



# ExamNinja

REVISION GUIDES • WORKBOOKS • PRACTICE PAPERS

KEY STAGE 2 SATS

# 2022 KS2 English Reading

## Answers Explained

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# How to beat each question type

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## Find and copy (2a)

1. Ask the child to re-read the specific paragraph or section named in the question before searching for the answer.
  2. Remind the child that the answer must be copied exactly from the text, including correct spelling – even if it looks wrong.
  3. Check that the child has copied only the word or phrase asked for, not a whole sentence.
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## Tick-box: choose one answer (2b)

1. Encourage the child to read all four options carefully before choosing, rather than stopping at the first one that sounds right.
  2. Ask the child to find the part of the text that supports the answer, so they can rule out options that are partly true but not the best fit.
  3. Remind the child to tick only one box – if two are ticked, no credit is given.
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## Retrieve and record: give two (or more) ways (2b)

1. Help the child count how many points are needed, then find that many separate pieces of evidence in the text.
  2. Encourage the child to write each point as a brief, clear statement rather than copying long chunks of text.
  3. Check that the points are genuinely different from each other – repeating the same idea in different words will not gain extra credit.
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## Inference: how can you tell? (2d)

1. Ask the child what feeling, mood or motive the question is asking about, then look for clues in the text that show this – without the author spelling it out directly.
  2. Encourage the child to phrase the answer as a reason: 'We know this because...' followed by a detail from the text.
  3. Remind the child that a sensible, well-explained inference based on the text will be accepted even if the wording differs from any example answer.
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## Sequencing or matching (2c)

1. Ask the child to skim through the relevant pages first to get a feel for the order of events or the correct pairings before filling anything in.

2. Suggest using a pencil so that numbers or lines can be adjusted easily if the child changes their mind.
  3. Where one answer is already given, remind the child to use it as an anchor point and work outwards from there.
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### **Word meaning in context (2a)**

1. Ask the child to re-read the sentence containing the word and think about what would make sense in that context, rather than relying on a general definition.
  2. Encourage the child to try swapping the word for their suggested meaning to check it still makes sense in the sentence.
  3. Remind the child that for 'underline one word' questions, only one word should be marked – underlining a phrase will not be credited.
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### **Longer inference with evidence (3-mark questions) (2d)**

1. Help the child identify two separate impressions or ideas, making sure they are genuinely different points rather than the same idea restated.
  2. For each point, encourage the child to add a short quote or reference from the text as supporting evidence – this is what lifts a response from 2 marks to 3.
  3. Reassure the child that full sentences are not required; clear, focused notes that answer the question directly are perfectly acceptable.
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### Question 1 (1 mark)

**Answer:** The two names are 'Parrs Under 11s' and 'The Parsnips'. Both names need to be given to score the point.

Point your child to the fact box at the bottom of page 4 in the reading booklet. Ask: "Can you find the two different names given for Veronika's football team?"

The 'The Club - The Facts' panel on page 4 of the reading booklet contains both names directly. The text states the team's name is **Parrs Under 11s, also known as "The Parsnips"**. Children simply need to retrieve both names from that information box. Either 'Parrs' or 'Parrs Under 11s' is fine for the first name, and 'The Parsnips' or 'Parsonips' for the second.

**Watch out:** A child who gives only one name will not score the point - both names are required for the 1 mark.

### Question 2 (1 mark)

**Answer:** The knock startled them all, or it interrupted/disturbed them in the middle of what they were doing.

Ask your child to find the sentence in the story that tells us what the knocking actually did to Veronika and her family. Ask: "What happened to Veronika and her family when someone knocked on the door?"

The relevant sentence is right before Megan appears: 'a banging on the front door startled all three of us.' Children need to retrieve this directly - the word **startled** tells us the knock gave them all a shock or surprise. A child might also say it interrupted their conversation, which is also acceptable. The key word is startled; simply saying they were excited does not count, as the official answer specifically rules that out.

**Watch out:** A child might write that they were excited by the knock, but the official answer does not accept this - the text specifically says they were startled, which means surprised or shocked, not simply excited.

### Question 3a (1 mark)

**Answer:** Megan knocked on the door. She is also described as Veronika's captain.

Ask your child to look at page 6, just after the knocking on the door. Ask: "Who does Veronika see when she opens the door?"

The answer is retrievable directly from the opening of page 6, where the text states '**Megan, my captain, beamed at me**' immediately after the knock. Children need to identify Megan by name; giving her role as team captain is also acceptable. This is a straightforward retrieval question worth 1 mark, so either 'Megan' or 'the captain' is sufficient.

**Watch out:** A child might write 'the team' because the minibus full of team-mates is visible outside, but it is specifically Megan who knocks and speaks at the door.

### Question 3b (1 mark)

**Answer:** Megan was in a good mood because she was beaming (smiling broadly) and her face was described as shiny and excited. Her enthusiastic, playful speech also shows she was happy.

Before your child looks back at the passage, ask them to picture the moment Megan arrives at the door and think about how she looked and sounded. Ask: "What do you remember about how Megan seemed when she knocked on the door?"

The text describes Megan arriving at the door: "**Megan, my captain, beamed at me, her face shiny and excited.**" Children need to pick out the visible signs of positive emotion. The word beamed means she was smiling widely, and shiny and excited describes her facial expression as lit up with enthusiasm. Any one of these signals is sufficient - her smile, her excited expression, or the lively, jokey tone of her words ("Last port of call for Sherburn Sands! All aboard!") counts as evidence of a good mood.

**Watch out:** A child might simply write 'she was excited', which on its own is too vague - the answer needs to refer to something in the text, such as her beaming face or shiny, excited expression, to show where that conclusion comes from.

### Question 4 (1 mark)

**Answer:** The tournament was being held at Sherburn Sands.

Ask your child to look at page 6 and find what Megan shouts when she arrives at the door. Ask: "Where does Megan say the bus is going?"

Megan's opening words on page 6 provide the location directly: 'Last port of call for Sherburn Sands!' Children simply need to lift this place name from Megan's speech. The phrase 'last port of call' signals that Veronika's house is the final stop before the bus heads to the tournament venue. The answer children need to give is 'Sherburn Sands' - 'Sherburn' alone is also accepted.

**Watch out:** A child might write 'Lornton FC' or 'Low Road' because those appear on the team facts page as their home ground, but the question asks about the tournament destination, not their home pitch.

### Question 5 (1 mark)

**Answer:** Children should complete the speech bubble with something like: 'get my toothbrush and my kit' or 'get my stuff' or 'pack for the tournament'.

Before your child looks back at the page, ask them to think about what Veronika was rushing to do when the bus arrived. Ask: "What do you think Veronika was about to go and do before she stopped speaking?"

Veronika stops mid-sentence because Yuri appears with her bag before she can finish asking to fetch her things. The clue comes immediately after: Yuri says 'Your belongings, ma'am', and Veronika then anxiously checks '**Is everything in there? My toothbrush? My kit?**' - revealing exactly what she was about to go and collect. Children need to work backwards from her anxious questions to infer what she intended to say. Any answer referring to fetching or packing her kit, toothbrush, or belongings is correct.

**Watch out:** A child might write 'wait' or 'say goodbye', but the text shows she was clearly about to collect her belongings - her immediate anxiety about the toothbrush and kit confirms this.

### Question 6a (1 mark)

**Answer:** The word children need to copy is 'dumped'.

Ask your child to find the sentence that describes exactly how Yuri puts the bag down. Ask: "What word does the author use to describe how Yuri put the bag down?"

The question is a find-and-copy word-meaning task, asking children to identify the single word that shows Yuri was careless when he put the bag down. The key sentence reads 'He dumped my bag at my feet.' The word **dumped** suggests the bag was dropped heavily and without care, rather than placed gently. Children need to copy this word exactly as it appears in the text.

## Question 6b (2 marks)

**Answer:** Any two of these count: Veronika questioned Yuri repeatedly to check everything was in the bag; she worried he might be playing a trick on her; she was surprised he was being helpful at all; she frowned at him; she asked anxiously.

Before your child looks back at the page, ask them to think about what Veronika says and does when Yuri gives her the bag. Ask: "What does Veronika do and say that shows she doesn't really trust her brother to have packed everything properly?"

Page 6 contains several clues that Veronika doubts Yuri's reliability. Children need to draw on the inference that Veronika's repeated checking and visible anxiety signal distrust. The text says she **'asked anxiously'** whether her toothbrush and kit were there, then followed up with **'You're sure?'** and the thought **'If he was playing one of his tricks...'** - all pointing to her lack of confidence in him. Her frown when he puts the bag down, and her disbelief at him being helpful at all ('What was this? My brother being helpful!'), also count. Each distinct, well-supported point earns one mark, up to a maximum of two.

**Watch out:** A child who simply writes 'she didn't trust him' without any supporting detail from the text will not score - the answer needs to refer to a specific action or thought shown in the passage.

**Model answer:** 1. She kept asking him if everything was in the bag - first asking about the toothbrush and kit, then saying 'You're sure?' - showing she needed to double-check. 2. She thought 'If he was playing one of his tricks...', which shows she expected him to have done something wrong.

## Question 7 (2 marks)

**Answer:** Any two of these count: Veronika was dashing and darting all around the house (moving very quickly); her heart began beating fast; she said 'World Cup tournament, here I come!'; she couldn't believe it was actually happening.

Before your child looks back at the page, ask them to think about how Veronika behaves when she finally heads out to the bus. Ask: "What do you remember about the way Veronika was acting in that last paragraph - what made her seem excited?"

The paragraph beginning 'I believe you...' on page 6 is packed with physical and spoken clues about Veronika's excitement. Children need to find **two** pieces of evidence. The quickest route is the speed of her movements: the text says she 'dashed into the front room' and 'darted back into the hallway', showing she is rushing. A second strong point is her heartbeat: 'My heart began beating fast' tells the reader directly. Her exclamation 'World Cup tournament, here I come!' and her thought 'It was

actually happening' are equally valid. Each separate piece of evidence earns one mark, up to a maximum of two.

**Watch out:** A child might refer to Veronika kissing her family and saying goodbye, which shows affection but does not by itself show excitement. The evidence needed must link specifically to feeling excited rather than simply being kind.

**Model answer:** 1. Veronika dashed and darted around the house, showing she was rushing with excitement. 2. Her heart began beating fast as she headed out to the bus.

### Question 8 (2 marks)

**Answer:** Children need to find and copy two words from the paragraph beginning 'I believe you...' that mean something is quick. Any two of these count: swift, dashed, darted.

Ask your child to look at the paragraph on page 6 that begins 'I believe you...' and read it carefully. Ask: "Can you find two words in this paragraph that mean the same as 'fast' or 'quick'?"

The paragraph beginning 'I believe you...' on page 6 contains three words meaning quick, alongside the given phrase 'my heart began beating fast'. Children should scan that paragraph carefully for synonyms of quick. The word **swift** appears in 'a swift kiss', **dashed** in 'I dashed into the front room', and **darted** in 'darted back into the hallway'. Any two of these three earn both marks, one mark per correct word. Children should copy the word exactly as it appears in the text.

**Watch out:** A child might write 'fast' or 'quick' themselves, but the question asks them to find and copy words from the text - only swift, dashed, and darted are acceptable.

### Question 9 (1 mark)

**Answer:** All three lines must be drawn correctly: Yuri to humorous, Veronika to disorganised, Uncle to wise, and Megan to cheerful. (One line - Yuri to humorous - is already drawn for the child.)

Cover the question and ask your child to think about each character from the story - what kind of person does each one seem to be? Ask: "If you had to choose one word to describe Veronika, Uncle, and Megan, what would those words be?"

The question asks children to infer each character's personality from their behaviour in the extract. **Yuri** is already matched to humorous as the example. **Veronika** fits disorganised because she is running late and hasn't packed her own bag. **Uncle** fits wise because he gives the advice '**Look after your boots and they will look after you**'. **Megan** fits cheerful because she arrives beaming and excited. All three remaining lines must be correct to receive the mark.

**Watch out:** A child might match Uncle to cheerful because he is kind, but the text shows his wisdom through the advice he gives, not cheerfulness - cheerful belongs to Megan, who arrives beaming.

### Question 10 (1 mark)

**Answer:** Children should tick 'so that readers have background information about the story'.

Before looking at the options, ask your child to think about why a book might include a fact-file page at the very beginning of a story. Ask: "Why do you think this information page was put in before the story started?"

Page 4 contains the team roster and club facts panel, which sits before the story extract begins. The question tests whether children understand **why a non-fiction-style page is placed inside a fiction text** - it is there to give readers context about the characters and setting before they read. The other options do not hold up: the coach already knows the team, fans are not the audience for a novel, and the page does not invite readers to pick favourites.

**Watch out:** A child might tick 'so that their fans learn which league the team plays in' because the league name is listed on the page, but that explanation suits a real club website, not a novel - the page is there to help story readers, not football supporters.

### Question 11 (1 mark)

**Answer:** The correct order is: 1 - Veronika met Sofi, 2 - Veronika helped Uncle up the steps, 3 - Yuri handed Veronika her kit bag, 4 - Veronika walked out to the bus, 5 - Veronika waved to her family (already given).

Ask your child to skim back through the story and spot each event as it happens in order. Ask: "Can you find the moment Veronika first meets Sofi, and work out what happens next and next after that?"

Children need to track the sequence of events across both pages of the extract. The story opens with Sofi waiting at the gate, so **Veronika met Sofi** comes first (1). She then helps Uncle and Sofi up the steps (2). Next, Yuri appears and dumps the bag at her feet (3). After kissing everyone goodbye, Veronika follows Megan out to the bus (4). Finally, she turns and waves at the three figures at the window (5 - already provided). All four remaining numbers must be correct to gain the mark.

**Watch out:** A child might place Yuri handing over the bag as number 2, but this happens after Veronika has already helped Uncle up the steps.

### Question 12 (1 mark)

**Answer:** Children should tick 'perform at the circus.'

Ask your child to find the part of the text that describes what Vladik did when he was still a child. Ask: "What does the text say Vladik was allowed to do because of his skills as a child?"

The first paragraph of the 'My Circus Life' text states that **by age nine**, Vladik 'had perfected enough of his natural acrobatic and juggling skills to work full time with the circus'. This confirms that, as a child, he was skilled enough to perform there. The other options are distractors: Monte Carlo and Dralion are mentioned later in the text, relating to his adult career, not his childhood achievements.

**Watch out:** A child might tick 'join the cast of Dralion' because Dralion is discussed in the same text, but the text makes clear that Vladik joined Dralion as an adult, not as a child.

### Question 13 (1 mark)

**Answer:** The two natural talents Vladik showed as a child were acrobatics and juggling.

Ask your child to find the part of the text that describes what Vladik was like as a young child, before asking: "What does the text say he had a natural talent for?"

The opening paragraph of the 'My Circus Life' text states that **'young Vladik was tutored early on by his juggler father'** and that **'by age nine, he'd perfected enough of his natural acrobatic and juggling skills'**. Children need to identify both skills from that single sentence. Both must be given to earn the mark. It is important to note that dance is not acceptable here, even though Vladik later discusses it, because the text does not describe dance as a natural childhood talent.

**Watch out:** A child might include 'dance' as one of the two answers, but the text describes dance as something his parents took him to classes for, not a natural childhood talent.

### Question 14 (1 mark)

**Answer:** The two cities are Paris and Monte Carlo. Moscow is also acceptable.

Ask your child to look at the introduction paragraph about Vladik's career. Ask: "Can you find the names of any cities mentioned where Vladik has performed?"

The opening paragraphs of the My Circus Life text state that Vladik **'has performed with a range of companies in Paris and Monte Carlo'**. Children need to give both cities to secure the mark - one city alone is not sufficient. Moscow is also acceptable because the text mentions he was raised by Moscow Circus performers, implying a connection to that city.

**Watch out:** A child might write only Paris or only Monte Carlo - both cities are needed together for the mark to be awarded.

### Question 15 (1 mark)

**Answer:** The child should underline the word 'seamless' in the quotation.

Point your child to the printed quotation in question 15 and ask them to read it carefully. Ask: "Which word in this sentence suggests Vladik's performance is so well practised that nothing can go wrong?"

The quotation appears on page 8, and children need to identify which single word suggests Vladik's performances are **carefully rehearsed**. The word seamless means smooth and without joins or errors, implying everything has been practised until it flows perfectly together. The other words in the line ('combining', 'mix', 'range') do not carry that sense of polished, error-free preparation.

**Watch out:** A child might underline 'combining' because it sounds technical, but it simply means putting things together and says nothing about how carefully rehearsed the performance is.

### Question 16 (1 mark)

**Answer:** Any two of these count: there is always something going on onstage; there is a lot of movement; there are a lot of acrobatics.

Ask your child to find Vladik's answer to the question about what children will enjoy, then read it aloud carefully. Ask: "What does Vladik say that shows the stage is always busy and full of action?"

Vladik's answer to the 'kids' question contains three relevant details. Children need to spot two of them to earn the single mark: '**There's a lot of movement**', '**there are a lot of acrobatics**', and '**There's always something going on onstage**' all suggest constant physical activity on stage. Both points are needed for the one mark; if a child gives only one, no credit is awarded.

**Watch out:** A child might write 'it's colourful' or 'it's uplifting', but those do not suggest physical activity on stage - the question specifically asks how the text shows it is very active.

**Model answer:** 1. There is a lot of movement. 2. There are a lot of acrobatics.

## Question 17 (2 marks)

**Answer:** The changes happen in two ways: sometimes they occur naturally without Vladik realising, and sometimes he makes them deliberately, for example by adding a new trick.

Ask your child to find Vladik's answer about how his routine changes on page 9 and read it aloud.

Ask: "Can you spot two different ways Vladik says his performance ends up changing?"

Page 9 of the reading booklet contains the answer, in Vladik's response to the question about how changes happen. Children should identify **two distinct ways** to earn both marks. The first is that changes happen naturally and unintentionally – Vladik says 'Sometimes those changes happen naturally' and that he does not know how it happens. The second is that he deliberately modifies the routine, for example by adding a new trick: 'Some things, of course, I modify deliberately; I add a trick in or something.' One mark is awarded for each clearly different way identified.

**Watch out:** A child might give two answers that are really the same idea, for example 'he changes it naturally' and 'he doesn't know how it happens' – these are the same point and would only count as one of the two required ways.

**Model answer:** 1. Sometimes the changes happen naturally, without Vladik realising how they occur. 2. Sometimes he deliberately modifies the routine, for example by adding a new trick.

## Question 18 (1 mark)

**Answer:** It is difficult because he has done the same routine for so long that his body does it automatically, so adding something new feels wrong. Also, on stage everything has to be perfect.

Ask your child to find the paragraph on page 9 where Vladik talks about performing on stage rather than practising. Ask: "What does Vladik say makes it hard to do a new trick in front of an audience?"

Page 9 contains the answer, in Vladik's response about doing new tricks on stage. Children need to identify that **habit makes change physically uncomfortable**: the text says 'you get used to doing the same things for that long. So when you start to put in something new, you automatically feel your body doing something wrong.' That sense of wrongness, combined with the pressure that on stage 'you really have to have it perfect', is what makes a new trick so difficult. Either of these ideas earns the mark.

**Watch out:** A child might simply say 'it is hard to learn new tricks', which is too vague and misses the specific reason given in the text – that the body is so used to the old routine that something new feels wrong.

### Question 19 (1 mark)

**Answer:** The answer to tick is 'children in general'. Vladik is talking about what children typically do when they start walking - they run around and don't sit still.

Before your child looks back at the text, ask them to think about the conversation - Vladik has just described something young children usually do. Ask: "Who do you think Vladik means when he says 'they just run away' - is he talking about one specific person or children in general?"

The key lies in reading the full context of Vladik's answer carefully. He says 'you know when they start walking, they just run away' - the word 'they' here refers to toddlers as a general group, not his daughter specifically. He then contrasts this typical behaviour with his daughter's surprising stillness when watching the show. Children should recognise that Vladik is making a generalisation about all young children, not describing his daughter or circus performers.

**Watch out:** A child might tick 'his daughter' because the question is asked within an answer about his daughter, but Vladik uses 'they' to describe typical child behaviour before singling his daughter out as surprising by comparison.

### Question 20 (1 mark)

**Answer:** Children should tick 'They love to watch circus performances.'

Ask your child to find the part of the interview where Vladik talks about his daughter watching the show, and then read on to where he says what he was like as a child. Ask: "What does Vladik say he and his daughter both enjoy doing?"

In the section headed How does your daughter react to your act? on page 9, Vladik explains that his daughter sits still and watches the show attentively, and then adds that when he was a child at his parents' shows, **'I really liked watching'** too. Both Vladik and his daughter share a love of watching circus performances. Children need to read carefully, as other options may seem plausible but are not supported by the text at this point.

**Watch out:** A child might tick 'They are natural performers' because Vladik is clearly talented, but the text does not say his daughter is a performer - only that she watches attentively.

### Question 21 (2 marks)

**Answer:** Any two of these count: Vladik's father taught him everything he knows; his father took him to dance classes to help him become a better performer; Vladik still uses everything his father taught him; Vladik followed and valued his father's advice.

Ask your child to find the paragraph where Vladik talks about lessons from his father, and to read it carefully. Ask: "How do we know that Vladik's father had a really big effect on him?"

The final section of the interview, answering the question about lessons from his father, is where children should look. Vladik says 'He taught me everything', which directly shows his father's total influence. A second point can come from the same passage: his father's advice to take dance classes shaped Vladik's whole performing style, and Vladik credits this - 'I was lucky because my parents started taking me to dance classes when I was four years old. That's a big part of it.' Each distinct, supported point earns one mark, up to a maximum of two marks.

**Watch out:** A child might simply write 'his father was a juggler' - this does not address the father's influence on Vladik and will not score.

**Model answer:** 1. Vladik's father taught him everything he knows about performing. 2. His father took him to dance classes from the age of four, which Vladik says was a big part of making him a better performer.

## Question 22 (2 marks)

**Answer:** The four answers are: Vladik is now 28; he has been doing the routine for 14 years; his daughter started walking after 10 months; he started dance classes at age 4.

Before checking the answers, ask your child to look back through the interview on pages 8 and 9 and find the numbers mentioned. Ask: "Can you find four different numbers that tell us facts about Vladik and his family?"

All four facts are scattered across the interview text on pages 8 and 9. Children need to scan carefully rather than find everything in one place. The text states Vladik 'is now 28', that the routine has been going 'for 14 years', that his daughter started walking 'after she was ten months old', and that his parents took him to dance classes 'when I was four years old'. The official answer awards 1 mark for any three correct entries, and 2 marks for all four correct. Children should be encouraged to go back and check each fact individually rather than working from memory.

**Watch out:** A child might write '10 months' for the daughter's age but also add 'old' - that phrasing is fine. However, writing a different age entirely (such as '1') would not score for that entry.

**Model answer:** Age that Vladik is now: 28 How long Vladik has been doing this routine: 14 years Age his daughter started walking: 10 months Age that Vladik started dance classes: 4

### Question 23 (1 mark)

**Answer:** The correct option to tick is 'It looks at an unusual career.'

Before revealing the answer, ask your child to think about what the whole interview is really about overall, not just one part of it. Ask: "If you had to tell a friend what the whole article is about in one sentence, what would you say?"

Summarising questions ask children to look across the whole text rather than one detail. The interview covers Vladik's entire working life - how he grew up in a circus family, what performing is like, how he trains, and how the career has shaped his family. The phrase '**born to do his**' in the opening paragraph signals that circus performance is a remarkable, specialist profession. None of the other options hold up across the whole piece: the text never tells children how to join a circus, never gives juggling tips, and travel is only a minor detail.

**Watch out:** A child might be tempted to tick 'It shows how much performers travel' because Paris and Monte Carlo are mentioned, but travelling is only a brief detail rather than the main focus of the piece.

### Question 24 (1 mark)

**Answer:** The correct tick is 'cramped and unsafe'. The staircase is described as steep, narrow and with rooms leading off so suddenly it was easy to fall.

Before your child looks back at the text, ask them to picture the staircase from what they remember. Ask: "What kind of place does the staircase seem - what two words would you pick to describe it?"

The first paragraph contains the evidence children need to infer the right impression of the stairway. The text states it was '**steep**', '**very narrow**', and that rooms led off '**so suddenly that it was easy to fall headlong**' - all pointing to a cramped, unsafe space. Children should rule out 'damp and dark' (no evidence of damp), 'old and dusty' (not mentioned), and 'stylish and never used' (Penelope sits there regularly).

**Watch out:** A child might tick 'old and dusty' because the story feels old-fashioned, but the text gives no evidence of dust - the clues about steepness and the risk of falling point clearly to 'cramped and unsafe'.

### Question 25 (1 mark)

**Answer:** Penelope liked sitting there because the leaf-patterned wallpaper made her feel as if she was in a forest with birds singing around her. Another acceptable answer is that she was waiting for the lamplighter to bring a gleam of light to the stairway.

Ask your child to think back to the story before looking at the page again. Ask: "Why do you think Penelope enjoyed sitting on the stairs - what was she doing or thinking about while she was there?"

The opening paragraph holds the evidence. Children need to read that Penelope sat on the stairs **pretending she was in a forest with birds singing around her**, inspired by the leaf-covered wallpaper. That imaginative reason is the primary answer. The official answer also accepts that she was **waiting for the lamplighter** to bring his gleam of light - so either idea scores the mark, as long as the child uses the text rather than guessing.

**Watch out:** A child who simply says 'she liked being alone' or 'it was quiet' is too vague - the answer must reference what she was imagining or waiting for.

### Question 26 (1 mark)

**Answer:** Any one of these words works: dusk, gleam, lamplighter, or shone.

Ask your child to read the first paragraph carefully and look for any word that gives a clue about how light or dark it was outside. Ask: "Can you find one word in this paragraph that tells us the evening was getting dark?"

The first paragraph of 'A Traveller in Time' contains the clue. Children need to pick **one** word that shows evening darkness is setting in. Dusk directly means the dim period between daylight and full dark. Gleam and shone suggest artificial light was needed because it was becoming too dark naturally. Lamplighter implies the same: a person who lit street lamps because daylight was fading. Any single one of these, copied accurately, is correct.

**Watch out:** A child might copy out a phrase rather than a single word. The question specifically asks for one word, so only a single copied word is acceptable.

### Question 27 (1 mark)

**Answer:** Penelope always knew the lamplighter was approaching because he whistled as he came down the street.

Before your child looks back at the text, ask them to think about what senses Penelope could use while sitting on a dark staircase. Ask: "How do you think Penelope would have known the lamplighter was getting close before she could even see him?"

The first paragraph contains the clue: the text says Penelope was "waiting for the lamplighter to come whistling down the street." Children need to spot the word **whistling** as the means by which she knew he was near - it was the sound she listened for, not the appearance of light. The official answer accepts only reference to whistling; saying she saw the gleam or the light does not score here.

**Watch out:** A child might say Penelope knew because she could see the gleam of light on the wall, but the official answer does not accept this - it specifically rules out reference to the light coming on.

### Question 28 (1 mark)

**Answer:** The lady smiled back at Penelope, or bent towards her, or her eyes seemed to pierce Penelope - any of these show the lady had noticed her.

Before your child looks back at the passage, ask them to think about how we usually show someone we have noticed them. Ask: "What does the lady do that suggests she can actually see Penelope?"

In the paragraph beginning I was suddenly aware, children need to spot the moments where the lady reacts to Penelope's presence. The clearest signal is that **she gave an answering smile** - the word 'answering' tells readers the lady was responding directly to Penelope's smile, which only makes sense if she had seen her. Children might also point to the lady bending towards Penelope, or to her deep-set eyes seeming to pierce her. Any one of these reactions earns the mark.

**Watch out:** A child might simply say 'she looked at her', which is too vague - the answer needs to refer to a specific action from the text that shows the lady responded to Penelope.

### Question 29 (2 marks)

**Answer:** Any three of these count: the clock started ticking loudly again; the sounds of the street returned; the lamplighter's whistle could be heard; the gleam of the gas lamp appeared on the wall; the lady had gone.

Cover the page and ask your child to think back to the moment after the lady vanished. Ask: "Without looking, can you remember three things that happened to tell us everything was back to normal?"

At the top of page 11, the text describes a rapid return to normal after the eerie silence. Children need to pull out three separate signals from: **'The clock ticked loudly'**; **'the sounds of the street came to my ears'**; **'the lamplighter's whistle, clear and round, fluted through the air'**; **'the bright gleam of**

**the gas danced upon the patterned wall'**; and the lady having disappeared. Three correct points earns 2 marks; two correct points earns 1 mark. Each point must be distinct - children should not repeat the same idea in different words.

**Watch out:** A child might write that Penelope ran downstairs, but this is an action she takes - it is not itself evidence that things have returned to normal. The evidence must come from sights or sounds in the text signalling the return to normality.

**Model answer:** 1. The clock started ticking loudly again. 2. The sounds of the street came back to her ears. 3. She could hear the lamplighter's whistle.

### Question 30a (1 mark)

**Answer:** Children should circle 'what she could see and smell'.

Ask your child to look at the paragraph where Penelope first sees the lady and read it carefully. Ask: "Which of your senses does Penelope use when she describes the lady?"

The text in the paragraph beginning 'I was suddenly aware' describes Penelope noticing the lady's black dress, her white frill, her bright blue eyes, and later 'smelling the sweet, faint odour of her dress'. Children need to recognise that Penelope uses both sight and smell in her description, making **'what she could see and smell'** the correct match. No taste or touch of the lady is described, nor does Penelope explain why the lady is there.

**Watch out:** A child might be tempted to circle 'who the lady was' because Penelope describes her appearance in detail, but the text never reveals the lady's identity - Penelope simply describes what she observes with her senses.

### Question 30b (1 mark)

**Answer:** The correct option to circle is 'looked for the lady'. As soon as the lady disappeared, Penelope leaned over the rail to watch her and then ran downstairs expecting to find her.

Ask your child to read the sentences that come straight after the lady disappears and think about what Penelope does next. Ask: "What does Penelope do as soon as the lady is gone?"

The text states that as soon as the lady was gone, Penelope **'leaned over the rail to watch her'** and then **'ran downstairs and pushed open the door into the sitting room, expecting to see her there'**. Children need to recognise that Penelope immediately searched for the lady rather than feeling frightened or relieved. The correct circled option is 'looked for the lady'.

**Watch out:** A child might be tempted to circle 'felt frightened' because the encounter seems eerie, but the text shows Penelope acted with curiosity and purpose, not fear.

### Question 31 (1 mark)

**Answer:** Penelope might have been thinking about who the mysterious lady was and where she had come from, or wondering whether her mother knew anything about her.

Ask your child to think back to the moment in the story before Penelope goes downstairs - what has she just experienced, and how is she feeling? Then ask: "What do you think is going through Penelope's mind as she walks down to find her mother?"

The word '**thoughtfully**' is the clue: it tells the reader that Penelope is turning something puzzling over in her mind as she walks downstairs. Children need to infer what that puzzle is. Having just seen a silent, apparently ghostly lady who vanished without trace, Penelope is most likely wondering who the lady was or where she disappeared to - shown by the fact she immediately asks her mother about the lady. Answers about wondering whether her mother has seen the lady are also valid. The official answer rules out one common response: children should **not** write that Penelope was wondering whether she had imagined the lady, as the text states she was 'positive' she had seen her.

**Watch out:** Children should not write that Penelope was wondering if she had imagined the lady - the text says she was 'positive' she had seen her, so that thought does not fit.

**Model answer:** Penelope was probably thinking about who the mysterious lady was and where she had come from, since the lady had vanished without a sound or trace.

### Question 32a (1 mark)

**Answer:** Penelope's mother said she had imagined the lady, or that it was just the shadow of someone in the street, or that the flickering street lights falling on the walls had tricked her eyes.

Ask your child to find the part of the story where Penelope speaks to her mother and read what the mother says. Ask: "What reason does Penelope's mother give for what Penelope saw?"

The answer children need to give is found in the mother's speech on page 11. She tells Penelope: 'You've imagined her. It is easy to think you see someone in the dusk with flickering street lights falling on the walls. It was the shadow of somebody in the street perhaps.' Children should pick out one of these three explanations: that Penelope imagined the lady; that she saw a shadow; or that the flickering lights deceived her. Simply saying 'there was no one there' does not count, as that is not an explanation.

**Watch out:** A child who writes 'her mother said there was no one there' has not given an explanation - the official answer requires the actual reason the mother offers, not just her dismissal.

### Question 32b (1 mark)

**Answer:** Penelope was certain she had seen the lady, so her mother's rational explanation felt dismissive or wrong. Any of these count: her mother did not believe her; her mother changed the subject instead of answering; Penelope was positive about what she had seen and felt her questions were unanswered.

Ask your child to think back to the end of the story before looking at the text again. Ask: "How do you think Penelope felt after her mother responded, and why might she have been unhappy with what her mother said?"

The final paragraph holds the key clues. Penelope says 'I was positive I had seen the lady', showing she had no doubt at all. Her mother first dismisses the experience entirely, then **changes the subject** by asking about treacle toffee - refusing to engage further. Children should infer that Penelope would be frustrated because her certainty was ignored, her questions were left unanswered, or because her mother seemed to be hiding something by deflecting. Any one of these reasoning steps earns the mark.

**Watch out:** A child might simply say Penelope was frustrated because her mother said there was no one there - but the official answer requires more than this; just noting the mother's denial is not enough without explaining why Penelope found it frustrating.

**Model answer:** Penelope was positive she had really seen the lady, so being told she had imagined it was upsetting. Her mother also changed the subject, leaving Penelope's questions completely unanswered.

### Question 33 (3 marks)

**Answer:** A child should give two impressions of Penelope, such as: she is curious and imaginative, or observant and unafraid. For full marks, at least one impression must be backed up with evidence from the text.

Ask your child to cover the text and think about Penelope as a person - what kind of girl does she seem to be? Ask: "What two things do you think you have learned about Penelope's character from this story, and what makes you say that?"

Across the whole passage, Penelope reveals her character through her actions and reactions. For **3 marks**, children need two impressions, with at least one supported by a quotation or reference.

Acceptable impressions include: curious (she immediately goes to investigate after the lady vanishes); imaginative (she pretends the leaf-patterned wallpaper makes her feel she is 'in a forest with birds singing around me'); unafraid (she 'ran downstairs and pushed open the door...expecting to see her', rather than hiding); observant (she notices every detail of the lady's appearance and movements); confused ('I never felt them touch me and this gave me a curious sensation'); or solitary (she sits happily alone on the stairs). For **2 marks**, two impressions without evidence, or one impression with evidence, both score. For **1 mark**, one impression alone suffices.

**Watch out:** A child might say Penelope is frightened, but the text shows she runs straight downstairs to find the lady rather than hiding, so 'frightened' is not well supported.

**Model answer:** 1. Penelope is **imaginative** - she sits on the stairs pretending she is in a forest because the wallpaper has leaves on it, 'like a green wood in spring'. 2. She is also **unafraid**, because even after the strange lady vanishes without a sound, she runs straight downstairs and pushes open the door expecting to find her.

### Question 34 (1 mark)

**Answer:** Children should tick 'Penelope will try to find out about the lady.'

Before revealing the answer, ask your child to think about how Penelope behaved at the end of the story - what kind of person she seemed to be. Ask: "Based on what Penelope does and says at the end, what do you think she would do next?"

Prediction questions ask children to use clues from the text to decide what is most likely to happen next. The key evidence is that Penelope says 'I was positive I had seen the lady and I described her' - she is certain about what she saw and determined to be believed. Her mother then changes the subject, leaving Penelope's questions unanswered. A child who is that convinced and curious would logically investigate further, not forget the experience. The other options do not fit: her mother is dismissive rather than curious, and searching together is ruled out by the mother's evasiveness.

**Watch out:** A child might tick 'Penelope's mother will ask lots of questions about the lady' because the mother is the last person Penelope speaks to, but the text shows the mother dismissing the story and changing the subject - not showing curiosity.

### Question 35 (3 marks)

**Answer:** Any two of these count, with at least one backed up by a quote or example from the text: everything goes quiet / time and sound stop; the lady appears or disappears without explanation; Penelope's mother reacts strangely and changes the subject; everything suddenly

returns to normal; the lady is a complete stranger; Penelope is entirely alone when she sees her; the lady's clothes or effect on Penelope are strange; the lady has unearthly features.

Before your child looks back at the text, ask them to picture the most mysterious moment in the story and think about what made it feel strange. Ask: "What two things in this story made the atmosphere feel mysterious, and can you remember any words from the text that show that?"

Throughout the whole passage, the writer uses several techniques to build an eerie, mysterious mood. Children need to identify **two** of these techniques and, for full marks of 3, support at least one with evidence from the text. **1 mark** is earned for a single acceptable point with no evidence. **2 marks** are earned for either two acceptable points without evidence, or one point supported by a quote. **3 marks** require two acceptable points with at least one directly evidenced. For example, a child might write that time and movement stop - 'even the clock stopped ticking' - and that the lady vanishes unexplainably, quoting 'suddenly she was gone'. Another strong pairing is the eerie silence alongside the mother's evasive reaction. Answers simply saying it was dark or night-time do not count.

**Watch out:** A child might write that it is mysterious because it was dark or night-time, but the official answer does not accept this - it is too vague and does not identify a specific technique used by the writer.

**Model answer:** 1. The atmosphere is mysterious because everything suddenly goes silent - even the clock stopped ticking and the mice ceased rustling - as if time itself has frozen, which feels very unnatural. 2. The lady disappears without explanation. Penelope leans over the rail to watch her and 'suddenly she was gone', as if she were never really there.

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