

11+ PAST PAPER PACK

The King's School 11+ English 2019

Complete Past Paper Pack

CONTENTS

01 Question Paper

The King's School 11+ English. Work through this paper first.

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

02 Question Paper

The King's School 11+ English. Work through this paper first.

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

03 Reading Booklet

The King's School 11+ English. Supporting material included with this pack.

PRACTISE THE REAL THING

Download more free 11+ past papers at [SATs-Papers.co.uk](https://www.sats-papers.co.uk)

FIRST NAME <hr/>	SURNAME (in capital letters) <hr/>
----------------------------	----------------------------------------------



THE KING'S SCHOOL

C H E S T E R

ENTRANCE EXAMINATION

ENGLISH

January 2019

Time allowed: 1 hour

- There are 2 sections. Look at the marks awarded.
 - 25 marks for Section A – Reading skills
 - 25 marks for Section B – Writing section
- You should try to spend 30 minutes on each section
- Section A
 - Read through both the extracts - the passage and the poem.
 - Now read them both through again, this time more carefully.
You may write on the texts.
- Section B
 - Make sure that you think and plan your answer before writing

Do not open this paper until you are told to do so.

SECTION A: READING SKILLS - ANSWER ALL THE QUESTIONS (25 marks)

Read EXTRACT 1 – ‘Railhead’ by Philip Reeve

1) Why does Zen feel he must not turn around? (1 mark)

2) Write down three types of people who are on the train. (3 marks)

- _____
- _____
- _____

3) How can you tell Zen is nervous on the train? (2 marks)

4) Find and copy two words or groups of words that suggest Zen’s mood changes when the train comes out of the tunnel. (2 marks)

- _____
- _____

5) Explain what tactics the drone uses to find Zen.
Use evidence from the text to support your answer. (2 marks)

6) Onomatopoeia is used to describe the movement of the drone.
Find and copy an example (1 mark)

Read EXTRACT 2 – A poem by John Agard

7) Why does the teacher not want to teach the lesson? (2 marks)

8) What two other impressions do you get of the Geography teacher? (6 marks)

Impression	Evidence (Place a quote in each box)

9) Look at the line '*Today I'll dance on the globe*'
What does the teacher mean by this? (3 marks)

10) How does the poet show the contrast between the pupils and the teacher?
(Look carefully at lines 18 – 21) (3 marks)

TURN OVER FOR SECTION B: WRITING SECTION

SECTION B: WRITING SECTION

(25 marks)

TASK

Look carefully at the enclosed picture.

Write the beginning of a story suggested by this picture.

Think about:

- What might be heard, seen, smelled and felt in this place.
- The whole image as well as the smaller details.
- You can be imaginative and add details of your own.

Before you start writing make sure that you **PLAN** your writing carefully.

Write approximately **ONE** side, but you can write more if you wish.

Think carefully about the **words you choose** so that you interest your reader.

Take time to check that you have used **paragraphs, capital letters, and varied punctuation.**

Use this box for your planning

Paper Notes: 11+ English Question Paper (11+ English Past Paper (2019))

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

Overview

This is **The King's School, Chester's 11+ English entrance examination from January 2019**, designed to assess candidates applying for Year 7 entry. The paper is divided into two equally weighted sections: Section A tests reading comprehension through two extracts (a prose passage from Philip Reeve's *Railhead* and a poem by John Agard), while Section B assesses creative writing through a picture-prompt story opening.

Candidates are given **one hour** to complete the paper, with **25 marks available for each section**. The reading questions range from simple retrieval tasks (finding evidence in the text) to higher-order inference and analysis (explaining character mood, interpreting poetic language, and exploring contrasts). The writing task requires students to produce approximately one side of creative prose, demonstrating descriptive language, sensory detail, and technical accuracy.

This paper suits students in Year 6 preparing for selective independent school entrance exams. The balance between technical comprehension skills and creative expression is typical of 11+ English assessments at competitive independent schools. The extracts chosen require close reading and the ability to support answers with textual evidence, reflecting the literacy standards expected at The King's School.

How this paper is organised

The paper opens with clear administrative instructions and divides into **two 30-minute sections**, each worth half the total marks. Section A contains **10 reading comprehension questions** based on two distinct extracts: questions 1 to 6 address the prose extract from *Railhead*, while questions 7 to 10 focus on the John Agard poem. Marks for individual questions range from 1 to 6, with the poetry questions typically carrying higher weightings to reflect the deeper analytical skills required.

Section B is a **single creative writing task** worth 25 marks. Candidates are provided with a picture stimulus (not reproduced in the question text) and must write the opening of a story inspired by the image. A planning box is provided on the page, encouraging structured preparation before drafting. The instructions emphasise sensory detail, imaginative embellishment, and technical accuracy in paragraphing, punctuation, and vocabulary choice.

The paper provides lined answer spaces directly beneath each question, with ample continuation pages for the extended writing task. The layout is clear and uncluttered, allowing candidates to annotate the extracts as they read and organise their responses methodically within the allocated time.

Topics covered

- Literal retrieval and close reading: locating specific details in prose fiction, such as character names, settings, and actions
- Inference of character emotion and motivation: explaining how a character's feelings are conveyed through description and behaviour in the Reeve extract
- Identifying mood changes through language analysis: finding and interpreting words and phrases that signal shifts in a character's emotional state
- Understanding and explaining figurative language: interpreting metaphorical expressions in poetry, such as 'dance on the globe'
- Recognition and application of literary devices: identifying onomatopoeia and understanding its effect in descriptive prose
- Using textual evidence to support analytical points: quoting directly from extracts to justify inferences and interpretations
- Poetry comprehension: exploring the tone, perspective, and imagery in John Agard's poem, including the relationship between teacher and pupils
- Analysing contrasts and poetic structure: examining how the poet uses language to distinguish between characters or viewpoints
- Creative narrative writing: crafting an engaging story opening with a clear setting, atmosphere, and descriptive detail
- Sensory description and imaginative elaboration: using sight, sound, smell, and touch to bring a picture stimulus to life in written form

How to use this paper for revision

- Practise reading fiction extracts and poetry twice: once for general understanding, then again to annotate key phrases, character clues, and stylistic features before attempting questions.
- For inference questions, always support your answer with a short quotation. Examiners award marks for evidence as well as explanation, so train yourself to cite the text naturally.
- Learn to identify common literary devices (metaphor, simile, onomatopoeia, alliteration) by name and practise explaining their effects in a sentence or two.
- Time yourself strictly on Section A to leave a full 30 minutes for the writing task. Rushed creative writing rarely scores well, so protect that planning and drafting time.
- Build a vocabulary bank of sensory words (textures, temperatures, sounds, smells) and practise weaving them into descriptive paragraphs to make picture-prompt stories vivid and engaging.
- Read aloud your creative writing draft if time permits. This helps you catch missing punctuation, repetitive sentence structures, and awkward phrasing that silent proofreading often misses.
- Study past John Agard poems to understand his playful, conversational tone and his use of dialect and humour. Familiarity with the poet's voice will help you interpret unfamiliar extracts confidently.

Common mistakes to avoid

- Answering inference questions without quoting the text. Saying 'Zen is nervous' is not enough; you must add 'because the text says...' and provide the supporting phrase.
- Confusing the terms for literary devices. Students often mix up onomatopoeia (sound words like 'buzz') with alliteration (repeated consonants) or personification (giving human traits to objects).
- Writing too much in Section A and running out of time for Section B. The creative writing carries half the marks, so protect your time even if the comprehension questions feel easier.
- Ignoring the picture stimulus details in Section B. The task asks you to engage with what you see, not to write a generic adventure story unrelated to the image provided.
- Forgetting to paragraph the creative writing. A single block of text, no matter how well written, will lose marks for presentation and structure. Aim for at least three clear paragraphs.
- Using overly simple vocabulary in the story opening. Words like 'nice', 'good', and 'bad' lack the precision and interest that examiners expect at 11+ level. Reach for more specific alternatives.

Exam technique

Begin by reading both extracts in Section A carefully, as instructed, before looking at the questions. On your first read, get the overall sense of character, mood, and theme. On the second read, underline or circle key phrases that might answer typical comprehension questions (character feelings, changes in tone, unusual word choices). This active annotation saves time when you tackle the questions and reduces the risk of missing important details.

Work through the comprehension questions in order, but be aware of their mark allocation. A 1-mark question needs a short, precise answer, while a 6-mark question (like question 8) demands two well-supported points with quotations. If a question asks you to 'explain' or 'use evidence', always quote the text. Practise writing these two-part answers (point plus proof) until they become automatic.

For Section B, spend at least five minutes planning in the box provided. Jot down sensory details from the picture, sketch a simple plot arc (opening hook, rising tension, cliffhanger ending if you reach it), and list three or four ambitious vocabulary choices you want to include. Write in clear paragraphs, vary your sentence lengths for effect, and save three minutes at the end to proofread for missing capital letters, full stops, and

spelling errors. A polished, engaging opening will score far higher than a longer but careless draft.

What to revise alongside this paper

To strengthen comprehension skills, practise with a range of 20th and 21st-century fiction extracts that feature strong character voice and mood shifts, such as passages from Michael Morpurgo, Jacqueline Wilson, or Eva Ibbotson. Work on identifying how authors show rather than tell emotions through physical description, dialogue, and setting. Poetry comprehension benefits from reading widely across Caribbean and British poets (Grace Nichols, Benjamin Zephaniah, Carol Ann Duffy) to build familiarity with different voices, cultural perspectives, and structural techniques.

For creative writing, study published story openings in middle-grade and young adult fiction to see how professional authors hook readers in the first paragraph. Analyse their use of the senses, their choice of opening (action, dialogue, description, or a question), and how they establish setting and character quickly. Practise writing to a variety of picture prompts under timed conditions, experimenting with different narrative perspectives (first person, third person limited) and tones (mysterious, humorous, suspenseful).

Revise technical accuracy by working through short grammar and punctuation exercises: correct use of commas in lists and clauses, apostrophes for possession and contraction, and speech punctuation. These building blocks underpin strong writing and are explicitly assessed in Section B. Pair this paper with other independent school 11+ English past papers to see the range of text types and question styles you might encounter.

Key terms

Inference, Textual evidence, Quotation, Onomatopoeia, Metaphor, Mood, Tone, Character motivation, Sensory description, Narrative opening, Figurative language, Poetic contrast, Literary device, Paragraphing, Vivid vocabulary

For more free 11+ practice papers, past papers and online practice tests, visit [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk).

PICTURE for Section B: Writing Section



EXTRACT 1 for Section A (Reading Skills): 'Railhead' by Philip Reeve

The following extract is taken from 'Railhead', which describes a future where intelligent trains travel beyond the stars. Here, Zen, a young petty thief, is trying to escape from a drone that is following him and enters a station where the trains depart for other planets.

Zen went through the entrance barriers and ran out onto the platform. The Express was just pulling in... Zen kept his place in the scrum of other K-bahn travellers, itching to look behind him, but knowing that he mustn't because, if the drone was there, it would be watching for just that: a face turned back, a look of guilt.

The doors slid open. He shoved past disembarking passengers into a carriage. It smelled of something sweet, as if the train had come from some world where it was springtime. Zen found a window seat and sat there looking at his feet, at the ceramic floor, at the patterns on the worn seat coverings, anywhere but out of the window, which was where he most wanted to look. His fellow passengers were commuters and a few Motorik couriers with their android brains stuffed full of information for businesses further down the line. In the seats opposite Zen lounged a couple of rich kids: railheads from K'mbussi or Galaghost, pretty as 3D stars, dozing with their arms around each other. Zen thought about taking their bags with him when he got off, but his luck was glitchy tonight and he decided not to risk it.

The train began to move, so smoothly that he barely noticed. Then the lights of Ambersai Station were falling behind, the throb of the engines was rising, the backbeat of the wheels quickening. Zen risked a glance at the window. At first it was hard to make anything out in the confusion of carriage reflections and the city lights sliding by outside. Then he saw the drone again. It was keeping pace with the train, shards of light sliding from its rotor blades as it burred along at the window height, aiming a whole spider-cluster of eyes and cameras and who-knew-what at him.

The train rushed into a tunnel, and he could see nothing any more except his own skinny reflection, wide cheekbones fluttering with the movement of the carriage, eyes big and empty as the eyes on moths' wings.

The train accelerated. The noise rising, rising, until, with a soundless bang - a kind of *un-bang* - it tore through the K-gate and everything got reassuringly weird. For a timeless moment Zen was outside of the universe. There was a sense of falling, although there was no longer any down to fall to. Something that was not quite light blazed in through the blank windows...

Then another un-bang, and the train was sliding out of another ordinary tunnel, slowing towards another everyday station. It was bright daytime on this world, and the gravity was lower. Zen relaxed into his seat, grinning. He was imagining that drone turning away in defeat from the empty tunnel on Ambersai, a thousand light years away.

EXTRACT 2 for Section A (Reading Skills): A poem by John Agard

**What the teacher said when asked:
What Er We Avin for Geography, Miss?**

This morning I've got too much energy
much too much for geography

I'm in a high mood
so class don't think me crude
5 but you can stuff latitude and longitude

I've had enough of the earth's crust
today I want to touch the clouds

Today I want to sing out loud
and tear all maps to shreds

10 I'm not settling for river beds
I want the sky and nothing less

Today I couldn't care if east turns west
Today I've got so much energy
I could do press-ups on the desk
15 but that won't take much out of me

Today I'll dance on the globe
In a rainbow robe

while you class remain seated
on your natural zone
20 with your pens and things
watching my contours⁽¹⁾ grow wings

All right, class, see you later.
If the headmaster asks for me
say I'm a million dreaming degrees
25 beyond the equator

a million dreaming degrees
beyond the equator

Glossary: ⁽¹⁾contours – lines on a map

Paper Notes: 11+ English Reading Booklet (11+ English Reading Booklet (2019))

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

Overview

This is the **11+ English Reading Booklet** published by **The King's School in Chester** for their **2019 entrance examination**. It contains the source texts that candidates read alongside the separate question paper, forming the stimulus for comprehension, inference, and language analysis tasks. The booklet is designed to test a range of reading skills expected of Year 6 pupils preparing for selective independent school entry.

The material includes two contrasting extracts labelled for **Section A (Reading Skills)**. The first is a prose passage from Philip Reeve's science fiction novel *Railhead*, a fast-paced chase sequence involving a young thief escaping surveillance by boarding an interstellar train. The second is a contemporary poem by **John Agard**, written in a playful, colloquial voice as a teacher abandons the geography lesson in favour of imagination and freedom. Both texts offer rich material for questions on inference, vocabulary, structure, and the writer's craft.

This booklet suits pupils familiar with close reading of fiction and poetry, able to handle unfamiliar vocabulary (such as 'Motorik' or 'contours') and metaphorical language. Because it is a reading booklet rather than the question paper itself, candidates will refer back to these extracts repeatedly during the examination, so clear annotation and careful time management are essential skills.

How this paper is organised

The booklet comprises **two distinct extracts**, each clearly headed for use in Section A of the corresponding question paper. Extract 1 runs to approximately 400 words of narrative prose set in a futuristic world, complete with invented place names and technology. Extract 2 is a **27-line poem** with irregular rhyme and a conversational tone, accompanied by a single footnote defining 'contours'.

Because this is a **reading stimulus document**, it does not contain questions, instructions, or mark allocations. Those appear on the separate question paper that accompanies this booklet. Pupils are expected to read each extract carefully before turning to the questions, then return to the text as needed. The extracts are printed in clear type with line numbers (in the poem) to support precise reference during comprehension tasks.

Layout is straightforward: each extract begins with a brief contextual note (e.g. 'Here, Zen, a young petty thief, is trying to escape...'), followed by the text itself. The glossary at the foot of Extract 2 is minimal, reflecting the expectation that candidates will infer meaning from context where possible. Candidates should allow sufficient time to read both passages thoroughly before attempting any written responses on the question paper.

Topics covered

- Reading comprehension of contemporary science fiction prose, including invented vocabulary and futuristic settings
- Inference of character emotion and motivation from narrative detail (e.g. Zen's fear, caution, and relief)
- Analysis of descriptive techniques and figurative language (e.g. 'eyes big and empty as the eyes on moths' wings')
- Understanding of narrative structure, tension, and pacing in action sequences
- Reading comprehension of contemporary poetry with colloquial, conversational voice
- Interpretation of poetic imagery and metaphor (e.g. 'a million dreaming degrees beyond the equator')
- Recognition of rhyme, rhythm, and tone in free verse with irregular metre
- Comparison of themes across different genres (freedom, escape, imagination vs. routine)
- Use of contextual clues to infer meaning of specialist or invented terms
- Close reading and textual reference to support answers on a separate question paper

How to use this paper for revision

- Read each extract twice before looking at the questions: once for overall meaning, then a second time noting interesting words, phrases, and structural choices.
- Annotate the margins lightly with your own observations about character, mood, or technique, but avoid over-marking the text so you can still read it clearly.
- Pay close attention to the introductory context provided for each extract, as it often clarifies unfamiliar settings or situations that might otherwise confuse you.
- In the Reeve extract, track how the author builds tension through sensory details (sound, sight, movement) and Zen's internal thoughts.
- For the Agard poem, notice how the teacher's exuberant, rule-breaking voice is created through informal language, repetition, and energetic imagery.
- Use the line numbers in the poem to locate specific phrases quickly when answering questions that ask you to quote or refer to particular moments.
- If you encounter invented terms like 'Motorik' or 'K-gate', use the surrounding sentences to infer their meaning rather than worrying about exact definitions.

Common mistakes to avoid

- Skimming the extracts too quickly and missing subtle details that later questions rely on, such as Zen's decision not to steal the bags or the repeated phrase 'beyond the equator'.
- Assuming that science fiction vocabulary must be understood literally, rather than inferring meaning from context (e.g. 'glitchy' suggests 'unreliable' or 'problematic').
- Failing to recognise the tone of Agard's poem: some pupils read it as a serious complaint rather than a playful, imaginative celebration.
- Quoting long passages instead of selecting the precise phrase or sentence that answers the question, wasting time and losing marks for imprecision.
- Ignoring the glossary footnote for 'contours', then struggling to understand the metaphor of the teacher's 'contours grow wings'.
- Not returning to the text when answering inference questions, relying instead on memory or guesswork, which often leads to vague or inaccurate responses.

Exam technique

Before you begin answering questions, spend **5 to 7 minutes** reading both extracts carefully. Resist the urge to rush into the question paper. Mark any unfamiliar words,

striking images, or shifts in tone so you can find them quickly later. This initial investment pays dividends when questions ask you to locate or explain specific details. When the question paper directs you back to a particular extract or line range, reread that section in full before writing your answer. Many questions test **inference** or the effect of language choices, so look beyond surface meaning to consider why the writer has chosen a particular word, image, or sentence structure. Always support your points with brief, well-chosen quotations rather than retelling the plot.

Manage your time by noting how many marks each question is worth on the question paper. Multi-mark questions require developed explanations with evidence, while single-mark questions often need just a word or short phrase. If you finish early, return to the extracts and check that your answers reflect what is actually written, not what you assumed or remembered. Close reading rewards patience and precision.

What to revise alongside this paper

To prepare effectively for this examination, practise reading a wide range of **contemporary fiction and poetry**. Philip Reeve's work is typical of modern children's science fiction that blends invented worlds with recognisable emotions; familiarising yourself with authors like Malorie Blackman, Frank Cottrell-Boyce, or Ross Welford will help you handle unfamiliar settings confidently. Similarly, reading poets such as Benjamin Zephaniah, Grace Nichols, or Michael Rosen will attune you to the playful, conversational voices often featured in 11+ comprehension papers.

Work on **inference skills** by asking yourself not just what happens in a text, but why characters act as they do and how the writer creates particular effects. Practise identifying and explaining literary techniques like simile, metaphor, personification, and structural choices such as short sentences for tension or repetition for emphasis. The ability to quote selectively and comment precisely on language is central to success at this level.

Finally, develop your **comparative skills** by considering how different texts treat similar themes. Both extracts in this booklet explore escape and freedom (one literal, one imaginative), so think about how prose and poetry achieve different effects through their distinct forms. Reading widely and discussing your observations with teachers or peers will sharpen the critical reading habits that selective school entrance examinations reward.

Key terms

Inference, Characterisation, Narrative perspective, Third-person limited viewpoint, Figurative language, Simile, Metaphor, Tone, Colloquial language, Imagery, Repetition, Tension, Mood, Free verse, Contextual clues

For more free 11+ practice papers, past papers and online practice tests, visit [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk).