of illegibility, very poor standard of presentation

English practice paper - - Marking Information - - Entry into Year 7

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 **St Francis' College's** marking guidance document for its **11+ entrance examination in English**, designed for girls applying for entry into Year 7. It sets out how examiners award marks across all three sections of the examination paper.

The guidance explains that marking is **positive rather than negative**, so incorrect answers result in a score of zero rather than deductions. Each section tests different skills: **Section A** focuses on spelling, vocabulary, punctuation and grammar; **Section B** assesses reading comprehension and language analysis; and **Section C** evaluates extended prose writing.

The document is particularly detailed on Section C, providing complete grade descriptors from **A*** down to **E** for both content and quality of written communication (QWC). Marks for QWC are awarded separately to avoid disadvantaging candidates who struggle with spelling and punctuation, and examiners use a 'best fit' principle rather than requiring all criteria to be met.

How this paper is organised

The examination comprises **three distinct sections**, each targeting a different aspect of English proficiency. Section A tests technical knowledge of spelling, vocabulary, punctuation and grammar through exercises that may include error correction, with all errors weighted equally in the marking scheme.

Section B presents candidates with either a **short prose extract or a poem**, followed by comprehension questions that require both understanding of meaning and analysis of the writer's language choices. Marks are awarded for the content of answers as well as the quality of the candidate's own written expression. The guidance illustrates expectations using a sample question about a headmaster-pupil relationship, where a good answer should make 2 or 3 well-supported points from the text.

Section C requires an **extended piece of prose writing**, and candidates must ensure their response matches the task set (for example, descriptive writing should not become narrative). This section uses detailed grade descriptors covering content qualities (vocabulary, planning, style, originality) and QWC elements (sentence variety, spelling, punctuation, paragraphing, presentation).

Topics covered

- Spelling accuracy, including commonly used words and more challenging vocabulary at an 11+ level
- Vocabulary knowledge and appropriate word choice for different writing tasks and styles
- Punctuation: capital letters, full stops, and more advanced marks such as commas and apostrophes
- Grammar: sentence structure, parts of speech, and syntactical accuracy
- Reading comprehension of prose extracts and poetry, including literal understanding and inference
- Language analysis: identifying and explaining the effects of a writer's lexical and stylistic choices
- Extended prose writing: descriptive, narrative, or other forms appropriate to a specified task
- Literary techniques such as metaphors and other figurative language devices
- Textual evidence and quotation to support analytical points in comprehension answers
- Paragraphing, text structure, and the organisation of extended writing for impact and clarity

How to use this paper for revision

- Read the task carefully in Section C to distinguish between descriptive writing, narrative writing, and other forms. Planning for five minutes before you start will help you stay on track.
- Practise identifying literary techniques such as metaphors, similes and personification in short extracts, then explain their effect on the reader using precise vocabulary.
- When answering comprehension questions, always support your points with short, relevant quotations from the text rather than simply stating your ideas.
- Build your vocabulary by reading widely and keeping a notebook of interesting words with their meanings. Use these words appropriately in your extended writing.
- Revise punctuation rules thoroughly, especially comma usage, apostrophes for possession and contraction, and how to punctuate dialogue correctly.
- Time yourself when practising extended writing. Aim to spend around ten to fifteen minutes planning and checking, leaving the bulk of your time for writing.
- Improve your handwriting and presentation. Examiners award marks for legibility and neat layout, so practise writing clearly at speed.

Common mistakes to avoid

- Writing a story when the task specifically asks for descriptive writing. Candidates must match their response to the exact requirements of the question or risk losing content marks.
- Making analytical points in comprehension answers without supporting them with textual evidence. Every interpretation must be anchored to a quotation or close reference.
- Using overly complex vocabulary incorrectly in an attempt to impress. It is better to use simpler words accurately than to misuse ambitious terms.
- Neglecting to plan extended writing. Unplanned responses often lack clear structure, coherent paragraphing, and effective conclusions.
- Confusing basic punctuation such as its/it's or there/their/they're. These errors are easily avoided with careful proofreading and revision of common rules.
- Writing too little in Section C. Significantly short responses cannot demonstrate the range of skills required and will be penalised under content criteria.

Exam technique

Manage your time carefully across all three sections. Begin with **Section A** to build confidence, as these technical questions are often shorter and more straightforward. Allocate sufficient time for Section B to read the extract or poem thoroughly before attempting the questions, and always underline or note key phrases that support your answers.

For **Section C**, spend five minutes planning your extended writing. Jot down a brief structure (beginning, middle, end), list vocabulary you want to include, and identify which literary techniques you will use. This planning time is an investment that leads to more focused, well-organised writing. As you write, keep the task in mind and check regularly that your style and content remain appropriate.

Leave time at the end to proofread your work, particularly Section C. Check for **spelling errors, missing punctuation, and paragraphing**. Examiners award separate marks for quality of written communication, so even small improvements in accuracy can make a difference. If you spot a mistake, cross it out neatly and write the correction above; clear amendments are better than leaving errors uncorrected.

What to revise alongside this paper

Alongside this paper, students should revise **figure of speech** terminology (simile, personification, alliteration, onomatopoeia) and practise identifying examples in short texts. Understanding these devices will strengthen responses in Section B where language analysis is assessed.

Work on **different writing forms** is essential preparation for Section C. Practise writing descriptions of places and people, short narratives with clear structure, and pieces that match a specific audience or purpose. Experimenting with varied sentence openings and lengths will help you meet the QWC criteria at the higher grades.

Reading widely in the months before the examination will improve both comprehension and writing skills. Focus on classic and contemporary fiction, poetry anthologies, and non-fiction that uses rich, varied language. Notice how published writers use paragraphs, punctuation and vocabulary to create effects, then try to apply similar techniques in your own work.

Key terms

Spelling, Vocabulary, Punctuation, Grammar, Comprehension, Language analysis, Extended prose writing, Metaphor, Textual evidence, Quotation, Paragraphing, Sentence structure, Quality of written communication (QWC), Descriptive writing, Narrative writing

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