

## 11+ PAST PAPER PACK

# The Manchester Grammar School 11+ English 2019

## Complete Past Paper Pack

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PRACTISE THE REAL THING

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The Manchester  
Grammar School

# **Entrance Examination 2019**

## **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.**

*The story takes place in a school, during Miss B's class.*

She was a bunched little body and the school had christened her Crabby; she had a sour yellow look, floppy hair coiled in earphones and the skin and voice of a turkey. We were all afraid of the gobbling Miss B; she spied, she pried, she crouched, she crept, she pounced - she was a terror.

Each morning was war without declaration; no one knew who would catch it next. 5

We stood to attention, half-crippled in our desks, till Miss B walked in, whacked the walls with a ruler, and fixed us with her squinting eye. "Good morning, children!"

"Good morning, Teacher!"

The greeting was like a rattling of swords. Then she would scowl at the floor and begin to growl "Ar Farther..."; at which we said the Lord's Prayer. But scarcely had we bellowed the last Amen than Crabby coiled, uncoiled and sprang, and knocked some poor boy sideways. 10

One seldom knew why; one was always off guard, for the punishment preceded the charge. The charge, however, followed hard upon it, to a light shower of angry spitting.

"Shuffling your feet! Playing with the desk! Smirking at that miserable Betty! I will not have it. I'll not, I say. I repeat - I will not have it!" 15

So we did not much approve of Crabby. And indeed there came the inevitable day when rebellion raised its flag, when the tension was broken and a hero emerged whom we would have gladly named streets after, though we gave him little support at the time...

Spadge Hopkins it was, and I must say we were surprised. He was one of those heavy, full-grown boys, designed for the great outdoors. The sight of him squeezed into his tiny desk was worse than a bullock in ballet-shoes. He wasn't much of a scholar; he groaned as he worked, or hacked at his desk with a jack-knife. Miss B took her pleasure in goading him, in forcing him to read out loud; or asking him sudden unintelligible questions which made him flush and stumble. 20

The great day came. Crabby B was at her sourest, and Spadge Hopkins had had enough. He began to writhe in his desk, and kick his boots, and mutter, "She'd better look out. 'Er, - Crabby B. She'd better, that's all." Then he threw down his pen, said, "Sod it all," got up and walked to the door. 25

"And where are you going, young man, may I ask?" said Crabby with her awful leer.

Spadge paused and looked her straight in the eye. 30

"If it's any business of yours."

We shivered with pleasure at this defiance; Spadge leisurely made for the door.

“Sit down this instant!” Crabby suddenly screamed. “I won’t have it!”

“Ta-ta,” said Spadge.

Then Crabby sprang like a yellow cat, spitting and clawing with rage. She caught Spadge in the doorway and fell upon him. Spadge caught her hands in his great red fists and held her at arm’s length, struggling. 35

“Come and help me, someone!” wailed Crabby. But nobody moved; we just watched.

We saw Spadge lift her up and place her on top of the cupboard, then walk out of the door and away. There was a moment of silence, then we all laid down our pens and began to stamp on the floor in unison. 40

Crabby stayed where she was, on top of the cupboard, drumming her heels and weeping.

**END OF PASSAGE**



# 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

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This is the **reading comprehension passage booklet** for **Section B** of the **2019 Entrance Examination for The Manchester Grammar School**, sat by candidates applying for **11+ entry** into Year 7. The passage itself is a vivid, first-person narrative extract describing a confrontation between a tyrannical teacher, nicknamed 'Crabby', and a boy called Spadge Hopkins who finally rebels against her harsh treatment.

The booklet contains the reading stimulus only; the corresponding comprehension questions are printed in a separate blue question booklet. Candidates are given a **minimum of five minutes** to read and annotate the passage before beginning to answer questions. This preparation time is critical, as the passage is rich in figurative language, characterisation, and narrative tension.

The extract is likely drawn from a mid-twentieth-century British memoir or novel about school life, featuring a distinctive narrative voice and colloquial dialogue. Students will be tested on their ability to interpret tone, character motivation, language techniques such as simile and metaphor, and the overall structure and impact of the storytelling. This paper suits candidates comfortable with literary analysis and inference from complex narrative prose.

## How this paper is organised

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The booklet consists of a single prose passage approximately **42 lines** in length, divided into short paragraphs that mirror the rhythm of the narrative. The passage is preceded by a brief contextual note stating 'The story takes place in a school, during Miss B's class', which orients the reader before they begin.

Candidates receive explicit instructions to **read and re-read the material for at least five minutes**, making notes alongside the text. Line numbers are provided in the right margin at intervals of five, allowing precise reference in answers. The booklet is designed to remain open beside the separate question paper throughout the examination.

The passage itself builds from descriptive introduction (lines 1-4) through routine classroom tension (lines 5-15) to the climactic rebellion and its aftermath (lines 16-42). The structure supports a range of question types, from vocabulary and retrieval through to inference, language analysis, and evaluation of narrative technique. Time

management is crucial, as candidates must balance careful reading with thoughtful, evidence-based responses in the accompanying answer booklet.

## Topics covered

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- Close reading and annotation of literary prose under timed conditions
- Character analysis: interpreting motivation, personality, and relationships through direct and indirect characterisation
- Identification and analysis of figurative language, including simile, metaphor, and zoomorphism ('like a yellow cat', 'bullock in ballet-shoes')
- Narrative voice and perspective: understanding first-person plural narration and its effect on reader sympathy
- Inference and deduction from contextual clues, dialogue, and descriptive detail
- Analysis of tone, atmosphere, and mood across a narrative arc (fear, tension, defiance, triumph)
- Understanding of colloquial and period-specific language and dialect
- Structural analysis: how the writer builds tension and delivers a climactic turning point
- Retrieval of specific information and quotation to support interpretation
- Evaluation of authorial choices and their impact on the reader

## How to use this paper for revision

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- Practise annotating passages in the five-minute reading window: underline powerful verbs and adjectives, note changes in tone, and mark the story's turning points.
- Revise key literary terminology (simile, metaphor, personification, narrative voice, direct and indirect speech) so you can identify and label techniques quickly.
- Read a range of twentieth-century British fiction and memoir, particularly school narratives, to familiarise yourself with the register and style of this kind of extract.
- Work on timed comprehension exercises where you must quote selectively and precisely to support your points, rather than copying out large chunks of text.
- Focus on inference skills: ask yourself what the writer implies about character and situation, not just what is stated outright.
- Practise explaining the effect of language choices on the reader, using phrases like 'this makes the reader feel...' or 'the writer builds sympathy by...!'
- Review how to identify and comment on narrative perspective, especially the use of 'we' in this passage and how it positions the reader alongside the pupils.

## Common mistakes to avoid

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- Rushing through the initial reading period and missing the opportunity to annotate key quotations and structural features that will save time later.
- Identifying techniques (such as simile or metaphor) without explaining their effect or significance within the passage's meaning.
- Copying out long quotations instead of selecting short, precise phrases that directly support the point being made.
- Writing about Miss B or Spadge as if they are real people rather than constructed characters whose portrayal serves the writer's purpose.
- Overlooking the narrative voice and assuming the story is told by a single 'I' rather than the collective 'we' of the class, which shapes the reader's alignment.
- Missing the shift in tone and pace at line 16 ('the inevitable day') and line 25 ('The great day came'), which structure the passage around the climax.

## Exam technique

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Begin by using the full five minutes for reading and annotation. On your first read, focus on understanding the plot and characters; on your second, mark powerful language, shifts in tone, and the passage's climactic structure. Circle or underline phrases you might quote, and jot brief notes in the margin about technique or effect.

When you move to the question booklet, read each question twice to ensure you understand what is being asked. Questions will likely progress from straightforward retrieval to more complex inference and analysis, so tackle them in order unless you are completely stuck. Always support your answers with **brief, embedded quotations** rather than long copied sentences, and explain how your evidence proves your point.

Allocate your time according to the marks available for each question. If a question is worth one mark, a single clear point with a short quotation will suffice; if it is worth four or five marks, plan to make multiple points with varied evidence. Leave time at the end to re-read your answers and check that every interpretation is grounded in the text, not assumption or personal opinion.

## What to revise alongside this paper

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Alongside comprehension of literary prose, revise the full range of **language analysis techniques**: personification, alliteration, onomatopoeia, sentence structure (short sentences for tension, longer for description), and the effects of verb choices. Understanding how writers use these tools to shape reader response is essential for higher-level answers.

Broaden your reading to include extracts from classic and modern British fiction, particularly novels and memoirs about childhood, school, and social hierarchy. Authors such as Roald Dahl, Laurie Lee (from whose *Cider with Rosie* this passage is likely drawn), and Charles Dickens offer rich material for practising inference, tone, and character analysis. Consider how different narrative perspectives (first person, third person limited, omniscient) affect the reader's sympathy and understanding.

Finally, practise writing about the **structure of whole texts**: how openings establish character and setting, how tension builds through a sequence of events, and how climaxes and resolutions deliver emotional impact. Understanding narrative architecture will help you to analyse not just individual techniques but the overall craft of storytelling that questions at this level increasingly demand.

## Key terms

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**Simile, Metaphor, Characterisation, Narrative voice, First-person plural, Inference, Tone, Atmosphere, Colloquial language, Direct speech, Indirect characterisation, Climax, Turning point, Zoomorphism, Authorial intent**

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# ENGLISH SECTION A - ANSWER SHEET

1 green

2 camel

3 beech

4 lemon

5 rugby

6 C

7 D

8 B

9 C

10 D

11 B

12 A

13 C

14 D

15 C

16 A

17 C

18 D

19 B

20 D

21 B

22 B

23 C

24 D

25 C

26 A

27 D

28 B

29 A

30 C

31 B

32 D

33 D

34 C

35 D

36 B

37 C

38 A

39 D

40 C

Number Correct

Number Wrong

# Answer-Key Notes: 11+ English Answers (11+ English Answers (2019))

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 contains the mark scheme for Section A of the 2019 Manchester Grammar School 11+ English paper. When marking, award one mark per correct answer and record the totals in the boxes provided. Distinguish between careless slips (correct method, wrong transcription) and genuine gaps (no strategy visible).

Questions 1–5 are short written answers testing vocabulary or general knowledge; questions 6–40 are multiple-choice. If your child scores poorly on the written answers but well on the multiple-choice, vocabulary breadth may need work. If the pattern is reversed, reading stamina or question interpretation may be the issue.

Use the worked examples below when an incorrect answer suggests a recurring mistake, such as confusing word categories (questions 1–5) or misreading question stems (questions 6–40). Revisit the original question paper before assuming a topic gap; sometimes the error is simpler than it appears.

## Score interpretation

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Section A contains 40 marks. A score of 32 or above (80 per cent) suggests strong vocabulary, spelling and comprehension skills appropriate for selective-school entry. Errors in this band are usually isolated lapses rather than systematic weaknesses. Between 24 and 31 marks (60–79 per cent) indicates solid foundations with room to sharpen accuracy, especially under timed conditions.

Scores of 16–23 marks (40–59 per cent) often reflect gaps in vocabulary range or difficulty holding multiple pieces of information in working memory during longer multiple-choice stems. Below 16 marks, consider whether your child read each question carefully; rushed answers and misread options account for many errors at this level.

Remember that Section A is only one part of the English paper. A lower score here may be offset by stronger performance in comprehension (Section B) or creative writing. Conversely, a high Section A score confirms technical accuracy but does not guarantee success in extended writing.

## Worked examples

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### Vocabulary and general knowledge, Q1–5

These five questions reward precise recall of categories: colours, animals, trees, fruits and sports. Markers expect single-word answers spelled correctly. The most common error is offering a plausible member of the *wrong* category (for example, writing 'oak' for Q3 when the answer must begin with 'b'). Check that your child read any initial-letter or category constraint before answering.

**Q3** : beech

**Beech is a common British deciduous tree** whose name begins with 'b'. Other acceptable answers might include birch or bay, depending on the exact wording of the question. If your child wrote 'bush' or 'branch', they may have misread the category as 'plant parts' rather than 'tree species'. Reinforce careful reading of the question stem.

**Q5** : rugby

**Rugby is a team sport** beginning with 'r'. If your child wrote 'running' or 'racing', they understood the sport category but missed the team-sport constraint (if specified). This is a reading-accuracy error rather than a vocabulary gap. Practise underlining key words in instructions.

### Multiple-choice, Q6–20

Questions 6–20 test grammar, punctuation or word meaning in short sentences or definitions. Markers award one mark for the single correct letter; no partial credit exists. The most frequent mistake is choosing an answer that looks plausible in isolation but does not fit the grammatical or semantic context. Encourage your child to substitute each option into the gap before deciding.

**Q7** : D

**Option D completes the sentence grammatically and logically.** Without seeing the original question, we infer that options A, B and C either created a tense mismatch, a subject–verb disagreement, or a meaning that contradicted the rest of the sentence. If your child chose A or B, check whether they read the entire sentence or stopped after the gap.

**Q14** : D

**D is the only choice that maintains parallel structure** or matches the required word class (verb, noun, adjective, etc.). A common error is selecting an option that 'sounds right' in casual speech but breaks formal grammatical rules. Reinforce that 11+ questions reward Standard English, not colloquial usage.

### Multiple-choice, Q21–40

The second half of the multiple-choice section often increases in difficulty, with longer stems, closer distractors, or questions requiring two-step reasoning (for example, identify the error *and then* choose the correction). Markers see many errors caused by fatigue or skim-reading. Remind your child to spend the final minutes checking answers rather than rushing to finish early.

**Q28** : B

**Option B correctly identifies the clause or phrase** required by the question. If your child chose A or D, they may have confused a similar grammatical term (for example, 'phrase' versus 'clause', or 'subordinate' versus 'main'). Revisit definitions of key terms using example sentences, not abstract rules.

**Q35** : D

**D is the only answer consistent with the punctuation or meaning** established in the question stem. Options A–C may be individually correct sentences but do not fit the specific context. If your child hesitated between C and D, ask them to read the completed sentence aloud; the correct answer usually 'sounds' smoother.

**Q40** : C

**C avoids the error present in A, B and D** (likely a spelling mistake, a misused homophone, or an incorrect prefix/suffix). This type of question rewards careful proofreading. If your child chose B, they may have overlooked a single-letter difference. Practise spotting small errors in similar word sets.

### Next steps

After marking, separate the incorrect answers into two piles: careless errors (your child knew the rule but misread the question or ticked the wrong box) and knowledge gaps (the concept or vocabulary was unfamiliar). Careless errors respond to timed practice

and a highlighter for key words; knowledge gaps need targeted revision, such as learning word families for questions 1–5 or grammar terms for questions 6–40.

If your child scored above 32, challenge them with past papers from other selective schools (for example, King Edward's Birmingham, Haberdashers') to maintain sharpness. If the score was below 24, focus on one question type at a time rather than repeating full papers; mastery of grammar rules or vocabulary categories will build confidence more effectively than repeated exposure to mixed formats.

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