

11+ PAST PAPER PACK

Queenswood School 11+ English

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Entrance Examination

11+ (Year 7)

SAMPLE

English

Paper 2: Composition

Your name:

Date of birth:

Today's date:

Age:

YEARS

MONTHS

Please read the following information before the examination starts.

You have 5 minutes' reading time.

After 5 minutes you may start writing. You have 30 minutes for writing but you are advised to plan your composition before you write it and to allow yourself 5 minutes to proofread your work when you have finished writing. Write on the lined paper provided.

Use your best handwriting and take care with spelling, punctuation and grammar.

Number of marks available: 25.

This is an extract from *Anne of Green Gables* by L. M. Montgomery. In the extract, Anne, who is an orphan, has arrived by train at Bright River Station. She is waiting to be collected by the people she believes are going to adopt her.

When Matthew Cuthbert reached Bright River there was no sign of any train; he thought he was too early, so he tied his horse in the yard of the small Bright River Hotel and went over to the station house. The long platform was almost deserted; the only living creature in sight being a girl who was sitting on a bench at the extreme end.

Matthew encountered the stationmaster locking up the ticket office before going home for supper, and asked him if the five-thirty train would soon be along.

"The five-thirty train has been in and gone half an hour ago," answered that brisk official. "But there was a passenger dropped off for you - a little girl. She's sitting out there on the bench. I asked her to go into the ladies' waiting room, but she informed me gravely that she preferred to stay outside. 'There was more scope for imagination,' she said. She's an odd one, I should say."

"I'm not expecting a girl," said Matthew blankly. "It's a boy I've come for. He should be here. Mrs Spencer was to send him over for me. We need a boy to help on the farm."

The stationmaster whistled.

"Guess there's some mistake," he said. "Mrs Spencer came off the train with that girl and gave her into my charge. Said you and your sister were adopting her from an orphanage and that you would be along for her presently. That's all I know about it - and I haven't got any more orphans concealed hereabouts."

"I don't understand," said Matthew helplessly, wishing that Marilla was at hand to cope with the situation.

"Well, you'd better question the girl," said the station-master carelessly. "I dare say she'll be able to explain - she's got a tongue of her own, that's certain."

The girl had been watching Matthew ever since he had passed her, and she had her eyes on him now. If Matthew had been looking at her, he would have seen a child of about eleven, garbed in a very short, very tight, very ugly dress of yellowish-grey material. She wore a faded brown sailor hat and beneath the hat, extending down her back, were two braids of very thick, decidedly red hair. Her face was small, white and thin, also much freckled; her mouth was large and so were her eyes, which looked green in some lights and moods and grey in others.

Matthew was spared the ordeal of speaking first, for as soon as she concluded that he was coming to her she stood up, grasping with one thin brown hand the handle of a shabby, old-fashioned bag; the other she held out to him.

"I suppose you are Mr. Matthew Cuthbert of Green Gables?" she said in a peculiarly clear, sweet voice. "I'm very glad to see you. I was beginning to be afraid you weren't coming for

me and I was imagining all the things that might have happened to prevent you. I had made up my mind that if you didn't come for me tonight I'd go down the track to that big wild cherry-tree at the bend, and climb up into it to stay all night. I wouldn't be a bit afraid, and it would be lovely to sleep in a wild cherry-tree all white with bloom in the moonshine, don't you think?"

Questions on *Anne of Green Gables*

[first four paragraphs]

1. **Explain the misunderstanding that has happened. How do you think Matthew might feel about it?** [5]

[section from 'The stationmaster whistled.' to 'she's got a tongue of her own, that's certain.']

2. **List the five characters who are mentioned here.** [5]

[section from 'The girl had been watching Matthew' to 'green in some lights and moods and grey in others'.]

3. **The writer gives us a lot of detail about Anne's appearance. What do you find interesting about this description, and why?** [5]

[last paragraph]

4. **What impressions of Anne does the last paragraph give you? Explain your ideas.** [5]

5. **Thinking about the whole extract, do you think Matthew and his sister should adopt Anne? Explain your ideas.** [5]

TOTAL MARKS 25

Paper Notes: 11+ English Sample Paper (11+ English Sample Paper)

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

Overview

This is a **sample English paper** published by **Queenswood School** for candidates preparing to sit the **11+ entrance examination** for entry into Year 7. The paper is titled **Paper 2: Composition**, though it actually tests reading comprehension rather than creative writing. It focuses entirely on a single prose extract from **Anne of Green Gables** by L. M. Montgomery, followed by five structured questions.

The examination is designed to assess close reading, inference, character analysis, and personal response. Students are given **5 minutes of reading time** and **30 minutes** to answer the questions, with a further 5 minutes recommended for proofreading. The paper carries a total of **25 marks** (5 marks per question).

This sample paper is particularly useful for candidates applying to Queenswood or similar independent girls' schools. It demonstrates the school's expectation that entrants can engage thoughtfully with classic children's literature and articulate their ideas clearly in written form.

How this paper is organised

The paper opens with a candidate information section requiring name, date of birth, and today's date. Students are instructed to read for 5 minutes, write for 30 minutes, and leave 5 minutes for proofreading. The extract from **Anne of Green Gables** runs to approximately three pages and describes the moment Anne, an orphan, meets Matthew Cuthbert at Bright River Station, though Matthew had been expecting a boy.

The five questions that follow are clearly signposted, each linked to a specific section of the extract. **Question 1** (5 marks) asks students to explain the central misunderstanding and consider Matthew's feelings. **Question 2** (5 marks) is a straightforward retrieval task listing characters. **Question 3** (5 marks) explores the detailed physical description of Anne and what makes it interesting.

Question 4 (5 marks) focuses on the impressions Anne creates in her opening speech, while **Question 5** (5 marks) invites a personal, evaluative response about whether the adoption should go ahead. The structure rewards both factual understanding and thoughtful interpretation, with questions building from retrieval to inference to evaluation.

Topics covered

- Reading comprehension of classic early-twentieth-century children's literature
- Inference and deduction from narrative fiction, including understanding character motivation and emotional response
- Analysis of physical description and its contribution to characterisation
- Retrieval of explicit information from extended prose passages
- Understanding plot structure, including dramatic irony and misunderstanding
- Forming and justifying personal responses to character and situation
- Close reading skills applied to dialogue and direct speech
- Recognition of narrative voice and descriptive language in traditional third-person storytelling
- Evaluative writing based on textual evidence drawn from multiple paragraphs

How to use this paper for revision

- Read the entire extract carefully during the 5-minute reading time, underlining or noting key moments such as the misunderstanding about the boy and Anne's imaginative personality.
- Pay attention to the brackets after each question, which tell you which section of the extract to focus on. Don't waste time searching the whole passage if the question directs you to a specific part.
- When asked about a character's feelings (like Matthew in question 1), consider both what the text says directly and what it implies through actions, dialogue, or the narrator's comments.
- For questions asking 'what do you find interesting' or 'what impressions', write in the first person and use phrases like 'I find it interesting that...' or 'Anne gives the impression of being...' to frame your response.
- Question 5 asks for your opinion, so there is no single right answer. What matters is that you support your view with evidence from the text, such as Anne's imaginative nature or her circumstances as an orphan.
- Leave time to proofread. Check spellings of character names (Matthew, Marilla, Mrs Spencer) and ensure your sentences are complete and punctuation is accurate.
- Write neatly and legibly. The instructions emphasise the importance of handwriting, so take care even if you are working quickly.

Common mistakes to avoid

- Failing to refer to the correct section of the extract. Question 2, for example, asks for characters mentioned between 'The stationmaster whistled' and 'she's got a tongue of her own', not the entire passage.
- Listing facts without explanation. Questions worth 5 marks require you to develop your points. For example, don't just say 'Matthew feels confused' but explain why the text suggests this.
- Ignoring Anne's speech patterns and imaginative language in question 4. Students sometimes focus only on what she says rather than how she says it, missing the vivid imagery and her unusual way of expressing herself.
- Writing a plot summary instead of answering the question. Question 5 asks whether Matthew and his sister should adopt Anne, not what happens in the story.
- Spending too long on early questions and running out of time for question 5, which requires a longer, more reflective answer.
- Forgetting to quote or refer to the text. Even when giving a personal opinion, you must support it with evidence from the passage.

Exam technique

Begin by reading the extract carefully during the allocated 5 minutes. Make brief notes or underline important moments such as the mix-up over the boy, Anne's appearance, and her imaginative speech. This will save time when answering the questions. Check how many marks each question is worth and use this to judge how much to write. A 5-mark question typically needs a paragraph of three to five developed sentences.

Tackle the questions in order. Question 2 is a quick retrieval task (listing five characters), so complete it efficiently and move on. For inference and evaluation questions (1, 3, 4, 5), use the **P.E.E. structure**: make a **point**, provide **evidence** from the text, and **explain** its significance. For example, in question 4 you might write, 'Anne seems imaginative and talkative. She says she would have climbed a wild cherry-tree to sleep if no one had come for her, which shows her romantic view of the world.'

Leave 5 minutes at the end to proofread. Check spellings, punctuation, and that each answer is clearly labelled. Read your responses aloud in your head to catch awkward phrasing or incomplete sentences. Neat handwriting and accurate grammar will improve the overall impression of your work.

What to revise alongside this paper

Students preparing for this paper should practise close reading of classic children's and Victorian literature, including authors such as **Charles Dickens, Frances Hodgson Burnett, and Louisa May Alcott**. Familiarity with extended prose passages and traditional narrative styles will help with confidence and comprehension. Work on inference skills by asking yourself not only what characters say and do, but why they might feel or behave in a particular way.

Revise how to write about characterisation, focusing on physical description, dialogue, and actions. Practice forming personal responses and justifying them with evidence. This means moving beyond 'I think Anne is nice' to 'I think Anne would be a good choice because her imaginative nature is shown when she talks about sleeping in a cherry-tree, which suggests she is resourceful and positive despite being an orphan.'

Students should also explore broader reading comprehension skills tested at 11+ level, including understanding of vocabulary in context, recognition of tone and mood, and the ability to summarise events accurately. Tackling past papers from other independent schools will build stamina for timed written responses and develop familiarity with the balance between factual retrieval and interpretive commentary.

Key terms

Inference, Characterisation, Physical description, Narrative voice, Dramatic irony, Direct speech, Dialogue, Misunderstanding, Third-person narrator, Impressions, Textual evidence, Retrieval, Personal response, Orphan, Imagery

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Queenswood



Entrance Examination 11+ (Year 7) **SAMPLE** English Paper 1: Comprehension

Your name:

Date of birth:

Today's date:

Age:

YEARS

MONTHS

Please read the following information before the examination starts.

You have 5 minutes' reading time.

After that you may start writing your answers when you are ready to do so. You have 30 minutes for writing. Write your answers on the lined paper provided.

Number of marks available: 25.

Writing Task

Continue the story about Anne. The last train has left, so Matthew has to take her home to his house, Green Gables. Use your imagination to write about what happens on the way home, or when they get there.

Remember to use paragraphs, and to punctuate your writing so that it is easy to follow.

TOTAL MARKS: 25

Paper Notes: 11+ English Sample Paper (11+ English Sample Paper)

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

Overview

This is a **sample 11+ English paper** published by **Queenswood School** in Hatfield, designed for candidates applying for Year 7 entry. The paper is labelled **Paper 1: Comprehension**, though the extracted task is a creative writing continuation based on the story of Anne (clearly referencing Anne of Green Gables by L. M. Montgomery).

The paper allows **5 minutes' reading time** followed by **30 minutes for writing**, with a total of **25 marks** available. Candidates are asked to continue the narrative from the point where Matthew must take Anne home to Green Gables after the last train has left, using their imagination to describe either the journey or the arrival at the house.

This sample paper suits students preparing for selective independent school entrance exams at 11+, particularly those applying to girls' schools where creative writing and literary comprehension are valued. The task assesses narrative writing skills, including use of paragraphs, punctuation, and imaginative engagement with a classic children's literature text.

How this paper is organised

The paper is clearly titled **Paper 1: Comprehension**, though the visible task is a creative writing continuation exercise. The examination begins with **5 minutes of reading time**, during which candidates familiarise themselves with the passage or prompt (in this case, the scenario involving Anne and Matthew). Students then have **30 minutes for writing** their response.

The single writing task carries **25 marks** and requires students to continue the story of Anne after Matthew must take her home to Green Gables because the last train has left. Candidates write their answers on separate lined paper provided, not directly on the question sheet.

The instructions emphasise the importance of **paragraphing** and **punctuation**, making clear that clarity and structural organisation are assessed alongside imaginative content. The prompt offers flexibility, allowing students to focus either on the journey home or on events upon arrival at the house.

Topics covered

- Narrative continuation: developing an existing story from a given starting point with consistent tone and character voice
- Creative writing based on classic children's literature (Anne of Green Gables)
- Use of paragraphs to organise narrative structure and mark shifts in time, place, or focus
- Punctuation for clarity: sentence boundaries, dialogue punctuation, and syntactic markers
- Imaginative description: settings (the journey, Green Gables house), characters (Anne, Matthew), and atmosphere
- Character development and dialogue appropriate to the period and setting of the original text
- Time management under timed exam conditions (30 minutes of sustained writing)
- Planning and structuring a short narrative within strict time and mark constraints

How to use this paper for revision

- Read extracts from Anne of Green Gables to familiarise yourself with Anne's voice, her expressive and imaginative personality, and the rural Canadian setting of the story.
- Practise writing timed narrative continuations from other classic children's books, aiming to complete a structured story of 300-400 words in 30 minutes.
- Plan your story during the 5-minute reading time: decide whether to focus on the journey or the arrival, and sketch out 3-4 key moments or paragraphs.
- Use descriptive language to bring settings to life, such as the twilight landscape, the horse and buggy, or the candlelit interior of Green Gables.
- Include at least one short exchange of dialogue to show character and break up narrative description, remembering to punctuate speech correctly.
- Leave 3-4 minutes at the end to re-read your work, checking for missing full stops, capital letters, and paragraph breaks.
- Show Anne's character through her reactions and speech rather than simply describing her as 'imaginative' or 'talkative'; let her personality emerge naturally.

Common mistakes to avoid

- Writing a very long opening that uses up time without advancing the story, leaving no space to develop the journey or arrival at Green Gables.
- Forgetting to use paragraphs, writing the entire story as a single block of text, which loses marks for structure even if the content is imaginative.
- Ignoring the character of Anne and writing a generic story about any child arriving at a new house, missing the opportunity to show knowledge of the text.
- Using modern language or anachronistic details (mobile phones, cars) that clash with the late-19th-century rural Canadian setting of the original story.
- Punctuating dialogue incorrectly, especially forgetting to use speech marks or placing full stops outside closing quotation marks instead of inside.
- Rushing to finish without planning, resulting in a story that stops abruptly or lacks a clear ending, even a simple one.

Exam technique

Use the **5-minute reading time** strategically: re-read the prompt, decide on your focus (journey or arrival), and jot down a quick plan of 3-4 key moments or paragraphs. This structure will keep your writing on track and ensure you finish within the 30 minutes.

Aim to write **3-5 clear paragraphs**, each covering a distinct moment, description, or piece of dialogue. Start a new paragraph when the focus shifts (e.g. from setting the scene to Anne speaking, or from the journey to arriving at the house). Remember that the examiners have explicitly asked for paragraphs, so they will be looking for evidence of this skill.

Save **3-4 minutes at the end** to re-read your work. Check that every sentence starts with a capital letter and ends with a full stop, that dialogue is punctuated correctly, and that your handwriting is legible. Small corrections can gain marks; crossing out neatly and inserting a correction above the line is perfectly acceptable and shows care for accuracy.

What to revise alongside this paper

Students should read or revisit the opening chapters of **Anne of Green Gables** by L. M. Montgomery, particularly the scenes at the railway station and Anne's first impressions of Prince Edward Island and Green Gables. Understanding Anne's imaginative personality and her habit of renaming places and talking at length will help you write in character.

Practise other **narrative continuation exercises** from classic and contemporary children's fiction, such as continuing scenes from *The Secret Garden*, *Tom's Midnight Garden*, or *The Railway Children*. These books share the period setting and tone that Queenswood's examiners are likely assessing. Work on balancing description, action, and dialogue within a limited word count.

Review **punctuation of direct speech** and **paragraph conventions** in narrative writing. Many 11+ candidates lose easy marks through technical errors in dialogue punctuation or by failing to start a new paragraph when a different character speaks. Short, focused grammar exercises will build confidence and accuracy under timed conditions.

Key terms

Narrative continuation, Paragraphing, Dialogue punctuation, Character voice, Imaginative writing, Descriptive language, Setting, Tone, Time management, Story structure, Anne of Green Gables, Full stop, Capital letter, Speech marks

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Queenswood



Entrance Examination 11+ (Year 7) **SAMPLE** English Paper 1: Comprehension

Your name:

Date of birth:

Today's date:

Age:

YEARS

MONTHS

Please read the following information before the examination starts.

You have 5 minutes' reading time.

After that you may start writing your answers when you are ready to do so. You have 30 minutes for writing. Write your answers on the lined paper provided.

Number of marks available: 25.

This is an extract from *Ballet Shoes*, by Noel Streatfeild. In the extract, Pauline has been invited to an audition for a stage production of *Alice in Wonderland*.

Pauline left her hat in the cloakroom, and she and Nana went and stood in the hall. Nana carried her coat, for the students were always inspected before they went to an audition. There was one other child waiting, who had her mother with her. Her name was Winifred and she was very clever. She acted really well, she was a brilliant dancer, she had an unusually good singing voice, but she was not pretty. She had a clever, interesting face, and long, but rather colorless, brown hair. She was wearing an ugly brown velvet frock ; not a good choice of colour, as it made her look the same all over. When Winifred's mother saw Nana, she gave her Winifred's coat and shoe bag and hair-ribbon, and asked her to be so kind as to look after her, as she could not well spare a morning; her husband was ill, and there were five children younger than Winifred at home.

Winifred looked enviously at Pauline.

"What a lovely frock! I can hardly breathe in mine. It's so tight. I bought it last year out of the money I made in Pantomime. I've grown since."

Pauline flushed. It was not her secret how she had got the money for the dress, so she could not explain; but she did not want Winifred to think she often had things like that.

"I borrowed the money for mine," she whispered. "But don't tell the others."

Winifred nodded to show she would not.

"We're going for Alice," she said.

"In Wonderland?" asked Pauline. "How do you know?"

Winifred held out the hair-ribbon which she was holding.

"Whenever they put on Alice in Wonderland and they are auditioning girls for Alice, they tell them to bring hair-ribbons. I should think you might get it. I wish I would, though."

"It would be lovely!" Pauline's eyes shone at the thought. "Fancy meeting all the people, the Frog Footman, and the Mad Hatter, and ..."

"And think of the money!" Winifred added.

Pauline thought of the necklaces. "Would one earn much?"

Winifred looked wise. "It's the Princess Theatre; it's a mean management. Ought to get six a week, but it'll be more likely four . . . they might squeeze five."

"Five what?" asked Pauline. "Shillings?"

Winifred stared at her. "Shillings! Pounds. Don't you need money at home?"

"Of course."

Winifred pulled up her socks.

"There's needing money, and needing money," she said wisely. "If I could get this job. Mother would put half away for me, but even what's left would mean the extra stuff Dad needs to get well. He's had an operation, and doesn't seem to get right after it. Then there's clothes wanted for all of us, especially shoes. Oh, it would be wonderful if I could get it!"

She looked so anxious that Pauline almost hoped she would. Of course she needed the money too, but somehow, although there was not any for new clothes, and the food was getting plainer and plainer, nobody had ever said what a help it would be when she could earn some, and certainly she had never worried about it as poor Winifred seemed to do. All the time Winifred was talking, people who walked by called out, "Good luck, Winifred, good luck, Pauline." Pauline could see from the way they looked at her that they thought she looked nice, and from the way they looked at Winifred, that they thought she did not. She wished she had some money and could buy Winifred a new frock; she was so nice and she looked so all-wrong.

Questions on *Ballet Shoes*

[first paragraph]

1. Re-read the first paragraph. Without using any of the words in the extract, write down **five words to describe Winifred**.

[5]

[section from 'Winifred looked enviously at Pauline.' to 'Winifred nodded to show she would not.']

2. **Explain in detail how you think each girl might be feeling here.**

[5]

[section from 'We're going for Alice' to 'Of course.']

3. **The two girls have different attitudes to money. Explain what their attitudes are, and why they are different.**

[5]

[section from 'Winifred pulled up her socks.' to the end]

4. **Explain how the writer makes you feel sorry for Winifred here.**

[5]

5. **Thinking about the whole extract, what are your impressions of Pauline? Explain your ideas.**

[5]

TOTAL MARKS 25

Paper Notes: 11+ English Sample Paper (11+ English Sample Paper)

Compiled by [SATs-Papers.co.uk](https://www.SATs-Papers.co.uk) to help you get the most from this paper.

Overview

This is the **Queenswood School 11+ English Paper 1: Comprehension**, a sample entrance examination for girls applying for **Year 7** entry. The paper is designed to assess reading comprehension skills through close analysis of a literary extract, testing candidates' ability to infer character, analyse writer's techniques, and explain their ideas clearly.

The extract is taken from **Ballet Shoes by Noel Streatfeild**, a classic children's novel about aspiring performers. Students are given **5 minutes' reading time** followed by **30 minutes** to complete five questions, each worth **5 marks**, for a total of **25 marks**. The questions focus on character description, emotional interpretation, thematic analysis (attitudes to money), writer's craft, and forming overall impressions.

This paper suits girls preparing for selective independent school entrance exams at 11+. The focus on literary fiction, empathy, and extended written responses reflects the style of comprehension papers set by many girls' independent schools. Candidates need strong inference skills and the ability to support ideas with textual evidence.

How this paper is organised

The paper opens with clear instructions: candidates receive **5 minutes' reading time** before beginning their written responses, with a total of **30 minutes** allocated for writing answers on separate lined paper. The extract from Ballet Shoes occupies approximately two pages, introducing two characters, Pauline and Winifred, waiting for an audition.

Five questions follow, each worth **5 marks** and targeting a specific section of the text. Question 1 asks for character description using synonyms, Question 2 explores emotional inference, Question 3 analyses contrasting attitudes to money, Question 4 examines the writer's techniques for creating sympathy, and Question 5 requires an overall character impression of Pauline based on the whole extract.

The paper is designed to reward careful reading and the ability to quote or paraphrase evidence. Marks are evenly distributed, suggesting each question deserves roughly equal time and attention (around 6 minutes per question).

Topics covered

- Inference and deduction from a narrative prose extract by Noel Streatfeild
- Character analysis and creating character profiles using evidence from the text
- Finding synonyms and expressing meaning in alternative vocabulary
- Interpreting characters' emotions and motivations from dialogue and action
- Comparing and contrasting characters' attitudes (here, attitudes to money and economic necessity)
- Explaining thematic differences with reference to social and family circumstances
- Identifying and explaining the writer's techniques for creating sympathy and emotional response
- Forming overall impressions of character across an extended extract
- Supporting ideas with textual evidence and quotation
- Writing clear, structured explanations appropriate for 11+ level

How to use this paper for revision

- Read the extract at least twice during the 5-minute reading time: once for overall understanding, then again to spot key moments and character details.
- Underline or mentally note phrases that reveal character (what they say, what they do, how others react to them) as these will be your evidence.
- For synonym questions, think carefully about connotation as well as basic meaning: 'clever' might become 'intelligent', 'accomplished', 'talented', 'gifted' or 'skilful'.
- When explaining feelings, consider both what the text states directly and what you can infer from behaviour (blushing, whispering, looking anxious).
- Always support your inferences with brief quotations or close paraphrases; examiners reward evidence-based answers at 11+ level.
- For writer's technique questions, identify specific methods (word choice, contrast, description of appearance or action) and explain their effect on the reader.
- Manage your time: with 30 minutes and 5 questions, aim to spend around 6 minutes per question, ensuring each answer is thorough but concise.

Common mistakes to avoid

- Simply copying phrases from the extract instead of using synonyms or rephrasing ideas in your own words, particularly in Question 1.
- Describing what happens in the text rather than explaining how a character feels or why they feel that way.
- Failing to explain why the girls' attitudes differ: stating the difference without linking it to their family circumstances or personalities.
- Identifying a writer's technique (such as contrast or emotive language) without explaining how it makes the reader feel sympathy.
- Writing very brief answers that lack detail or supporting evidence, when each question is worth 5 marks and expects a developed response.
- Spending too long on early questions and rushing the final question, which asks for an overall impression and deserves equal attention.

Exam technique

Begin by using the 5 minutes' reading time effectively: read the extract once for comprehension, then skim it again while glancing at the questions to see which sections you'll need to focus on. Note that each question directs you to a specific part of the text, so underlining or mentally bookmarking these sections will save time later.

Tackle the questions in order, as they follow the extract chronologically. Allocate roughly 6 minutes per question, keeping an eye on the clock to ensure you attempt all five. Each question is worth 5 marks, which suggests examiners expect a paragraph-length answer with multiple points or a developed explanation supported by evidence. Write in full sentences and use quotations or close references to the text.

If you finish early, reread your answers and check you have addressed every part of each question. For example, Question 2 asks how each girl might be feeling, so ensure you've covered both Winifred and Pauline. Question 5 asks for your impressions of Pauline across the whole extract, so make sure you've considered her behaviour and speech throughout, not just in one section.

What to revise alongside this paper

To prepare effectively for this type of comprehension paper, practise close reading of classic and contemporary children's fiction, particularly novels with strong characterisation such as works by **Noel Streatfeild**, **Jacqueline Wilson**, **Frances Hodgson Burnett**, or **Louisa May Alcott**. Focus on texts that explore relationships,

social class, and emotional complexity, as these themes appear frequently in 11+ comprehension extracts.

Revise key reading skills: identifying and explaining characters' feelings from dialogue and action, comparing characters' attitudes and circumstances, and recognising how writers use language (descriptive detail, contrast, emotive vocabulary) to influence the reader's response. Practise writing structured, evidence-based answers that quote or paraphrase the text accurately.

Broaden your vocabulary by keeping a notebook of synonyms for common descriptive words. Extend your studies by attempting comprehension papers from other independent school entrance exams, and read mark schemes or model answers to understand what examiners reward at this level.

Key terms

Inference, Character analysis, Synonym, Evidence, Quotation, Motivation, Attitude, Empathy, Writer's technique, Contrast, Textual reference, Overall impression, Social context, Narrative prose, Literary extract

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Entrance Examination

11+ (Year 7)

SAMPLE

English

Paper 2: Composition

Your name:

Date of birth:

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Use your best handwriting and take care with spelling, punctuation and grammar.

Number of marks available: 25.

Writing Task

Write an account of being on stage, performing in a show.

You can base your writing on a real experience you have had, or you can make up an imaginary situation.

Think about how to make your writing enjoyable for the reader. For example, you could:

- Describe the costumes and the stage set.
- Go into detail about thoughts and feelings.
- Write about something that goes wrong, or something unexpected that happens.

Remember to use paragraphs, and to punctuate your writing so that it is easy to follow.

TOTAL MARKS: 25

Paper Notes: 11+ English Sample Paper (11+ English Sample Paper)

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Overview

This is **Queenswood School's 11+ English Paper 2: Composition**, a sample entrance examination for candidates applying for Year 7 entry. Published by Queenswood School in Hatfield, it forms part of their internal admissions assessment process and gives prospective students a clear example of what to expect in the actual examination.

The paper tests **creative writing ability** through a single extended task that asks candidates to write an account of being on stage, performing in a show. Students may draw on real experiences or create an imaginary situation. The task is designed to assess narrative structure, descriptive language, vocabulary range, grammatical accuracy, and the ability to engage a reader through vivid detail and personal reflection.

With a total of **25 marks available** and a **30-minute writing window**, the paper is suitable for Year 6 pupils preparing for selective independent school entry. The format is deliberately open-ended, rewarding imagination, sensory description, and the ability to craft a well-structured piece of writing under timed conditions. Queenswood provides helpful prompts to guide thinking without prescribing a rigid structure.

How this paper is organised

The paper opens with a **five-minute reading period**, during which candidates familiarise themselves with the task and begin planning. This is followed by **30 minutes of writing time**, though the instructions recommend reserving approximately five minutes at the end for proofreading. This structure mirrors real examination conditions and encourages good time management.

The writing task itself is a **single extended composition** worth the full 25 marks. Candidates are given a clear scenario (being on stage, performing in a show) and three bullet-pointed suggestions to stimulate ideas: describing costumes and stage sets, exploring thoughts and feelings, or incorporating something that goes wrong or an unexpected event. These prompts are deliberately flexible, allowing personal interpretation.

Students write on lined paper provided, and the instructions emphasise the importance of **legible handwriting, accurate spelling, correct punctuation, and proper use of paragraphs**. The assessment values both technical accuracy and creative engagement, reflecting the dual focus of the Queenswood English entrance examination.

Topics covered

- Narrative writing in the first person, drawing on personal experience or imagination to construct a believable account
- Descriptive techniques: using sensory detail to bring costumes, stage sets, and atmosphere to life
- Exploration of thoughts and feelings, showing introspection and emotional depth appropriate to the scenario
- Structural organisation: planning and using paragraphs to guide the reader through the narrative arc
- Creating dramatic interest through tension, surprise, or complications (e.g. something going wrong on stage)
- Writing with an awareness of audience, aiming to engage and entertain the reader
- Accurate spelling, punctuation, and grammar under timed conditions
- Proofreading and self-editing skills to improve clarity and correctness
- Time management: balancing planning, drafting, and checking within a fixed writing window

How to use this paper for revision

- Practise writing timed compositions on varied topics, setting yourself a 30-minute limit and spending the first five minutes planning with a quick paragraph outline.
- Read examples of vivid descriptive writing (from novels, memoirs, or short stories) and note how authors use the five senses to create atmosphere.
- Keep a vocabulary notebook of interesting adjectives, adverbs, and verbs that could add colour to your descriptions of costumes, emotions, and movement.
- Experiment with different narrative structures: starting in the middle of the action (in medias res) can be more engaging than a slow chronological build-up.
- Learn to proofread efficiently by checking one element at a time (e.g. first spelling, then punctuation, then paragraph breaks) rather than trying to spot everything at once.
- Write about real experiences when you can; authentic detail and genuine emotion make for more convincing and engaging narratives.
- Practise writing openings that hook the reader immediately, such as a striking sensory detail, a moment of high emotion, or a surprising statement.

Common mistakes to avoid

- Launching straight into writing without planning, resulting in a rambling narrative that lacks structure or a clear sense of beginning, middle, and end.
- Telling rather than showing: writing 'I was nervous' instead of describing physical sensations like a racing heart, dry mouth, or trembling hands.
- Using overly simple or repetitive vocabulary, particularly in descriptions (e.g. 'nice', 'good', 'bad') when more precise words would create stronger images.
- Forgetting to paragraph, or creating one enormous block of text that is visually off-putting and difficult for the examiner to follow.
- Running out of time and submitting a piece without a proper conclusion, or failing to proofread and leaving easily correctable errors.
- Ignoring the helpful prompts in the task and writing something only loosely connected to the theme of performing on stage.

Exam technique

Begin by using the **five-minute reading time effectively**: decide whether you will write about a real experience or invent a scenario, then jot down a quick plan with three or four main paragraphs. Consider a strong opening (perhaps the moment just before you step onto the stage), a middle section where you develop description and drama, and a satisfying conclusion that reflects on the experience.

As you write, keep an eye on the clock. Aim to spend roughly 20 minutes on the main body of your composition, leaving five minutes for a conclusion and five for proofreading. If you find yourself stuck on a word or sentence, move on and return to it during your checking time. It is better to complete a full piece with minor imperfections than to leave the ending unwritten.

When proofreading, read your work aloud silently in your head to catch awkward phrasing or missing words. Check that every sentence begins with a capital letter and ends with appropriate punctuation, and that you have used paragraphs to separate distinct ideas or shifts in time and focus. Remember that **examiners reward clarity, creativity, and technical accuracy equally**, so a well-edited piece will always score more highly than a rushed, unchecked draft.

What to revise alongside this paper

Alongside practising timed compositions, students should revise the fundamentals of **sentence punctuation** (capital letters, full stops, commas, question marks, and exclamation marks) and explore more advanced punctuation such as semi-colons and

parentheses to add variety to their writing. Understanding how to structure paragraphs around topic sentences will also improve clarity and flow.

Reading widely in different genres (adventure stories, autobiographies, plays, and poetry) will expose students to varied styles and techniques for describing settings, emotions, and action. Pay particular attention to how published authors create atmosphere and build tension, as these skills translate directly into creative writing tasks.

For further preparation, students might also practise other common 11+ composition prompts such as continuing a story from a given opening, writing from an unusual perspective (an animal, an object), or describing a memorable journey or event. Building confidence across a range of narrative styles will ensure adaptability on examination day.

Key terms

Narrative writing, First-person account, Descriptive language, Sensory detail, Paragraphing, Planning, Proofreading, Audience awareness, Dramatic tension, Engaging opening, Showing (not telling), Time management, Punctuation, Vocabulary range, Reflective conclusion

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