

## 11+ PRACTICE PACK

# OWL Tuition Test 5a

## 11+ English Complete Practice Pack

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**11+ English Paper 5**

**Comprehension and Creative Writing**

**Total Marks: 55**

**Time Allowed: 1 hour**

## Section A - Reading

*The extract is taken from Bram Stoker's novel, Dracula, written in 1897. In this extract, Johnathan Harker records in his journal his private thoughts and feelings about Count Dracula and his castle.*

### **Paragraph 1:**

**8 May.**--I began to fear as I wrote in this book that I was writing in too much detail. But now I am glad that I went into detail from the start, for there is something so strange about this place and everything in it that I cannot help but feel uneasy. I wish I were safely out of here, or that I had never come. It may be that this strange night existence is taking its toll on me --if only that were all! If there were any one to talk to I could bear it, but there is no-one. I have only Count Dracula to speak with, and he -- I fear I am myself the only living soul within the place. Let me be plain so far as facts can be. It will help me to cope, and imagination must not run riot with me. If it does, I am lost.

### **Paragraph 2:**

I only slept a few hours when I went to bed, and feeling that I could not sleep any more, got up. I had hung my shaving mirror by the window, and was just beginning to shave. Suddenly I felt a hand on my shoulder, and heard the Count's voice saying to me, "Good morning." I started, for it amazed me that I had not seen him, since the reflection of the mirror covered the whole room behind me. Having been startled I had cut myself slightly but I did not notice it at that moment. Having answered the Count's greeting, I turned to the mirror again to see how I had been mistaken. This time there could be no mistake, for the man was behind me, and I could see him over my shoulder. But there was no reflection of him in the mirror! The whole room behind me was displayed, but there was no sign of a man in it, except myself!

**Paragraph 3:**

This was startling, and coming on the top of so many strange things, was beginning to increase that vague feeling of uneasiness which I always feel when the Count is near. But at that moment I saw the cut had bled a little, and the blood was trickling over my chin. I put down the razor, turning as I did so half round to look for some sticking plaster. When the Count saw my face, his eyes blazed with a sort of demonic fury, and he suddenly made a grab at my throat. I pulled away and his hand touched the rosary beads which held the crucifix. It made an instant change in him, for his anger passed so quickly that I could hardly believe that it was ever there.

**Paragraph 4:**

"Take care," he said, "take care how you cut yourself. It is more dangerous than you think in this country." Then seizing the shaving mirror, he continued, "And this is the wretched thing that has done the mischief. Away with it!" And, opening the window with one wrench of his terrible hand, he flung out the mirror, which shattered into a thousand pieces on the stones of the courtyard far below. Then he left the room without a word. It is very annoying, for I do not see how I am to shave, unless in my watch-case or the bottom of the shaving pot, which is fortunately made out of metal.

**Paragraph 5:**

When I went into the dining room, breakfast was prepared, but I could not find the Count anywhere. So I ate breakfast alone. It is strange that as yet I have not seen the Count eat or drink. He must be a very peculiar man! After breakfast I did a little exploring in the castle. I went out on the stairs, and found a room looking towards the South.

**Paragraph 6:**

The view was magnificent, and from where I stood there was every opportunity of seeing it. The castle is on the very edge of a terrific cliff. A stone falling from the window would fall a thousand feet without touching anything! As far as the eye can reach is a sea of green tree tops, with occasionally a deep rift where there is a chasm. Here and there are silver threads where the rivers wind in deep gorges through the forests.

**Paragraph 7:**

But I am not able to describe beauty, for after I had seen this view I explored further. Doors, doors, doors everywhere ... and all are locked and bolted! In no place, except via the windows in the castle walls is there an available exit. The castle is a prison, and I am its prisoner!

## Questions

Read the passage carefully then answer the questions below. Remember to write your answers as full sentences. You should spend about 30 minutes on this section.

1. Who is the narrator of the text?

\_\_\_\_\_ (1 Mark)

2. Look at paragraph 1. Why is the narrator glad that he wrote his book in detail?

\_\_\_\_\_ (1 Mark)

3. Look at paragraph 1. Select three words or short phrases that show that the narrator is feeling uncomfortable.

1) \_\_\_\_\_

2) \_\_\_\_\_

3) \_\_\_\_\_ (3 Marks)

4. In your own words, explain the meanings of these phrases:

a) ‘...imagination must not run riot with me. If it does, I am lost.’ (paragraph 1)

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(1 Mark)

b) ‘...his eyes blazed with a sort of demonic fury,...’ (paragraph 3)

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(1 Mark)

5. Look at paragraph 4. Explain, in your own words, why the narrator was annoyed.

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(2 Marks)

6. Look at the line: 'Here and there are silver threads...' (paragraph 6).

a) What technique does the author use here?

\_\_\_\_\_ (1 Mark)

b) What image does this create for the reader?

\_\_\_\_\_ (1 Mark)

7. Look at paragraph 7. How does the author create a sense of panic? Explain your answer, using quotations from the text.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (4 Marks)

8. Re-read the whole extract. Find three clues which suggest that Count Dracula is a vampire.

1. \_\_\_\_\_

\_\_\_\_\_

2. \_\_\_\_\_

\_\_\_\_\_

3. \_\_\_\_\_

\_\_\_\_\_ (3 Marks)

9. Give a word or phrase that means the same as:

- a) Startled \_\_\_\_\_ (1 Mark)
- b) Wretched \_\_\_\_\_ (1 Mark)
- c) Wrench \_\_\_\_\_ (1 Mark)
- d) Chasm \_\_\_\_\_ (1 Mark)

10. Write out the following extract with the correct spelling and punctuation:

Count dracula turned towards me, his eyes glinting menecingly. "There's no point in trying to open those doors. Their locked" he growled. I tryed to run towards a window but it was to late. Count Draculas terrible hands were already gripped around my rists.

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(8 Marks)

**Total marks for reading section: 30 marks**

# Paper Notes: 11+ English Question Booklet (Test 5a)

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 **Owl Tutors 11+ English Paper 5**, a practice paper designed to prepare students for **GL Assessment** style entrance exams for selective schools at Year 7 entry. The paper is split into two sections: a reading comprehension based on an extract from **Bram Stoker's Dracula** (1897), and a creative writing task (not shown in this extract). The comprehension section carries **30 marks** and is designed to test close reading, inference, vocabulary, and technical writing skills.

The extract presents Jonathan Harker's journal entries as he realises he is trapped in Count Dracula's castle and discovers the Count's supernatural nature. Questions range from straightforward retrieval (identifying the narrator) through to more sophisticated tasks such as explaining how the author creates panic through language choice and identifying clues that reveal Dracula is a vampire. The paper also tests spelling, punctuation, and the ability to find synonyms, making it a well-rounded assessment of core English skills.

This paper suits students preparing for **11+ entrance exams**, particularly those encountering GL Assessment formats. It offers good practice in handling classic literature extracts and answering a variety of question types under timed conditions. The **one-hour** time limit encourages efficient exam technique alongside thoughtful textual analysis.

## How this paper is organised

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The paper opens with **Section A: Reading**, worth **30 marks** and recommended to take approximately **30 minutes**. Students are presented with seven numbered paragraphs from *Dracula*, followed by **10 questions** of varying complexity and mark allocation. Early questions (1 mark each) test simple retrieval and word selection, while mid-tier questions (2-4 marks) require explanation in the student's own words, analysis of literary techniques, and supported inference using quotations.

The final question (**Question 10**) is a substantial **8-mark** spelling and punctuation task in which students must rewrite a passage, correcting errors in capitalisation, homophones (their/there, to/too), verb forms (tried not tryed), possessive apostrophes (*Dracula's*), and spelling (menacingly, wrists). This question alone accounts for over a quarter of Section A's marks, underlining the importance of technical accuracy.

Although the title page states **55 total marks**, only Section A is included in this extract. The remaining 25 marks would typically come from a creative writing section (Section B), allowing students to demonstrate imaginative and descriptive writing skills. The layout is clear, with plenty of writing space and explicit mark allocations to guide time management.

## Topics covered

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- Reading comprehension of a classic Gothic fiction extract (Bram Stoker's Dracula) with close attention to narrator voice and journal form
- Retrieval of explicit information from the text, including character names and stated reasons
- Identification of words and phrases that convey mood and emotion (specifically fear, unease, and panic)
- Paraphrasing and explaining figurative language and idiomatic expressions in the student's own words
- Recognition and analysis of literary techniques such as metaphor ('silver threads' for rivers)
- Inference and deduction, including identifying implicit clues that suggest Dracula is a vampire (no reflection, no eating, reaction to crucifix, demonic fury at blood)
- Synonym identification for tier-2 vocabulary (startled, wretched, wrench, chasm)
- Textual analysis using quotations to support an argument about how atmosphere and emotion are created
- Spelling correction, including common homophones (their/there, to/too), verb forms, and possessive apostrophes
- Punctuation skills: direct speech punctuation, apostrophes for possession, capital letters for proper nouns

## How to use this paper for revision

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- Read the Dracula extract twice before attempting any questions: once for overall sense, then again to annotate key details and language choices that reveal character and mood.
- For inference questions (such as finding vampire clues), scan the whole passage systematically and underline every relevant detail, even if it seems minor; multiple small clues combine to form a strong answer.
- When asked to explain phrases 'in your own words', avoid simply copying the surrounding sentence. Rephrase the idea completely to show true understanding.
- Practise identifying common literary techniques (metaphor, simile, repetition, short sentences for effect) so you can name and explain them confidently under timed conditions.
- For the spelling and punctuation rewrite task, work methodically through one error type at a time: capitals first, then apostrophes, then homophones, then verb forms, then tricky spellings.
- Time yourself strictly: aim to finish Section A in 30 minutes, leaving adequate time for creative writing in Section B and a final check of your answers.
- Build vocabulary by reading widely in classic and modern fiction, keeping a notebook of new words and their synonyms to strengthen your performance on synonym-matching questions.

## Common mistakes to avoid

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- Copying whole phrases or sentences when the question explicitly asks for 'your own words', which scores zero marks even if the meaning is correct.
- Failing to use quotations when the question says 'using quotations from the text'; examiners need evidence that you can select and embed textual support.
- Confusing homophones such as their/there/they're and to/too/two, especially under time pressure. Slow down and check context carefully in the rewrite task.
- Writing single-word answers when the instruction says 'write your answers as full sentences'; incomplete responses lose marks even if factually accurate.
- Missing the final spelling/punctuation question or rushing it because time has run out; this question is worth 8 marks and should be treated as a priority.
- Identifying a technique (e.g. metaphor) but not explaining the effect or image it creates, which results in incomplete answers to two-part questions.

## Exam technique

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Start by reading the extract carefully, annotating in pencil any moments where Harker expresses fear, notices something strange, or describes Dracula's behaviour. This groundwork makes retrieval and inference questions much faster to answer. Tackle questions in order, but if a multi-mark question (such as Question 7 or 8) feels difficult, move on and return to it later rather than stalling your progress.

Allocate your time proportionally to the marks available. A 1-mark question should take roughly one minute; a 4-mark question deserves four minutes of planning, writing, and checking. Question 10 is worth 8 marks, so budget at least eight minutes to rewrite the passage carefully, checking each error type in turn. Use any remaining minutes to re-read your answers and correct slips in spelling or grammar that might cost easy marks.

For questions requiring quotations, choose short, precise phrases rather than copying whole sentences. Embed them naturally into your explanation using speech marks. If asked to explain how an effect is created, always link technique to meaning: for example, 'The repetition of "doors, doors, doors" mirrors Harker's frantic search and emphasises his desperation.' Practising this structure under timed conditions will make it second nature on exam day.

## What to revise alongside this paper

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To deepen comprehension skills, read other classic Gothic or Victorian literature extracts, such as *Frankenstein* by Mary Shelley, *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, or *Great Expectations* by Charles Dickens. These texts share the formal, descriptive narrative style and rich vocabulary found in the Dracula extract, and many 11+ papers draw on similar material. Practising inference and atmosphere analysis with a range of fiction genres will build confidence and speed.

Strengthen punctuation and spelling through focused exercises on common error patterns: homophones, apostrophes, and verb tenses. Use past paper mark schemes to understand exactly what examiners reward in 'own words' answers and how much detail is expected for different mark allocations. Finally, develop synonym recognition by working through vocabulary lists organised by theme (emotions, movement, speech verbs), and test yourself regularly to expand the range of words you can confidently identify and deploy in written answers.

## Key terms

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**Narrator, First-person journal, Inference, Textual evidence, Quotation, Metaphor, Imagery, Gothic fiction, Atmosphere, Repetition for effect, Synonym, Homophone, Possessive apostrophe, Direct speech punctuation, Paraphrase**

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# Mark Scheme

## Reading

1. The narrator is Jonathan Harker
2. The narrator is glad he wrote the book in detail because there was something strange about the castle and he wanted to record it (*or similar answer*).
3. Any three from the following:
  - 'for there is something so strange about this place'
  - 'I cannot help but feel uneasy'
  - 'I wish I were safely out of here, or that I had never come'
  - 'It may be that this strange night existence is taking its toll on me'
  - 'I fear I am myself the only living soul within the place.'
4. a. The narrator must not let his imagination take over, or he will turn mad/ be very scared (*or similar answer*).  
b. Count Dracula's eyes shone with extreme anger/ the anger of a demon (*or similar answer*).
5. The narrator is annoyed because Count Dracula smashed his mirror and he would not be able to use it to shave.
6. a. A metaphor  
b. This metaphor creates an image of lots of thin, shining rivers winding through the forests (*or similar answer*).

7. Award 2 marks for a quotation with an appropriate explanation. Examples:
- The author writes, 'Doors, doors, doors everywhere.' The repetition of doors gives the reader the impression that Jonathan is feeling panicked because he is surrounded by locked doors.
  - The text says, 'all are locked and bolted!' This creates a sense of panic, as we realise Jonathan is trapped in the castle.
  - Jonathan writes, 'The castle is a prison, and I am its prisoner!' This makes the reader feel panicked, as it creates the idea that Jonathan has been deliberately locked in the castle and is unable to escape.
8. - His reflection is not visible in the mirror  
- He grabbed at Jonathan's throat when it was bleeding  
- He does not eat or drink

9. (Accept reasonable answers)

Startled	= shocked/ spooked/ stunned
Wretched	= pitiful/ tragic/ depressed
Wrench	= force violently/ rip/ yank
Chasm	= crater/ hole/ gorge

10. Count **Dracula** turned towards me, his eyes glinting **menacingly**. "There's no point in trying to open those doors. **they're** locked!" he growled. I **tried** to run towards a window but it was **too** late. Count **Dracula's** terrible hands were already gripped around my **wrists**.

Criteria	Marks
<p><b>Content, purpose and structure</b></p> <ul style="list-style-type: none"> <li>- A logical and appropriate continuation of the original text is presented</li> <li>- Composition is engaging and holds reader's attention</li> <li>- Content is imaginative and original</li> <li>- There is a balance of narration, description, dialogue and action</li> <li>- Paragraphs have been used effectively</li> </ul>	<p><b>10</b></p>
<p><b>Language and style</b></p> <ul style="list-style-type: none"> <li>- Language style matches the original text</li> <li>- A range of ambitious, high-level vocabulary is used</li> <li>- A range of literary devices have been used (e.g. similes, metaphors, personification, alliteration, onomatopoeia, rhyme, flashbacks, hyperbole)</li> <li>- A variety of sentence structures have been used</li> </ul>	<p><b>10</b></p>
<p><b>Spelling, punctuation and grammar</b></p> <ul style="list-style-type: none"> <li>- A range of punctuation has been used accurately (commas, exclamation marks, ellipses, speech marks)</li> <li>- Spelling is mostly accurate</li> <li>- Verb tenses have been used accurately</li> </ul>	<p><b>5</b></p>

# Answer-Key Notes: 11+ English Answers (Test 5a)

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

## How to use this answer key

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Use this mark scheme to check each answer objectively, awarding full marks only when the response matches the level of detail shown. Many questions accept 'similar answers' or 'reasonable answers', so focus on whether the child has understood the core idea rather than memorised exact wording. Pay particular attention to questions that ask for quotations or explanations: marks are often split between selecting evidence and explaining its effect.

Distinguish between **careless slips and genuine gaps**. A child who writes 'their' instead of 'they're' in Q10 has made a spelling error, not a comprehension failure. A child who cannot explain the metaphor in Q6 may need more practice with figurative language. Use the worked examples below when an answer is nearly right but misses a key element.

For the creative writing task (25 marks), read the criteria carefully. A piece that tells a clear story but uses simple vocabulary will score differently from one that uses ambitious language but lacks structure. The three criteria are weighted 10-10-5, so technical accuracy matters less than content and style.

## Score interpretation

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This paper is marked out of **55 marks**: 30 for reading comprehension (Q1-10) and 25 for creative writing. A score of 40 or above suggests strong comprehension and confident writing at 11+ standard. Between 30 and 39 indicates solid skills with room to refine inference, quotation technique, or stylistic range. Below 30 points to gaps in core skills such as retrieving information, understanding vocabulary in context, or structuring extended writing.

The reading section rewards close attention to the text. Questions 3, 7, and 8 require **precise evidence** from specific paragraphs; vague answers lose marks even if the general idea is correct. Question 7 is worth 4 marks because it asks for both quotation and explanation, so partial responses earn partial credit. The vocabulary question (Q9) and the spelling-and-punctuation task (Q10) test accuracy under pressure and are common stumbling blocks.

The creative writing mark scheme divides into three bands. To score in the top band for content (8-10 marks), the continuation must feel like a natural extension of Stoker's journal style, balancing narrative pace with atmospheric description. For language

(8-10 marks), examiners look for varied sentence structures and at least two or three literary devices used purposefully. A score below 5 in any criterion suggests that area needs targeted practice before the next attempt.

## Worked examples

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### Reading comprehension, Q1-10

Markers reward answers that **stay close to the text**. Questions worth 1 mark (Q1, Q2, Q6a) accept brief, accurate responses; multi-mark questions (Q3, Q7, Q8) require multiple pieces of evidence or a quotation plus explanation. Many children lose marks on Q7 by quoting without explaining the effect, or on Q5 by paraphrasing too loosely. Question 10 is pure proofreading: every error costs a fraction of a mark, so systematic checking pays off.

**Q3** : Any three from: 'something so strange', 'feel uneasy', 'wish I were safely out', 'taking its toll', 'only living soul'

The question asks for evidence of discomfort, not fear or danger. Phrases like 'I wish I were safely out of here' show unease, but 'demonic fury' (from paragraph 3) would not count because it describes the Count, not Jonathan's feelings. **Check that each phrase matches the emotion specified** in the question stem.

**Q4b** : 'His eyes shone with extreme anger / the anger of a demon'

'Blazed with demonic fury' must be reworded in the child's own words. Copying 'blazed' or 'demonic fury' verbatim suggests the child has not processed the metaphor.

**Acceptable paraphrases** include 'burned with rage', 'showed terrifying anger', or 'looked furiously angry like a devil'. The mark scheme's 'or similar' clause allows flexibility, but the answer must convey both intensity and a supernatural quality.

**Q6b** : 'Thin, shining rivers winding through the forests'

The metaphor 'silver threads' = rivers seen from above. A complete answer names the thing being described (rivers), notes that they look thin and bright (silver, shining), and mentions that they wind or twist. **Answers that say only 'rivers' or only 'look like threads'** miss half the image and may lose the mark.

**Q7** : Quotation + explanation (4 marks available)

This question is worth 4 marks because it asks 'How does the author create...? Explain your answer, using quotations.' Full marks require **at least two quotations**, each with an explanation of effect. The mark scheme gives three model answers; any two would earn full credit. A common mistake is to quote 'Doors, doors, doors everywhere' without explaining that the repetition mirrors Jonathan's rising panic, or to write 'He feels trapped' without textual evidence.

### Vocabulary and proofreading, Q9-10

Question 9 tests synonym knowledge under exam pressure; the mark scheme accepts a range of answers, so 'surprised' for 'startled' and 'gap' for 'chasm' would both score. Question 10 is a pure proofreading exercise worth 8 marks. **Each type of error** (capitalisation, homophones, verb forms, possessive apostrophes) appears at least once, so children should check systematically rather than reading for sense alone. Marks are typically deducted per error, so five mistakes might cost 3-4 marks depending on severity.

**Q10** : Count Dracula turned towards me, his eyes glinting menacingly. "There's no point in trying to open those doors. they're locked!" he growled. I tried to run towards a window but it was too late. Count Dracula's terrible hands were already gripped around my wrists.

Errors in the original: 'dracula' (capital needed), 'menecingly' (spelling), 'Their' (homophone), 'tryed' (irregular verb), 'to late' (homophone), 'Draculas' (possessive apostrophe), 'rists' (spelling). **The examiner will not award marks for corrections that introduce new errors**, so if a child changes 'menecingly' to 'meanisingly', that correction scores zero. Systematic checking (capitals first, then homophones, then spellings) helps avoid missing easy marks.

### Creative writing continuation

The task asks children to continue Jonathan Harker's journal in the same **first-person, Gothic style**. Markers award up to 10 marks for content (logical continuation, engaging narrative, imaginative detail, balance of action and description, effective paragraphing), 10 for language (matching Stoker's register, ambitious vocabulary, literary devices, sentence variety), and 5 for accuracy (punctuation range, spelling, tense consistency). A piece that jumps straight to action ('Dracula grabbed me and bit my neck') without establishing atmosphere or using the journal format will lose content marks. Conversely, a beautifully written piece that contradicts the source text (e.g. Jonathan escapes easily, or Dracula becomes friendly) loses marks for logic.

### Content criterion : 8-10 marks

Top-band responses feel like a **natural next entry** in Jonathan's journal. They might describe his attempt to escape via a window, a confrontation with Dracula, or his growing despair, but they maintain the tone of a Victorian diary: formal, reflective, building dread through accumulated detail. A logical continuation does not mean predictable; it means the events follow from paragraph 7's realisation ('I am its prisoner!'). Responses that ignore this turning point or introduce random new characters (e.g. a helpful servant) score in the lower bands.

### Language criterion : 8-10 marks

High-scoring writing **mirrors Stoker's style**: long, clause-heavy sentences ('I turned, heart pounding, towards the great oaken door, but my hands, though I willed them to be steady, trembled upon the iron handle'); archaic or formal vocabulary ('I resolved', 'a most terrible countenance'); literary devices such as personification ('the shadows seemed to creep closer') or simile ('pale as death'). At least two or three devices should be used naturally, not forced. A piece written in modern, casual language ('I was really scared. Dracula was super creepy.') will score 3-5 marks even if the plot is strong.

## Next steps

After marking, **sit with your child and review any question worth 3 or 4 marks where they scored half or less.** These are usually inference or explanation tasks (Q4, Q7) where the gap is not factual knowledge but exam technique. Practice 'quote + explain' answers using short extracts from other Gothic or adventure stories. For vocabulary (Q9), keep a running list of synonyms encountered in reading; for proofreading (Q10), dictate sentences with common errors (homophones, apostrophes, irregular verbs) once a week.

If the total score is below 35, focus on **retrieval and basic inference** before attempting timed creative writing. Use easier comprehension passages to build confidence with locating evidence and explaining word choices. If the score is above 45, extend the challenge by analysing how writers create mood or by comparing this extract with other first-person narratives. Consider attempting past papers from other publishers to see whether the skills transfer across different text types and question styles.

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