

11+ PRACTICE PACK

OWL Tuition Test 8

11+ English Complete Practice Pack

CONTENTS

01 Question Booklet

OWL Tuition 11+ English. Work through this paper first.

Includes Paper Notes: overview, topics, revision tips, common mistakes.

02 Answers

OWL Tuition 11+ English. Use to mark your work against the official answer key.

Includes Paper Notes: score interpretation, selected worked examples, next steps.

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11 Plus

Paper [8]

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 Anne Bronte's *The Tenant of Wildfell Hall* (1848) and answer the questions that follow.

The narrator is out in the countryside hunting when he comes across a building he has not seen before. He lives in a village called Linden-Car.

I think the day I last mentioned was a certain Sunday, the latest in the October of 1827. On the following Tuesday I was out with my dog and gun, in pursuit of such game as I could find within the territory of Linden-Car; but finding none at all, I turned my arms against the hawks and carrion crows, whose depredations, as I suspected, had deprived me of better prey. To this end I left the more frequented regions, the wooded valleys, the corn-fields, and the meadow-lands, and proceeded to mount the steep acclivity of Wildfell, the wildest and the loftiest eminence in our neighbourhood, where, as you ascend, the hedges, as well as the trees, become scanty and stunted, the former, at length, giving place to rough stone fences, partly greened over with ivy and moss, the latter to larches and Scotch fir-trees, or isolated blackthorns. The fields, being rough and stony, and wholly unfit for the plough, were mostly devoted to the pasturing of sheep and cattle; the soil was thin and poor: bits of grey rock here and there peeped out from the grassy hillocks; bilberry-plants and heather—relics of more savage wildness—grew under the walls; and in many of the enclosures, ragweeds and rushes usurped supremacy over the scanty herbage; but these were not *my* property.

Near the top of this hill, about two miles from Linden-Car, stood Wildfell Hall, a superannuated mansion of the Elizabethan era, built of dark grey stone, venerable and picturesque to look at, but doubtless, cold and gloomy enough to inhabit, with its thick stone mullions and little latticed panes, its time-eaten air-holes, and its too lonely, too unsheltered situation,—only shielded from the war of wind and weather by a group of Scotch firs, themselves half blighted with storms, and looking as stern and gloomy as the Hall itself.

Behind it lay a few desolate fields, and then the brown heath-clad summit of the hill; before it (enclosed by stone walls, and entered by an iron gate, with large balls of grey granite—similar to those which decorated the roof and gables—surmounting the gate-posts) was a garden,—once stocked with such hard plants and flowers as could best brook the soil and climate, and such trees and shrubs as could best endure the gardener's torturing shears, and most readily assume the shapes he chose to give them,—now, having been left so many years untilled and untrimmed, abandoned to the weeds and the grass, to the frost and the wind, the rain and the drought, it presented a very singular appearance indeed. The close green walls of privet, that had bordered the principal walk, were two-thirds withered away, and the rest grown beyond all reasonable bounds; the old boxwood swan, that sat beside the scraper, had lost its neck and half its body: the castellated towers of laurel in the middle of the garden, the gigantic warrior that stood on one side of the gateway, and the lion that guarded the other, were sprouted into such fantastic shapes as resembled nothing either in heaven or earth, or in the waters under the earth; but, to my young imagination, they presented all of them a goblinish appearance, that harmonised well with the ghostly legions and dark traditions our old nurse had told us respecting the haunted hall and its departed occupants.

Questions

1. Why did the narrator head towards Wildfell? (2 marks)
2. Describe the countryside in paragraph one, using your own words as far as possible. (4 marks)
3. How far is Wildfell Hall from Linden-Car and when was it built? (2 marks)
4. What are your impressions of Wildfell Hall from paragraph two? Use evidence from the text to support your answer. (6 marks)
5. Using paragraph three, explain the mood that the writer creates in her description of the garden. Use evidence from the text to support your answer. (6 marks)

Total: 20 marks

Section Two: Creative Writing

Imagine you find the key to Wildfell Hall as you are searching around the garden. Write a description of what you find when you open the front door and go inside.

Total: 20 marks

Paper Notes: 11+ English Question Booklet (Test 8)

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Overview

This is **Owl Tutors Paper 8**, an **11+ English** examination paper designed for students preparing for selective secondary school entry. The paper follows the **GL Assessment** format and is divided into two equally weighted sections: a comprehension exercise based on a literary extract and a creative writing task.

The comprehension section uses an extract from **Anne Brontë's The Tenant of Wildfell Hall (1848)**, a Victorian novel. Students must answer **five questions** testing close reading, inference, textual analysis, and the ability to articulate impressions using evidence. The questions range from simple retrieval (2 marks) to extended response requiring analysis of mood and atmosphere (6 marks).

The creative writing task asks students to imagine entering Wildfell Hall and describe what they find inside. This tests descriptive writing skills, vocabulary range, and the ability to sustain atmosphere and detail. The paper is suitable for Year 6 pupils aiming for grammar or independent school places, particularly those schools using GL-style assessments.

How this paper is organised

The paper is structured in **two sections** of equal weight, each worth **20 marks**, totalling **40 marks**. Students are allowed **60 minutes** and are advised to spend **35 minutes on Section One** (including 5 minutes reading time) and **25 minutes on Section Two**.

Section One contains **five comprehension questions** based on a single Victorian prose passage. The marks allocated increase in complexity: questions 1 and 3 are worth 2 marks each (simple retrieval), question 2 is worth 4 marks (description in own words), and questions 4 and 5 are worth 6 marks each (extended analysis with evidence). The passage itself is approximately 500 words long and describes the narrator's discovery of an abandoned mansion and its overgrown garden.

Section Two is a single **creative writing prompt** worth 20 marks. Students must write a descriptive piece continuing the narrative established in the comprehension extract. Dictionaries are not permitted throughout the examination.

Topics covered

- Reading comprehension of Victorian Gothic fiction with focus on atmospheric description and setting
- Retrieval of explicit information from literary texts (distance, historical period, character motivation)
- Paraphrasing and summarising descriptive passages using own vocabulary
- Inferential reading and forming impressions from textual evidence about place and atmosphere
- Analysis of mood and tone in descriptive writing, particularly the creation of eerie or unsettling effects
- Understanding of vocabulary in context (superannuated, acclivity, eminence, goblinish)
- Extended response writing with integrated textual evidence and quotation
- Creative descriptive writing with sustained narrative voice and atmospheric detail
- Imaginative continuation of established literary style and mood
- Vocabulary range and use of sensory detail in descriptive prose

How to use this paper for revision

- Read the entire passage carefully during the five minutes of reading time and underline key descriptive phrases that create atmosphere before attempting any questions.
- For the paraphrasing question (question 2), avoid simply copying chunks of the original text; write down synonyms for key words before you begin your answer.
- When asked for impressions or mood (questions 4 and 5), always support your points with short, well-chosen quotations embedded in your sentences.
- Plan your creative writing task briefly (two or three minutes) before you start writing; jot down five sensory details you want to include.
- In the creative task, mirror the Gothic atmosphere of the extract: use adjectives that suggest age, decay, cold, and eeriness to maintain consistency.
- Leave time to check your spelling, punctuation, and paragraph breaks in Section Two; presentation and accuracy contribute to the overall mark.
- Practise writing descriptions of old buildings or abandoned places so you have a bank of appropriate vocabulary ready for this type of prompt.

Common mistakes to avoid

- Copying whole phrases from the passage when asked to use 'your own words', which loses marks in question 2 even if the meaning is correct.
- Writing impressions or mood analysis without any supporting quotations or specific references to the text, leaving answers too general and unsupported.
- Spending too long on the lower-mark questions (1 to 3) and then rushing the higher-value analytical questions (4 and 5), resulting in weaker extended responses.
- In the creative writing, abandoning the Gothic tone entirely and writing in an upbeat or modern style that clashes with the source material.
- Using overly simple or repetitive vocabulary in Section Two instead of varied descriptive language, which limits the mark for expression.
- Forgetting to paragraph the creative writing, producing a dense block of text that is harder to read and loses marks for structure.

Exam technique

Begin by using the **five minutes of reading time** productively: read the extract twice, annotate key phrases, and glance at all five questions so you know what to look for. Tackle the comprehension questions in order but keep an eye on the mark allocation; spend roughly one minute per mark, so no more than four minutes on question 2 and around six minutes each on questions 4 and 5.

For questions 4 and 5, write in **short paragraphs** (two or three sentences each) that make a point, support it with a quotation, and explain the effect. Use the **PEE structure** (Point, Evidence, Explanation) to keep your answers focused. If a question is worth 6 marks, aim to make three distinct points with evidence for each.

In **Section Two**, spend two or three minutes planning: list the rooms or features you will describe, choose a few strong adjectives for each, and decide on an overall mood (mysterious, eerie, grand but decayed). Write at least three paragraphs, vary your sentence structure, and check your work in the final two minutes. If you finish early, re-read your creative piece for spelling errors and add one or two more sophisticated vocabulary choices where you can.

What to revise alongside this paper

Students preparing with this paper should also revise **descriptive and narrative writing techniques**, including the use of adjectives, adverbs, and figurative language (similes, metaphors, personification) to create vivid settings. Practise writing under timed conditions with similar Gothic or atmospheric prompts, and study extracts from other

19th-century novelists such as Charles Dickens, Charlotte Brontë, or Thomas Hardy to become familiar with formal narrative style and rich vocabulary.

For comprehension skills, work on **identifying and explaining the effects of literary devices** such as imagery, pathetic fallacy, and symbolism. Practise selecting short, relevant quotations and embedding them smoothly in analytical sentences. Broader work on **inference and deduction** will help with questions that ask for impressions or feelings not stated outright.

To extend vocabulary, read widely in classic and contemporary fiction, keep a vocabulary journal, and learn synonyms for common descriptive words (old, dark, scary). Study example answers to 11+ comprehension and creative writing tasks to understand what examiners look for at each mark level, paying particular attention to how evidence is used and how tone is sustained across longer pieces of writing.

Key terms

Comprehension, Inference, Evidence, Quotation, Mood, Atmosphere, Paraphrase, Gothic, Descriptive writing, Narrative voice, Sensory detail, Victorian literature, Retrieval, Extended response, PEE structure

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Section One Answers

1. He couldn't find anything to hunt near Linden-Car and wanted to go somewhere else.
2. Any four of the following: it is very steep, there are short trees and hedges, there are stone fences, there are sheep and cows in the fields, there are grey rocks, the soil is thin.
3. Two miles; the Elizabethan era.
4. Three points backed up with three quotations. For example, it is described as "too lonely", which uses personification to suggest it is an unhappy place.
5. The writer creates a Gothic or mysterious mood which is quite scary. Six marks for three points backed up by three quotations.

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 creative 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 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 8)

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

Use this answer key to mark Section One (comprehension) by awarding marks for each correct point or quotation identified; partial credit applies where the mark scheme lists multiple acceptable answers. For Section Two (creative writing), read the whole response first to form an overall impression, then award a best-fit mark using the band descriptors rather than ticking off individual features. A piece that sits between two bands should be placed in the higher one if strengths outweigh weaknesses, and vice versa.

Distinguish between slips (minor spelling errors, missing full stops) and deeper issues (inability to structure an argument, weak vocabulary). A child who writes 'cold and gloomey' instead of 'gloomy' has shown understanding; a child who writes 'the hall is big and old' without evidence has not engaged with the question.

Refer to the worked examples below when a question was partially answered or when you need to show your child what a complete response looks like. The examples model how to select relevant quotations and explain their effect.

Score interpretation

Section One is worth 20 marks. Scoring 16 or above indicates strong close-reading skills and the ability to support inferences with evidence. Scores between 12 and 15 suggest solid understanding but occasional missed detail or incomplete quotation; review any question where only one mark was awarded when two or three were available. Scores below 12 often reflect rushed reading or difficulty identifying implicit meaning, especially in questions 4 and 5 where analytical comment is required.

Section Two is also worth 20 marks. Scores of 14 or above show confident descriptive writing with varied vocabulary and sentence structures; these candidates are well prepared for selective-school entrance papers. Scores between 10 and 13 indicate a pass but highlight areas for development, typically paragraph structure, punctuation of complex sentences, or creating atmosphere. Scores below 10 suggest that extended writing under timed conditions needs focused practice.

Overall, a combined score of 30 out of 40 or higher is competitive for grammar-school entry. Scores between 24 and 29 suggest readiness with targeted revision in weaker areas. Below 24, consider whether more foundational work on inference

(comprehension) or sentence variety (writing) is needed before attempting further past papers.

Worked examples

Section One, Q1–3 (retrieval and summary)

These questions reward careful reading and the ability to paraphrase or list details in your own words. Marks are lost when children copy whole sentences instead of selecting the relevant clause, or when they omit one item from a list (question 2 asks for four features, so giving three costs a mark). Check that each point is distinct; 'steep hills' and 'very steep' count as one idea, not two.

Q2 : Any four of: very steep; short trees and hedges; stone fences; sheep and cows in the fields; grey rocks; thin soil.

The mark scheme accepts **any four distinct landscape features** from the first paragraph. 'Scanty and stunted' trees, 'rough stone fences', 'bits of grey rock' and 'thin and poor' soil all qualify. Listing 'hedges' and 'short trees' separately is acceptable because the text treats them as separate elements ('hedges, as well as the trees'). Avoid vague phrases like 'wild countryside'; specificity earns the mark.

Q3 : Two miles; the Elizabethan era.

Both facts appear in the opening sentence of paragraph two: 'about two miles from Linden-Car' and 'a superannuated mansion of the Elizabethan era'. The question is worth two marks, one for each piece of information, so **both must be given** to score full marks. Writing 'two miles' alone earns only one mark.

Section One, Q4 and Q5 (inference and atmosphere)

Questions 4 and 5 require you to identify the writer's techniques and support each point with a quotation. **Marks are awarded for point plus evidence**, so stating 'the hall seems lonely' without citing 'too lonely, too unsheltered' will earn no credit. Examiners look for subject terminology (personification, repetition, imagery) and clear explanation of effect. Avoid retelling the plot; focus on how language creates mood.

Q4 : Three points backed up with three quotations, e.g. 'too lonely' (personification suggests unhappiness).

The phrase 'too lonely, too unsheltered' uses **personification and repetition** to suggest the hall is almost suffering. 'Cold and gloomy enough to inhabit' reinforces discomfort. 'Stern and gloomy as the Hall itself' (describing the fir trees) uses a simile to extend the oppressive mood to the surroundings. Each point needs both a technique and a quotation to earn the two marks allocated per point; vague impressions ('it sounds scary') score zero.

Q5 : Gothic or mysterious mood, quite scary. Three points backed up with three quotations (six marks).

The garden's decay ('withered away', 'lost its neck and half its body') creates an unsettling, **Gothic atmosphere**. The topiary 'resembled nothing either in heaven or earth' (biblical allusion) heightens the sense of the unnatural. 'Goblinish appearance' and 'ghostly legions' are explicitly eerie. Strong answers will link these images to the narrator's 'young imagination' and the nurse's 'dark traditions', showing how Brontë layers past and present to build suspense. Each of the three points must be supported by a quotation and explanation to earn two marks.

Section Two, creative writing (descriptive task)

This task assesses sustained descriptive writing under the constraint of continuing the extract's Gothic tone. High-scoring responses use **ambitious vocabulary** ('dilapidated', 'oppressive silence', 'mildewed') and varied sentence structures (short sentences for suspense, longer ones for detailed observation). Marks are lost through repetitive sentence openings ('I saw... I saw... I saw...'), weak paragraphing (one long block of text), or abandoning description in favour of action ('I ran upstairs and found a ghost'). The task asks what you find, not what happens next.

18-20 band : Ambitious vocabulary, clear paragraphs, excellent punctuation, varied sentences, appropriate tone, accurate spelling.

To reach this band, your writing must be **easy to picture and atmospheric**. For example, 'The hallway exhaled a damp, tomb-like chill; above me, a chandelier hung motionless, its crystals grey with dust' uses a metaphor ('exhaled'), a simile ('tomb-like') and a clause of additional detail. Paragraphs should shift focus (entrance hall, then staircase, then a glimpse of a room) rather than list observations randomly. Spelling of ambitious words ('chandelier', 'decay', 'threshold') must be accurate.

10–13 band : Mostly coherent, some description, not always easy to follow, about 50% accuracy on challenging spelling and punctuation.

Writing at this level **passes but needs development**. A typical response might read: 'Inside it was dark and dusty. There was old furniture and the walls were cracked. It felt spooky and I didnt like it.' The content is on task but vocabulary is limited ('old', 'spooky'), sentences start the same way ('There was... It felt...'), and punctuation errors ('didnt') distract the reader. To move into the 14–17 band, practise replacing 'spooky' with precise words ('eerie', 'forbidding') and joining short sentences with conjunctions or semicolons.

Next steps

After marking, revisit any comprehension question where marks were dropped. If question 2 was incomplete, practise scanning a paragraph for multiple details rather than stopping at the first correct answer. If questions 4 or 5 were weak, work on identifying literary techniques (simile, personification, imagery) and explaining their effect in one clear sentence. Use short extracts from novels or poems and ask 'How does the writer create mood here?' before attempting another full paper.

For creative writing, if the score was below 14, focus on one skill at a time: spend one session writing five different sentence openings, another session planning three-paragraph structures, another improving vocabulary by replacing common adjectives. If the score was 14 or above, challenge yourself to add figurative language (metaphor, personification) and to vary sentence length deliberately for effect. Reattempt this paper's writing task in three weeks to measure progress; improvement in controlled conditions is the best indicator of readiness.

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