

11+ PRACTICE PACK

OWL Tuition Test 7

11+ English Complete Practice Pack

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11 Plus

Paper [7]

English

Total marks: [40]

Time allowed: 60 minutes

Information for candidates

- You have 60 minutes.
- Dictionaries are not allowed.
- You are advised to spend 35 minutes on section one (including 5 minutes reading time), and 25 minutes on section two.
- There are 40 marks available.

Full name _____

Section One: Comprehension

Read the following extract from *The Mill on the Floss* by George Eliot (1860) and answer the questions that follow.

Maggie and Tom are brother and sister who have fallen out over a man who Maggie liked. She has come back to see him to discuss it.

Between four and five o'clock on the afternoon of the fifth day from that on which Stephen and Maggie had left St Ogg's, Tom Tulliver was standing on the gravel walk outside the old house at Dorlcote Mill. He was master there now; he had half fulfilled his father's dying wish, and by years of steady self-government and energetic work he had brought himself near to the attainment of more than the old respectability which had been the proud inheritance of the Dodsons and Tullivers.

But Tom's face, as he stood in the hot, still sunshine of that summer afternoon, had no gladness, no triumph in it. His mouth wore its bitterest expression, his severe brow its hardest and deepest fold, as he drew down his hat farther over his eyes to shelter them from the sun, and thrusting his hands deep into his pockets, began to walk up and down the gravel. No news of his sister had been heard since Bob Jakin had come back in the steamer from Mudport, and put an end to all improbable suppositions of an accident on the water by stating that he had seen her land from a vessel with Mr Stephen Guest. Would the next news be that she was married,—or what? Probably that she was not married; Tom's mind was set to the expectation of the worst that could happen,—not death, but disgrace.

As he was walking with his back toward the entrance gate, and his face toward the rushing mill-stream, a tall, dark-eyed figure, that we know well, approached the gate, and paused to look at him with a fast-beating heart. Her brother was the human being of whom she had been most afraid from her childhood upward; afraid with that fear which springs in us when we love one who is inexorable, unbending, unmodifiable, with a mind that we can never mould ourselves upon, and yet that we cannot endure to alienate from us.

That deep-rooted fear was shaking Maggie now; but her mind was unswervingly bent on returning to her brother, as the natural refuge that had been given her. In her deep humiliation under the retrospect of her own weakness,—in her anguish at the injury she had inflicted,—she almost desired to endure the severity of Tom's reproof, to submit in patient silence to that harsh, disapproving judgment against which she had so often rebelled; it seemed no more than just to her now,—who was weaker than she was? She craved that outward help to her better purpose which would come from complete, submissive confession; from being in the presence of those whose looks and words would be a reflection of her own conscience.

Maggie had been kept on her bed at York for a day with that prostrating headache which was likely to follow on the terrible strain of the previous day and night. There was an expression of physical pain still about her brow and eyes, and her whole appearance, with her dress so long unchanged, was worn and distressed. She lifted the latch of the gate and walked in slowly. Tom did not hear the gate; he was just then close upon the roaring dam; but he presently turned, and lifting up his eyes, saw the figure whose worn look and

loneliness seemed to him a confirmation of his worst conjectures. He paused, trembling and white with disgust and indignation.

Maggie paused too, three yards before him. She felt the hatred in his face, felt it rushing through her fibres; but she must speak.

“Tom,” she began faintly, “I am come back to you,—I am come back home—for refuge—to tell you everything.”

“You will find no home with me,” he answered, with tremulous rage. “You have disgraced us all. You have disgraced my father’s name. You have been a curse to your best friends. You have been base, deceitful; no motives are strong enough to restrain you. I wash my hands of you forever. You don’t belong to me.”

Their mother had come to the door now. She stood paralyzed by the double shock of seeing Maggie and hearing Tom’s words.

“Tom,” said Maggie, with more courage, “I am perhaps not so guilty as you believe me to be. I never meant to give way to my feelings. I struggled against them. I was carried too far in the boat to come back on Tuesday. I came back as soon as I could.”

Questions

1. What time of day is it at the beginning of the extract? (1 mark)
2. Why is Tom unhappy? (3 marks)
3. How does Maggie feel about Tom in paragraph three? Use evidence from the extract to support your answer. (4 marks)
4. In your own words, summarise how Maggie is feeling in paragraph four. (4 marks)
5. Who else lives with Tom and how does she feel about the situation? (2 marks)
6. What do you think will happen next? Use evidence from the extract to support your ideas. (5 marks)

Total: 20 marks.

Section Two: Non-fiction writing

Write about an argument or a discussion you have had with a family member or friend. What happened? Why did you argue or discuss something? How do you feel about it now?

Total: 20 marks.

Paper Notes: 11+ English Question Booklet (Test 7)

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Overview

This is **Paper 7** from **Owl Tutors**, an undated **11+ English practice paper** designed to prepare students for **GL Assessment style entrance exams**. The paper allocates **60 minutes** and is worth **40 marks**, split equally between two sections: a comprehension exercise based on a Victorian literary extract and a personal non-fiction writing task.

The comprehension passage is drawn from **George Eliot's The Mill on the Floss (1860)**, a challenging extract that explores the tense reunion between siblings Maggie and Tom Tulliver. Students must answer **six questions** ranging from straightforward retrieval to inference, summarising, and prediction, testing both literal understanding and the ability to analyse character motivation and language.

This paper suits students preparing for selective grammar school or independent school entry at **11+ level**. The combination of classic literature comprehension and reflective personal writing mirrors the format used by many **GL Assessment centres** and grammar schools across the UK. The Victorian prose style and sophisticated emotional themes make this a demanding paper that rewards careful reading and thoughtful interpretation.

How this paper is organised

The paper is divided into **two sections**, with a recommended time split of **35 minutes for Section One** (including 5 minutes reading time) and **25 minutes for Section Two**. **Section One: Comprehension** is worth **20 marks** and contains **six questions** on the George Eliot extract, with individual question values ranging from 1 mark to 5 marks clearly stated in brackets.

The questions progress in difficulty: question 1 is a simple 1-mark retrieval task, questions 2-5 require increasingly detailed textual analysis and summarising (3-4 marks each), and question 6 is a 5-mark prediction question demanding close reference to evidence. **Section Two: Non-fiction Writing** also carries **20 marks** and presents a single open-ended prompt asking students to write about a personal argument or discussion, focusing on narrative, reflection, and emotional insight.

No dictionary use is permitted during the exam. The front page clearly states the total marks, time allowed, and advises students on time management, encouraging them to pace themselves carefully between comprehension and creative writing.

Topics covered

- Reading comprehension of Victorian fiction, specifically a George Eliot extract exploring sibling conflict and complex emotional states
- Retrieval of explicit information from a literary text (time of day, character identity)
- Inference and deduction about character motivation, emotion, and unspoken tension using textual evidence
- Analysis of how Maggie's feelings towards Tom are conveyed through vocabulary choices such as 'inexorable', 'unbending', and 'unmodifiable'
- Summarising a character's emotional state in your own words without directly quoting the passage
- Prediction of narrative outcomes based on evidence from the text, considering character behaviour and dialogue
- Non-fiction personal writing about arguments or discussions, with attention to narrative structure, cause and effect, and reflective tone
- Understanding of Victorian literary style, including formal sentence structure, third-person omniscient narration, and psychological depth
- Time management across reading, comprehension, and extended writing tasks under exam conditions

How to use this paper for revision

- Read the George Eliot extract twice during the allocated 5 minutes: once for general understanding, then again to identify key moments of tension and emotion between Maggie and Tom.
- Underline or highlight words in the passage that show feelings, such as 'trembling', 'hatred', 'anguish', and 'disgrace', as these will help you answer inference and analysis questions.
- When a question asks you to use evidence, always include a short quotation from the text in your answer, then explain what it shows about the character or situation.
- For question 4, which asks you to summarise in your own words, avoid copying phrases directly from the passage; instead, rephrase Maggie's emotions using simpler, modern vocabulary.
- In Section Two, plan your personal writing task by jotting down the argument, the cause, and how you feel now before you begin writing. This will help you structure your response clearly.
- Remember that the writing task is worth 20 marks, the same as the comprehension section, so allocate a full 25 minutes to it and aim for at least two or three well-developed paragraphs.
- Practise reading Victorian prose before the exam. Authors like Dickens, the Brontës, and George Eliot use long sentences and formal vocabulary, so familiarity with this style will improve your speed and confidence.

Common mistakes to avoid

- Rushing through the 5-minute reading time and starting to write answers without fully understanding the passage, leading to misinterpretation of Tom's motivations or Maggie's emotional state.
- Failing to include quotations or specific evidence when the question explicitly asks for it, particularly in questions 3 and 6, which carry higher marks and require textual support.
- Copying whole sentences from the passage in question 4 instead of summarising in your own words, which will not earn full marks.
- Spending too long on the comprehension section and leaving insufficient time for the writing task, which is worth half the total marks and requires planning, drafting, and checking.
- Writing a fictional story in Section Two instead of a personal, reflective piece, missing the non-fiction requirement of the task.
- Not checking spelling, punctuation, and grammar in the writing section, where clarity and accuracy are important for achieving top marks.

Exam technique

Begin by reading the comprehension passage carefully during the 5 minutes allocated, noting the emotional tension between Maggie and Tom and the Victorian language used. Answer the six comprehension questions in order, as they build in difficulty, and allocate time according to the mark values (spend less time on the 1-mark question 1, more on the 5-mark question 6).

For the higher-mark questions (3-5 marks), aim to write two or three sentences per mark, always referring back to the text. In question 6, which asks for prediction, consider Tom's harsh rejection and Maggie's determination to confess, then suggest a plausible outcome supported by evidence. Before moving to Section Two, check your comprehension answers quickly for clarity and spelling.

In Section Two, spend 3 to 4 minutes planning your personal writing: identify a real or realistic argument, decide on the sequence of events, and think about what you learned or how your feelings changed. Write in clear paragraphs, varying your sentence structure and vocabulary to show maturity. Reserve the final 2 to 3 minutes to proofread your work, correcting any obvious errors in punctuation, grammar, or spelling. Remember that both sections carry equal marks, so balance your time carefully between comprehension and writing.

What to revise alongside this paper

Students should revise close reading of classic literature extracts, including works by **Charles Dickens**, the **Brontë sisters**, and **Thomas Hardy**, to become comfortable with Victorian sentence structure and vocabulary. Practising inference and deduction from character dialogue and action is essential for questions 2, 3, and 6.

Work on summarising skills by reading short passages and rewriting key ideas in your own words, avoiding direct copying. This technique is tested in question 4 and is a common feature of 11+ comprehension papers. Strengthen personal and reflective writing by practising short non-fiction pieces on topics such as family relationships, disagreements, or memorable conversations, focusing on structure, tone, and emotional honesty.

Finally, improve time management under exam conditions by completing timed practice papers that combine comprehension and extended writing. This will help you judge how long to spend on each section and ensure you leave enough time to plan, write, and proofread your personal response.

Key terms

Inference, Textual evidence, Summarising, Prediction, Character motivation, Victorian literature, Non-fiction writing, Reflective tone, Narrative structure, Third-person narration, Emotional vocabulary, Figurative language, Comprehension, Personal writing, Time management

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Section One: Answers

1. Between 4pm and 5pm/ late afternoon.
2. He has not heard any news about his sister and is worried about what has happened to her. He thinks she might have disgraced herself.
3. She is frightened of him – “she had been most afraid from her childhood upward” but she loved him – “we love one”.
4. She is frightened; she is embarrassed; she feels weak and guilty.
5. Tom and Maggie’s mother; she feels shocked.
6. Any reasonable answer which uses evidence from the passage. There must be at least four things which happen and are realistic given the extract. For example, Tom and Maggie might go for a walk to discuss their differences, or their mother might make them all a cup of tea. Maggie might try to explain what happened.

Section Two: Mark Scheme

Award a mark of best fit using the table below to help you

Mark	Description
18-20	Ambitious vocabulary which depicts an exciting scene which is easy to picture. The description is written in clear paragraphs with excellent punctuation and varying sentence structures. The beginnings of the sentences are varied and the candidate has created an appropriate tone and mood. Spelling is almost always accurate.
14-17	Good vocabulary and a clear scene which can be pictured. Paragraphs are mostly accurate and punctuation is mostly appropriate. Sentences show some variation and there is some attempt to create tone or mood. Spelling is about 75% accurate on more challenging words.
10-13	At this level, the candidate has passed the assessment but will need some assistance with their non-fiction writing if they are to be successful post-11+. Their writing is mostly coherent and there is some attempt

	at description but it is not always easy to follow. Punctuation and spelling of more challenging words are about 50% correct.
6-10	This is not a pass and means the candidate has written either a description of something which does not match the task (e.g. is about something totally unrelated) or is very difficult to understand. There are many spelling errors and paragraphs are not used.
5 or under	A limited number of marks can be awarded due to the content of the writing. Perhaps only a few sentences have been written and they do not seem to be coherent.



Answer-Key Notes: 11+ English Answers (Test 7)

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

Work through the comprehension answers first, checking each against the extract from *The Mill on the Floss*. Award full marks only when the candidate has cited evidence or shown clear understanding of character motivation. For question 6, which asks for prediction, look for plausible ideas rooted in the text rather than wild speculation.

The writing task is marked holistically using the best-fit descriptors. Read the whole piece before assigning a band. A response with ambitious vocabulary but weak paragraphing sits in the 14–17 range, not 18–20. Similarly, coherent ideas with frequent spelling errors belong in 10–13, not higher.

Use the worked examples below when an answer surprises you or when you want to understand **what the question was really testing**. They are particularly helpful for question 2 (inference about Tom's state of mind) and question 4 (summarising Maggie's feelings in your own words).

Score interpretation

This paper is marked out of 40: 20 for comprehension and 20 for the personal writing task. A score of 30 or above suggests solid readiness for selective-school English, with strong inference skills and controlled, accurate writing. Between 24 and 29 indicates competence but room to grow, especially in close reading or in varying sentence structure under timed conditions.

Below 24 usually signals one of two patterns: either the comprehension answers lack evidence and detail (suggesting the candidate skims rather than reads closely), or the writing task shows frequent spelling and punctuation errors that disrupt meaning. If the candidate scored well on comprehension but poorly on writing, prioritise practice with timed narrative and recount tasks.

Scores below 18 suggest the paper was too difficult at this stage. Focus on shorter comprehension passages and explicit teaching of how to **quote selectively from the text** before attempting full-length papers again.

Worked examples

Reading comprehension, Q1–6

Questions 1 and 5 are straightforward retrieval and reward careful reading. Questions 2, 3, and 4 test inference and require candidates to synthesise information across paragraphs.

Question 6 is open-ended; markers award marks for plausibility and use of evidence, not for guessing the 'right' outcome. Candidates lose marks by writing too little (a single sentence for a 5-mark question) or by ignoring what the text tells us about Tom's anger and Maggie's desperation.

Q2 : He has not heard any news about his sister and is worried about what has happened to her. He thinks she might have disgraced herself.

The answer requires two elements: Tom's worry and his expectation of disgrace. Both are in paragraph two. 'No news of his sister had been heard' explains the worry; 'Tom's mind was set to the expectation of the worst that could happen, not death, but disgrace' provides the second part. **Simply writing 'he is worried' earns only 1 mark out of 3** because it omits the key detail about why and what he fears.

Q3 : She is frightened of him – 'she had been most afraid from her childhood upward' but she loved him – 'we love one'.

The question asks how Maggie feels *about Tom*, so the answer must include both fear and love. Paragraph three states she 'had been most afraid' and later 'that fear which springs in us when we love one who is inexorable'. The quotation 'we love one' (though brief) is direct evidence. Answers that mention only fear, or only love, earn 2 marks at most. **The relationship is complicated**, and the mark scheme rewards candidates who show that complexity.

Q4 : She is frightened; she is embarrassed; she feels weak and guilty.

The rubric says 'in your own words', so lifting phrases like 'deep humiliation' or 'anguish at the injury she had inflicted' without rephrasing will cost marks. The answer must cover multiple feelings. 'Frightened' comes from 'that deep-rooted fear was shaking Maggie'; 'embarrassed' or 'humiliated' from 'deep humiliation under the retrospect of her own weakness'; 'weak and guilty' from the same sentence. **A one-word answer such as 'scared' earns 1 mark out of 4**; the question is worth more because it asks you to summarise a whole paragraph of complex emotion.

Q6 : Any reasonable answer which uses evidence from the passage. There must be at least four things which happen and are realistic given the extract.

This is a prediction question worth 5 marks, so depth and evidence matter more than guessing correctly. Strong answers might suggest Tom eventually softens because their mother is present ('she stood paralysed'), or that Maggie will explain about the boat ('I was carried too far in the boat to come back on Tuesday'), or that the conversation will move indoors. **Award marks for plausible narrative development** tied to details in the text, not for wild speculation. A answer offering only one or two brief ideas, or ideas unconnected to the extract, will score 2 marks or fewer.

Personal writing task, Section Two

The task asks for a recount of an argument or discussion, so narrative structure and reflective tone are both important. The band descriptors reward vocabulary, paragraphing, punctuation, sentence variety, and spelling in combination. **A piece that ticks four of those boxes but fails on spelling** will not reach the top band. Similarly, exciting vocabulary cannot rescue a piece with no paragraphs. Mark holistically by choosing the band that best describes the whole piece, then fine-tune within that band.

18–20 band : Ambitious vocabulary which depicts an exciting scene which is easy to picture. The description is written in clear paragraphs with excellent punctuation and varying sentence structures. Spelling is almost always accurate.

To reach this band, a candidate must do *all* of the following: use varied and precise vocabulary (not just 'said' and 'went'), organise the recount into clear paragraphs (introduction, event, reflection), punctuate dialogue and complex sentences accurately, vary sentence openings and lengths to create rhythm, and spell ambitiously without frequent errors. **'Almost always accurate' means one or two slips are acceptable**, but five or six spelling mistakes in a 250-word piece will pull the score into the 14–17 range, even if everything else is strong.

10-13 band : At this level, the candidate has passed the assessment but will need some assistance with their non-fiction writing if they are to be successful post-11+. Their writing is mostly coherent and there is some attempt at description but it is not always easy to follow. Punctuation and spelling of more challenging words are about 50% correct.

This is the borderline pass. The recount makes sense and covers the task, but the reader has to work to follow it. Paragraphs may be missing or illogical; sentences may be repetitive or poorly joined. **About half of the ambitious words are misspelt** ('argument', 'realy', 'becuase'), and punctuation of dialogue or complex sentences is often wrong. A score in this band suggests the candidate understands narrative structure but needs explicit teaching of spelling patterns, comma use, and how to edit their own work.

Next steps

If the comprehension score is low, revisit the extract together and practise highlighting evidence for each answer before writing anything down. Teach the habit of **quoting briefly and precisely** rather than copying whole sentences. For question types like Q4 ('in your own words'), practise paraphrasing orally before writing. If the writing score is low, focus on one technical skill at a time: this week, paragraphs; next week, speech punctuation; then sentence variety. Redrafting a single piece three times teaches more than writing three separate pieces once.

If the score is 30 or above, extend the challenge by timing the paper strictly (35 minutes for comprehension, 25 for writing) and then comparing the result with this untimed attempt. High scorers often benefit from practising inference questions from unfamiliar nineteenth-century texts, because vocabulary and sentence structure become the real challenge rather than reading stamina. For writing, experiment with more ambitious sentence structures (subordinate clauses, participle phrases) while maintaining accuracy.

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