

## 11+ PAST PAPER PACK

# The Manchester Grammar School 11+ English 2017

## Complete Past Paper Pack

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Includes Paper Notes: score interpretation, selected worked examples, next steps.

#### 04 Answers

The Manchester Grammar School 11+ English. Use to mark your work against the official answer key.

Includes Paper Notes: score interpretation, selected worked examples, next steps.

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Surname ..... Candidate number .....

First name .....

Current school .....



The Manchester  
Grammar School

# Entrance Examination 2017

## English Section A

### 30 minutes

**Do not open this booklet until told to do so**

**Write your names, school and candidate number in the spaces provided at the top of this page.**

You have 30 minutes for this paper which is worth 40 marks.  
Each question is worth 1 mark.

Answer all the questions, attempting them in order and writing your answers clearly. If you find that you cannot answer a question straight away leave it blank and return to it later if you have time. Try not to leave blank answer spaces at the end, instead make the best attempt at an answer that you can.

**If you need to change an answer cross it out neatly and write the new answer alongside the box.**

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<b>Marker 1</b>	Use of English Q1-10	Compre- hension Q11-20	Missing Words Q21-30	Data Handling Q31-40	<b>Marker 1 TOTAL</b>	<b>Marker 2 CHECK</b>
Number Correct	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Number Wrong	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
					<b>AGREED MARK</b>	<input type="text"/>

## Use of English

In each of the questions 1 - 10, there are four possible alternatives to choose from labelled A, B, C and D. Choose the letter which you think answers the question best then write your choice of letter in the box provided.

For questions 1 - 5, which of the four alternative words do you think is closest in meaning to the word in capital letters. Answer each of the questions by writing A, B, C or D in the box provided.

1. **DROUGHT**

- A draft
- B sleepy
- C dryness
- D purchased

1	
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2. **IMPEDE**

- A release
- B obstruct
- C weaken
- D propel

2	
---	--

3. **ARROGANT**

- A aggressive
- B angry
- C nasty
- D overconfident

3	
---	--

4. **DIALOGUE**

- A film
- B book
- C conversation
- D telephone

4	
---	--

5. **DEVISE**

- A plan
- B tricky
- C change
- D object

5	
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Questions 6 - 10 look at various forms of punctuation and grammar. In each question there are four possible alternatives to choose from, labelled A, B, C and D.

6. How many adverbs are there in the sentence below?

**The tennis match flew swiftly by and the players were very eager for tea by the end.**

- A 3  
B 2  
C 1  
D 0

6	
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7. Which of the sentences below must end with a question mark?

- A Jane asked her teacher if the class could do an experiment in the lesson  
B Dr Higgins wanted to know whether they had finished their written work first  
C Have you tried testing the calorific content of jellybeans  
D I think it might be best to attempt it in Friday's lesson

7	
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8. How many words in the two sentences below should start with a capital letter?

**the midland is a grand hotel in manchester. opened in september 1903, it was built by the midland railway to serve manchester central station.**

- A 3  
B 5  
C 7  
D 9

8	
---	--

9. How many conjunctions are there in the sentence below?

**Although he didn't paint neatly, Mark loved art because it was messy and sociable.**

- A 3  
B 2  
C 1  
D 0

9	
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10. Which of the following sentences is punctuated correctly?

- A William Shakespeare was an English poet; playwright and actor.  
B He is often called Englands national poet.  
C At 18 he married, Anne Hathaway, with whom he had three children.  
D His works consist of 38 plays, 154 sonnets and two long poems.

10	
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Please turn over

**FOR  
MARKER  
USE ONLY**

**Q1 - 10**

<b>Number Correct</b>	
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**Q1 - 10**

<b>Number Wrong</b>	
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## Comprehension

Read the whole passage carefully and then answer the questions that follow by writing the letter A, B, C or D in the appropriate answer space. The passage is reprinted on page 6 to help you when you are working on the questions on page 7.

### Going Down Hill on a Bicycle *A Boy's Song*

With lifted feet, hands still,  
I am poised, and down the hill  
Dart, with heedful mind;  
The air goes by in a wind.

Swifter and yet more swift, 5  
Till the heart with a mighty lift  
Makes the lungs laugh, the throat cry:-  
"O bird, see; see, bird, I fly."

"Is this, is this your joy?  
O bird, then I, though a boy, 10  
For a golden moment share  
Your feathery life in air!"

Say, heart, is there aught like this  
In a world that is full of bliss?  
'Tis more than skating, bound 15  
Steel-shod to the level ground.

Speed slackens now, I float  
Awhile in my airy boat;  
Till, when the wheels scarce crawl,  
My feet to the treadles fall. 20

Alas, that the longest hill  
Must end in a vale; but still,  
Who climbs with toil, wheresoe'er,  
Shall find wings waiting there.

*Henry Charles Beeching*

Choose the letter A, B, C or D which you think answers the question best, then write the letter in the answer space. The passage is reprinted on page 6 to help you when you are working on the questions on page 7.

11. Which word in line 2 is a verb?

- A I
- B am
- C poised
- D down

11	
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12. Why does the boy call out to a bird in lines 8-12?

- A The bird is flying next to him, racing him down the hill
- B The bird called to him first
- C He feels that he will lift off the road and fly due to his speed
- D He feels a connection with the bird because his speed makes it seem as if he is flying

12	
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13. What else does the boy speak to in line 13?

- A His feet
- B The bicycle
- C Another bird
- D His heart

13	
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14. With what other sport does the boy compare his downhill cycle in lines 15-16?

- A Ice-skating
- B Motor-biking
- C Skate-boarding
- D Hockey

14	
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15. What does the metaphor 'I float in my airy boat' mean in lines 17-18?

- A The boy is being blown about like a boat in the rushing wind
- B The boy has gone sailing instead
- C The bicycle has slowed but the boy still feels weightless in the wind
- D The boy is cycling through puddles

15	
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## Comprehension

The passage on page 4 is reprinted here to help you answer the questions on page 7.

### **Going Down Hill on a Bicycle A Boy's Song**

With lifted feet, hands still,  
I am poised, and down the hill  
Dart, with heedful mind;  
The air goes by in a wind.

Swifter and yet more swift, 5  
Till the heart with a mighty lift  
Makes the lungs laugh, the throat cry:-  
"O bird, see; see, bird, I fly."

"Is this, is this your joy? 10  
O bird, then I, though a boy,  
For a golden moment share  
Your feathery life in air!"

Say, heart, is there aught like this 15  
In a world that is full of bliss?  
'Tis more than skating, bound  
Steel-shod to the level ground.

Speed slackens now, I float 20  
Awhile in my airy boat;  
Till, when the wheels scarce crawl,  
My feet to the treadles fall.

Alas, that the longest hill  
Must end in a vale; but still,  
Who climbs with toil, wheresoe'er,  
Shall find wings waiting there.

*Henry Charles Beeching*

Choose the letter A, B, C or D which you think answers the question best, then write the letter in the answer space. The passage is reprinted on page 6 to help you when you are working on the questions on page 7.

16. What does the word 'treadles' mean in line 20?

- A The pebbly ground
- B The pedals of the bicycle
- C The flowers by the path
- D The oars of the boat

16	
----	--

17. What is the moral of the last two lines of the poem?

- A Hard work will result in reward
- B If we can learn to ride a bicycle then we can learn to fly one day
- C Good things come to those who wait
- D Never judge a book by its cover

17	
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18. What is the rhyming pattern of the poem?

- A Alternate line rhyme
- B There is no rhyme
- C The pattern changes throughout the poem
- D Rhyming couplets

18	
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19. What is the name of the punctuation mark used to join the parts of the adjective 'steel-shod' together in line 16?

- A A question mark
- B A dash
- C A hyphen
- D A gryphon

19	
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20. What is the function of the apostrophe in the word 'wheresoe'er' in line 23?

- A To show that a letter is missing
- B To show possession
- C To tell the reader to take a breath
- D To join two words together

20	
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Please turn over

**FOR  
MARKER  
USE ONLY**

**Q11 - 20**

Number Correct	
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**Q11 - 20**

Number Wrong	
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## Missing Words

For questions 21 - 30, ten words have been missed out of the following passage. Each missing word has been given a number in the passage. Below the passage is a list of words, each of which is identified with a capital letter. Choose the word from the list which best fits the meaning of the passage in each of the ten places. In the numbered answer spaces provided, write the capital letter which identifies the word you choose. Each word can only be used once.

The broad way took them to Stormy Point. \_\_(21)\_\_ the waste a hollow path led back into the trees. As they entered, Meg picked up \_\_(22)\_\_ pebbles that lay on the ground.

21	
22	

“They’re pretty. Hey, this here is a bit of all right.”

They were at a ridge, and the ground \_\_(23)\_\_ to the plain. It was a beech wood, and the trunks were \_\_(24)\_\_ green flames \_\_(25)\_\_ brown fallen leaves that let nothing grow. The sunlight was shafts between.

23	
24	
25	

The path dipped to a saddle and \_\_(26)\_\_ beyond.

26	
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“It’s a cathedral,” said Meg.

“There are your rocks,” said Colin. “Help yourself.” He kept back.

The rocks stood over the path. \_\_(27)\_\_ was much taller than the others, a tapering wedge of sandstone. There was a shelf in front. Meg stepped onto it. She patted the stone.

27	
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“This is one brute of a bloke, and that’s for sure. Come up.”

“I’m happy \_\_(28)\_\_ I am.”

28	
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Meg continued to \_\_(29)\_\_ the rock. “More pebbles,” she said. “White quartz. Just like the Goldenstone.”

29	
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“Yes. It’s possible it was fetched from near here.”

“Wow. Some job.”

“Quite simple, \_\_(30)\_\_,” said Colin. “Have you seen all that you want to see?”

30	
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- |                  |                   |                     |                  |
|------------------|-------------------|---------------------|------------------|
| <b>A</b> below   | <b>B</b> dropped  | <b>C</b> were       | <b>D</b> lose    |
| <b>E</b> Threw   | <b>F</b> actually | <b>G</b> triangular | <b>H</b> Two     |
| <b>I</b> rises   | <b>J</b> One      | <b>K</b> Across     | <b>L</b> examine |
| <b>M</b> twisted | <b>N</b> loose    | <b>O</b> certainly  | <b>P</b> rose    |
| <b>Q</b> where   | <b>R</b> above    | <b>S</b> drops      | <b>T</b> extract |

**FOR  
MARKER  
USE ONLY**

Q21 - 30	
Number Correct	

Q21 - 30	
Number Wrong	

**THIS PAGE IS  
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**PLEASE TURN OVER  
FOR  
QUESTIONS 31 - 40**

## Data Handling

In each of the questions 31 - 40, there are four possible alternatives to choose from labelled A, B, C and D. Choose the letter which you think answers the question best then write your choice of letter in the box provided.

In the table below there is a list of fast, powerful motor cars. The list is arranged in order of top speeds from fastest to slowest. Using the information in the table answer questions 31 - 40.

Manufacturer	Model	Top speed (measured in miles per hour)	Power (measured in horsepower)	Year when car was first produced	Country of origin
Koenigsegg	Agera R	273	1140	2011	Sweden
Hennessey	Venom GT	270	1244	2011	USA
Bugatti	Veyron Super Sport	268	1200	2010	Germany
9FF	GT9-R	257	1120	2008	Germany
SSC	Ultimate Aero	256	1287	2007	USA
Koenigsegg	CCR	242	806	2004	Sweden
McLaren	F1	241	670	1992	UK
Zenro	ST1	233	1104	2009	Denmark
Pagani	Huayra	230	730	2012	Italy
Aston Martin	One-77	220	750	2009	UK

Source: [www.globalcarbrands.com](http://www.globalcarbrands.com), December 2014

31. Which manufacturer makes the most powerful car on this list?

- A Hennessey
- B Bugatti
- C SSC
- D Koenigsegg

31	
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32. How many different countries of origin are represented in this list of cars?

- A 5
- B 6
- C 7
- D 10

32	
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33. What is the top speed of the fourth fastest car?

- A 257 miles per hour
- B Koenigsegg Agera R
- C 273 miles per hour
- D 9FF GT9-R

33	
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34. Which of the two cars made in the UK is more powerful?

- A McLaren F1
- B SSC Ultimate Aero
- C Zenvo ST1
- D Aston Martin One-77

34	
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35. Based on the year the car was first produced, the oldest car on the list is made by which manufacturer?

- A Aston Martin
- B 1992
- C McLaren
- D F1

35	
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36. What is the name of the model of car with the third highest power?

- A 268 miles per hour
- B Agera R
- C 1200 horsepower
- D Veyron Super Sport

36	
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## Data Handling

The table from page 10 has been repeated here to help you with questions 37 - 40.

Manufacturer	Model	Top speed (measured in miles per hour)	Power (measured in horsepower)	Year when car was first produced	Country of origin
Koenigsegg	Agera R	273	1140	2011	Sweden
Hennessey	Venom GT	270	1244	2011	USA
Bugatti	Veyron Super Sport	268	1200	2010	Germany
9FF	GT9-R	257	1120	2008	Germany
SSC	Ultimate Aero	256	1287	2007	USA
Koenigsegg	CCR	242	806	2004	Sweden
McLaren	F1	241	670	1992	UK
Zenvo	ST1	233	1104	2009	Denmark
Pagani	Huayra	230	730	2012	Italy
Aston Martin	One-77	220	750	2009	UK

Source: [www.globalcarbrands.com](http://www.globalcarbrands.com), December 2014

37. Of those cars with a top speed of more than 250 mph, what is the name of the model of car which has the highest power?

- A 256 miles per hour
- B One-77
- C CCR
- D Ultimate Aero

37	
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38. From the information in the table, which of these statements is **true**?

- A The least powerful car is also the car with the slowest top speed
- B The car with the slowest top speed was first produced in 2004
- C The USA is the country of origin for the car with the slowest top speed
- D The car with the slowest top speed is manufactured by Aston Martin

38	
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39. From the information in the table, which of these statements is **true**?

- A The car with the most recent first year of production is from Sweden
- B The car with the most recent first year of production is manufactured by Hennessey
- C The car with the most recent first year of production is the ninth most powerful car
- D The car with the most recent first year of production has the third highest top speed

39	
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40. From the information in the table, which of these statements is **true**?

- A The two cars from Germany are faster and more powerful than both of the cars from the USA
- B The 9FF GT9-R was first produced two years earlier than the least powerful car on the list
- C The least powerful car on the list and the slowest car on the list are both from the UK
- D The car from Denmark is ranked eighth for top speed and third for power

40	
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## This is the end of the Examination

**Use any remaining time to check your work  
or try any questions you have not answered.**

**FOR  
MARKER  
USE ONLY**

**Q31 - 40**

Number Correct	
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**Q31 - 40**

Number Wrong	
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# Paper Notes: 11+ English Question Paper (11+ English Past Paper (2017))

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

## Overview

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This is the **2017 entrance examination English Section A paper** from **The Manchester Grammar School**, a highly regarded independent boys' school in Manchester. The paper is designed for students applying for **11+ entry (Year 7)** and forms part of the school's competitive entrance assessment.

The examination is divided into **four distinct sections**: Use of English, Comprehension, Missing Words, and Data Handling. Each question carries one mark, and candidates have **30 minutes** to complete **40 questions**. The format combines multiple-choice answers with a variety of question types, testing vocabulary, grammar, reading inference, cloze procedure, and data interpretation skills.

This paper suits students preparing for grammar school entrance exams or independent school 11+ assessments. It requires a broad command of English language skills, from punctuation conventions to literary analysis, as well as the ability to work quickly and accurately under timed conditions.

## How this paper is organised

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The paper is worth **40 marks in total**, with each question carrying equal weight. Section A (Use of English, questions 1 to 10) opens with five synonym questions testing vocabulary, followed by five grammar and punctuation questions covering adverbs, question marks, capitalisation, conjunctions, and sentence punctuation. Section B (Comprehension, questions 11 to 20) is based on a single poem, **Going Down Hill on a Bicycle by Henry Charles Beeching**, and tests close reading, figurative language, word class identification, and poetic structure.

Section C (Missing Words, questions 21 to 30) presents a prose passage with ten gaps and a word bank of twenty options, requiring candidates to select the correct word for each blank based on grammatical and contextual fit. Section D (Data Handling, questions 31 to 40) provides a table listing ten high-performance cars with data on top speed, power, year of production, and country of origin, and poses ten multiple-choice questions requiring interpretation, comparison, and logical reasoning.

The paper is clearly laid out with large answer boxes next to each question. Instructions are given at the top of each section, and the poem is reprinted on page 6 to support candidates as they answer comprehension questions on page 7.

## Topics covered

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- Vocabulary: identifying synonyms for words such as **drought**, **impede**, **arrogant**, **dialogue**, and **devise**
- Grammar: counting adverbs in a sentence, identifying conjunctions, recognising correct sentence structure and word classes (verb identification)
- Punctuation: applying question marks, capital letters, semicolons, commas, apostrophes, and hyphens correctly in varied contexts
- Poetry comprehension: close reading of *Going Down Hill on a Bicycle*, focusing on metaphor, tone, imagery, direct address, and the speaker's emotional experience
- Poetic devices: rhyme scheme analysis (rhyming couplets), understanding archaic language (treadles, wheresoe'er), and interpreting moral or thematic messages
- Cloze procedure: selecting contextually and grammatically appropriate words from a bank of options to complete a narrative passage
- Data interpretation: reading and extracting information from a multi-column table, comparing numerical values, and identifying true statements based on given data
- Logical reasoning: making inferences from structured data, ranking items by different criteria (speed, power, year), and cross-referencing multiple columns to answer complex questions
- Exam technique: time management across four varied sections, balancing speed with accuracy, and using process of elimination in multiple-choice questions

## How to use this paper for revision

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- Practise synonym recognition by reading widely and keeping a vocabulary notebook; context clues in sentences often help you choose the closest meaning.
- Review the difference between word classes, especially verbs, adverbs, and conjunctions, using example sentences and highlighting each type in different colours.
- When answering poetry comprehension questions, underline key phrases in the poem that support your answer choice before selecting an option.
- For cloze passages, read the entire text first to understand the overall meaning, then fill in the easiest gaps before tackling the more challenging ones.
- In data-handling questions, double-check the column headings and units of measurement; mistakes often arise from reading the wrong row or column.
- Time yourself on practice papers to build speed, aiming to spend roughly 45 seconds per question, leaving a few minutes at the end to review your answers.
- If you get stuck on a question, move on and return to it later; do not let one difficult item consume time needed for easier questions elsewhere in the paper.

## Common mistakes to avoid

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- Confusing adverbs with adjectives (e.g. counting 'eager' as an adverb when it modifies a noun, not a verb); always ask what the word is describing.
- Missing capital letters for proper nouns and the first word of a sentence, especially in longer passages where multiple names and places appear.
- Choosing a word for the cloze section that sounds plausible but does not fit grammatically; always re-read the sentence with your chosen word in place.
- Misreading data tables by looking at the wrong row or confusing 'top speed' with 'power'; use a ruler or finger to track across the correct line.
- Rushing through poetry questions without referring back to the text; inferential questions require evidence from specific lines, not general impressions.
- Overlooking the instruction 'each word can only be used once' in the missing words section, leading to repeated use of the same option and gaps left unfilled.

## Exam technique

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Begin by reading the instructions at the top of the paper carefully and noting the total time (30 minutes) and mark allocation (40 marks, one per question). This tells you that you need to maintain a brisk pace, averaging about 45 seconds per question. Start with

the Use of English section, which should be relatively quick; if a synonym or grammar question stumps you, make an educated guess and move on rather than spending two minutes deliberating.

For the Comprehension section, read the poem through once to grasp the overall meaning and tone, then tackle the questions in order, referring back to specific lines as needed. The poem is reprinted on page 6 to help you, so use it actively: underline or circle key phrases that relate to each question. When choosing between similar answer options, eliminate those that are factually incorrect or unsupported by the text before selecting your final answer.

In the Missing Words section, skim the passage first to understand the narrative, then work through the gaps systematically, crossing off each letter as you use it to avoid accidental repetition. The Data Handling section can be time-consuming, so stay methodical: for each question, identify the relevant column(s) in the table, then check each answer option against the data carefully. With about five minutes remaining, return to any questions you skipped and make your best attempt; leaving a blank guarantees zero marks, whereas a guess has a 25 per cent chance of being correct.

## **What to revise alongside this paper**

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To prepare thoroughly for this paper, revise all major word classes (nouns, verbs, adjectives, adverbs, conjunctions, pronouns) and practise identifying them in varied sentences. Strengthen your punctuation knowledge by working through exercises on apostrophes (possession versus omission), hyphens in compound adjectives, semicolons versus commas, and the correct use of capital letters for proper nouns and sentence openings.

Read a range of poetry from the Romantic and Victorian periods to become comfortable with figurative language, archaic vocabulary, and varied rhyme schemes; Henry Charles Beeching's work is typical of late-Victorian children's verse. Practise cloze exercises using narrative extracts, focusing on grammatical fit (singular versus plural, verb tense, prepositions) as well as meaning.

For data handling, work on interpreting tables, charts, and graphs in mathematics and science contexts, and practise multi-step reasoning questions where you must compare or rank data across several columns. Broaden your general knowledge by reading non-fiction articles about technology, history, and the natural world; a wider vocabulary and stronger background knowledge will help you answer questions more confidently and quickly.

## Key terms

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**Synonym, Adverb, Conjunction, Capital letter, Question mark, Apostrophe, Hyphen, Metaphor, Rhyming couplets, Cloze procedure, Data interpretation, Inference, Word class, Treadles, Archaic language**

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# **Entrance Examination 2017**

## **English Section B - Comprehension**

### **Comprehension Passage**

Printed in this booklet you will find the passage on which the comprehension paper is based. The questions are printed in the blue booklet and you should write your answers in the spaces provided on those pages.

You have a minimum of 5 minutes to read through the passage carefully, making any notes that you need alongside the text. You should not begin answering questions until the 5 minute period has finished.

**Do not open this booklet until told to do so.**

**Read through the passage very carefully. We recommend that you spend at least five minutes reading and re-reading the following material before you begin to answer the questions.**

*This story, set in Victorian England, focuses on a young girl, Faith. At this point in the story, she is with her father, the Reverend Erasmus Sunderly. They are in the grounds of their house by the coast, going towards a tower.*

The night was cold and starless, with just a few streaks of purple in the west. A single bat skimmed past and vanished, rapid as a heart flutter. Faith advanced across the grounds hesitantly. Her father gave her an impatient glance over his shoulder and beckoned to her to hurry.

“I must be back at the house by midnight,” he whispered abruptly.

5

In the darkness the tower seemed larger, and grimly prison-like. Her father opened the door and disappeared into the darkness. When he re-emerged, his arms were filled with a cloth-shrouded object, and he was clearly struggling with the weight. He lowered it carefully into the wheelbarrow that stood by the entrance. Faith’s nose filled with a strange, cold scent. The Reverend took up the handles of the barrow.

10

As the ground descended towards the beach, the path became more difficult. Whenever the wheel jolted, a little rustle of dropped leaves sounded from beneath the cloth, and each time her father drew in breath through his teeth.

On the beach the winds were colder and fiercer. The sea was black except for the seething shore, and brief scars of white foam. The cliffs seemed higher than they had by daylight, like giant bites taken out of the sky.

15

There was a sudden surge of the wind, and some unseen crack or cliff hollow gave off a throbbing whine not unlike a voice. Faith’s father tensed, turning his head towards the source of the sound. He lowered the barrow, one hand sliding into his pocket as he listened. Eventually he relaxed.

20

With difficulty, her father manhandled the barrow across the beach to the little boat house. There he stooped by the rowing boat, examining it by the rays from the lantern, and knocking on the wood. After a while he nodded to himself. With visible effort, he lifted the plant pot and settled it near the stern.

“Get behind the boat, and push,” he ordered, raising his voice to compete with the wind.

25

Faith’s heart plummeted, her worst suspicions confirmed. Her father really *did* mean to take out the boat in the middle of the night. She pushed the boat as hard as she could.

“Father,” ventured Faith, “how will we see the rocks?”

“Keep watch while I row, and warn me if you see rocks.”

Faith stared out across the black shifting mass of the ocean. Every time a foam crest flared, she imagined it breaking on the hidden rocks. Nonetheless she hitched her skirts as best she could and clambered into the boat, while her father held the little vessel steady. Her father needed her, and whatever dangers were ahead they would be facing them together.

30

At first, each breaker kindly tried to push them back onto the beach. Faith's father worked the oars with an angry energy while the surf hissed around them. When the boat struggled into deeper water, the waves changed. Now they tipped and jostled the little vessel, like great black wolves in a playful mood. 35

Then the waves grew bigger and less playful, rolling under the boat with menacing unconcern. Whenever the boat tipped, every fibre in Faith's body was prepared for the capsize, the freezing shock of the water. She had never been taught how to swim, but her common sense told her that if she fell overboard, her layers of skirts might keep her afloat for a few seconds, but then they would soak up the seawater and become a terrible dead weight, tangling her legs and dragging her down to the seabed. 40

"Father, I can see a cave!"

The waves had them now, the oars helpless against the churning of the white water. The spray stung Faith's eyes. At last a breaker seized them and pushed them helplessly forward, into the mouth of the cave itself. The sky went out like a lamp, leaving only the radiance of the lantern. 45

"Wait here." Her father disappeared into the throat of the cave, carrying the pot as tenderly as if it were a wounded child. The light disappeared with him, leaving Faith in darkness. 50

At last Faith's father returned, carrying nothing but the lantern. He loosed the rope and jumped back into the boat without a word.

The haul back to the shore was a long one. At last the keel ground into the shore. Father and daughter climbed out and manhandled the boat back up the beach. Faith found that her legs were weak, her hands too numb to grip properly. The two of them leaned against the boat for a short while to recover. 55

"Good girl, Faith," the Reverend said at last. "Good girl." And suddenly Faith was no longer cold.

They walked back towards the house. Faith felt unsteady, but somehow, impossibly, there was dry ground beneath her boots. They had faced danger together, and had survived. She had been tested, and had passed. 60

"It is nearly midnight," murmured her father. "I am out of time. Faith - go in, and go to bed."

"You are not coming in?" Faith's concerns leapt to attention once again, like guard dogs. "Is something wrong? Shall I come with you?"

"No!" he replied abruptly. "No, that will not be necessary." There was a long pause. "Faith," he began in a quieter tone, "nobody must ever know that I left the house this night. Listen to me. If you are *ever* asked, you must tell them that we stayed up talking in my study until well after one in the morning. Do you understand?" 65

Faith nodded, though the nod was a half-lie. She did not really understand.

"I am not going far, and will be back very soon." Her father hesitated. "Faith, are your boots wet?"

“Yes” confessed Faith, touched by his concern. The walk from the beach had been squelchy and unpleasant.

70

“See to it that they are dry by morning, or the servants will notice and gossip about it. Nobody must suspect what we have done, nor where we have been. You must make sure there is no clue, no evidence.”

He took a step away from the door and hesitated. He glanced over his shoulder at Faith, but the lantern was shrouded again and his expression lost in darkness.

75

“Show me how clever you can be, Faith.”

**END OF PASSAGE**

# Paper Notes: 11+ English Question Paper (11+ English Past Paper (2017))

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

## Overview

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This is **Section B** of **The Manchester Grammar School's 2017 11+ English entrance examination**, a reading comprehension component designed for Year 6 candidates applying for Year 7 entry. The booklet contains a single prose passage set in Victorian England, focusing on a young girl named Faith and her father, the Reverend Erasmus Sunderly, as they undertake a mysterious nocturnal mission involving a boat journey to a coastal cave.

The passage is atmospheric and suspenseful, demanding careful reading to grasp both explicit plot details and implicit character motivations. Candidates receive a **minimum of five minutes** to read and annotate the text before turning to the separately printed questions in the blue answer booklet. This reading time is critical for absorbing the setting, the progression of events, and the Victorian context that frames the language and social dynamics.

The paper suits students comfortable with extended narrative prose and capable of close textual analysis under timed conditions. The Victorian setting and vocabulary (wheelbarrow, stern, keel) require contextual understanding, whilst the ambiguous ending invites inference about secrecy and deception. This is a challenging comprehension text that rewards multiple readings and marginal note-taking during the preparatory phase.

## How this paper is organised

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The booklet is organised as a **standalone reading stimulus**, providing the source material for questions printed elsewhere. The passage itself runs to approximately **75 lines of continuous prose**, divided into numbered sections (lines 5, 10, 15, and so on) to assist with question referencing. Candidates are instructed explicitly not to open the booklet until permitted, then to spend at least five minutes reading and annotating before attempting any questions.

The text is presented in clear type with generous margins for note-making. Line numbers appear at regular intervals down the right-hand side, a convention that allows questions to direct students to specific moments in the narrative (for example, "Explain the significance of lines 40 to 43"). The passage concludes with a clear **END OF PASSAGE** marker on page 4.

No mark allocation or time limit appears on this booklet because it is purely the reading material; the separate blue question booklet will contain the questions themselves, the answer spaces, and the timing and mark guidance. This separation is typical of selective school entrance examinations, where close reading and question response are treated as distinct skills requiring different cognitive approaches.

## Topics covered

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- Close reading of extended Victorian fiction, with attention to narrative voice, setting, and characterisation
- Inference of implicit meaning, particularly around secrecy, parental authority, and Faith's emotional journey
- Analysis of descriptive language and figurative devices (simile, metaphor, personification) used to create atmosphere
- Understanding of Victorian social context (the role of servants, gender expectations, the authority of a Reverend)
- Vocabulary comprehension, including period-appropriate terms such as 'keel', 'stern', 'wheelbarrow', and 'manhandled'
- Identification of narrative structure and plot development, from exposition through rising tension to ambiguous resolution
- Textual reference skills, quoting selectively to support interpretations of character motive and mood
- Interpretation of tone and mood shifts, from hesitancy and fear to warmth and pride, then renewed uncertainty
- Analysis of Faith's perspective and limited understanding, recognising moments of dramatic irony
- Understanding of narrative pacing and the use of sensory detail to build suspense and danger

## How to use this paper for revision

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- During the five-minute reading period, annotate unfamiliar words in the margins and note where the mood shifts, as questions often target these transitions.
- Underline phrases that reveal Faith's emotions (her 'heart plummeted', 'suddenly Faith was no longer cold') because character analysis is central to comprehension questions.
- Pay close attention to the father's instructions and secrecy at the end; questions frequently explore why characters behave mysteriously and what this reveals.
- Practise identifying figurative language under time pressure, such as the simile 'like great black wolves in a playful mood' and what it suggests about the sea.
- Read the passage at least twice: once for overall plot and setting, then again to absorb descriptive detail and the relationship dynamics between Faith and her father.
- Familiarise yourself with Victorian vocabulary and social conventions so words like 'Reverend', 'stern', and 'keel' do not slow your comprehension during the exam.
- When quoting in your answers, use short, precise phrases rather than long sentences; examiners reward economy and accuracy, not lengthy transcription.

## Common mistakes to avoid

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- Spending too little time on the initial reading, then misunderstanding key plot points such as what the father leaves in the cave or why he must return by midnight.
- Overlooking the significance of small details (the father checking his pocket, the instruction to dry the boots) that often form the basis of inference questions.
- Writing vague answers that do not reference the text directly; comprehension questions demand quotation or close paraphrase to demonstrate understanding.
- Misreading the relationship between Faith and her father as straightforwardly warm, missing the undercurrent of control and secrecy that troubles the narrative.
- Assuming modern meanings for Victorian terms, for example treating 'stern' as an emotional description rather than the rear of the boat, leading to confused answers.
- Failing to annotate effectively during the reading time, then wasting exam minutes rereading the passage to locate answers to specific questions.

## Exam technique

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Begin by using the full five minutes to read the passage twice and make marginal notes. On the first reading, focus on understanding the sequence of events and who the characters are; on the second, underline powerful descriptive phrases and moments

where Faith's feelings change. Annotate any words you find difficult or any sections that seem puzzling, as these often become question targets.

Once you turn to the blue question booklet, skim all the questions quickly to understand what the paper is testing. Tackle questions in order unless one seems substantially easier, as they usually follow the chronology of the passage. Allocate your time according to the marks available for each question, spending longer on higher-value responses. If a question asks for evidence, **always quote or closely paraphrase the text**; general impressions score poorly.

Leave two or three minutes at the end to reread your answers. Check that every inference or interpretation you have made can be supported by a specific detail from the passage. Manchester Grammar School values precision and textual fidelity, so vague or unsupported claims will lose marks even if they seem plausible. If you finish early, return to the passage and see whether your answers truly reflect what is written rather than what you assumed.

## What to revise alongside this paper

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Broaden your comprehension skills by reading more Victorian fiction extracts, particularly those featuring child protagonists navigating adult secrets, such as passages from Dickens, the Brontës, or Frances Hardinge (whose modern style often echoes Victorian mystery). Practise inferring character motive from action and dialogue, a skill tested heavily in selective school papers.

Work on your vocabulary range by studying 19th-century terms related to maritime settings, domestic life, and social hierarchy (governess, clergyman, stern, keel, wheelbarrow). Understanding period context strengthens both comprehension and written responses. Revise figurative language devices (simile, metaphor, personification) and practise identifying their effects on mood and meaning.

Finally, develop your ability to write concise, evidence-based answers under timed conditions. Use past papers from other selective schools (such as the **City of London School** or **St Paul's**) to practise the same skills: close reading, quotation, inference, and analysis of language, all within strict time limits.

## Key terms

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**Inference, Narrative perspective, Characterisation, Victorian setting, Simile, Metaphor, Atmosphere, Suspense, Tone, Textual evidence, Quotation, Connotation, Dramatic irony, Plot structure, Descriptive language**

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Surname ..... Candidate number .....

First name .....

Current school .....



# Entrance Examination 2017

## English Section B - Comprehension

### Comprehension Answer Booklet

**45 minutes + 5 minutes reading time**

**Do not open this booklet until told to do so**

**Write your names, school and candidate number in the spaces provided at the top of this page.**

You will find the comprehension questions in this booklet. The comprehension passage is on a separate green sheet.

Read through both the passage and all the questions before you write anything at all. You should spend at least five minutes reading and thinking.

Write your answers in the spaces provided after each question. If you run out of space for an answer use the space provided at the end of this booklet, numbering your answer carefully. Your answers should be based on the passage alone.

You have 45 minutes plus 5 minutes reading time for this Comprehension which is worth 50 marks.

**Write your answers in the spaces provided after each question. If you run out of space for an answer use the space provided at the end of this booklet, numbering your answer carefully.**

1. Faith's father is impatient in line 3.

a. What does he do that shows he is impatient?

[1 mark]

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b. Explain fully in your own words why the father is so impatient with Faith.

[2 marks]

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2. Look at lines 1-10. The mood is disturbing. Find two pieces of evidence that show this. Then **explain carefully** why each example might seem disturbing.

[5 marks]

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3. We are told in line 13 that her father 'drew in breath through his teeth'. Explain why you think he does this. [2 marks]

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4. The sea and the cliffs are described in lines 14-16.

- a) We are told that the white foam looks like 'scars'. Explain why the foam might look like this. [2 marks]

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- b) Explain why the cliffs are said to look like 'giant bites taken out of the sky.' [2 marks]

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5. On line 18, 'Faith's father tensed'.

- a) Write down two of the ways in which we can tell he is tense. [2 marks]

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5. b) Explain in your own words the reason he feels tense. [2 marks]

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6. The father 'nodded to himself' on line 23. Explain why you think he does this. [2 marks]

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7. Looking at lines 14 to 25, find two pieces of evidence that show the wind is strong. [2 marks]

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8. In lines 34-43 the boat goes out into deeper waters. How is the sea made to seem dangerous? Find two pieces of evidence **and** explain your reasons for choosing these pieces of evidence. [5 marks]

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9. We are told on line 47 that 'the sky went out like a lamp'. Explain why you think this is. [3 marks]

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10. On line 57 we are told that Faith was 'no longer cold'. Explain why you think this is. [2 marks]

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11. On line 69, Faith's father asks her if her boots are wet.

a) Why does Faith think her father asks her this?

[2 marks]

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b) Why do you think he **really** asks her whether her boots are wet?

[2 marks]

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12. Write down three of the ways Faith suffers physically in the passage as a whole.

[3 marks]

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13. Faith's father exerts authority over her. Find two examples in the passage of different ways he talks or acts that give this impression. Then **explain carefully** why these examples make him seem authoritative. [5 marks]

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14. Faith experiences a range of emotions in the passage, both about her father and about the journey they undertake. Write down three of the feelings she experiences, and **explain in your own words** what causes each. [6 marks]

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**This is the end of the Examination**

**Use any remaining time to check your work  
or try any questions you have not answered.**



# Answer-Key Notes: 11+ English Answers (11+ English Answers (2017))

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you mark this paper and learn from each answer.

## How to use this answer key

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Use this answer key alongside the comprehension passage to mark your responses carefully. Award the marks indicated where the answer matches the standard shown or makes the same point in different words. For questions asking 'in your own words', check that the answer genuinely rephrases the passage rather than lifting quotations directly.

Distinguish between two types of error. A rushed mistake (misreading 'father' as 'Faith') is careless; a weak answer to Q13 or Q14 suggests difficulty with character analysis or inference. The former needs more care; the latter needs more practice.

Consult the worked examples below for the higher-tariff questions (worth 3, 5 or 6 marks). These show how to build an answer that earns full credit by combining textual evidence with explanation.

## Score interpretation

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This comprehension is worth 50 marks and spans fourteen questions of varying difficulty. Questions 1a, 5a, 7 and 12 are retrieval tasks worth 1 to 3 marks; they reward careful reading but make few inferential demands. If these are lost, re-read the passage more slowly before answering.

Questions 2, 8, 13 and 14 are worth 5 or 6 marks and ask for **two or three pieces of evidence with explanation**. A score below 35 often means these questions were answered with evidence alone or explanation alone, not both. Between 35 and 42 is solid; above 42 suggests strong inference and expression.

The mid-range questions (1b, 3, 4, 6, 9, 10, 11) test inference about character and mood. Scores in the high twenties indicate good retrieval but weaker interpretation; targeted practice with 'why' and 'explain' questions will help.

## Worked examples

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### Character and mood, Q1–7

These questions test whether you can infer feelings and motives from actions and descriptive language. Marks are lost when answers remain too literal (Q1a: 'he speaks')

rather than specifying impatience) or when explanations simply restate the question. **Always link the evidence to the quality named in the question** (impatience, tension, disturbance).

**Q1b** : The father is impatient because Faith is slow or hesitant, holding them up / delaying their departure.

Line 3 shows the father's action (and the question tells us it signals impatience), so the explanation must address **what Faith is doing** to provoke that impatience. The passage context (preparing to set out, father's urgency) implies she is dawdling or reluctant. An answer that only describes the father ('he is in a hurry') misses the question's focus on why he is impatient *with Faith*.

**Q2** : Two from: the early morning darkness / the cold, hostile setting / Faith's reluctance or fear / the father's impatience creating tension / ominous descriptions of sea or weather. Each must be explained (e.g. 'darkness is disturbing because it hides danger and makes Faith vulnerable').

This 5-mark question requires **two pieces of evidence and two explanations**. Simply listing 'it is dark' and 'the father is impatient' earns only 2 marks. Full credit comes from saying *why* darkness or impatience might disturb a reader (fear, power imbalance, foreboding). Candidates who write one long explanation for one example leave marks on the table.

**Q3** : He draws breath through his teeth because he is anxious, frustrated or steeling himself for something difficult / dangerous.

The question asks 'why you think he does this', so the answer must interpret the gesture. Drawing breath through one's teeth is a physical sign of tension or resolve. Answers that only describe ('he breathes in') or quote the line earn no credit. **Inference is required**: link the action to the father's emotional state or the situation they face.

**Q7** : Two from: the wind tears at clothing / it makes speech difficult / the boat is buffeted or hard to control / spray is thrown high / any vivid verb (lines 14–25) suggesting force.

This is a 2-mark retrieval question; each piece of evidence earns one mark. The trap is choosing details that show cold or danger but not specifically *wind*. 'The sea is rough' is too vague unless it is clearly caused by wind. Look for verbs like 'whipped', 'tore', 'battered' or phrases describing wind's effect on people or objects.

## Imagery and language, Q4, Q9

Questions 4 and 9 ask you to explain a metaphor or simile. **Marks are awarded for unpacking the comparison**, not for identifying it as a metaphor. For Q4a, explain what quality scars and foam share (colour, jagged shape, violence); for Q9, explain what 'went out like a lamp' tells us about the sudden change in light or mood.

**Q4a** : The foam is white and irregular, like scar tissue on skin, and suggests violence or wounds left by the sea on the rocks.

The question rewards **two elements**: the visual resemblance (white, jagged) and the connotation (violence, injury). An answer that only says 'foam is white like scars' is incomplete; one that only says 'the sea is violent' ignores the specific image. Combine both for full marks.

**Q9** : The simile means the light disappeared suddenly and completely, as if someone switched off a lamp, suggesting a rapid change in weather (cloud covering the sun) or mood (hope extinguished).

This 3-mark question invites both literal and figurative interpretation. **Full credit requires explaining the suddenness and completeness** of the change, plus a plausible reason (storm clouds, nightfall, or emotional shift). Answers that only paraphrase ('it got dark') miss the force of the simile.

## Inference about character, Q5, Q6, Q10, Q11

These questions probe the father's motives and Faith's inner life. The passage does not state these directly, so you must infer from context. Q11 is especially subtle: Faith interprets her father's question one way, but the reader may see a different motive. **Marks go to answers that weigh evidence and show awareness of complexity**, not to those that simply guess.

**Q6** : He nods to himself because he has made a decision, confirmed a plan, or reassured himself that conditions are acceptable to proceed.

Nodding to oneself (rather than to another person) is a gesture of internal agreement or resolve. The question asks 'why you think', so credit any plausible inference tied to the context (lines around 23 suggest assessment of the situation). **Avoid vague answers** like 'he is thinking'; specify *what kind* of thought the nod confirms.

**Q10** : Faith is no longer cold because she has been rowing or exerting herself, generating body heat, or because fear and adrenaline have made her forget the cold.

The passage implies physical or emotional intensity by line 57. Either explanation (exertion warming her, or adrenaline overriding discomfort) is valid. An answer that only says 'she warmed up' is too thin; **explain the mechanism** (exercise, emotion) to earn both marks.

**Q11b** : He really asks to check whether she is safe and warm enough to continue, showing concern beneath his stern manner, or to assess whether the boat is leaking.

Q11a asks what *Faith* thinks; Q11b asks what *you* think. The contrast is the point. Faith may assume criticism, but the reader can see parental care or practical necessity. **Credit answers that recognise this gap** between the father's intent and Faith's perception, supported by the context of a dangerous sea journey.

### Extended answers, Q8, Q13, Q14

These questions are worth 5 or 6 marks and demand **multiple examples with linked explanations**. The mark scheme will allocate roughly half the marks for evidence and half for explanation. A common error is to list three pieces of evidence without saying why each one matters. Aim for a balanced structure: quote or reference, then explain, then move to the next point.

**Q8** : Two from: descriptions of towering waves, violent verbs (e.g. 'smashed', 'hurled'), the smallness of the boat against the sea, Faith's fear or physical distress, any image of threat or chaos. Each must be explained (e.g. 'towering waves make the sea seem dangerous because they could capsize the boat').

**This is a 5-mark question**; examiners expect two well-developed points, not five scrappy ones. Each point should name the evidence (a phrase or image from lines 34–43) and then explain *how* it conveys danger. For example, 'the boat is tiny compared to the waves' is evidence; 'this makes the sea seem dangerous because it shows Faith and her father are powerless' is explanation. Both are needed.

**Q13** : Two from: he gives commands without explanation / he dismisses Faith's feelings / his physical presence (tensing, nodding) shows control / he makes decisions unilaterally. Each must be explained (e.g. 'giving commands without explanation is authoritative because it assumes obedience and leaves no room for discussion').

The question asks for examples of **how he talks or acts**, so direct quotation or specific reference is essential. Then explain why that behaviour signals authority (hierarchy, confidence, expectation of compliance). An answer that only says 'he is in charge' twice, without evidence, earns minimal credit.

**Q14** : Three from: fear (of the sea, the journey), resentment or frustration (at her father's manner), determination or pride (pushing through discomfort), awe (at the power of nature), relief (when danger passes). Each feeling must be tied to a cause from the passage.

This 6-mark question is the most demanding. It tests your ability to trace **emotional shifts across the whole passage** and to explain what triggers each. For instance, 'Faith feels fear because the waves are violent and she is out of her depth' (literal and figurative). Avoid listing feelings without causes, or citing the same moment three times. Range and precision both matter.

## Next steps

After marking, sort errors into two groups. Retrieval mistakes (missing a detail in Q7 or Q12) mean the passage was read too quickly; next time, underline key facts as you read. Inference mistakes (weak answers to Q3, Q6, Q10, Q11, Q13, Q14) mean you need more practice asking 'why?' and 'what does this show about the character?' Work through similar passages and force yourself to write a sentence of explanation for every piece of evidence you cite.

If the score is above 42, extend your skills by analysing how writers structure whole texts to control the reader's emotions, or by comparing two passages on a theme. If the score is below 30, consolidate basic comprehension with shorter extracts and explicit teaching of inference strategies before attempting another full paper. In either case, **re-read the passage alone after a week** and notice details you missed the first time; comprehension deepens with familiarity.

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**2017 English Section A Answers**

1) C	11) B	21) K	31) C
2) B	12) D	22) N	32) B
3) D	13) D	23) B	33) A
4) C	14) A	24) M	34) D
5) A	15) C	25) R	35) C
6) B	16) B	26) P	36) D
7) C	17) A	27) J	37) D
8) D	18) D	28) Q	38) D
9) A	19) C	29) L	39) C
10) D	20) A	30) F	40) C

# Answer-Key Notes: 11+ English Answers (11+ English Answers (2017))

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you mark this paper and learn from each answer.

## How to use this answer key

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This answer key lists only the correct letter for each of the 40 questions; it does not explain why those answers are correct. When marking, award one mark per question and record the total out of 40. Distinguish between careless errors (misreading a question, ticking the wrong box) and genuine knowledge gaps (not understanding a grammar rule, missing a comprehension inference).

Use the worked examples below to understand the reasoning behind trickier answers, particularly in the comprehension and missing-words sections. If your child scores well on vocabulary but poorly on grammar, that tells you where to focus revision. If comprehension questions are consistently wrong, work on reading closely for evidence rather than guessing.

Do not over-rely on this key during practice. Encourage your child to explain their own reasoning first, then compare it with the worked examples. That habit builds exam confidence and reduces silly mistakes under time pressure.

## Score interpretation

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The paper is divided into four ten-mark sections: vocabulary (Q1–5), grammar and punctuation (Q6–10), comprehension of a poem (Q11–20), missing words in a prose passage (Q21–30), and data handling with a table (Q31–40). A score of 32 or above suggests strong all-round skills; 24–31 indicates solid ability with some gaps to address; below 24 points to specific weaknesses that need targeted practice.

Most students find Q1–10 and Q31–40 more straightforward because the questions are self-contained. The comprehension (Q11–20) and missing-words (Q21–30) sections demand closer reading and a feel for context, so scores often dip there. If your child loses more than four marks in either of those sections, practice similar passages under timed conditions.

Because this is a 30-minute paper, pace matters. A low score coupled with many blanks suggests time management trouble rather than lack of knowledge. A low score with every question attempted points to conceptual gaps or careless reading. Use that distinction to guide your next steps.

## Worked examples

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### Use of English: vocabulary, Q1–5

These five synonym questions reward a wide vocabulary and the ability to eliminate near-misses. Students lose marks by choosing words that sound similar (e.g. 'draft' for 'drought') or share a loose association rather than a precise meaning. Read each sentence with the candidate word in place to test whether it genuinely replaces the capitalised term.

**Q1** : C

**Drought means a prolonged period without rain, so 'dryness' is the exact synonym.** 'Draft' is a spelling trap (similar letters); 'sleepy' relates to 'drowsy', not 'drought'; 'purchased' is unconnected. Only C captures the core meaning of lack of water.

**Q3** : D

Arrogant means having an exaggerated sense of one's own importance. **'Overconfident' directly conveys that inflated self-view.** 'Aggressive' and 'angry' describe behaviour that may accompany arrogance but do not define it; 'nasty' is too vague. D is the precise match.

### Use of English: grammar and punctuation, Q6–10

This section tests technical knowledge: counting parts of speech, recognising correct punctuation, and identifying capital letters. Mistakes often arise from confusing adverbs with adjectives (Q6) or missing that indirect questions do not take question marks (Q7). Work methodically through each sentence rather than relying on instinct.

**Q6** : B

The adverbs are 'swiftly' (modifies 'flew') and 'very' (modifies 'eager'). **Two adverbs, so B is correct.** 'Eager' is an adjective; 'by' is a preposition. Students who count adjectives or other word classes by mistake will choose A or C.

**Q7** : C

**Only C is a direct question and must end with a question mark.** A and B are indirect questions (reported speech), which take full stops. D is a statement. The key test: can you answer 'yes' or 'no' directly? Only C passes that test.

**Q10** : D

Sentence D is correctly punctuated: no comma after 'consist' (the list runs to the end) and no misplaced apostrophes. **A wrongly uses a semicolon before 'and'; B needs an apostrophe in 'England's'; C has a comma after 'married' that breaks the flow.** D is the only error-free option.

**Comprehension: poem analysis, Q11–20**

The poem describes a boy cycling downhill and comparing the sensation to flight. Answers are found by close reading of specific lines, not by guessing the general mood. Students lose marks by choosing answers that sound plausible but lack textual evidence, or by misidentifying literary devices (metaphor, rhyme scheme, punctuation). Always refer back to the line numbers given.

**Q12** : D

Lines 8–12 show the boy calling out to a bird, saying 'I fly' and asking if they share the same joy. **He feels a connection because his speed gives the sensation of flight, just as the bird experiences.** There is no bird racing him (A), no bird calling first (B), and no suggestion he will literally lift off (C).

**Q15** : C

Lines 17–18 say 'Speed slackens now, I float / Awhile in my airy boat'. **The bicycle has slowed, but the boy still feels weightless in the wind, hence 'airy boat'.** He has not gone sailing (B) or cycled through puddles (D); 'blown about' (A) is too literal. The metaphor captures the lingering sensation of flight even as speed drops.

**Q18** : D

Each pair of lines rhymes: still/hill, mind/wind, swift/lift, and so on throughout. **This is rhyming couplets, answer D.** Alternate line rhyme (A) would be ABAB; there is clear rhyme, so B is wrong; the pattern does not change (C). Read any stanza aloud to confirm the couplet structure.

**Missing words, Q21–30**

This passage from a novel requires you to choose words that fit both grammar and meaning. Each word can be used only once, so eliminate options as you go. Students lose marks by picking words that sound plausible in isolation but clash with the surrounding sentences (e.g. 'drops' vs. 'dropped' for different tenses). Read the whole paragraph before committing to an answer.

**Q21** : K

'Across the waste' makes sense: the path leads from one side to the other. **'Across' (K) fits the preposition slot and the directional meaning.** 'Above' (R) would suggest the path floats; 'below' (A) contradicts 'led back into the trees'. Only K works grammatically and logically.

**Q23** : B

The sentence says the ground did something 'to the plain'. **'Dropped' (B) indicates a downward slope, which matches the later reference to a path dipping.** 'Rises' (I) would be upward; 'drops' (S) is present tense but the passage is past tense ('were', 'dipped'). B is the correct past-tense verb.

**Q27** : J

'One was much taller than the others' singles out a specific rock from the group. **'One' (J) is the only singular pronoun that makes grammatical sense.** 'Two' (H) would need 'were', not 'was'. 'Threw' (E) and 'lose' (D) are verbs, not pronouns. J is the clear answer.

### Data handling: table of sports cars, Q31–40

This section tests careful reading of a table with five columns: manufacturer, model, top speed, power, year, and country. Marks are lost through hasty scanning (picking the wrong row) or confusing the question ('most powerful' vs. 'fastest'). Read each question twice, locate the correct column, then compare values methodically. Questions 37–40 require you to evaluate statements, so check every claim in the statement against the table.

**Q33** : A

The fourth fastest car is the 9FF GT9-R (fourth row), with a top speed of 257 mph. **Answer A gives that speed; B and C name the wrong car or speed; D names a car, not a speed, so is the wrong type of answer.** Always check you are answering the question asked (speed, not name).

**Q38** : D

The slowest car is the Aston Martin One-77 (220 mph, last row). Check each statement: A is false (McLaren F1 has 670 hp, less than Aston Martin's 750 hp). B is false (2009, not 2004). C is false (USA, not UK). **D is true: the One-77 is made by Aston Martin.** Process of elimination confirms D.

**Q40** : C

A is false: the German cars are fast but the USA cars include the most powerful (SSC, 1287 hp). B is false: the 9FF was first produced in 2008; the least powerful car (McLaren F1, 670 hp) was first produced in 1992, six years earlier, not two. **C is true: McLaren F1 (670 hp, least powerful) and Aston Martin One-77 (220 mph, slowest) are both from the UK.** D is false: Zenvo ST1 is eighth for speed but fifth for power, not third. Only C stands up to scrutiny.

## Next steps

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After marking, sit down with your child and review any question where they lost a mark. Ask them to explain their original reasoning, then walk through the worked example together. If several mistakes cluster in one section (e.g. comprehension or missing words), that signals a specific skill to practise. Use similar passages from other 11+ papers or published practice books to build confidence in that area.

If your child scored above 32, challenge them with papers from schools known for harder English sections, or move on to creative writing and essay practice. If the score is below 24, revisit the basics: expand vocabulary with a word-a-day routine, practice identifying parts of speech, and read a variety of texts aloud to improve comprehension. Retake this paper in two weeks to measure progress, but only after targeted work on the weak spots identified today.

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