



11+ SET Style English Paper 2

Instructions:

1. The time allowed is 50 minutes for 44 questions
2. This is a multiple-choice test and each question carries 1 Mark.
3. There are 4 sections in this question paper
 - (A) Spelling Exercises.
 - (B) Comprehension Text 1
 - (C) Comprehension Text 2
 - (D) Comparison of Texts
4. Answers should be clearly marked in pencil on the provided answer sheet.
5. No Marks are lost for an incorrect answer.
6. If you have marked the wrong answer, erase it and mark the new one. Make sure that your final answer is clear.

Symbols used:



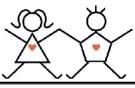
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Do not turn the page until told to do so.



Stop working and await instructions.

**Section A: Spelling Exercises**

Please select ONE answer for each question. You should spend approximately 5 minutes on this section.

1**Which of these is the correct spelling?**

- A. Decietful
- B. Decietfull
- C. Deceitfull
- D. Deceitful
- E. Deceatful

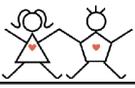
2**Select the correct spelling for the omitted word in this sentence: Queen Elizabeth has _____ for longer than any other monarch.**

- A. reined
- B. reigned
- C. rained
- D. raigned
- E. riened

3**Select the word that has been spelled incorrectly in the following sentence: Eighty pasengers boarded the little one carriage train, causing severe congestion.**

- A. Eighty
- B. Pasengers
- C. Boarded
- D. Carriage
- E. Congestion





4

Select the correct spelling for the omitted word in this sentence: I have done nothing wrong, and therefore my _____ is clear.

- A. Conscience
- B. Concsience
- C. Conchance
- D. Consience
- E. Conciense

5

Which of these is the correct spelling?

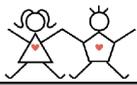
- A. Misschievous
- B. Misscheivous
- C. Mischeivous
- D. Mischievous
- E. Mischeavous

6

Select the word that has been spelled correctly in this sentence: Employees offen process requests four reffunds.

- A. Employees
- B. Offen
- C. Process
- D. Requests
- E. Reffunds





7

Which of these is the correct spelling?

- A. Intensional
- B. Intensionnal
- C. Inntensional
- D. Intentionall
- E. Intentional

8

Select the correct spelling for the omitted word in this sentence: Mary called an _____ to come and fix the television.

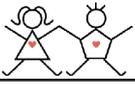
- A. Electrician
- B. Electritian
- C. Electrition
- D. Ellectrition
- E. Electricion

9

Select the word that has been spelled incorrectly in this sentence: The succulent strawberrys were utterly delicious.

- A. Succulent
- B. strawberrys
- C. were
- D. Utterly
- E. Delicious



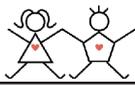


10

Which of these uses the correct spelling?

- A. Curiosity
- B. Curriosity
- C. Curiosity
- D. Curiositty
- E. Curiosity



**Section B: Comprehension Text 1**

Read Comprehension Text 1 (The Picture of Dorian Gray) carefully and answer the following questions. You should spend approximately 25 minutes on this section.

The Picture of Dorian Gray

Oscar Wilde

Set during the 1890s, The Picture of Dorian Gray tells the story of a young man called Dorian, who slowly becomes corrupted by an older friend. In this passage, at the start of the novel, he is about to be painted by an artist called Basil, but the two are interrupted by a man called Lord Henry Wotton.

1. The studio was filled with the rich odour of roses, and when the light summer wind
2. stirred amidst the trees of the garden there came through the open door the heavy scent
3. of the lilac, or the more delicate perfume of the pink-flowering thorn. Now and then
4. the fantastic shadows of birds in flight flittered across the long silk curtains that were
5. stretched in front of the huge window. The dim roar of London was like the deep note
6. of a distant organ.

7. As they entered they saw Dorian Gray. He was seated at the piano, with his back to
8. them, turning over the pages of a volume of Schumann's 'Forest Scenes'. "You must lend
9. me these, Basil," he cried. "I want to learn them. They are perfectly charming."

10. "That entirely depends on how you sit today, Dorian."

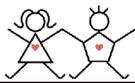
11. "Oh, I am tired of sitting, and I don't want a life size portrait of myself," answered the
12. lad, swinging round on the music stool in a wilful, petulant manner. When we caught
13. sight of Lord Henry, a faint blush coloured his cheeks for a moment, and he started up. "I
14. beg your pardon, Basil, but I didn't know you had anyone with you."

15. "This is Lord Henry Wotton, Dorian, an old Oxford friend of mine. I have just been telling
16. him what a capital sitter you are, and now you have spoiled everything."

17. "You have not spoiled my pleasure in meeting you, Mr Gray," said Lord Henry, stepping
18. forward and extending his hand. "My aunt has often spoken to me about you. You are
19. one of her favourites, and, I am afraid, one of her victims also."

20. "I am in Lady Agatha's black books at present," answered Dorian, with a funny look of
21. penitence. "I promised to go to a club in Whitechapel with her last Tuesday, and I really
22. forgot all about it. We were to have played a duet together – three duets, I believe. I
23. don't know what she will say to me. I am far too frightened to call."





24. "Oh, I will make your peace with my aunt. She is quite devoted to you. And I don't really
25. think it matters about you not being there. The audience probably thought it was a
26. duet. When Aunt Agatha sits down to the piano she makes quite enough noise for two
27. people."

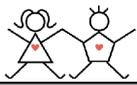
28. Dorian laughed. Lord Henry looked at him, flung himself down on the divan, and opened
29. his cigarette case. Yes, he was certainly wonderfully handsome with his finely-curved
30. scarlet lips, his frank blue eyes, his crisp gold hair. All the candour of youth was there, as
31. well as all youth's passionate purity. One felt that he had kept himself unspotted from the
32. world. No wonder Basil Hallward worshipped him.

33. The painter had been busy mixing his colours and getting his brushes ready. He was
34. looking worried, and when he heard Lord Henry's last remark, he glanced at him,
35. hesitated for a moment, and then said, "Henry, I want to finish this picture today. Would
36. you think it awfully rude of me if I asked you to go away?"

37. Lord Henry smiled, and looked at Dorian Gray. "Am I to go, Mr Gray?" he asked.
38. "Oh, please don't, Lord Henry. I see that Basil is in one of his sulky moods; and I can't
39. bear him when he sulks."

40. Basil Hallward bit his lip. "If Dorian wishes it, of course you must stay. Sit down again,
41. Henry. And now, Dorian, get up on the platform, and don't move about too much,
42. or pay any attention to what Lord Henry says. He has a very bad influence over all his
43. friends, with the single exception of myself."





11

Look closely at lines 1-6. What does the opening imply about the location of Basil Hallward's studio? Select the most likely implication.

- A. The studio is in central London.
- B. The studio is just outside London.
- C. The studio is close to the sea.
- D. The studio is in a remote location.
- E. The studio is in a small village.

12

Which of the following phrases contain examples of alliteration? Select all that are correct.

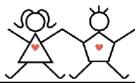
- A. 'the fantastic shadows of birds in flight flitted across the long silk curtains' (line 4)
- B. 'As they entered they saw Dorian Gray' (line 7)
- C. 'swinging round on the music stool in a wilful, petulant manner' (line 12)
- D. 'I am in Lady Agatha's black blocks at present' (line 20)
- E. 'All the candour of youth was there, as well as all youth's passionate purity' (lines 30-31)

13

What does 'petulant' mean (line 12)? Select the most accurate definition.

- A. Behaving in an impatient manner
- B. Expressing boredom
- C. In a bad-tempered, childish manner
- D. Speaking in an irritated tone
- E. Expressing anger





14

Which of the following details about the studio suggests that Basil Hallward is wealthy? Select all that are correct.

- A. 'birds in flight flitted across the long silk curtains that were stretched in front of the huge window' (lines 4-5)
- B. 'The dim roar of London was like the deep note of a distant organ' (line 6)
- C. 'He was seated at the piano, with his back to them, turning over the pages of a volume of Schumann's 'Forest Scenes' (lines 7-8)
- D. 'Lord Henry looked at him, flung himself down on the divan, and opened his cigarette case' (lines 28-29)
- E. 'No wonder Basil Hallward worshipped him' (line 32)

15

Select TWO phrases which imply that Basil has authority over Dorian.

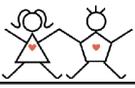
- A. "That entirely depends on how you sit today, Dorian" (line 10)
- B. "This is Lord Henry Wotton, Dorian, an old Oxford friend of mine" (line 15)
- C. "Henry, I want to finish this picture today. Would you think it awfully rude of me if I asked you to go away?" (lines 35-36)
- D. "I see that Basil is in one of his sulky moods" (line 38)
- E. "And now, Dorian, get up on the platform, and don't move about too much" (line 41)

16

When Dorian notices Lord Henry, why do you think 'a faint blush coloured his cheeks' (line 13)? Select the most accurate explanation.

- A. He was shy and did not like meeting new people.
- B. He knew Lord Henry from somewhere else and did not wish to see him again.
- C. He was upset that he was not Basil's only friend.
- D. He was nervous and overexcited.
- E. He was embarrassed about having spoken to Basil in a childish manner.





17

**Which of the following adjectives could be used to describe Lord Henry?
Select all that are correct.**

- A. Aggressive
- B. Charming
- C. Timid
- D. Humorous
- E. Indecisive

18

Which TWO phrases suggest that Basil would like Lord Henry to leave?

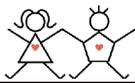
- A. "“This is Lord Henry Wotton, Dorian, an old Oxford friend of mine”" (line 15)
- B. "I have just been telling him what a capital sitter you are, and now you have spoiled everything" (line 16)
- C. 'The painter had been busy mixing his colours and getting his brushes ready.' (line 33)
- D. "“Henry, I want to finish this picture today. Would you think it awfully rude of me if I asked you to go away?”" (lines 35-36)
- E. 'Basil Hallward bit his lip. "If Dorian wishes it, of course you must stay".'
- (line 40)

19

Why do you think Basil would like Lord Henry to leave? Select the most accurate explanation.

- A. He cannot concentrate on painting when there are too many people present.
- B. He finds Lord Henry irritating.
- C. He is concerned that Lord Henry will destroy his friendship with Dorian, and steal Dorian away from him.
- D. He is worried that Lord Henry will be a bad influence on Dorian.
- E. He thinks Lord Henry will distract Dorian from sitting well for the portrait.





20

Which of the following words are synonyms for 'frightened' (line 23)?
Select all that are correct.

- A. Afraid
- B. Scared
- C. Distressed
- D. Uncomfortable
- E. Frozen

21

Which TWO statements about Basil Hallward are true?

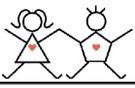
- A. He is originally Scottish.
- B. He is painting a life-size portrait of Dorian.
- C. He met Lord Henry at Oxford.
- D. Lord Henry is his closest friend.
- E. He cannot play the piano.

22

What do you think Dorian means when he says "I am in Lady Agatha's black books at present" (line 20)? Select the most accurate explanation.

- A. Lady Agatha is angry with him.
- B. Lady Agatha has made a record of him in her diary.
- C. Lady Agatha does not like him.
- D. He has not seen Lady Agatha for a long time.
- E. Lady Agatha is in love with him.





23

Which of the following adjectives could be used to describe Dorian? Select all that are correct.

- A. Unintelligent
- B. Childish
- C. Arrogant
- D. Young
- E. Handsome

24

Look closely at the following phrase: 'Yes, he was certainly wonderfully handsome with his finely-curved scarlet lips, his frank blue eyes, his crisp gold hair' (lines 29-30) Which language technique has the writer used here? Select ONE.

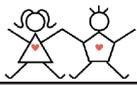
- A. Personification
- B. Onomatopoeia
- C. Rule of three
- D. Alliteration
- E. Metaphor

25

Which TWO phrases suggest that Basil thinks very highly of Dorian?

- A. "I have just been telling him what a capital sitter you are" (lines 15-16)
- B. "You have not spoiled my pleasure in meeting you, Mr Gray" (line 17)
- C. 'No wonder Basil Hallward worshipped him' (line 32)
- D. "And now, Dorian, get up on the platform and don't move about too much" (line 41)
- E. 'Basil Hallward bit his lip' (line 40)





26

What is the meaning of 'penitence' (line 21)? Select the most accurate definition.

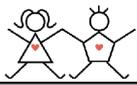
- A. A feeling of regret over something one has done, because it was wrong or unkind.
- B. A feeling of awkwardness over a situation one has found oneself in.
- C. When a person lies to someone.
- D. When a person is afraid of the consequences of something they have done.
- E. The act of disagreeing with someone.

27

Based on the passage you have just read, what do you think is likely to happen later in the novel? Select all likely outcomes.

- A. Lord Henry will never see Dorian again.
- B. Lord Henry will spend more time with Dorian.
- C. Dorian will become more like Lord Henry.
- D. Basil will see less of Dorian and become unhappy.
- E. Basil will never see Lord Henry again.



**Section C: Comprehension Text 2**

Read Comprehension Text 2 (Summer in February) carefully and answer the following questions. You should spend approximately 10 minutes on this section.

Summer in February

Jonathan Smith

Summer in February is a novel based on the true story of a famous artist called Alfred Munnings, who lived in Cornwall during the 1940s. This passage describes him attempting to paint a young woman called Florence in his studio.

1. Florence was not standing at her easel in the third studio in Newlyn, though she should
2. have been. She was sitting, with her hands in her lap, on the creaky chair Which Alfred
3. Munnings had once again placed twenty yards from his studio. The chair was placed
4. against a perfect background of foliage. Her oval face was pale. Her bracelet shone in the
5. sun. She had a headache which worsened by the minute as she sat full face in the glare.

6. Alfred had returned at breakfast time and called on her unannounced; and before she
7. knew what was going on, before she could say 'No' she was on the way down the slope
8. with him. Unusually, he was sitting down to work. Usually he was too restless, moving
9. around like a dancer or an angry fly, but here he was, tired from travelling all night, the
10. taste of beer still on his tongue, sitting on a low milking stool, his long holland painting
11. coat plastered yellow, his sleeves rolled up to the elbow and his Panama hat tilted over
12. one eye. She could not see his eyes, nor had she dared look directly at him since his
13. terrible explosion.

14. He drew her, also making pencil notes on the side of his pad, his thoughts over possible
15. colours. She looked at his hands. They were tanned brown. She looked at the little hairs
16. on his forearms. She hadn't noticed them before.

17. "Don't move!"

18. "Don't shout at me!" She shouted back. "I already have a headache."

19. "I can't work if you keep on moving."

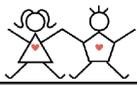
20. "I haven't been shouted at while you've been away, not once. It has been a most
21. pleasant fortnight."

22. The sun glared. She blinked. He was glad she shouted back.

23. "You're my apples, you see. Cezanne. Heard of Cezanne?"

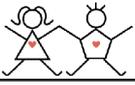
24. "Of course I've heard of Cezanne. I suspect I may know as much about him as you do."





25. "Point being," he stood up to resettle himself and sat down again, "point being,
26. Cezanne painted the same bowl of apples countless times – there's always something
27. new, you see, to say about a bowl of apples, the same bowl, so, he kept painting them
28. until they were perfect. That's dedication, that's art, and remember you're my apples.
29. Same with horses. Most people can't paint horses, can't make them shine."
30. "But you can?"
31. "Yes, I can."
32. "You've returned at your most modest, Mr Munnings."





28

Which of the following statements are TRUE? Select all that are correct.

- A. Florence is missing an art class in Newlyn to sit for Alfred Munnings.
- B. Florence has a headache.
- C. Alfred Munnings has been travelling all night.
- D. Alfred Munnings has been away for five days.
- E. Alfred Munnings is very modest.

29

Look closely at the following phrase: 'before she knew what was going on, before she could say "No" she was on the way down the slope with him' (lines 6-8). What does this phrase suggest about Alfred Munnings? Select the most likely explanation.

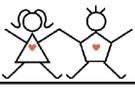
- A. He is aggressive
- B. He is very persuasive
- C. He is physically violent
- D. He is in love with Florence
- E. He is a great artist

30

Look closely at lines 25-29. What TWO things does Alfred Munnings imply when he says "remember you're my apples" (line 28)?

- A. He thinks that Florence looks like a bowl of apples
- B. There is always something new to say about Florence
- C. He is going to paint Florence until she looks perfect
- D. Florence is as red as a bowl of apples
- E. He is going to make her look like apples in his painting





31

Why does Florence have a headache? Select the most accurate explanation.

- A. She has not had enough to drink
- B. Alfred Munnings is shouting at her
- C. She has not slept well
- D. She is sitting in the sun
- E. She is stressed about missing her art class

32

Which of the following adjectives could be used to describe Alfred Munnings? Select all that are correct.

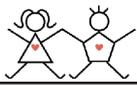
- A. Demanding
- B. Conscientious
- C. Calm
- D. Popular
- E. Arrogant

33

Which TWO words are synonyms for 'restless' (line 8)?

- A. Miserable
- B. Exhausted
- C. Tired
- D. Fidgety
- E. Agitated





34

Which of the following phrases is an example of a simile? Select ONE.

- A. 'The chair was placed against a perfect background of foliage' (lines 3-4)
- B. 'Her oval face was pale' (line 4)
- C. 'Usually he was too restless, moving around like a dancer or an angry fly' (line 9)
- D. 'the taste of beer still on his tongue' (lines 9-10)
- E. "remember you're my apples" (line 28)

35

Look closely at the following phrase: 'She could not see his eyes, nor had she dared look directly at him since his terrible explosion' (lines 12-13). What can the reader infer from this phrase? Select all that are correct.

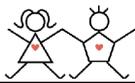
- A. Florence thinks that Alfred is ugly and does not want to look at him.
- B. Florence is a little bit afraid of Alfred.
- C. Florence does not like Alfred.
- D. On a previous occasion, Alfred has got very angry with Florence.
- E. Alfred is intentionally hiding his face from Florence.

36

What language technique is used here: "You've returned at your most modest, Mr Munnings" (line 32)?

- A. Dramatic irony
- B. Sarcasm
- C. Personification
- D. Metaphor
- E. Rule of three



**Section D: Comparison of Texts**

This section will ask you to **COMPARE** Text 1 and Text 2. Referring to both texts, answer the following questions. You should spend approximately 10 minutes on this section.

37

Which of the following statements are true about **BOTH** Dorian and Florence? Select all that are correct.

- A. They are sitting for a portrait of themselves.
- B. They are sitting inside a studio.
- C. They remain silent and do not talk to anyone.
- D. They sometimes get frustrated with the artist who is painting their portrait.
- E. They are told not to move.

38

Select **TWO** differences between Basil Hallward and Alfred Munnings that can be inferred from the two passages.

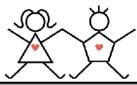
- A. Basil is wealthier than Alfred.
- B. Alfred is a better artist than Basil.
- C. Basil is taller than Alfred.
- D. Alfred is less polite than Basil.
- E. Alfred has a better relationship with his sitter than Basil.

39

Which of the following adjectives could apply to **BOTH** Lord Henry and Alfred Munnings? Select **ONE**.

- A. Charming
- B. Polite
- C. Confident
- D. Artistic
- E. Aristocratic





40

Select **TWO** language techniques which are used in **BOTH** passages.

- A. Onomatopoeia
- B. Sarcasm
- C. Dialogue
- D. Simile
- E. Personification

41

Which of the following statements about Dorian and Florence are **FALSE**?
Select all that apply.

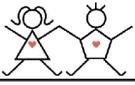
- A. Florence is outside the studio, whilst Dorian is inside.
- B. Neither have met the artist painting their picture before.
- C. Dorian is older than Florence.
- D. Both Dorian and Florence are missing an art class to sit for the artists.
- E. Dorian meets a second person at the studio, but Florence and Alfred are alone.

42

Select **TWO** things that are present in Basil's studio, which are **NOT** present in Alfred's.

- A. Stool
- B. Foliage
- C. Piano
- D. Divan
- E. Apples





43

How can the reader infer that the characters in Passage A are from an upper-class background, but the characters in Passage B are not? Select the most accurate explanation.

- A. The characters in Passage A are more snobbish and rude than those in Passage B.
- B. The characters in Passage B are very poor.
- C. The language the characters use in Passage A is more sophisticated and posh.
- D. The characters in Passage B have not been to school.
- E. More language techniques are used in Passage A than in Passage B.

44

What can the reader infer about the two pictures that are being painted? Select all that are correct.

- A. Basil is only going to be painting Dorian's head and shoulders.
- B. Florence is going to be painted with a background of foliage.
- C. Dorian is going to be painted with a blue background.
- D. Alfred is going to use a similar painting technique to Cezanne.
- E. Basil is only going to use one brush.



11+ SET Style English Paper 2
ANSWER MARKING SHEET



Name:

Date:

School Name:

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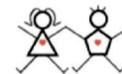
Section A: Spelling Exercises

| | | | | | | | |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 2 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 3 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 4 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 5 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 6 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 7 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 8 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> |
| 9 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 10 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | | | | | | |

Section B: Comprehension Text 1

| | | | | | | | |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 11 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 12 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 13 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 14 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 15 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 16 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 17 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 18 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> |
| 19 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 20 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 21 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 22 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 23 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 24 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 25 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | 26 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> |
| 27 A <input type="checkbox"/> B <input type="checkbox"/> C <input type="checkbox"/> D <input type="checkbox"/> E <input type="checkbox"/> | | | | | | | |

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ANSWER MARKING SHEET



Section C: Comprehension Text 2

28

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

29

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

30

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

31

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

32

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

33

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

34

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

35

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

36

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

Section D: Comparison of Texts

37

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

38

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

39

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

40

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

41

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

42

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

43

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

44

| | |
|---|--------------------------|
| A | <input type="checkbox"/> |
| B | <input type="checkbox"/> |
| C | <input type="checkbox"/> |
| D | <input type="checkbox"/> |
| E | <input type="checkbox"/> |

For Parents use only

Marks Scored: Time taken:

Comments:

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