



BRITISH LEARNING CENTRE

CAMBRIDGE IGCSE · 0500

First Language English

Paper 1: Reading

Every reading skill tested in Paper 1 of Cambridge IGCSE First Language English (0500) — comprehension, summary, language analysis and the extended response — with original passages, exam-style questions and full mark schemes.

Name:

Key knowledge · Practice · Exam-style questions · Mark schemes

How to use this workbook

1

Key knowledge

Read the notes, worked examples and common mistakes.

2

Practice

Build the skill on Sheet A.

3

Exam-style

Answer exam-style questions on Sheet B. Marks are shown in [].

4

Check & reflect

Mark your work with the mark scheme, then colour the tracker.

My progress tracker

Colour each row: **Red** = not yet · **Amber** = nearly · **Green** = secure.

#	Paper / question	Topic · I can...	R	A	G
1	P1 Q1(a)–(e), P1 Q2(a)–(c)	Explicit and implicit meaning I can find stated information and work out what a writer suggests but does not say.			
2	P1 Q1(a)–(e), P1 Q2(a)–(b)	Using your own words I can explain a writer's words and phrases accurately in my own words.			
3	P1 Q1(f)	Summary skills: selecting and organising I can select the relevant points for a summary and organise them logically.			
4	P1 Q1(f)	Summary skills: writing concisely I can write a fluent, concise summary in my own words within 120 words.			
5	P1 Q2(a)–(c), P1 Q2(d)	Writer's effects: choosing powerful words I can select precise words and phrases and explain the effect they create.			
6	P1 Q2(c), P1 Q2(d)	Explaining connotations and imagery I can explain the connotations of words and how images create meaning and effect.			
7	P1 Q2(d)	Analysing language in two paragraphs I can write a full Question 2(d) answer analysing language in two paragraphs.			
8	P1 Q1(a)–(e), P1 Q2, P1 Q3	Understanding writers' purposes and audiences I can identify a writer's purpose and audience and explain how techniques serve them.			
9	P1 Q2, P1 Q3	Structure and narrative perspective I can explain how narrative perspective and structural choices shape a text's meaning.			
10	P1 Q3	Extended response: voice and form I can write as a character in a journal, letter, interview or speech, using ideas from the text.			
11	P1 Q3	Extended response: inference and development I can develop ideas from a text through inference to write a convincing interview or speech.			
12	P1 Q1, P1 Q2, P1 Q3	Timed technique and checking I can plan my time across Paper 1 and check my answers efficiently.			



CHECK

Starting point check

Starting point check

Name _____ Date _____ Marks _____ / 19

Answer every question. Short answers are fine. This check shows which units to focus on.

- 1 "The library opens at nine on weekdays and at ten on Saturdays. It is closed on Sundays." When is the library closed? [1]

- 2 "Sam pushed his plate away, the food untouched, and stared out of the window." What does this suggest about how Sam is feeling? Give **two** ideas. [2]

- 3 Using your own words, explain what the writer means by: "The explorers were exhausted and disheartened." [2]

- 4 "The lake glittered in the afternoon sun while ducks paddled lazily by the reeds." Identify the word which means shone with small flashes of light. [1]

- 5 Focus: *reasons for cycling to school*. "Cycling is cheap. My friend Ben has a red bike with ten gears. It keeps you fit. It also reduces traffic outside the school gates." List the **three** relevant points. [3]

- 6 Rewrite concisely: "Due to the fact that it was raining heavily, the decision was made by the organisers to postpone the match until a later date." [2]

7 "The tiger prowled along the edge of the clearing." Explain the effect of the word *prowled*. [2]

8 "The fog was a grey blanket over the town." Name the technique and explain its effect. [2]

9 "Don't miss out! Book your tickets today and give your family a summer they'll never forget." What is the purpose of this text, and who is the audience? [2]

10 A story contains the one-sentence paragraph: "She never came back." Explain **two** effects of placing this sentence on its own. [2]

Explicit and implicit meaning

I can... find stated information and work out what a writer suggests but does not say.

Paper / question: P1 Q1(a)–(e), P1 Q2(a)–(c)

Explicit information is stated directly in the text. **Implicit** meaning is suggested: you work it out from clues such as a character's actions, the words the writer chooses and small details. Paper 1 begins with short questions that test both skills.

For *Give two...* questions, give short, separate points from the right part of the text. For *What does ... suggest...?* questions, explain the idea behind the clue in your own words — do not simply copy the quotation.

Key words

explicit

implicit

infer

evidence

suggest

Key points

- Only use the paragraph or lines named in the question.
- The marks tell you how many separate points are needed:
2 marks = 2 points.
- *Identify / Give* = find it. *Explain / Suggest* = work out what it shows.

Worked example

"Mrs Okafor checked the clock for the third time, straightened the already straight cushions and went back to the window." What does this suggest about how Mrs Okafor is feeling? [2]

Clue 1: she checks the clock repeatedly → she is waiting and wants time to pass.

Clue 2: she straightens cushions that are already straight → she is restless and needs to keep busy.

Answer: **She is impatient (1) and nervous or anxious about someone who has not yet arrived (1).**

Common mistakes

- Copying a whole sentence instead of picking out the key detail.
- Answering from the wrong paragraph.
- Giving one idea twice in different words for a 2-mark question.

Exam tip: Spend roughly one minute per mark on short questions — about 15 minutes for all of Question 1(a)–(e).

Read each short extract and answer the question.

- 1 "The bus was late again. Priya sighed, pulled her coat tighter and stamped her feet on the frosty pavement." Give **two** things that are **stated** about the situation.

- 2 Using the same extract: what does the word *again* suggest?

- 3 "Tom's room was spotless. His books stood in alphabetical order and his shoes waited in a perfect line by the door." What does this suggest about Tom?

- 4 "The headteacher's smile did not reach her eyes." What does this suggest about the headteacher?

- 5 "Grandfather's garden had once been his pride. Now the roses had disappeared beneath brambles." What can you infer about what has happened?

- 6 "The crowd fell silent as the captain stepped forward." The silence most likely suggests:

☐ boredom ☐ respect or anticipation ☐ anger ☐ confusion

- 7 "Despite the cold, Ana left her gloves in her pocket so that she could feel the old letter between her fingers." Why does Ana leave her gloves off? What does this suggest about the letter?

- 8 "The shop's windows were dusty, and a faded sign read 'Closing Down — Everything Must Go'. It had said the same thing for three years." What is **implied** by the final sentence?

- 9 "Kai answered every question in class before anyone else had even lifted a hand, then glanced round to see who was watching." Give **two** things this suggests about Kai.

- 10 "The ancient lift groaned and shuddered between floors." Which is the most likely implicit meaning?

- ☐ The lift is new. ☐ The lift is unreliable and possibly unsafe. ☐ The lift is very fast.
☐ The lift is empty.

- 11 "Her parents had stopped asking about her exam results." Suggest **two** possible reasons the writer might want the reader to wonder about.

- 12 "The village had one road in and the same road out." What does this suggest about the village?

- 13 "Leo kept his trophy on the top shelf, where he could see it from his bed every night." Explain what this detail suggests about Leo's feelings.

- 14 "The new teacher wrote her name on the board in large letters, then underlined it twice." What impression does this give of the new teacher?

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the passage carefully, then answer all the questions.

The Early Boat FICTION

1 The alarm on Mali's phone had not gone off, but it did not matter, because her grandfather had been awake since four and saw no reason why anyone else should sleep. She heard him before she saw him: the scrape of a kettle on the gas ring, a cough, the small, deliberate clatter of a man who wanted to be heard. By the time she had pulled on yesterday's jeans, he was already standing at the door with two tin mugs of coffee, one of them held out towards her like a challenge.

2 "The sea doesn't wait for city girls," he said.

3 She took the mug without answering. It was too sweet, and the condensed milk had sunk to the bottom in a thick, pale layer, but it was hot, and the air outside was cooler than she had expected. The village was still grey. A dog lifted its head from the steps of the shuttered shop, considered them, and decided they were not worth getting up for.

4 Down at the water, the boats lay tilted on the mud like tired animals. Her grandfather's was the smallest, painted a blue that had faded in patches to the colour of an old bruise. He walked around it slowly, running his palm along the hull the way other people stroke a cat, and Mali noticed that he did not look at her once while he did it.

5 Three days earlier, at the bus station, she had told her mother that she would be bored. There was no signal in the village, she said, and nothing to do, and Grandad never talked anyway. Her mother had only kissed her and told her to be useful. Mali had spent the first two days being useful in the most invisible way she could manage: washing up, sweeping the porch, and reading on her bed with the door half closed.

6 Now he handed her a coil of wet rope without a word, and she understood that she was expected to know what to do with it. She did not. She held it awkwardly, as if it might bite, until he took it back, showed her once — over, under, through and pull — and gave it to her again. Her first knot slipped. Her second held. He grunted, which she decided to take as praise.

7 They pushed off as the tide turned. For a while there was only the cough of the engine and the slap of water against wood. Then the sun came up behind the headland all at once, as though someone had flung open a door, and the whole bay was suddenly full of light: gold on the water, gold on the wet planks, gold in the white stubble on her grandfather's chin. Mali forgot to look bored. She forgot, for a long minute, to look anything at all.

8 "Your grandmother used to come out with me," he said, not turning round. "Every morning for thirty-one years. She tied a better knot than I did."

9 It was the longest speech he had made since she arrived. Mali looked at the back of his neck, burned brown and creased like old leather, and at his hands on the tiller, which were not quite steady. She thought of several things to say and rejected all of them.

10 Instead, when they reached the first marker buoy, she picked up the rope, tied it — over, under, through and pull — and held it up for him to see.

11 He looked at it for a long time. Then he nodded, and for the first time that morning he smiled.

Original text written for British Learning Centre

1 Question 1

(a) Paragraph 1: give **two** details which show that the grandfather wanted Mali to wake up. **[2]**

(b) Paragraph 3: what does the dog's behaviour suggest about the village at this time of day? **[1]**

(c) Paragraph 4: explain what the way the grandfather treats his boat suggests about his feelings for it. **[2]**

(d) Paragraph 5: using your own words, explain how Mali behaved during her first two days in the village. **[3]**

(e) Paragraph 6: "He grunted, which she decided to take as praise." What does this suggest about (i) the grandfather and (ii) Mali? **[2]**

(f) Paragraph 7: give **two** effects the sunrise has on Mali. **[2]**

(g) Paragraph 8: what does "She tied a better knot than I did" suggest about his feelings for his wife? **[1]**

(h) Paragraph 9: suggest why the grandfather's hands "were not quite steady".

[2]

2 Question 2

How does the writer show that Mali's feelings about the village and her grandfather change during the passage? Support your answer with evidence from the passage.

[10]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Using your own words

I can... explain a writer's words and phrases accurately in my own words.

Paper / question: P1 Q1(a)–(e), P1 Q2(a)–(b)

Many Paper 1 questions say **Using your own words**. The examiner wants proof that you understand the text, so you must **translate** the key words rather than copy them. Simple words with no real alternative (*sea*, *door*) can stay.

Work in three steps: underline the key words in the phrase; find a word that means the same **in this context**; then rewrite the whole idea as a clear phrase or sentence.

Key words

own words

synonym

context

paraphrase

key word

Key points

- Replace every important word — one copied key word can lose the mark.
- Check your synonym fits the context: *sharp* words $\neq$ *sharp* knife.
- Explain the meaning, not the effect: *what* does it mean here?
- Q2(a) asks you to **find** a word in the text; Q2(b) asks you to **explain** a word in your own words.

Worked example

Using your own words, explain what the writer means by: “the town was perpetually congested and restless”. [3]

Key words: *perpetually*, *congested*, *restless*.

perpetually → all the time; congested → crowded and blocked; restless → never calm or still.

Answer: **The town was always (1) crowded and full of traffic (1) and never felt peaceful or still (1).**

Common mistakes

- Keeping the hardest word: “the town was always congested” earns little.
- Choosing a dictionary synonym that does not fit the sentence.
- Writing a long explanation of the whole paragraph instead of the phrase.

Exam tip: Cover the quotation with your hand after reading it, then write your answer — it stops you copying by accident.

Explain each underlined word or phrase in your own words, or choose the best meaning.

1 "The children waited expectantly at the gate."

2 "The path became treacherous after the rain."

3 "He gave a grudging nod."

4 "The old house looked forlorn."

5 "The speaker's argument was compelling." Compelling means:

☐ forcing ☐ convincing and powerful ☐ very long ☐ confusing

6 "Her reply was curt."

7 "The valley lay in oppressive heat."

8 "The team's victory was unprecedented." This means:

☐ expected ☐ never happened before ☐ small ☐ unfair

9 "The market was teeming with shoppers."

10 "The manager remained impassive as the complaints grew louder."

11 Using your own words, explain: "The expedition was plagued by relentless and unforeseen setbacks."

- 12** Using your own words, explain: "The museum's collection was eclectic but meticulously arranged."

- 13** Using your own words, explain: "Residents were apprehensive about the proposed motorway."

- 14** Rewrite in your own words: "Tourism has transformed the once-tranquil island into a bustling resort."

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the travel writing carefully, then answer all the questions.

The Flower Market at Night TRAVEL WRITING

1 Most visitors to the city see its flowers only as garlands, hung from the mirrors of taxis or left in neat circles at the feet of shrines. Few realise where they come from. I found out by accident, at two o'clock in the morning, when jet lag drove me out of my hotel and a taxi driver, misunderstanding my request for 'somewhere quiet', delivered me to the busiest place I have ever stood.

2 The wholesale flower market does not sleep; it simply changes shifts. Lorries from the northern hills arrive throughout the night, their headlights sweeping across mountains of marigolds piled directly on the pavement. Porters jog past with towers of crates balanced on their heads, shouting warnings that nobody seems to hear. The air is heavy and sweet, almost syrupy, and beneath the perfume lies the sharper smell of crushed stems and diesel.

3 What struck me first was the sheer abundance. Roses are sold not in bunches but in sacks. Jasmine buds, each no bigger than a grain of rice, are sold by the kilogram. A woman sitting cross-legged on a plastic sheet was threading them into garlands with a speed that seemed impossible; her needle flickered in and out like a silver fish, and the white chain grew across her lap as I watched.

4 I asked her, through a young man who offered to translate, how long she had done this work. She laughed and held up both hands, then both hands again, then again. Thirty years. She began as a small child, sitting beside her mother at the same spot. Her daughter, she added with obvious pride, is now studying to be an engineer and will never have to thread a single flower.

5 It is tempting for a visitor to romanticise a place like this, to see only the colour and miss the labour. The work is relentless. Prices change by the hour, and a delayed lorry or an unexpected storm can ruin a family's income for the week. Flowers that do not sell by dawn are worth almost nothing by noon. The traders I spoke to were cheerful but cautious; they talked about the market the way farmers talk about the weather — with affection and a little suspicion.

6 By four o'clock the first customers had arrived: owners of hotels, temples and restaurants, choosing their stock with fierce concentration, prodding petals and arguing over a few coins.

7 When the sky began to pale I walked back towards the river, my shoes stained yellow with marigold petals and my pockets full of jasmine that the old woman had refused to let me pay for. The city was waking up. On every corner, the garlands I had once barely noticed were being hung in place, and I saw each one differently now — not as decoration, but as the final stage of a long and invisible night.

Original text written for British Learning Centre

1 Question 1

(a) Paragraph 1: give **two** places where visitors usually see the city's flowers. **[2]**

(b) Paragraph 1: using your own words, explain how the writer came to visit the market. **[2]**

(c) Paragraph 2: what does "does not sleep; it simply changes shifts" suggest about the market? **[1]**

(d) Paragraph 4: what does the old woman's comment about her daughter suggest about her feelings towards her own work? **[2]**

2 Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) the flowers were available in enormous quantities (paragraph 3)

(ii) the woman's needle moved quickly (paragraph 3)

(iii) the traders were not completely trusting of the market (paragraph 5)

(iv) the buyers chose their flowers with great focus (paragraph 6)

[4]

(b) Using your own words, explain what the writer means by each of the words underlined:

"It is tempting for a visitor to romanticise a place like this ... The work is relentless. ... a delayed lorry or an unexpected storm can ruin a family's income."

[3]

(c) Using one example from paragraph 2, explain how the writer suggests that the market is crowded and noisy.

[3]

3 Question 3

Using your own words as far as possible, explain what the writer learns about the flower market and how his view of the city's garlands changes. Use evidence from the whole passage.

[10]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Summary skills: selecting and organising

I can... select the relevant points for a summary and organise them logically.

Paper / question: P1 Q1(f)

Question 1(f) asks you to summarise one focused topic from a text (for example, *the benefits and difficulties of...*) in continuous writing of **no more than 120 words**. It is worth 15 marks: 10 for reading and 5 for writing.

Most marks come from **selecting** the right points: highlight only ideas that match the focus, ignoring examples, statistics and stories, then group similar points.

Key words

summary

relevant

select

organise

focus

Key points

- Highlight ideas, not examples: 10–12 separate points is a good target.
- Group points (e.g. benefits first, then problems) — do not just follow the text order.
- Write in continuous prose, in your own words as far as possible.

Worked example

Focus: *the reasons people keep bees in cities*. **Text:** "Many city beekeepers start for the honey, which can taste of lime trees and roses. Others want to help bee numbers, which have fallen sharply. Some, like Ana, simply say watching the hive calms them after work." **Which points would you select?**

Point 1: to produce honey (the flavour detail is an example — leave it out).

Point 2: to help protect bees because their population has declined.

Point 3: because beekeeping is relaxing (Ana is an example, not a point).

Organised: **People keep urban bees for honey, to support declining bee populations and because it helps them relax.**

Common mistakes

- Including points that are interesting but outside the question focus.
- Copying long phrases instead of rewording them.

Exam tip: Number your points in the margin. Fewer than eight? Re-read for ideas you missed.

Decide what is relevant, then turn examples into general points.

- 1 Focus: *the dangers of mountain climbing*. Which sentence contains a relevant point?

- ☐ The view from the summit is unforgettable.
☐ Sudden changes in weather can trap climbers.
☐ Many climbers buy expensive boots. ☐ Everest was first climbed in 1953.

- 2 Focus: *why people visit libraries*. Which is an **example** rather than a point?

- ☐ Libraries give free access to books. ☐ Libraries offer a quiet place to study.
☐ Last year Mrs Chen borrowed 140 novels. ☐ Libraries provide free internet.

- 3 Turn this list into one general point: "cars, buses, lorries and motorbikes all add to pollution".

- 4 Turn this into one general point: "She learned to cook rice, fry fish, make soup and bake bread."

- 5 Focus: *the benefits of school uniform*. Write down the **two** relevant points: "Uniform saves families money on clothes. It is often blue. It reduces competition over fashion. Some pupils find it uncomfortable."

- 6 Focus: *the disadvantages of living in a city*. List the relevant points: "City life offers jobs and entertainment, but rents are high, the air is often polluted and many people feel lonely despite the crowds."

- 7 Which idea is repeated here and should only be counted once? "Exercise improves mood. People who run often say they feel happier. Physical activity also strengthens the heart."

- 8 Group these points under two headings, ADVANTAGES and DISADVANTAGES of online learning: flexible timing; less social contact; no travel; screen tiredness; learn at own pace.

- 9 Focus: *how the festival helps the town*. Underline or list the relevant points: "The festival fills every hotel, brings customers to local cafés, gives young musicians a stage, and makes residents proud of their town. Unfortunately, it also leaves a lot of litter."

- 10 A student wrote: "In this text there are many reasons why ... Firstly ...". Why is this opening a weak start to a summary?

- 11 Which is the best order for a summary about *the causes and effects of a flood*?

- ☐ The order points appear in the text ☐ Causes grouped together, then effects
☐ Most interesting point first, then the rest ☐ Effects, then examples

- 12 Combine these three points into one concise sentence: "The beach is clean. The beach is safe for children. The beach has lifeguards."

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the article carefully, then answer all the questions.

Forests in the Sky ARTICLE

1 Look down on almost any large city from an aeroplane and you will see a grey patchwork of flat roofs: tar, gravel and concrete. Planners now describe these spaces as the 'fifth façade' of a building — and increasingly, they are being covered in plants.

2 The most obvious benefit of a green roof is temperature. A dark roof on a summer afternoon can become hot enough to fry an egg, and that heat is passed down into the rooms below and released into the street at night. A layer of soil and plants acts like insulation, keeping buildings cooler in summer and warmer in winter. One office block in Singapore reported a fall of almost a fifth in its electricity bills after its roof was planted.

3 Green roofs also help cities cope with rain. In heavy storms, water pours off hard surfaces into drains that cannot cope, and streets flood within minutes. Soil soaks up much of this rainfall and releases it slowly, while plants return some of it to the air. Engineers call this 'slowing the flow', and in some neighbourhoods it has reduced flooding more cheaply than building new drains.

4 Then there is wildlife. Even a small roof garden, ten floors above the traffic, can attract bees, butterflies and birds. For city residents, too, the effect can be dramatic. Office workers with a view of greenery report feeling calmer, and some buildings now open their roofs to staff as places to eat lunch, hold meetings or simply sit in the sun.

5 Yet the idea is not as simple as scattering seeds. The first problem is weight. Wet soil is extremely heavy, and many older buildings were never designed to carry it, so engineers must check — and sometimes strengthen — the structure before a single plant goes in. Waterproofing is another concern: if roots break through the layers beneath the soil, water can leak into the building, causing damage that is expensive and difficult to repair.

6 Cost is a further barrier. A green roof can cost two or three times as much as a conventional one to install, and although owners may save money on energy over many years, those savings come slowly. Plants also need care. Without regular watering in dry seasons, weeding and inspections, a roof garden can quickly turn into a patch of dead stalks, which is both ugly and a fire risk.

7 Some governments are trying to overcome these obstacles. Several cities now offer grants to building owners, while others have made green roofs compulsory on large new developments. Designers are experimenting with lighter growing materials and with hardy plants, such as sedums, that survive drought without much attention.

8 Whether the movement will spread beyond showpiece buildings remains to be seen. But as summers grow hotter and storms more violent, the grey patchwork beneath the aeroplane may slowly be turning green.

Original text written for British Learning Centre

1

[1]

[2]

[10]

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[15]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Summary skills: writing concisely

I can... write a fluent, concise summary in my own words within 120 words.

Paper / question: P1 Q1(f)

Five of the 15 summary marks are for writing. Examiners reward summaries that are **concise** (no wasted words), **fluent** (linked sentences, not a list) and written in your **own words**.

Concision comes from three habits: cut repetition and padding; replace lists of examples with one general term; and combine related points in a single sentence using connectives such as *while*, *although*, *as well as* and *because*.

Key words

concise

concision

redundant

generalise

continuous prose

Key points

- Remove fillers: *it is a fact that*, *in the text it says*, *firstly*.
- Generalise: *roses, tulips and lilies* → *flowers*.
- Join points: *X and Y, although Z*.
- Aim for 100–120 words; do not go over 120.
- Do not add your own opinions or a conclusion.

Worked example

Make this concise (31 words): "One of the problems that there is with living on a small island is the fact that food, fuel, medicine and building materials all have to be brought in by boat."

Cut padding: *One of the problems that there is ... the fact that*.

Generalise the list: *food, fuel, medicine and building materials* → *most supplies*.

Rewrite: **Island residents must import most supplies by boat.** (8 words)

Common mistakes

- Writing in bullet points or note form — this limits the writing mark.
- Using up words on quotations, examples or numbers.
- Running out of words before the last group of points.

Exam tip: Write a draft from your notes, then cross out every word that does not carry a point. Count only at the end.

Rewrite each sentence more concisely. Use your own words where you can.

- 1 "At this moment in time, the school has made the decision to close the library on Fridays." (17 words)

- 2 "The weather was cold and it was also very windy and the rain was falling heavily."

- 3 Replace the list with one general word: "He packed his shirts, trousers, socks and jumpers."

- 4 Replace the list with one general word or phrase: "The town has a cinema, a bowling alley, a theatre and a skate park."

- 5 Combine into one sentence: "The bridge is old. The bridge is dangerous. The council plans to replace it."

- 6 Cut the example: "Volunteers help the environment; for instance, last spring a group of twenty students from Hill School collected 300 bags of rubbish from the beach."

- 7 Remove the repetition: "The festival is popular and well liked and attracts many visitors who come to see it."

8 Which version is the most concise and still accurate?

- ☐ Sleep is important because it is necessary for good health and is needed.
- ☐ Sleep is essential for good health.
- ☐ As the article says, sleep is important for health and it matters. ☐ Sleep: health.

9 Turn these notes into one fluent sentence: *cheap transport · reduces traffic · but slow · crowded at rush hour.*

10 Rewrite in your own words in no more than 10 words: "Residents expressed considerable dissatisfaction regarding the frequency of refuse collection."

11 Rewrite in no more than 12 words: "Many people believe that the main reason why young people do not read books is because they spend so much time looking at their phones."

12 A student's summary begins: "The text is about deserts. In this summary I will explain the dangers." Rewrite it as a strong first sentence about desert dangers: extreme heat, lack of water.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the article carefully, then answer all the questions.

The Last Keepers ARTICLE

1 For almost three centuries, the safety of ships along rocky coasts depended on a small number of men — and, more often than history remembers, women — who climbed the same spiral staircase every evening to light the lamp. Today, every lighthouse in Britain is automatic. The last keepers left the North Foreland lighthouse in Kent in 1998, ending one of the strangest jobs ever invented.

2 The work itself was relentlessly repetitive. Before electricity, the lamp burned oil, and the wick had to be trimmed through the night. Every morning the great lenses, some taller than a man, had to be polished by hand until not a single fingerprint remained. Brass was rubbed, logs were written and the weather was recorded every few hours. A keeper who fell asleep on watch could put lives at risk, and the punishment for neglect was dismissal.

3 For keepers on rock towers far out at sea, the greatest hardship was isolation. Three men would live together for weeks at a time inside a stone column barely wider than a living room. There was no escape from one another's habits — the whistling, the snoring, the same stories told for the hundredth time. Letters arrived only when the relief boat could land — in winter, perhaps once a month. Some men thrived on the solitude; others were broken by it.

4 Danger was never far away. Waves in a storm could reach the lantern room itself, and towers could shake so violently that cups fell from shelves. Supplies of food and fresh water ran low when relief boats were delayed. If anyone fell ill or was injured, help might be days away.

5 Why, then, did anyone do it? For some it was security: the job came with a steady wage, a pension and, on shore stations, a house for the family. For others, it was a sense of purpose. A keeper knew that somewhere in the darkness a crew was steering by his light.

6 The end came gradually. From the early twentieth century, engineers developed lamps that could switch themselves on at dusk and off at dawn. Electricity replaced oil; reliable motors turned the lenses; radio, and later satellite navigation, meant that ships no longer relied on the lights alone. Automation was also far cheaper. A machine did not need wages, food or a relief boat, and it could be checked by a technician who visited a few times a year. Above all, removing keepers from remote rocks removed the risk to their lives.

7 Many former keepers accepted the change with mixed feelings. They understood the logic, but they missed the life — and some worried that a machine, however clever, would not notice a ship in trouble the way a human eye would. Today several lighthouses have become museums or holiday cottages. The light still turns each night. But nobody is there to watch it.

Original text written for British Learning Centre

1 Question 1

(a) Paragraph 1: what does the phrase "more often than history remembers" suggest about women lighthouse keepers? **[1]**

(b) Paragraph 5: give **two** reasons why people chose to become keepers. **[2]**

(c) Paragraph 3: using your own words, explain what the writer means by "Some men thrived on the solitude; others were broken by it." **[3]**

(d) Rewrite each sentence concisely, in your own words, as it might appear in a summary:
(i) "Every morning the great lenses, some taller than a man, had to be polished by hand until not a single fingerprint remained."
(ii) "A machine did not need wages, food or a relief boat, and it could be checked by a technician who visited a few times a year." **[4]**

(e) What were **the hardships of a lighthouse keeper's life** and **the reasons why keepers are no longer needed**, according to the article?
You must use continuous writing (not note form) and use your own words as far as possible.
Your summary should not be more than 120 words. **[15]**

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Writer's effects: choosing powerful words

I can... select precise words and phrases and explain the effect they create.

Paper / question: P1 Q2(a)–(c), P1 Q2(d)

In Question 2 you must comment on the writer's **language**. The first skill is **selection**: choosing short, precise quotations (often a single word or a phrase) that carry a strong meaning, rather than copying whole sentences.

Powerful choices are often **verbs** (*tore, snatched*), **adjectives** (*bruised*), **adverbs** and **images**. For each, explain what it means here and what it makes the reader see, feel or think.

Key words

word choice

effect

precise

verb

connotation

Key points

- Quote briefly: 2–6 words is usually enough.
- Explain the meaning in context first, then the effect.
- Comment on the individual word: "*tore* suggests violent, deliberate force".
- Avoid empty comments such as "it makes the reader want to read on".

Worked example

"The wind tore at the washing on the line." Explain the effect of the word *tore*. [2]

Meaning: the wind pulled very hard at the washing.

Effect: *tore* suggests violence and destruction, as if the wind is a wild creature deliberately attacking; it makes the storm feel sudden and dangerous.

Answer: '**Tore**' shows the wind pulling with violent force (1), as though it is an aggressive creature trying to rip things apart, creating a sense of threat (1).

Common mistakes

- Choosing ordinary words (*the, went, big*) that carry little effect.
- Naming a technique ("this is a verb") without explaining it.
- Saying "it creates a picture in the reader's mind" without saying what picture.

Exam tip: Ask three questions of every choice: What does it mean? What does it suggest? How does it make me feel?

Answer each question about word choice.

1 Which verb suggests the most fear? "The boy ___ into the dark room."

☐ walked ☐ went ☐ crept ☐ came

2 Which adjective best suggests a threatening sky?

☐ blue ☐ brooding ☐ big ☐ nice

3 Underline / write the most powerful word: "The fire devoured the old warehouse in minutes." Explain its effect.

4 "The crowd surged towards the stage." What does *surged* suggest about the crowd?

5 "Her voice was brittle." Explain the effect of *brittle*.

6 "The engine coughed, spluttered and died." Comment on the effect of the three verbs.

7 Choose a more powerful verb for each: (i) The rain fell on the roof. (ii) He ate his dinner. (iii) The door closed.

8 "The city sprawled across the plain." What does *sprawled* suggest?

- 9 Which is the better quotation to explain how the writer shows the house is neglected: (A) "The house stood at the end of the lane and had a garden at the front" or (B) "peeling shutters"? Why?

- 10 "The silence was deafening." Name the technique and explain its effect.

- 11 "Lightning stitched across the sky." Explain why *stitched* is effective.

- 12 "The tiny boat was tossed between the waves." Which **two** words make the boat seem helpless? Explain.

- 13 Write one sentence describing a busy market using two powerful verbs. Underline them.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the passage carefully, then answer all the questions.

The Storm on Long Field FICTION

1 All afternoon the heat had pressed down on the farm like a hand. The cattle stood motionless in the shade of the single acacia, and the dust on the track hung in the air, too tired to settle. Jonah's father had gone to town for diesel. "Back by four," he had said. It was now nearly six.

2 Jonah noticed the silence first. The birds that usually squabbled in the hedges had stopped. Even the insects had fallen quiet, as though the whole valley was holding its breath.

3 Then he saw the sky. Above the western hills, a bank of cloud had risen like a wall of bruised purple, its top boiling white where the last of the sun struck it. As he watched, a thread of lightning stitched across its face, and seconds later a low growl rolled down the valley and through the soles of his feet. The wind arrived all at once. It tore at the washing on the line, snatched a bucket from the yard and flattened the long grass in silver waves.

4 The cattle. Long Field lay beside the river, and the river, Jonah knew, could rise faster than a man could run. He grabbed his father's coat from the hook — too big, smelling of engine oil and smoke — and ran.

5 By the time he reached the gate, the first drops were falling: fat, heavy drops that burst on his arms like small cold eggs. Within a minute they had become a roar. The rain no longer fell; it attacked, hurling itself sideways in grey sheets that stung his face and blinded him. The track dissolved into a river of red mud that sucked at his boots with every step. Lightning split the sky again, so close that the world turned white, and the thunder came not as a growl but as a crack, like a tree breaking in half.

6 He found the herd huddled in the lowest corner of the field, bawling, their eyes rolling white in the flashes. Beyond them the river had already swallowed its banks and was spreading across the grass, brown and muscular, carrying branches that turned slowly in the current like the arms of drowning swimmers.

7 Jonah's legs were shaking. He was twelve years old, and he had never moved the herd alone. He thought of his father, somewhere on the flooded road, and of what his father would do. Then he lifted his arms, shouted until his throat burned, and walked steadily towards the frightened animals, driving them up the slope towards the barn.

8 When the headlights finally swung into the yard an hour later, the storm had moved east, grumbling, and the cattle were safe and steaming in the barn. His father stood in the doorway for a long moment, looking from the herd to the boy. He did not say anything. He did not need to.

Original text written for British Learning Centre

1 Question 1

(a) Paragraph 1: give **two** details which show how hot it was.

[2]

(b) Paragraph 1: why might the reader feel uneasy about the line "It was now nearly six"?

[2]

(c) Paragraph 4: why does Jonah run to Long Field?

[2]

2 Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) the birds usually argued noisily (paragraph 2)

(ii) the wind grabbed a bucket (paragraph 3)

(iii) the cattle crowded together (paragraph 6)

(iv) the storm moved away, complaining quietly (paragraph 8)

[4]

(b) Using your own words, explain what the writer means by the words underlined: "Jonah's legs were shaking ... walked steadily towards the frightened animals."

[3]

(c) Select **three** powerful words or phrases from paragraph 5 which show the violence of the storm. For each one, explain its effect.

[9]

(d) Paragraph 8: "He did not say anything. He did not need to." Explain what these short sentences suggest about the father's reaction.

[3]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Explaining connotations and imagery

I can... explain the connotations of words and how images create meaning and effect.

Paper / question: P1 Q2(c), P1 Q2(d)

A word's **connotations** are the ideas and feelings it carries beyond its dictionary meaning. *Home* and *house* mean almost the same, but *home* suggests warmth, safety and belonging.

Imagery compares one thing to another: a **simile** (*like, as*), a **metaphor** (says it *is* something else) or **personification** (gives human qualities). To explain an image, say what is being compared, what the two things have in common, and what feeling it creates.

Key words

connotation

imagery

simile

metaphor

personification

sensory

Key points

- Literal meaning → connotations → effect on the reader.
- Explore more than one connotation where you can ('suggests... and also...').
- Link the effect to the passage: mood, character, setting or the writer's attitude.

Worked example

"On the shelves, jars of pickled lemons glowed like captured suns." Explain the image. [3]

Compared: yellow lemons in jars ↔ suns.

Shared quality: bright, round, golden and warm.

Connotations of *captured*: something wild and precious has been held and kept safe.

Answer: **The simile makes the jars seem bright and full of warmth (1); 'captured' suggests the kitchen holds and preserves something precious (1), creating a sense of richness and wonder in the child's memory (1).**

Common mistakes

- Explaining only the obvious meaning: "it means the lemons were yellow".
- Writing "this simile describes the jars" — which says nothing.

Exam tip: Use tentative phrases — *this could suggest, perhaps, the writer may be implying* — to explore more than one interpretation.

Explain the connotations or images in each extract.

- 1 Give **two** connotations of the word *fortress* in: "Her bedroom was her fortress."

- 2 Which word has the most negative connotation?

☐ slim ☐ slender ☐ skinny ☐ thin

- 3 "The classroom was a zoo." Identify the technique and explain what it suggests.

- 4 "The wind howled around the house." Identify the technique and explain its effect.

- 5 "The city lights glittered like scattered jewels." Explain the effect of the simile.

- 6 Explain the difference in connotation between *a crowd of fans* and *a mob of fans*.

- 7 "Time crawled during the final lesson." Explain the image.

- 8 "Grief sat on his chest like a stone." Explain the image and its effect.

9 "The old road was a grey scar across the hillside." Explore **two** connotations of *scar*.

10 "Her laughter bubbled up." What does *bubbled* suggest?

11 "Sunlight poured through the window." Explain why *poured* is more effective than *came*.

12 Write your own simile for a crowded train, then explain its effect in one sentence.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the memoir carefully, then answer all the questions.

The Kitchen at the Top of the Stairs

MEMOIR

1 My grandmother's kitchen was at the top of a staircase so steep that we called it the ladder, and every visit began with the climb: hands on the worn rail, the smell growing stronger with each step, until we burst through the bead curtain into a room that seemed to hold every warmth in the world.

2 It was a small room, but in my memory it is enormous. The walls were the yellow of old butter, darkened above the stove where decades of steam had settled. A calendar from a long-closed bank hung beside the window, stuck for ever on a March that had ended before I was born. On the shelves, jars of pickled lemons glowed like captured suns, and dried chillies hung from a nail in a crimson tangle.

3 Before every festival, the kitchen became a battlefield. Grandmother commanded it from the centre, a small woman in a flowered apron who seemed to grow taller as the day went on. Pans hissed and spat like angry cats. Onions surrendered beneath her knife in seconds, falling into translucent half-moons. Flour drifted through the shafts of sunlight like snow that had forgotten to melt, settling on our hair, our eyelashes, the sleeping cat. She issued orders without looking up — "Stir. No, slowly. Slowly! Do you want to break it?" — and we obeyed, because nobody, not even my father, argued with her there.

4 Yet she was never unkind. When I burned the first batch of sesame biscuits, blackening them into small charcoal coins, she simply tipped them into the bin, wiped my face with the corner of her apron and handed me the bowl again. "Burned is how you learn," she said. "The second batch always knows more than the first."

5 I understand now that the kitchen was more than a place to cook. It was where she kept her history. Her recipes were not written down; they lived in her hands, which measured spice by the pinch and dough by the feel, and in the stories she told while she worked — of the village she had left at sixteen, of the sister she had not seen for forty years, of the ship and the long grey sea between her old life and this one. Each dish was a small door back to a place we children had never seen.

6 She died the winter I turned nineteen. When we cleared the flat, the kitchen seemed to have shrunk to its real size, cold and bare, the jars gone from the shelves, the butter-yellow walls suddenly just yellow. Only the calendar remained, still stuck on its forgotten March. I took it home. It hangs in my own kitchen now, above a stove where I am still trying, without much success, to make sesame biscuits that taste the way hers did.

7 The second batch, I tell my daughter, always knows more than the first.

Original text written for British Learning Centre

1 Question 1

(a) Paragraph 1: give **two** details about the journey up to the kitchen. **[2]**

(b) Paragraph 2: what does "in my memory it is enormous" suggest about the writer's feelings for the kitchen? **[1]**

(c) Paragraph 5: using your own words, explain how the grandmother's recipes were passed on. **[2]**

2 Question 2

(a) Paragraph 3: "the kitchen became a battlefield". Explain **two** connotations of *battlefield* in this context. **[4]**

(b) Choose **one** simile from paragraph 3 and explain its effect. **[3]**

(c) Paragraph 6: explain how the description of the kitchen after the grandmother's death contrasts with the earlier description. **[3]**

(d) How does the writer use imagery and connotation in paragraphs 2 and 5 to show what the kitchen and her grandmother meant to her? Choose at least **four** examples of words or phrases and explain their effects. **[10]**

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Analysing language in two paragraphs

I can... write a full Question 2(d) answer analysing language in two paragraphs.

Paper / question: P1 Q2(d)

Question 2(d) is worth 15 marks. You are given two paragraphs and must explain how the writer uses language **to convey meaning and to create effect**, choosing **three examples from each paragraph**, including imagery.

Strong answers choose precise words, explain meaning and connotations, and link each choice to the **overall impression** of the paragraph.

Key words

Question 2(d)

meaning

effect

overall impression

imagery

Key points

- Structure: overview of paragraph A → 3–4 choices → overview of paragraph B → 3–4 choices.
- For each choice: quote → meaning → connotations → effect.
- At least one image in each paragraph should be explored in depth.
- Aim for about 350–400 words and spend about 25 minutes.

Worked example — one developed choice

Paragraph 2 of *The Glasshouse*: “Palms ... pressing their huge leaves against the glass like prisoners at a window.”

Overview: the Palm House is a strange, overgrown world beyond human control.

Image: the simile compares them to **prisoners**, suggesting they are trapped and longing to escape; the plants become living, desperate creatures.

Effect: an eerie, sad mood — the building itself has been ‘locked away’ and forgotten.

Common mistakes

- Spotting techniques with no explanation (‘this is personification’).
- Choosing long sentences and then explaining only one word.
- Repeating the same comment (‘it creates a vivid image’) for every choice.

Exam tip: Underline your six to eight choices on the insert before you write — it keeps your answer focused and balanced.

Work through each task. Use the short extracts given.

- 1 Extract A: "The market was a furnace of noise and colour; traders bellowed, scooters snarled, and fruit spilled from every stall like treasure." Write a one-sentence **overview** of the impression created.

- 2 From Extract A, choose the best image and explain its meaning and effect.

- 3 From Extract A, explain the effect of *snarled*.

- 4 From Extract A, explain the connotations of *like treasure*.

- 5 Extract B: "By midnight the market was a skeleton: bare frames, a few torn awnings flapping, and cats picking through the bones of the day." Write an overview contrasting Extract B with Extract A.

- 6 Explain the metaphor "the market was a skeleton".

- 7 Explain how "the bones of the day" continues the image.

8 Which is the strongest comment on *flapping*?

- ☐ It is a verb. ☐ It shows the awnings are moving.
- ☐ It suggests loose, broken things moving helplessly in the wind, adding to the sense of abandonment.
- ☐ It makes the reader want to read on.

9 Improve this weak explanation: "‘Bellowed’ is a good word because it describes how the traders talk."

10 Explain why "the market was busy" would be a poor choice to analyse in a 2(d) answer.

11 Extract C: "The old ferry wheezed away from the jetty, its rust-streaked hull shouldering through the oily swell." Choose **two** words or phrases and explain their effects.

12 Write a short paragraph (3–4 sentences) analysing one image from Extract C, using the pattern: quote → meaning → connotations → effect.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the passage carefully, then answer all the questions.

The Glasshouse FICTION

1 Nobody had been inside the Palm House for eleven years. The council had chained the gates after a storm brought down part of the roof, and since then the building had stood at the bottom of the park like a forgotten wedding cake, white paint flaking from its iron ribs.

2 Esi found the gap in late October, where a railing had rusted through. She squeezed under it, tore her sleeve on the iron, and stood up inside a different world. The air was thick and wet, heavy as a damp towel against her face, and it smelled of earth and rot and something sweet she could not name. Above her, the great curved ribs of the roof rose into a green gloom. Palms that had once been trimmed and labelled had burst out of their beds and shouldered their way upwards, pressing their huge leaves against the glass like prisoners at a window. Vines hung from the girders in thick, twisted ropes. Somewhere water was dripping — slowly, patiently — like a clock that had outlived everyone who once listened to it.

3 She walked further in, past a dry fountain where a stone fish gaped at nothing, and sat on a bench, listening to the drip of water and the creak of cooling iron.

4 Her grandfather had worked here. That was why she had come. He had talked about the Palm House the way other people talked about their first love: the orchids he had coaxed into flower, the school parties whose faces pressed against the glass. When the gates were chained, something in him had closed too.

5 He had died in the spring. Among his things Esi had found a photograph of a young man in shirtsleeves beside a tree with leaves as big as umbrellas, grinning as if he owned the world.

6 She found the tree at the very heart of the building. It had grown far beyond the photograph — taller than the roof could hold. Its crown had smashed through the glass years ago, and now it stood half inside and half outside, its upper branches spread against the open sky while its roots gripped the old tiles below. Through the jagged hole, the last of the sunset poured in, turning the broken panes to blades of copper and fire. The leaves stirred in the evening wind, whispering above her, and in that light the whole tree seemed less like a ruin than a fountain of green breaking upwards, refusing to be contained.

7 Esi took out the photograph and held it up beside the trunk. The same tree. The same grin, almost, on her own face; she could feel it.

8 She stayed until it was too dark to see. Then she squeezed back out under the railing, tearing her other sleeve, and walked home already wondering how many signatures it would take to open the gates again.

Original text written for British Learning Centre

1 Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) the building had been neglected and overlooked (paragraph 1)

(ii) the palms pushed forcefully upwards (paragraph 2)

(iii) her grandfather had patiently encouraged orchids to grow (paragraph 4)

(iv) the roots held tightly to the floor (paragraph 6)

[4]

(b) Using your own words, explain what the writer means by each of the words underlined:

"When the gates were chained, something in him had closed too." ... "a fountain of green breaking upwards, refusing to be contained." ... "a stone fish gaped at nothing."

[3]

(c) Use one example from paragraph 4 to explain how the writer suggests that the Palm House was very important to Esi's grandfather.

[3]

(d) Re-read paragraphs 2 and 6.

- Paragraph 2 begins 'Esi found the gap...' and describes her first impressions inside the Palm House.

- Paragraph 6 begins 'She found the tree...' and describes the tree at the heart of the building. Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include the use of imagery.

[15]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Understanding writers' purposes and audiences

I can... identify a writer's purpose and audience and explain how techniques serve them.

Paper / question: P1 Q1(a)–(e), P1 Q2, P1 Q3

Every text is written **for someone** (audience) and **for a reason** (purpose): to inform, explain, describe, entertain, persuade, advise or argue. Questions often ask why a writer has included a detail or chosen a style.

Look at the **register** (formal or informal), the way the reader is addressed and the techniques used. Then ask: how does this choice help the writer achieve the purpose with this audience?

Key words

purpose

audience

persuade

register

rhetorical device

Key points

- Persuasive devices: direct address, rhetorical questions, rule of three, statistics, anecdote, counter-argument, emotive language, call to action.
- Informal register and humour build a connection with a young audience.
- Facts and expert opinion build trust; anecdotes create emotion.
- Always link the technique to its intended effect on the audience.

Worked example

"I know what some of you are thinking: 'I'm fifteen. What am I supposed to do about it?'"
Explain why the speaker includes this. [2]

Technique: she raises and answers a likely objection (counter-argument), in the audience's own voice.

Effect: shows she understands her listeners, so they feel respected (1), and prepares her to prove that young people *can* act, making her argument harder to dismiss (1).

Common mistakes

- Listing techniques without explaining their effect on the audience.
- Saying the purpose is just 'to inform' when the text clearly persuades.

Exam tip: In your answer, name the audience explicitly: "Nadia appeals to her classmates by..." keeps your explanation focused.

Answer each question about purpose, audience and technique.

- 1 "Pack light, start early and always carry more water than you think you need." The main purpose is to:

☐ entertain ☐ advise ☐ describe ☐ argue

- 2 "The temple, built in 1782, is 42 metres tall and houses over 300 statues." The main purpose is to:

☐ inform ☐ persuade ☐ entertain ☐ complain

- 3 "Hey guys! You will NOT believe what happened on day three..." Identify the likely text type and audience. Give **two** clues.

- 4 "Dear Sir or Madam, I am writing to express my concern regarding..." What register is this and why is it suitable?

- 5 Identify the technique and explain its effect: "Can we really stand by and do nothing?"

- 6 Identify the technique and explain its effect: "It is cheap, it is quick and it is good for the planet."

- 7 Why might a writer include a statistic such as "eight out of ten visitors return within a year"?

- 8 Why might a travel writer include a personal anecdote about getting lost?

- 9 "Every plastic bottle you throw away will outlive your grandchildren." Explain how this sentence tries to persuade.

- 10 A writer describes a remote island as "a paradise you will never want to leave". Who is the audience and what is the purpose?

- 11 Explain the difference in purpose between a news report about a flood and a charity appeal about the same flood.

- 12 "I'm not going to pretend this is easy." Why might a persuasive speaker admit difficulties?

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the speech carefully, then answer all the questions.

The Most Important Trees You Have Never Thought About SPEECH

1 Good morning, everyone. Close your eyes — yes, you too, Mr Harris — and picture the beach at Sai Kao Bay. Most of you have been there. Think of the sand, the boats, the café that sells mango ice cream. Now open your eyes, because in ten years' time, if nothing changes, that beach may not exist.

2 My name is Nadia, I'm in Year 10, and for six months I have been planting mangrove trees along our coast with a volunteer group. Until I started, I thought mangroves were just ugly, muddy bushes. I was wrong. I want to convince you that they might be the most important trees you have never thought about.

3 Mangroves grow where the land meets the sea, with tangled roots that stand up out of the water like the legs of a giant spider. Those roots do three remarkable things. First, they hold the coastline together. When storms hit, waves break against the mangroves instead of our homes; a wide belt of mangroves can dramatically reduce the height of storm waves. Second, they are nurseries. Young fish, crabs and prawns shelter among the roots until they are big enough for open water. No mangroves, no fish; no fish, no fishing boats. Third, they fight climate change. Mangrove mud locks away carbon for centuries — far more, for its size, than most forests on land.

4 And yet we are destroying them. Over the last fifty years, huge areas of the world's mangroves have been cut down — for shrimp farms, for hotels, for roads. Here, along our own coast, you can see the stumps. Every one of those stumps is a wall that is no longer standing between us and the next storm.

5 I know what some of you are thinking. "I'm fifteen. What am I supposed to do about it?" But last month, forty volunteers — most of them students — planted two thousand seedlings in a single morning. It took three hours, a lot of mud and one lost shoe (mine). In five years, those seedlings will be a forest.

6 So I am asking you for three things. First, come with us. We plant on the first Saturday of every month, and we provide transport, gloves and lunch. Second, tell people — your parents, your friends, your followers. Third, think about what you buy. Ask where your prawns come from. Choose hotels that protect their coastline rather than concrete it over.

7 I'm not going to pretend this is easy, or that a few trees will solve everything. But I have stood knee-deep in mud and watched a crab disappear into the roots of a tree we planted last year — a tree that is there now only because people like us decided to turn up.

8 We can stand on that beach in ten years and say, "We saved this." Or we can stand somewhere else and say, "There used to be a beach here." The choice, honestly, is ours. Thank you.

Original text written for British Learning Centre

1 Question 1

(a) What are the **two** main purposes of Nadia's speech? [2]

(b) Who is the audience? Give **two** details from the speech which show this. [3]

(c) Paragraph 1: why does Nadia ask the audience to close their eyes and picture the beach? [2]

(d) Paragraph 3: using your own words, explain the **three** ways in which mangroves are useful. [3]

(e) Paragraph 2: why does Nadia admit that she used to think mangroves were "ugly, muddy bushes"? [2]

(f) Find **one** example of the rule of three and **one** example of humour in the speech, and explain the effect of each. [3]

2 Question 2

[10]

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Structure and narrative perspective

I can... explain how narrative perspective and structural choices shape a text's meaning.

Paper / question: P1 Q2, P1 Q3

Narrative perspective is the point of view a story is told from. A **first-person** narrator (*I*) gives direct access to one person's thoughts but may be unreliable; a **third-person** narrator (*he*, *she*) can stay close to one character or see everything.

Structure is the way a text is built: where it starts and ends, how it moves through time (chronological order, **flashback**), shifts of focus, changes of pace and the length of paragraphs and sentences. Understanding structure also helps you plan your Question 3 response.

Key words

narrator

perspective

flashback

cyclical

shift in focus

tense

Key points

- Openings hook the reader or establish setting, mood or mystery.
- Flashbacks give background and contrast past with present.
- A **cyclical** ending returns to an image from the opening, often changed.
- A one-line paragraph or short sentence creates emphasis or a pause.

Worked example

A story opens: "The street is not there any more." Explain two effects of this opening. [2]

Short, blunt statement in the present tense → immediate sense of loss (1).

Raises questions — which street? why does it matter? — so the reader wants to discover the narrator's connection to it (1).

Common mistakes

- Retelling the story instead of commenting on *how* it is organised.
- Writing 'it makes the reader want to read on' with no reason.
- Confusing the writer with the first-person narrator.

Exam tip: Trace the timeline: mark NOW and THEN in the margin. Shifts between them are usually where the meaning lies.

Answer each question about perspective and structure.

- 1 "I knew, as soon as I opened the door, that something was wrong." This is written in the:
☐ first person ☐ second person ☐ third person ☐ it is impossible to tell
- 2 "She had no idea that, three streets away, her brother was running towards the river." This narrator is:
☐ first person, limited ☐ third person, all-knowing (omniscient) ☐ second person
☐ a diary writer
- 3 Give **one** advantage and **one** limitation of a first-person narrator.

- 4 "Ten years earlier, the house had been full of music." What structural device does this sentence begin, and why might a writer use it?

- 5 A story starts and ends with the narrator looking at the sea, but in the final scene she is smiling. What is this structure called and what does it suggest?

- 6 Why might a writer put the single sentence "Then the lights went out." in a paragraph of its own?

- 7 Explain the effect of a series of short sentences in an action scene.

- 8 A writer describes a crowded beach, then focuses on one child building a sandcastle alone. What is this technique and what is its effect?

9 Why might a writer choose to tell a story in the present tense?

10 A story ends without revealing whether the missing dog is found. Give **two** possible effects of this open ending.

11 In a diary extract, the writer jumps from an event to how she felt about it hours later. Why might this be effective?

12 Name **two** structural features you could comment on in the opening paragraph of any text.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the passage carefully, then answer all the questions.

Number Fourteen FICTION

1 The street is not there any more. I knew it would not be — my daughter showed me photographs weeks ago — but knowing a thing and standing in front of it are different. Where Mafeking Road used to be, there is a car park, neatly painted in white lines, and beyond it the glass front of a supermarket that sells, according to its banner, 'Everything You Need'.

2 I park, because it seems the polite thing to do, in the space where I think number fourteen once stood. Then I turn off the engine and sit.

3 In 1958, number fourteen had a red door, which my mother repainted every spring whether it needed it or not. The house was narrow and damp, and we shared it with my grandmother, a canary named Churchill and a smell of paraffin that never quite left. There were nine of us children on our side of the street alone, and in summer the road belonged to us. We chalked cricket wickets on the wall of the corner shop. We raced home-made carts down the slope from the chapel, steering with our feet and stopping, mostly, by crashing into Mr Pryce's hedge.

4 Mr Pryce. I had forgotten him until this moment. He used to stand at his gate in his braces, pretending to be furious, while his wife passed us biscuits through the gap in the fence.

5 A woman in a supermarket uniform is collecting trolleys. She glances at my car, at me sitting in it doing nothing, and I see her decide that I am harmless. She is probably right.

6 The demolition came in 1971. The council called it slum clearance, and I suppose they were right about the damp and the outside toilets. We were moved to a flat on the ninth floor of a new tower, with hot running water and a view of the whole town. My mother cried for a week and then never mentioned Mafeking Road again. I was sixteen, and I thought the flat was the most modern place in the world. I did not look back. That, I realise now, was the mistake: I did not look back, and so I did not see it go.

7 I get out of the car. I walk slowly to the far side of the car park, to the low wall beside the recycling bins, and there it is — or I think it is. A line of old bricks at the base of the wall, darker than the rest, with a faint pale mark on one of them that could be anything. Could be a stain. Could be the ghost of a chalk wicket, drawn by a boy with scabbed knees in a summer that lasted for ever.

8 I touch it. Of course nothing happens. A trolley rattles behind me; a car alarm whoops and falls silent.

9 Then I go back to the car, and before I start the engine, I take a photograph of the white lines, the glass, the banner. My daughter will ask why. I will tell her that I did not look back once, and that I am not going to make the same mistake twice.

Original text written for British Learning Centre

1 Question 1

(a) Name the narrative perspective of the passage and the main tense used in paragraphs 1 and 2. **[2]**

(b) In which paragraph does the flashback begin, and in which paragraph does the narrator first return to the present? **[2]**

(c) Paragraph 2 is very short. Explain **two** effects of this. **[2]**

(d) Paragraph 5: why do you think the writer includes the woman collecting trolleys at this point? **[2]**

(e) Paragraph 6: explain what the narrator means by "I did not look back, and so I did not see it go." **[2]**

(f) How does the ending of the passage link back to the beginning? **[3]**

(g) The passage could have been told by a third-person narrator. Explain **two** effects of the writer's choice of a first-person narrator. **[4]**

2 Question 2

How does the writer structure the passage to present the narrator's feelings about the past and the present? Consider the opening, the movement between past and present, and the ending.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Extended response: voice and form

I can... write as a character in a journal, letter, interview or speech, using ideas from the text.

Paper / question: P1 Q3

Question 3 (25 marks) asks you to write **as a character** from Text C in a set form, answering **three bullet points** in about 250–350 words. 15 marks are for reading (using and developing ideas) and 10 for writing.

Your character needs a convincing voice, and the **form** must be clear: a journal is private and reflective; a letter has a reader; an interview uses questions and answers; a speech addresses an audience.

Key words

extended response

voice

form

register

bullet points

lifting

Key points

- Cover all three bullets, in roughly equal depth.
- Use the details of the passage, but in your own words — do not 'lift' sentences.
- Stay in role throughout; use *I* and the character's attitudes.
- Match the form: date and private thoughts (journal); greeting and sign-off (letter); Q&A (interview).

Worked example — lifting vs developing

Text: "The father had smiled politely, thanked him, and kept walking." Writing as the father in a journal, which is better?

Weak (lifted): *I smiled politely, thanked him and kept walking.*

Strong (developed, in voice): *When the warden told us to turn back, I just smiled the way you do when someone is fussing. I wanted the children to see the view. I never imagined he might be right.*

The strong version adds motive, emotion and hindsight.

Common mistakes

- Retelling the story in order instead of answering the bullets.
- Copying phrases from the passage.
- Inventing new events that are not supported by the text.

Exam tip: Spend 5 minutes planning and 30 minutes writing. Tick each bullet on the question paper when you have covered it.

Complete each task about writing in role.

1 Which opening is most suitable for a **journal** entry?

- ☐ Dear Sir, ☐ Ladies and gentlemen, ☐ Tuesday night. I still can't stop shaking.
☐ Q: What happened today?

2 Which feature belongs to an **interview**?

- ☐ a date at the top ☐ questions followed by answers in the speakers' voices
☐ 'Yours faithfully' ☐ headings and bullet points

3 Give **two** features of a formal letter of thanks.

4 Give **two** features of a speech to an audience.

5 Text: "He walked by memory and by the feel of the path beneath his boots." Rewrite this idea as the warden, in a journal, in your own words.

6 Text: "The older boy ... stood up and waved both arms as if Tomas were a ship passing an island." Rewrite as the boy, speaking in an interview.

7 Develop this idea by adding the character's feelings or motive: "I did not listen to the warning." (as the father)

- 8 Rewrite in a more formal register for a letter to the Mountain Rescue Service: "Thanks loads, you lot were brilliant."

- 9 A student wrote a Q3 answer in which the father describes a bear attacking them in the fog. Why would this lose marks?

- 10 Turn these notes into an interviewer's question and the character's answer (as Tomas): *bullet 1 – why he went out alone.*

- 11 Roughly how many words should a Question 3 answer be?

☐ 100–150 ☐ 250–350 ☐ 500–600 ☐ As many as possible

- 12 Write the first **two** sentences of a speech by Tomas to new hut wardens, warning them about the mountain. Use an appropriate register.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the passage carefully, then answer all the questions.

The Hut on Ridge Road FICTION

1 The fog came down over the ridge at half past three, as Tomas had said it would, and by four the mountain had disappeared. From the window of the hut he could see only the first two posts of the path, then a wall of white so thick that it seemed to press against the glass.

2 He had been warden of the Ridge Road hut for nineteen seasons. He knew the sound the wind made before snow, the way the stream changed its voice after rain, and the exact number of steps from the door to the woodpile in total darkness: forty-two. He also knew, because he had seen it too many times, how quickly a pleasant afternoon walk could turn into something else.

3 The family had passed the hut at noon — a father, a mother and two children, the younger perhaps eight years old, in bright trainers and thin jackets. Tomas had warned them. He had pointed at the clouds gathering above the western peaks and told them to turn back by two. The father had smiled politely, thanked him, and kept walking. Tomas had watched the bright jackets climb until they were as small as beads.

4 At five o'clock, with the light already failing, he radioed the valley. No one had seen them come down.

5 He did not wait for the rescue team, who would take at least two hours to drive up the valley road. He filled a flask with sweet tea, packed blankets, a first-aid kit and the big torch, and went out into the fog. Within twenty paces the hut had vanished behind him. He walked by memory and by the feel of the path beneath his boots, stopping every few minutes to shout and then to listen. The fog swallowed his voice. It swallowed everything — sound, distance, time.

6 He found them an hour later, below the col, huddled behind a boulder a hundred metres from the path. The father had tried to find a short cut and lost the way. The mother was holding the younger child inside her coat. The older boy, white-faced and shivering, was the first to see the torch, and he stood up and waved both arms as if Tomas were a ship passing an island.

7 There was no time for blame. Tomas wrapped the children in blankets, poured tea into the father's shaking hands and roped the family together. Then, step by careful step, he led them back along the ridge, talking the whole way — about his goats, about the eagles that nested above the hut, about anything that would keep the youngest child's eyes open and her feet moving. Once the father slipped on the wet rock and Tomas caught his arm. Neither of them said anything.

8 The lights of the hut appeared out of the fog at a quarter to eight. Inside, the stove was still warm. Tomas fed it wood, heated soup and sat the family around it, and only when the rescue team's headlights finally showed on the valley road below did he allow himself to sit down.

9 Later, when the children were asleep, the father came and stood beside him at the window. "You told us to turn back," he said quietly. "I should have listened."

10 Tomas looked out at the fog, which was already beginning to thin. "The mountain will still be here next year," he said. "Come back. I'll show you the eagles."

Original text written for British Learning Centre

1 Planning questions

(a) Give **two** details from paragraph 2 which show that Tomas is very experienced.

[2]

(b) The father's feelings are rarely stated directly. Find **one** detail about the father in paragraphs 6–9 and explain what it suggests about how he feels.

[3]

2

Imagine you are the father. That night, unable to sleep, you write a journal entry.

In your journal entry you should:

- explain why you ignored Tomas's warning and how you felt as the fog came down
- describe what happened during the rescue and your impressions of Tomas
- reflect on what you have learned and what you plan to do next.

Base your journal entry on what you have read in the passage, but be careful not to copy from it. Address each of the three bullet points. Write about 250 to 350 words.

[25]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Extended response: inference and development

I can... develop ideas from a text through inference to write a convincing interview or speech.

Paper / question: P1 Q3

Top reading marks in Question 3 go to answers that **develop** ideas rather than repeat them. Take a detail and ask: *Why? How did it feel? What does it show?* Stay rooted in the passage.

In an **interview**, the interviewer's questions should follow the bullet points, and the answers should be longer, natural spoken responses in the character's voice. In a **speech**, the character addresses an audience with a clear purpose.

Key words

inference

development

evaluate

evidence

interview

speech

Key points

- Detail → inference → development: *cut fingers* → hard work → determination and sacrifice.
- Use details from across the whole passage, not just the opening.
- Give the character opinions and reflections, not just events.
- Keep interviewer questions short; let the answers do the work.

Worked example — developing an idea

Text detail: “my fingers were cut to pieces by the sharp edges of the coral.” Develop it for an interview answer.

Inference: the work is physically painful and difficult.

Development: she accepts the pain because the reef matters to her — shows commitment.

Interview answer: *“Honestly? My hands were a mess for the first month. Coral is razor sharp, and you're handling it for hours. But every cut was attached to a fragment that might grow, so I stopped noticing after a while.”*

Common mistakes

- Covering only the first half of the passage.
- Adding opinions that contradict the text.

Exam tip: Aim for at least four ideas per bullet, and make at least one of them an inference — something the text suggests but does not say.

Develop each detail into a richer idea, as instructed.

- 1 Detail: "She checked the weather forecast four times before the race." Write an inference and then a development.

- 2 Detail: "The volunteers returned every Saturday, even in the rain." What can you infer, and how could a character develop this in a speech?

- 3 Detail: "The doctor's car was always the last to leave the village." Infer **two** things about the doctor.

- 4 Which interview question is best for bullet: *what the work involves*?

- ☐ Do you like your job? ☐ Can you talk us through a typical day on the project?
☐ Is it true that you swim underwater, clean frames, count fragments and plant coral?
☐ Why?

- 5 Rewrite this weak interview answer so that it is developed and in voice: "Q: How did you feel when you saw the reef again? A: Sad."

- 6 Text: "Dr Achara ... describes restoration as 'buying time.'" Explain this idea in your own words as the writer might in an interview.

7 Give **two** ways to make an interview sound like real speech.

8 A speech must have an audience. For a speech by a coral volunteer to new volunteers, write an opening sentence.

9 Why is it important to use ideas from the **end** of the passage as well as the beginning?

10 Detail: "A patch the size of a tennis court is not a city." What does this suggest about the writer's attitude, and how could you develop it?

11 Detail: "I remember surfacing, choking on seawater because I had tried to shout underwater." What does this suggest about the writer as a child, and how could she refer to it in an interview?

12 Explain the difference between **lifting** and **using** the text in a Question 3 answer.

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Read the memoir carefully, then answer all the questions.

Gardening Underwater

MEMOIR

1 The first time I saw a coral reef I was nine, on holiday, peering through a borrowed mask in water so clear it felt like flying. The reef was a city: crowded, noisy with colour, every surface alive. Fish moved through it in glittering crowds. I remember surfacing, choking on seawater because I had tried to shout underwater, and announcing to my mother that I was going to live there.

2 Twenty years later, I did — or near enough. I came back to the same bay as a volunteer with a small coral restoration project. On my first dive I went looking for my city. I found a graveyard.

3 Large stretches of the reef had turned white. The coral had bleached during a marine heatwave, expelling the tiny algae that give it both its colour and its food, and much of it had since died. What remained was grey and crumbling, furred with weed. The fish were fewer and smaller. The silence, if that is the right word underwater, was the worst part. I had remembered a city; I came back to a ruin.

4 The project's leader, a marine biologist called Dr Achara, did not let us dwell on it. "Grief is fine," she said on the first evening. "But grief does not plant coral." The next morning she showed us how.

5 Coral restoration is, in many ways, a kind of gardening. Divers collect small broken fragments of living coral — pieces snapped off by storms or careless anchors that would otherwise die on the sand. The fragments are fixed to underwater frames, a little like washing lines or metal trees, in a nursery where they can grow safely. Every week we cleaned the frames of weed, checked for disease and counted the survivors. It was slow, cold, repetitive work, and my fingers were cut to pieces by the sharp edges of the coral.

6 After about a year, the fragments that thrive are large enough to be 'outplanted' — attached by hand, with a kind of underwater cement, onto damaged areas of the reef. It is painstaking. On a good day, a team of six might plant two hundred fragments. A healthy reef contains millions.

7 People sometimes ask me whether it is worth it. It is a fair question. Restoration cannot fix the causes of reef decline: warming seas, pollution, overfishing. If those problems are not solved, the coral we plant may bleach again. Dr Achara is honest about this. She describes restoration as 'buying time' — keeping the reef alive and the fish fed while the rest of the world, she hopes, catches up.

8 But I have also seen what that time can buy. Eight months after we outplanted our first patch, I swam over it and stopped breathing for a moment (not recommended when diving). Tiny damselfish had moved in. A cleaner shrimp had set up business on one of the branches. Colour — pale, but colour — was spreading out from our fragments into the dead coral around them.

9 I am not naive. A patch the size of a tennis court is not a city. But every city starts somewhere, and I have come to believe that hope is not a feeling you wait for. It is something you do with your hands, twice a week, in cold water, until it starts to grow.

Original text written for British Learning Centre

1 Planning questions

(a) Paragraph 3: using your own words, explain why the coral turned white.

[2]

(b) Paragraph 4: what does Dr Achara's comment "grief does not plant coral" suggest about her attitude?

[2]

(c) Choose **one** detail from paragraph 5 or 6 and explain how you could develop it in an interview answer.

[3]

2

Imagine you are a journalist for a young people's magazine. You interview the writer about her work.

You ask her:

- what she remembers about the reef as a child and how she felt when she returned
- what coral restoration involves and why it is difficult
- whether she believes the work is worth it, and why.

Write the words of the interview. Base your interview on what you have read in the passage, but be careful not to copy from it. Address each of the three bullet points. Write about 250 to 350 words.

[25]

[illegible]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Timed technique and checking

I can... plan my time across Paper 1 and check my answers efficiently.

Paper / question: P1 Q1, P1 Q2, P1 Q3

Paper 1 lasts **2 hours** and is worth **80 marks**. The Reading Booklet Insert contains three texts. **Question 1** (30 marks) is on Texts A and B, including the 15-mark summary; **Question 2** (25 marks) is on Text C, including the 15-mark language question 2(d); **Question 3** (25 marks) is an extended response to Text C.

Good technique means matching time to marks, reading each question's focus before re-reading the text, and leaving a few minutes to check.

Key words

timing

command word

marks

checking

insert

Key points

- Reading the insert: about 10 minutes.
- Q1(a)–(e): 15 minutes · Q1(f) summary: 20 minutes.
- Q2(a)–(c): 10 minutes · Q2(d): 25 minutes.
- Q3: 35 minutes (5 to plan, 30 to write) · Checking: 5 minutes.
- Check: every part answered? summary $\leq$ 120 words? three choices from **each** 2(d) paragraph? all Q3 bullets covered?

Worked example

You have 40 minutes left and still need to write Q2(d) and Q3. How should you split your time?

Both are worth significant marks: Q2(d) = 15, Q3 = 25 (40 in total).

Roughly one minute per mark: about 15 minutes for 2(d) and 25 minutes for Q3.

Write a shorter but complete 2(d) (two choices per paragraph, well explained) and cover all three Q3 bullets — an unfinished answer loses far more.

Common mistakes

- Spending 30 minutes on Q1(a)–(e), which are worth only 15 marks.
- Leaving Q3 until the last 10 minutes.
- Never checking which paragraph or lines a question refers to.

Exam tip: Write the finish time for each question in the margin of the question paper before you start.

Answer each question about exam technique.

1 How many marks is Paper 1 worth in total?

☐ 50 ☐ 60 ☐ 80 ☐ 100

2 Which question is worth the most marks?

☐ Q1(f) summary ☐ Q2(d) language ☐ Q3 extended response ☐ Q2(a)

3 Match each command word to what it asks you to do: *identify, explain, using your own words*.

4 A 2-mark question asks: "Give two reasons why...". A student writes one long reason. How many marks are they likely to get, and why?

5 A student's summary is 165 words long. What should they do when checking?

6 A Q2(d) answer has four choices from paragraph 1 and none from paragraph 2. What is the problem and how can it be fixed quickly?

7 Give **two** things to check on a Q3 answer in the last five minutes.

8 You have 20 minutes left and have not started Q3. What should you do?

9 Why should you read the questions before re-reading each text closely?

10 Spot the error in this Q1 answer: Question: "Using your own words, explain why the village was deserted." Answer: "The village was deserted because the inhabitants had evacuated."

11 Why is it useful to underline your quotations on the insert while planning Q2(d)?

12 Work out the finish times: the exam starts at 09:00. Reading takes 10 minutes; Q1(a)–(e) 15 minutes; Q1(f) 20 minutes. When should you start Q2?

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure

Allow yourself 40 minutes. Read the passage, then answer all the questions.

Night Train to the Coast

TRAVEL WRITING

1 The overnight train leaves the capital at seven in the evening, and by eight the city has fallen away behind us like a coat dropped on the floor. I share a compartment with a retired schoolteacher called Mr Haddad, who has made this journey, he tells me, more than two hundred times, and who unpacks his supper — bread, olives, a small white cheese wrapped in paper — with the care of a man laying out surgical instruments.

2 For the first hour there are still towns: clusters of lights, a level crossing where a queue of lorries waits with engines running, a station platform where a boy sells tea from a steaming metal urn. Then the towns thin out and stop. The train runs on into a darkness so complete that the window becomes a mirror, and all I can see is my own tired face and, behind it, the yellow glow of the compartment, swaying.

3 Mr Haddad switches off the light. "Now look," he says.

4 At first there is nothing. Then, as my eyes adjust, the desert comes up out of the dark like a photograph developing. The dunes are silver under a half moon, long and smooth as sleeping animals, and above them the sky is crowded with more stars than I have ever seen — not scattered politely across the sky as they are at home, but spilled, poured, heaped in great drifts of light. The train's shadow races beside us across the sand. Nobody speaks. The wheels beat steadily on the rails, and I have the strange feeling that we are not moving at all, that the train is standing still and the whole desert is turning slowly beneath us.

5 I must have slept, because the next thing I know Mr Haddad is shaking my arm and there is a grey light at the window. The train has stopped at a halt in the middle of nowhere: a single concrete platform, a water tower, a dog. An old man climbs aboard with a cage of chickens. The train lurches and moves on.

6 Morning in the desert arrives without gentleness. The sun clears the horizon and within minutes the air in the compartment is hot and stale; the dunes, so soft and silver at night, have turned a hard, glaring orange that hurts to look at. Sand has crept in through the closed window and lies in a fine pale line along the sill. The light does not fall so much as strike, bouncing off every surface like a fist. Mr Haddad hands me an olive and tells me, with evident satisfaction, that this is the worst part.

7 He is right. For three hours the landscape does not change, and the heat presses on the roof of the carriage like a weight. Then, a little after eleven, the colour of the light alters. The air softens. A smell comes through the window — salt, weed, something rotten and wonderful — and Mr Haddad, who has been asleep, opens his eyes and smiles.

8 "There," he says, before I have seen anything at all. And then I see it: a line of impossible blue at the edge of the world, getting wider.

1 Question 1

(a) Paragraph 1: give **two** facts about Mr Haddad.

[2]

(b) Paragraph 1: what does "with the care of a man laying out surgical instruments" suggest about Mr Haddad?

[2]

(c) Paragraph 2: explain why the window "becomes a mirror".

[1]

(d) Paragraphs 7–8: how does Mr Haddad know they are near the sea before the writer does? Give **two** clues.

[2]

2 Question 2

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) the stars were thrown out carelessly in great amounts (paragraph 4)

(ii) the train jerked suddenly (paragraph 5)

(iii) the air was no longer fresh (paragraph 6)

(iv) the sand had moved in slowly and quietly (paragraph 6)

[4]

(b) Using your own words, explain what the writer means by each of the words underlined: "a darkness so complete" ... "told me, with evident satisfaction" ... "a line of impossible blue". **[3]**

(c) Use one example from paragraph 2 to explain how the writer suggests the journey is moving away from civilisation. **[3]**

(d) Re-read paragraphs 4 and 6.

- Paragraph 4 begins 'At first there is nothing...' and describes the desert at night.
- Paragraph 6 begins 'Morning in the desert...' and describes the desert in the morning.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include the use of imagery.

[15]

[illegible]

Reflect: ☐ Red — not yet ☐ Amber — nearly ☐ Green — secure



CHECK

End-of-book check

End-of-book check

Name _____ Date _____ Marks _____ / 23

Answer every question. Compare your score with your starting point check.

- 1 "Every evening, Mrs Lin set two cups on the table, although she had lived alone for six years." What can you infer from this detail? Give **two** ideas. [2]

- 2 Using your own words, explain: "The vast, desolate plain stretched interminably ahead." [3]

- 3 "The guide ushered the nervous tourists across the crumbling bridge." Identify a word or phrase which suggests the same idea as: (i) led them carefully; (ii) falling apart. [2]

- 4 Turn these notes into one concise sentence for a summary: *volunteering · builds confidence · new friends · useful skills for jobs*. [2]

- 5 Explain the different connotations of "the fox's **home**" and "the fox's **lair**". [2]

- 6 "The city's veins pulsed with traffic." Explain the image and its effect. [3]

- 7 "Some will say one person cannot make a difference. They are wrong." Name the technique and explain its effect on the audience. [2]

- 8 A story about a fire is told by a third-person narrator who reveals what several characters are thinking. Explain **one** advantage of this perspective. [2]

- 9 Imagine you are Esi from *The Glasshouse* (Unit 7). Write the opening **three or four sentences** of a journal entry about the evening you found the tree. Use your own words. [3]

- 10 In Paper 1 (2 hours, 80 marks), which question deserves the most time, and roughly how many minutes should you give it? Explain why. [2]



PRACTICE PAPER

Practice Paper 1

Practice Paper 1

Name _____ Date _____ Marks _____ / 50

Time: 1 hour 15 minutes (including about 10 minutes to read the texts)

Total: 50 marks · Question 1: 25 marks · Question 2: 25 marks

This shortened paper practises Questions 1 and 2 of Paper 1 Reading. The full paper lasts 2 hours, has three texts and 80 marks, and also includes Question 3 (25 marks).

Texts A and B are printed with the questions. Suggested timing: Question 1 — 35 minutes; Question 2 — 30 minutes.

Answer all questions. Read Text A before answering Question 1, and Text B before answering Question 2. Use your own words wherever the question asks you to.

1 Text A: Bringing Back the Dark (article)

1 Two hundred years ago, anyone who stepped outside on a clear night could see the Milky Way, a pale river of light stretching from one horizon to the other. Today, around a third of the world's population — and most people in Europe and North America — can no longer see it from where they live. The stars have not gone anywhere. We have simply drowned them in our own light.

2 Light pollution is the name given to artificial light that is excessive, badly aimed or used when nobody needs it: street lamps that shine upwards instead of down, office blocks lit all night, advertising screens that blaze until dawn. Much of it is simply wasted, which means wasted electricity and wasted money.

3 The effects reach far beyond astronomy. Many animals depend on darkness. Newly hatched sea turtles find the ocean by heading towards the brightest horizon, which should be the moonlit sea; on brightly lit coastlines they crawl inland towards roads and hotels instead. Migrating birds, which often travel at night, can become confused by illuminated buildings and collide with them. Insects circle street lights until they die of exhaustion, and fewer insects means less food for bats and birds.

4 Humans are affected too. Our bodies follow a daily rhythm controlled partly by light and darkness, and bright light late at night can disturb our sleep. Scientists are still studying the long-term consequences, but many recommend dimmer, warmer lighting in the evening.

5 The encouraging news is that light pollution, unlike many environmental problems, can be reversed almost overnight: switch off a light and the pollution disappears. Some towns have replaced old street lamps with shielded designs that direct light only downwards, and with warmer-coloured bulbs that scatter less light into the sky. Others dim or switch off lights after midnight in quiet areas. Several countries now have laws limiting how brightly shops and offices may be lit at night.

6 There is also a growing movement to protect places that are still dark. Remote national parks and islands have been recognised as official dark-sky reserves, where lighting is strictly controlled. These have become unexpected tourist attractions. Visitors who have never seen a truly dark sky arrive with telescopes and leave, often, in tears.

7 "People think of darkness as something to be afraid of," one park ranger told me. "But when they see the stars properly for the first time, they realise what they've been missing."

Question 1 — answer the following questions on Text A.

(a) Paragraph 1: what can most people in Europe and North America no longer see from where they live?

[1]

(b) Paragraph 1: explain what the writer means by "We have simply drowned them in our own light."

[2]

(c) Paragraph 2: give **two** examples of light pollution.

[2]

(d) Paragraph 3: using your own words, explain why newly hatched sea turtles are harmed by light pollution.

[3]

(e) Paragraph 7: what does the park ranger's comment suggest about people's attitudes to darkness?

[2]

(f) What are **the effects of light pollution** and **the ways in which people are trying to reduce it**, according to Text A?

You must use continuous writing (not note form) and use your own words as far as possible. Your summary should not be more than 120 words.

[15]

2 Text B: The Last Kite (fiction)

1 The wind arrived on the last afternoon of the holidays, exactly as Grandpa Reza had promised, sweeping in from the sea and setting every washing line on the hill snapping like flags.

2 Hamid carried the kite up the slope behind the house as carefully as if it were made of glass. They had built it together over three long evenings: a frame of split bamboo, lashed with thread; a skin of thin red paper that crackled when he touched it; a tail of knotted rags, every colour of every shirt Grandpa had ever worn out. Up close it looked fragile, almost foolish, a thing of sticks and scraps. Hamid was terrified that it would not fly, and more terrified that it would.

3 At the top of the hill, Grandpa took the spool of string and held it loosely in his big, cracked hands. "Run," he said. "And when I shout, let go."

4 Hamid ran. The grass whipped at his ankles; the kite tugged and bucked behind him like a living thing trying to escape. Then Grandpa shouted, and Hamid opened his fingers.

5 For one terrible second the kite hung motionless, then dipped towards the ground. Then the wind found it. It leapt upwards in a single swoop, the red paper blazing in the sun, the rag tail streaming out behind it in a ribbon of colour, climbing and climbing until it was a small fierce spark against the enormous blue. The string sang with tension. Below it the whole town lay spread out like a map — roofs, minarets, the harbour glittering — and the kite rode high above all of it, trembling, alive, as if it had always belonged to the sky and had only been waiting to go home.

6 Grandpa laughed out loud, a sound Hamid had not heard all summer. He passed the spool across. "Your turn. Feel it pull? That's the wind talking to you."

7 They stayed until the sun dropped behind the hills. When they finally wound the kite in, Hamid tucked it under his arm and walked down beside his grandfather without speaking, because there did not seem to be anything worth saying that the afternoon had not already said.

8 Tomorrow he would be on the bus back to the city. The kite would not fit in his suitcase. But he knew, with the certainty of someone who has watched a thing of sticks and paper climb into the sky, that next summer the wind would come again, and so would he.

Question 2 — answer the following questions on Text B.

(a) Identify a word or phrase from the text which suggests the same idea as the words underlined:

(i) the kite pulled and jerked wildly behind him (paragraph 4)

(ii) the kite rose in one smooth, rapid movement (paragraph 5)

(iii) the string hummed because it was pulled so tight (paragraph 5)

(iv) Hamid felt completely sure he would return (paragraph 8)

[4]

(b) Using your own words, explain what the writer means by each of the words underlined: "Up close it looked fragile, almost foolish ... a small fierce spark against the enormous blue." **[3]**

(c) Use one example from paragraph 6 or 7 to explain how the writer suggests that the afternoon has been important to Hamid or his grandfather. **[3]**

(d) Re-read paragraphs 2 and 5.

- Paragraph 2 begins 'Hamid carried the kite...' and describes the kite before it flies.
- Paragraph 5 begins 'For one terrible second...' and describes the kite in flight.

Explain how the writer uses language to convey meaning and to create effect in these paragraphs. Choose three examples of words or phrases from each paragraph to support your answer. Your choices should include the use of imagery. **[15]**



Mark schemes list the points that earn marks and summarise the level descriptors for longer answers. Accept any valid answer that is supported by the text. Model answers show one possible response.

Starting point check

- 1 Sundays (1). [Unit 1] **[1]**
- 2 upset / worried / sad (1); distracted / lost appetite / something on his mind (1). [Unit 1] **[2]**
- 3 extremely tired (1); had lost hope / confidence / motivation (1). [Unit 2] **[2]**
- 4 glittered (1). [Unit 2] **[1]**
- 5 it is cheap / saves money (1); keeps you fit / healthy (1); reduces traffic (1). (Ben's bike is an example, not a point.) [Unit 3] **[3]**
- 6 e.g. 'The organisers postponed the match because of heavy rain.' (1 for meaning, 1 for concision). [Unit 4] **[2]**
- 7 moved slowly, quietly and secretly (1); suggests a hunter looking for prey — creates tension / danger (1). [Unit 5] **[2]**
- 8 metaphor (1); fog is thick, covers everything completely, muffles sound / makes the town hidden or smothered (1). [Unit 6] **[2]**
- 9 to persuade people to buy tickets / advertise (1); families / parents (1). [Unit 8] **[2]**
- 10 emphasis / shock (1); creates a pause, mystery or sadness / marks a turning point (1). [Unit 9] **[2]**

Unit 1 · Sheet A — Explicit and implicit meaning

- 1 the bus was late; it was frosty / cold (also: Priya pulled her coat tighter; stamped her feet). Any two.
- 2 the bus is often late / this has happened before, so Priya is used to it and frustrated.
- 3 he is tidy / organised / likes order and control (accept: perhaps fussy or anxious).
- 4 her friendliness is not genuine / she is hiding displeasure or annoyance.
- 5 grandfather can no longer look after the garden (through age, illness or loss of interest); time has passed; neglect.
- 6 respect or anticipation
- 7 she wants to touch the letter; it is precious / emotionally important to her.
- 8 the shop never actually closed / the sign is a trick or the owner keeps hoping; it is struggling but carries on.
- 9 clever / quick; eager or competitive; wants attention or admiration (any two).
- 10 The lift is unreliable and possibly unsafe.
- 11 the results were disappointing and they want to avoid upsetting her; or they have lost interest / there is distance between them (any two sensible inferences).
- 12 it is isolated / remote / small; difficult to leave (or to reach).
- 13 he is very proud of it; it means a lot to him / reminds him of success.
- 14 confident / wants to be taken seriously / establishing authority; possibly strict.

Unit 1 · Sheet B — Explicit and implicit meaning

- 1 (a) Any two: the scrape of the kettle / his cough / the deliberate clatter ('a man who wanted to be heard') / waiting at the door with coffee (1 each). **[2]** (b) It is quiet / sleepy / nothing is happening yet (1). **[1]** (c) He cares for it / is fond of it (1); it is like a pet or companion to him, precious, perhaps linked to memories (1). Accept: he uses it to avoid looking at Mali (1). **[2]** (d) She helped with chores (1) but tried not to be noticed / kept out of the way (1); she spent time alone in her room / kept her distance from her grandfather (1). **[3]** (e) (i) he does not express approval easily / is a man of few words (1); (ii) she wants his approval / is beginning to make an effort or to understand him (1). **[2]** (f) she forgets to look bored (1); she is amazed / lost in the moment / stops pretending or performing (1). **[2]** (g) He admired / respected / still loves and misses her (1). **[1]** (h) he is emotional / upset remembering his wife (1); grief at her absence, perhaps moved that Mali is now in her place (1). (Age alone: max 1 if linked to his feelings.) **[2]**
- 2 Indicative content: at first resentful / reluctant — takes mug 'without answering', expected to be bored, 'no signal', kept 'invisible'; awkward and unsure with the rope 'as if it might bite'; starts to try — 'decided to take as praise'; transformed by the sunrise — 'forgot to look bored'; begins to understand his grief — notices his hands, rejects things to say (sensitivity); final act of tying the knot shows connection / taking grandmother's place; his smile completes the change.
Level 4 (9–10 marks): thorough, well-developed explanation; precise, well-chosen evidence used throughout. **Level 3 (6–8 marks):** clear explanation of several relevant points, supported by evidence. **Level 2 (3–5 marks):** some relevant points, but mostly retelling or general comment. **Level 1 (1–2 marks):** limited response, largely copied. **Level 0:** nothing creditworthy. **[10]**

Unit 2 · Sheet A — Using your own words

- 1 eagerly, hoping or believing something good was about to happen.
- 2 dangerous / slippery / likely to cause someone to fall.
- 3 unwilling / reluctant agreement given only because he had to.
- 4 sad, lonely and abandoned / neglected.
- 5 convincing and powerful
- 6 short and rude / abrupt.
- 7 heavy, uncomfortable heat that seemed to press down and was hard to bear.
- 8 never happened before
- 9 full of / crowded with large numbers of people moving about.
- 10 showed no emotion / calm and expressionless.
- 11 The journey suffered constantly from problems (relentless = never stopping) that nobody had expected or planned for (unforeseen).
- 12 It contained a wide variety of different kinds of objects (eclectic) but was organised very carefully and precisely (meticulously).
- 13 People who lived there were worried / nervous (apprehensive) about the motorway that had been suggested / planned but not yet agreed (proposed).
- 14 Tourism has completely changed the island, which used to be peaceful and quiet, into a busy, lively holiday place.

Unit 2 · Sheet B — Using your own words

- 1 (a) hung from taxi mirrors (1); at the feet of shrines (1). [2] (b) he could not sleep because of jet lag / tiredness from travel (1); the driver misunderstood where he wanted to go (1). [2] (c) It is always busy / open / working day and night (1). [1] (d) She is proud her daughter has a better future (1); she sees her own work as hard / tiring / not what she wants for her child (1). [2]
- 2 (a) (i) 'sheer abundance' / 'sold not in bunches but in sacks' (1); (ii) 'flickered' (1); (iii) 'cautious' / 'a little suspicion' (1); (iv) 'fierce concentration' (1). [4] (b) romanticise: to see it as more beautiful / exciting / ideal than it really is (1); relentless: never stopping / continuous and exhausting (1); unexpected: not predicted / sudden (1). [3] (c) e.g. 'shouting warnings that nobody seems to hear' (1): so much noise that individual voices are lost (1), suggesting chaos and constant movement (1). Or 'mountains of marigolds': exaggeration / metaphor shows the huge piles that fill the space. [3]
- 3 Indicative content: the market is the hidden source of everyday flowers; it runs through the night; huge quantities and skilled, fast workers; generations of the same families; hard, insecure work — prices change, storms and delays ruin income, unsold flowers lose value; traders' mixed feelings; kindness of the old woman; at the end he sees garlands as the result of hidden effort, not just decoration.
- Level 4 (9–10 marks):** thorough, well-developed explanation; precise, well-chosen evidence used throughout. **Level 3 (6–8 marks):** clear explanation of several relevant points, supported by evidence. **Level 2 (3–5 marks):** some relevant points, but mostly retelling or general comment. **Level 1 (1–2 marks):** limited response, largely copied. **Level 0:** nothing creditworthy. [10]

Unit 3 · Sheet A — Summary skills: selecting and organising

- 1 Sudden changes in weather can trap climbers.
- 2 Last year Mrs Chen borrowed 140 novels.
- 3 Road traffic / motor vehicles add to pollution.
- 4 She learned to cook a range of basic dishes / learned cooking skills.
- 5 saves money; reduces competition over fashion (the others are irrelevant or a disadvantage).
- 6 high cost of housing / rent; air pollution; loneliness / isolation.
- 7 exercise improves mood / makes people happier (sentences 1 and 2 are the same point).
- 8 Advantages: flexible timing, no travel, learn at own pace. Disadvantages: less social contact, screen tiredness.
- 9 fills hotels / boosts tourism; more trade for local businesses; opportunities for young performers; civic pride (litter is not relevant to the focus).
- 10 It wastes words / repeats the question / gives no point — summaries should begin with a point immediately.
- 11 Causes grouped together, then effects
- 12 The clean beach is safe for children and has lifeguards (or similar).

Unit 3 · Sheet B — Summary skills: selecting and organising

- 1 (a) the roof — a fifth surface of the building that people can see and design (1). [1] (b) to give evidence / a real example (1) that green roofs reduce energy use and save money (1). [2] (c) Any ten (1 each): Benefits — keep buildings cooler in summer / warmer in winter (insulation); reduce energy use / bills; reduce heat released into streets; absorb rainwater and reduce flooding; cheaper than new drains; provide habitats for wildlife; improve people's wellbeing / calm; give usable outdoor space. Difficulties — weight of soil / buildings may need strengthening; risk of roots damaging waterproofing and leaks; expensive to install; savings come slowly; need regular maintenance; neglected roofs look ugly / become a fire risk. [10] (d) Credit the points listed in (c). A model: *Planting roofs insulates buildings, so they stay cooler in summer and warmer in winter, cutting energy costs and reducing heat released into streets. The soil absorbs heavy rain, lowering the risk of flooding more cheaply than extra drainage. Roof gardens also create homes for wildlife and help people feel calmer, while offering extra outdoor space. However, soil is heavy, so older buildings may need strengthening, and roots can damage waterproofing and cause leaks. Installation is expensive and savings arrive slowly. Finally, the plants need constant care, without which the roof becomes unsightly and a fire hazard.* (99 words)
- Reading (10 marks):** award 1 mark per relevant point, up to 10 (or Level 5 (9–10): wide range of relevant points, clearly selected; Level 3 (5–6): some relevant points, some irrelevant detail; Level 1 (1–2): very few points).
- Writing (5 marks) — Level 5 (5):** concise, fluent, well organised, own words throughout, within the word limit. **Level 4 (4):** mostly concise and clear. **Level 3 (3):** some excess or lifting. **Level 2 (2):** wordy, list-like or much copying. **Level 1 (1):** mostly copied or note form. [15]

Unit 4 · Sheet A — Summary skills: writing concisely

- 1 The school has decided to close the library on Fridays. (or: The library will now close on Fridays.)
- 2 The weather was cold, windy and very wet. / It was cold, windy and pouring with rain.
- 3 He packed his clothes.
- 4 The town has many leisure / entertainment facilities.
- 5 The council plans to replace the old, dangerous bridge.
- 6 Volunteers help the environment by clearing litter.
- 7 The popular festival attracts many visitors.
- 8 Sleep is essential for good health.
- 9 Buses are cheap and reduce traffic, although they are slow and crowded at busy times. (Any fluent version.)
- 10 People were unhappy that rubbish was collected so rarely. (Any ≤10-word version.)
- 11 Phones are often blamed for young people reading fewer books. (≤12 words.)
- 12 Desert travellers face extreme heat and a serious shortage of water. (Starts with points, no introduction.)

Unit 4 · Sheet B — Summary skills: writing concisely

1 (a) Women did the job more often than people realise / their role has been forgotten or overlooked (1). [1] (b) security — steady wage / pension / a house (1); a sense of purpose / knowing they kept ships safe (1). [2] (c) Some keepers did well / were happy (1) being alone / cut off from others (1), while others were badly damaged emotionally or could not cope (1). [3] (d) (i) Keepers cleaned the lenses daily (2: 1 for idea, 1 for concise own words); (ii) Automatic lights were cheaper and needed only occasional maintenance (2). [4] (e) Points: Hardships — repetitive, constant tasks / maintaining the light day and night; heavy responsibility (lives at risk, dismissal for neglect); isolation for weeks; cramped living space; no privacy from colleagues' habits; little contact with family / irregular post; dangerous storms; shortages of food and water; no quick help if ill or hurt. Reasons — lamps became automatic (switch on and off themselves); electricity and motors replaced manual work; radio / satellite navigation reduced dependence on lights; automation cheaper — no wages or supplies, occasional checks; removing people from danger.

Reading (10 marks): award 1 mark per relevant point, up to 10 (or Level 5 (9–10): wide range of relevant points, clearly selected; Level 3 (5–6): some relevant points, some irrelevant detail; Level 1 (1–2): very few points).

Writing (5 marks) — Level 5 (5): concise, fluent, well organised, own words throughout, within the word limit. **Level 4 (4):** mostly concise and clear. **Level 3 (3):** some excess or lifting. **Level 2 (2):** wordy, list-like or much copying. **Level 1 (1):** mostly copied or note form. [15]

Unit 5 · Sheet A — Writer's effects: choosing powerful words

- 1 crept
- 2 brooding
- 3 'devoured' — the fire is like a hungry animal eating greedily; shows speed and total destruction.
- 4 they moved suddenly and forcefully like a wave; huge, uncontrollable, excited.
- 5 like something hard that could easily break — she is close to breaking down / tense and fragile emotionally.
- 6 personify the engine as a sick person; the sequence shows it failing step by step; creates disappointment / tension.
- 7 e.g. (i) drummed / hammered; (ii) gobbled / devoured; (iii) slammed / clicked shut (any precise, suitable choices).
- 8 spread out untidily and carelessly over a wide area, as if lying lazily; huge and uncontrolled.
- 9 (B) — short and precise; 'peeling' directly suggests decay and neglect. (A) is long and carries no effect.
- 10 oxymoron / paradox; the silence is so complete and tense that it feels overwhelming, as loud as noise.
- 11 suggests a thin, sharp, zigzag line like a needle and thread; quick, precise movement; unusual domestic image makes it vivid.
- 12 'tiny' — small and weak against the sea; 'tossed' — thrown about without control, like a toy.
- 13 Any appropriate sentence, e.g. "Traders bellowed prices as shoppers jostled between the stalls."

Unit 5 · Sheet B — Writer's effects: choosing powerful words

- 1 (a) the heat 'pressed down ... like a hand' (1); cattle motionless in the shade / dust 'too tired to settle' (1). [2] (b) the father is two hours late (1); suggests something may have delayed him / Jonah is alone — builds tension (1). [2] (c) the cattle are in the field next to the river (1), which can flood very quickly (1). [2]
- 2 (a) (i) 'squabbled' (1); (ii) 'snatched' (1); (iii) 'huddled' (1); (iv) 'grumbling' (1). [4] (b) shaking: trembling with fear / nerves (1); steadily: calmly and firmly, without hurrying or stopping (1); frightened: scared / panicking (1). [3] (c) 1 mark for each suitable choice + up to 2 for explaining its effect. e.g. 'attacked' — personifies rain as an enemy, deliberate and aggressive; 'hurling itself sideways' — wild force, horizontal, uncontrollable; 'stung ... blinded him' — physical pain and helplessness; 'dissolved into a river of red mud' — the ground itself collapses, colour suggests danger / blood; 'sucked at his boots' — mud like a creature trying to trap him; 'crack, like a tree breaking in half' — sudden, violent, close and destructive sound. [9] (d) he is proud of / impressed by Jonah (1); emotion too strong for words / silent respect (1); short sentences give a quiet, powerful ending after the noise of the storm (1). [3]

Unit 6 · Sheet A — Explaining connotations and imagery

- 1** safety / protection; shutting others out / defence against attack; strength, privacy.
- 2** skinny
- 3** metaphor; pupils are noisy, wild and out of control like animals; chaos.
- 4** personification; wind sounds like a wild animal or someone in pain — frightening, eerie, lonely mood.
- 5** lights look sparkling, precious and beautiful; 'scattered' suggests they are spread widely and casually — city seems magical / rich.
- 6** 'crowd' is neutral; 'mob' suggests a dangerous, angry or uncontrolled group.
- 7** time personified as moving slowly like a creature crawling; boredom / impatience.
- 8** grief felt as heavy physical weight; hard, cold, impossible to move; shows how crushing and constant his sadness is.
- 9** damage / injury to nature — the road has harmed the landscape; permanent mark that will never fully heal; ugly, unnatural.
- 10** light, happy, uncontrollable laughter rising naturally, like a liquid coming to the boil; joy.
- 11** suggests a large, generous flow of light like liquid; warm, abundant, fills the room.
- 12** e.g. "Passengers were packed like matches in a box" — suggests tightness, no space to move, discomfort. (Any suitable answer.)

Unit 6 · Sheet B — Explaining connotations and imagery

- 1 (a)** the staircase was very steep / called 'the ladder' (1); holding the worn rail / the smell grew stronger / burst through the bead curtain (1). **[2]** **(b)** It was hugely important to her / seemed bigger because of her love and childhood memories (1). **[1]** **(c)** not written down / kept in memory (1); through doing — by hand, by feel and through the stories she told as she cooked (1). **[2]**
- 2 (a)** Any two developed: noise, activity and chaos (2); grandmother as a commander in control, giving orders (2); intensity / seriousness of the preparation (2); pressure and danger — burns, mistakes (2). 1 for idea, 1 for linking to context. **[4]** **(b)** e.g. 'hissed and spat like angry cats' — noisy, aggressive pans, hot oil seems alive and dangerous, adds to busy mood (3); 'like snow that had forgotten to melt' — soft, magical, slow-moving flour, gentle and dreamlike in the chaos, childlike wonder (3). 1 for choice, up to 2 for explanation. **[3]** **(c)** earlier: enormous, warm, full, colourful ('butter-yellow', 'captured suns') (1); now 'shrunk to its real size', 'cold and bare' (1); 'just yellow' — warmth and life have gone with her; shows grief and loss (1). **[3]** **(d)** Indicative content: 'yellow of old butter' — warm, homely, rich, aged; 'darkened ... decades of steam' — long history, years of cooking and care; calendar 'stuck for ever' — time stopped, a preserved past; 'glowed like captured suns' — brightness, warmth, preciousness; 'crimson tangle' — vivid, energetic colour; 'kept her history' — kitchen as a store of memory; recipes 'lived in her hands' — personification, knowledge as part of her body, skill and instinct; 'long grey sea' — distance, sadness of separation; 'small door back to a place' — metaphor: food as a way into her lost homeland and heritage.
- Level 4 (9–10 marks):** thorough, well-developed explanation; precise, well-chosen evidence used throughout. **Level 3 (6–8 marks):** clear explanation of several relevant points, supported by evidence. **Level 2 (3–5 marks):** some relevant points, but mostly retelling or general comment. **Level 1 (1–2 marks):** limited response, largely copied. **Level 0:** nothing creditworthy. **[10]**

Unit 7 · Sheet A — Analysing language in two paragraphs

- 1** The market is presented as intensely busy, loud, hot and full of abundance and life.
- 2** e.g. 'a furnace of noise and colour' — metaphor: overwhelming heat and intensity; noise and colour are so strong they seem to burn; exciting but overwhelming.
- 3** personifies scooters as aggressive animals; harsh, threatening, constant noise; adds to the chaos.
- 4** fruit seems precious, colourful, rich, plentiful; spilling suggests abundance; market as a place of wealth and delight.
- 5** B is empty, lifeless and slightly eerie, the opposite of the lively abundance of A.
- 6** only the bare structure is left; the life (people, goods, colour) has gone; suggests death, emptiness, something eerie.
- 7** extends the skeleton metaphor — leftover scraps are like bones; the busy day has 'died' and only remains are left; scavenging cats add to the bleak mood.
- 8** It suggests loose, broken things moving helplessly in the wind, adding to the sense of abandonment.
- 9** e.g. 'Bellowed' suggests the traders shout very loudly and forcefully, like animals, to be heard over the noise — emphasising competition and the overwhelming volume of the market.
- 10** the words are plain / literal with no imagery or strong connotations; nothing to analyse.
- 11** e.g. 'wheezed' — personification, the ferry is like an old, sick person struggling to breathe, suggests age and unreliability; 'shouldering' — pushes with effort and force, as if heavy and determined; 'rust-streaked' — neglect, decay.
- 12** Credit a clear sequence, e.g. 'The ferry "wheezed" away from the jetty. Literally, its engine makes a laboured, breathy sound. The word suggests an elderly person struggling for breath, so the ferry seems worn out and fragile. This creates a slightly comic but also uneasy mood, making the reader doubt it is safe.'

Unit 7 · Sheet B — Analysing language in two paragraphs

- 1 (a)** (i) 'forgotten (wedding cake)' (1); (ii) 'shouldered their way' (1); (iii) 'coaxed' (1); (iv) 'gripped' (1). **[4]** **(b)** closed: he shut himself off emotionally / lost his joy or hope (1); contained: held in / kept within limits (1); gaped: stared with its mouth wide open (1). **[3]** **(c)** e.g. 'the way other people talked about their first love' (1): simile shows deep, passionate, lasting affection (1); the building was as precious to him as a person / part of his identity (1). Or 'something in him had closed too': its closure damaged him emotionally. **[3]** **(d)** Indicative content. Paragraph 2 — overview: a strange, oppressive, overgrown world that has escaped human control; slightly eerie but fascinating. 'a different world' — magical, separate from normal life; 'heavy as a damp towel' — simile, humid, smothering, uncomfortable; 'earth and rot and something sweet' — decay mixed with mystery; 'green gloom' — alliteration, dim, mysterious, slightly threatening; 'burst out ... shouldered their way' — plants personified as strong, aggressive, determined; 'like prisoners at a window' — trapped, longing to escape, building as a jail; 'twisted ropes' — tangled, binding; 'like a clock that had outlived everyone' — passing time, loneliness, abandonment, link to grandfather. Paragraph 6 — overview: triumphant, hopeful image of life breaking free, a turning point. 'taller than the roof could hold' — growth beyond limits; 'smashed through' — violent energy; 'half inside and half outside' — between past and present / captivity and freedom; 'gripped' — strength, rootedness; 'poured in' — abundant light, like liquid; 'blades of copper and fire' — sharp, dangerous but beautiful, warm colours of sunset; 'whispering' — personification, gentle, secretive, almost the grandfather's voice; 'a fountain of green breaking upwards, refusing to be contained' — metaphor of life, energy, defiance; contrasts with the dry fountain in paragraph 3.
- Level 5 (13–15 marks):** wide-ranging discussion of precise choices from both paragraphs; perceptive, convincing explanation of meanings and effects, including imagery. **Level 4 (10–12 marks):** appropriate choices from both paragraphs; clear explanation of effects with some imagery explored. **Level 3 (7–9 marks):** relevant choices; some attempt to explain effects, but explanation is partly general or uneven. **Level 2 (4–6 marks):** some relevant choices; explanation is weak, literal or very general. **Level 1 (1–3 marks):** few relevant choices; little or no explanation. **Level 0:** no creditworthy response. **[15]**

Unit 8 · Sheet A — Understanding writers' purposes and audiences

- 1 advise
- 2 inform
- 3 blog / social media post for young readers or followers; clues: informal greeting 'Hey guys', capitals for emphasis, direct address, cliffhanger.
- 4 formal; suitable for an official letter to someone the writer does not know / to be taken seriously.
- 5 rhetorical question; makes the audience feel guilty / involved, implies the answer is obviously 'no', encourages action.
- 6 rule of three; memorable, rhythmic, makes the argument sound complete and convincing.
- 7 gives evidence / sounds factual and reliable; persuades readers that the place is worth visiting.
- 8 entertains / creates humour; makes the writer seem honest and relatable; gives a real sense of the place.
- 9 emotive / shocking comparison; makes the problem personal and long-lasting; direct address 'you' makes reader responsible.
- 10 potential tourists; to persuade them to visit (advertising / promotional).
- 11 report: inform objectively about what happened; appeal: persuade readers to give money / help, using emotive language.
- 12 seems honest and trustworthy / realistic; makes the audience more likely to believe the rest of the argument.

Unit 8 · Sheet B — Understanding writers' purposes and audiences

- 1 (a) to inform about the value of mangroves / explain why they matter (1); to persuade students to take action / join the planting (1). [2] (b) students (and teachers) at her school (1); e.g. 'yes, you too, Mr Harris' / 'I'm in Year 10' / 'I'm fifteen' / 'your followers' / 'most of you have been there' (1 each, max 2). [3] (c) makes the issue personal / familiar and engages them (1); sets up the shock of losing something they love (1). [2] (d) they protect the coast from storms / stop erosion (1); they shelter young sea creatures so fish stocks survive (1); they store carbon / help reduce global warming (1). [3] (e) shows she was once like her audience / relatable (1); her change of mind suggests they can change too / makes her honest and credible (1). [2] (f) rule of three: e.g. 'for shrimp farms, for hotels, for roads' or the three requests — memorable, emphatic (1 + effect); humour: 'yes, you too, Mr Harris' / 'one lost shoe (mine)' — relaxes audience, builds friendly connection (1); 1 further mark for a clear effect. [3]
- 2 Indicative content: structure — vivid opening scenario and threat, personal introduction, explanation, problem, counter-argument, three clear requests, honest admission, final choice (cyclical return to the beach); direct address and inclusive 'we', 'us', 'ours'; signposting 'First... Second... Third'; simile 'legs of a giant spider' makes roots memorable; cause-and-effect chain 'No mangroves, no fish...'; metaphor 'a wall that is no longer standing'; evidence (forty volunteers, two thousand seedlings); anticipating objections; humour; practical details (transport, gloves, lunch) remove excuses; emotive personal anecdote of the crab; final antithesis 'We saved this' / 'There used to be a beach here'.
- Level 4 (9–10 marks):** thorough, well-developed explanation; precise, well-chosen evidence used throughout. **Level 3 (6–8 marks):** clear explanation of several relevant points, supported by evidence. **Level 2 (3–5 marks):** some relevant points, but mostly retelling or general comment. **Level 1 (1–2 marks):** limited response, largely copied. **Level 0:** nothing creditworthy. [10]

Unit 9 · Sheet A — Structure and narrative perspective

- 1 first person
- 2 third person, all-knowing (omniscient)
- 3 advantage: direct access to thoughts and feelings / intimacy; limitation: only knows what that character knows / may be biased or unreliable.
- 4 flashback; to give background / contrast past happiness with present situation.
- 5 cyclical structure; shows how she has changed / reached peace or resolution.
- 6 emphasis; sudden turning point; creates tension / shock and a pause for the reader.
- 7 fast pace, urgency, tension; mimics quick events or panic.
- 8 shift in focus / zooming in from wide to narrow; draws attention to the child's isolation or importance; creates contrast.
- 9 creates immediacy / tension, as if events are happening now and the outcome is unknown.
- 10 creates suspense / leaves reader thinking; realistic uncertainty; invites the reader to imagine; emphasises feelings rather than events.
- 11 allows reflection; shows how feelings changed; makes the writer seem honest and thoughtful.
- 12 e.g. how it hooks the reader (question, mystery, dramatic statement), setting / introduction of character, tense, sentence length, shifts in focus, foreshadowing.

Unit 9 · Sheet B — Structure and narrative perspective

1 (a) first person (1); present tense (1). **[2] (b)** begins in paragraph 3 (1); returns to the present in paragraph 5 (accept 4, 'until this moment') (1). **[2] (c)** creates a pause / stillness, matching him sitting in silence (1); emphasises the emotional weight of being on the spot where his home stood (1). **[2] (d)** brings us back to the ordinary present / interrupts the memory (1); shows how out of place he is, an outsider in the new world / adds gentle humour (1). **[2] (e)** when young he was excited by the new flat and did not care about the old street (1); so he never said goodbye / missed noticing what he was losing, which he now regrets (1). **[2] (f)** returns to the car park, white lines, glass and banner from paragraph 1 (1); the daughter's photographs at the start are matched by his own photograph at the end (1); shows a change — he now chooses to 'look back' and record the place rather than avoid it (1). **[3] (g)** intimate access to his memories and emotions (1) so reader shares his sense of loss (1); thoughts move naturally between past and present, as memory does (1); his honest, self-critical voice ('That ... was the mistake') creates sympathy / reflection (1). **[4]**

2 Indicative content: blunt present-tense opening establishes loss; contrast between the sterile present (car park, 'Everything You Need' — ironic) and the crowded, warm past; flashback full of lively detail and lists suggests richness of memory; sudden one-word recall 'Mr Pryce.' mimics memory surfacing; interruptions by present details (trolleys, car alarm) pull him back and show the gap between worlds; paragraph 6 moves from memory to reflection and regret; uncertainty in paragraph 7 ('or I think it is ... Could be...') shows how little remains; short 'I touch it. Of course nothing happens.' — anticlimax; cyclical ending shows change — he now looks back deliberately.

Level 4 (9–10 marks): thorough, well-developed explanation; precise, well-chosen evidence used throughout. **Level 3 (6–8 marks):** clear explanation of several relevant points, supported by evidence. **Level 2 (3–5 marks):** some relevant points, but mostly retelling or general comment. **Level 1 (1–2 marks):** limited response, largely copied. **Level 0:** nothing creditworthy. **[10]**

Unit 10 · Sheet A — Extended response: voice and form

- 1** Tuesday night. I still can't stop shaking.
- 2** questions followed by answers in the speakers' voices
- 3** e.g. greeting 'Dear...'; clear purpose in opening; polite, formal register; closing 'Yours sincerely' and name.
- 4** direct address to audience ('friends', 'you'); rhetorical questions; inclusive 'we'; strong opening and closing; repetition / rule of three.
- 5** e.g. "I couldn't see a thing, so I trusted my feet — after nineteen years I know every stone of that path." (Own words, first person, voice.)
- 6** e.g. "When I saw the torch I just jumped up and waved like crazy — I thought if he didn't see us we'd be stuck there all night."
- 7** e.g. "I didn't listen to the warning because I thought I knew better; I was proud and I didn't want the children to see me give up."
- 8** e.g. "I would like to express my sincere gratitude for your outstanding work."
- 9** it invents events not in the text; Q3 must be based on and developed from the passage.
- 10** Q: Why didn't you wait for the rescue team? A: They were two hours away. With children out there in that cold, two hours could have been too late. I know the path; I had to go.
- 11** 250–350
- 12** e.g. "Welcome to the Ridge Road team. Before you learn anything else, learn this: the mountain does not care how experienced you think you are." (Direct address, serious tone, ideas from the text.)

Unit 10 · Sheet B — Extended response: voice and form

1 (a) warden for nineteen seasons (1); knows the sounds of wind / stream, or the number of steps to the woodpile in the dark, or has seen walks go wrong many times (1). **[2]** **(b)** e.g. 'shaking hands' (1) — cold, shock, fear, guilt (1–2); 'Neither of them said anything' when Tomas catches him — embarrassment / gratitude too strong for words; 'I should have listened' — regret, humility, responsibility. 1 for detail, up to 2 for inference. **[3]**

2 Indicative content. Bullet 1: overconfidence / wanted to reach the top, did not take a stranger's advice seriously, unsuitable clothing (bright trainers, thin jackets), decision to take a short cut; growing fear as fog removed all landmarks; guilt about the children; responsibility as a parent. Bullet 2: the torch appearing; son waving; Tomas calm and practical — blankets, sweet tea, rope; no blame; talking to keep the youngest awake (goats, eagles); catching the father when he slipped — humbling; arrival at the warm hut; Tomas only sitting down when help arrived — selfless. Bullet 3: shame and gratitude; respect for the mountain and local knowledge; Tomas's invitation to return — forgiveness; plans to prepare properly, listen to advice, perhaps return to see the eagles with the children.

Reading (15 marks) — Level 5 (13–15): thorough, evaluative use of a wide range of ideas from the text; ideas developed convincingly and firmly rooted in the passage; all bullets covered. **Level 4 (10–12):** good range of ideas, several developed; all bullets addressed. **Level 3 (7–9):** reasonable range of ideas with some development; coverage of bullets may be uneven. **Level 2 (4–6):** some relevant ideas, mostly lifted from the text or retold. **Level 1 (1–3):** very little relevant content.

Writing (10 marks) — Level 5 (9–10): highly effective, consistent voice and register for the form; well sequenced; precise, varied vocabulary. **Level 4 (7–8):** effective voice and clear structure.

Level 3 (5–6): appropriate but plain style; some lifting. **Level 2 (3–4):** uneven voice; frequent lifting. **Level 1 (1–2):** limited control.

[25]

Unit 11 · Sheet A — Extended response: inference and development

1 Inference: she is anxious. Development: the race matters hugely to her — she may fear conditions will ruin months of training.

2 dedication / commitment; e.g. "We came back in the rain because the animals don't stop needing us when the weather turns."

3 works long hours; dedicated / caring; perhaps overworked / the only doctor.

4 Can you talk us through a typical day on the project?

5 e.g. "Devastated, honestly. I'd carried that childhood picture around for twenty years, and what I found looked like a ruin — grey, silent, empty."

6 e.g. "We can't solve warming seas ourselves, but we can keep the reef alive until bigger changes happen."

7 contractions / informal phrases; hesitations or asides ("Honestly?"); personal anecdotes; reacting to the interviewer's question.

8 e.g. "Welcome, everyone — in the next three months you're going to get cold, tired and cut to pieces, and I promise you'll love every minute."

9 reading marks reward range of ideas from the whole text; endings often contain the reflection / change needed for the final bullet.

10 she is realistic / honest about the limits; development: she still believes small actions matter and could inspire others.

11 excited, overwhelmed with wonder, impulsive; e.g. "I was so excited I forgot I was underwater — I still remember the taste of the salt."

12 lifting = copying the writer's words / sentences; using = taking the ideas and expressing them in the character's own voice and words, with development.

Unit 11 · Sheet B — Extended response: inference and development

1 (a) the sea became too warm (1), so the coral pushed out the tiny algae that give it colour and food (1). **[2]** **(b)** practical / action-focused (1); accepts sadness but believes in doing something positive rather than despairing (1). **[2]** **(c)** 1 for a relevant detail (e.g. 'slow, cold, repetitive'; 'two hundred fragments ... millions'); up to 2 for a sensible development (e.g. the scale of the task could make volunteers feel hopeless, but she focuses on each fragment as a victory). **[3]**

2 Indicative content. Bullet 1: childhood wonder — clear water, 'like flying'; reef as busy, colourful city, promise to 'live there'; return twenty years later — bleached, grey, crumbling, fewer fish, silence; shock, grief, sense of betrayal of the childhood memory. Bullet 2: collecting broken fragments that would otherwise die; growing them on frames in a nursery; weekly cleaning, checking for disease, counting; outplanting after a year with cement; cold, slow, painful (cuts), small scale compared with millions; may bleach again. Bullet 3: honest about limits — cannot fix warming, pollution, overfishing; 'buying time'; evidence of success — damselfish, cleaner shrimp, colour spreading; belief that hope is an action; inference: inspired by Dr Achara, wants readers to act / volunteer.

Reading (15 marks) — Level 5 (13–15): thorough, evaluative use of a wide range of ideas from the text; ideas developed convincingly and firmly rooted in the passage; all bullets covered. **Level 4 (10–12):** good range of ideas, several developed; all bullets addressed. **Level 3 (7–9):** reasonable range of ideas with some development; coverage of bullets may be uneven. **Level 2 (4–6):** some relevant ideas, mostly lifted from the text or retold. **Level 1 (1–3):** very little relevant content.

Writing (10 marks) — Level 5 (9–10): highly effective, consistent voice and register for the form; well sequenced; precise, varied vocabulary. **Level 4 (7–8):** effective voice and clear structure.

Level 3 (5–6): appropriate but plain style; some lifting. **Level 2 (3–4):** uneven voice; frequent lifting. **Level 1 (1–2):** limited control. **[25]**

Unit 12 · Sheet A — Timed technique and checking

1 80

2 Q3 extended response

3 identify = find / pick out from the text; explain = make clear why or how / give reasons; using your own words = rephrase without copying key words.

4 1 mark at most — only one separate point given.

5 cut repetition, examples and padding to bring it within 120 words; check every point is still there.

6 both paragraphs must be covered (three choices from each); add at least two or three well-explained choices from paragraph 2, even briefly.

7 all three bullets covered; written in the correct form and voice; no lifted sentences; spelling / punctuation; approximate length.

8 spend 2 minutes on a quick plan; write a shorter answer that covers all three bullets briefly in role; do not panic about length.

9 so you know what to look for (focus, paragraphs); saves time; helps highlight relevant material.

10 it copies the key word 'deserted' and uses 'evacuated' from the text; should be rewritten e.g. "Everyone had left because people had been ordered to move to safety."

11 keeps choices precise; ensures balance between paragraphs; saves time when writing.

12 09:45.

Unit 12 · Sheet B — Timed technique and checking

1 (a) retired schoolteacher (1); has made the journey over two hundred times / brings his own supper (1). **[2]** **(b)** he is careful, precise, methodical (1); takes small rituals seriously / experienced traveller with routines (1). **[2]** **(c)** it is completely dark outside, so the lit compartment is reflected in the glass (1). **[1]** **(d)** the light changes / air softens (1); the smell of salt and weed (1); his long experience of the journey (accept). **[2]**

2 (a) (i) 'spilled' / 'heaped in great drifts' (1); (ii) 'lurches' (1); (iii) 'stale' (1); (iv) 'crept' (1). **[4]** **(b)** complete: total, with no light at all (1); evident satisfaction: obvious pleasure / enjoyment (1); impossible: so intense / beautiful it seems unreal after the desert (1). **[3]** **(c)** e.g. 'the towns thin out and stop' (1) — signs of human life become fewer then disappear entirely (1), creating a sense of isolation as they enter the empty desert (1). **[3]** **(d)** Indicative content. Paragraph 4 — overview: magical, calm, beautiful, almost dreamlike. 'comes up out of the dark like a photograph developing' — slow, gradual revelation, sense of wonder; 'silver' — precious, cool, soft light; 'smooth as sleeping animals' — gentle, peaceful, alive; 'crowded ... spilled, poured, heaped in great drifts of light' — abundance, overwhelming numbers, liquid / snow images; contrast with 'scattered politely' at home; 'races' — energy of shadow; 'the whole desert is turning slowly beneath us' — hypnotic, timeless, disorienting. Paragraph 6 — overview: harsh, hostile, uncomfortable. 'arrives without gentleness' — personification, abrupt and unkind; 'hot and stale' — oppressive, stuffy; 'hard, glaring orange that hurts to look at' — aggressive colour, physical pain; contrast with 'soft and silver'; 'crept' — sand as an intruder, impossible to keep out; 'strike ... like a fist' — violent simile, light as attacker; 'evident satisfaction ... worst part' — humour, Mr Haddad's experience.

Level 5 (13–15 marks): wide-ranging discussion of precise choices from both paragraphs; perceptive, convincing explanation of meanings and effects, including imagery. **Level 4 (10–12 marks):** appropriate choices from both paragraphs; clear explanation of effects with some imagery explored. **Level 3 (7–9 marks):** relevant choices; some attempt to explain effects, but explanation is partly general or uneven. **Level 2 (4–6 marks):** some relevant choices; explanation is weak, literal or very general. **Level 1 (1–3 marks):** few relevant choices; little or no explanation. **Level 0:** no creditworthy response. **[15]**

End-of-book check

- 1** she is lonely / misses someone — perhaps a partner who died or left (1); habit or refusal to accept the loss / hope they might return (1). [Unit 1] **[2]**
- 2** vast: huge / enormous (1); desolate: empty, bleak, lifeless (1); interminably: seemingly without end (1). [Unit 2] **[3]**
- 3** (i) ushered (1); (ii) crumbling (1). [Units 2 and 5] **[2]**
- 4** e.g. 'Volunteering builds confidence, creates friendships and develops skills useful for employment.' (1 meaning, 1 fluency / own words). [Units 3–4] **[2]**
- 5** home: safe, cosy, family (1); lair: hidden, wild, dangerous, a hunter's den (1). [Unit 6] **[2]**
- 6** metaphor: roads as veins, traffic as blood (1); city seems alive like a body (1); constant, rhythmic movement — busy, energetic, essential (1). [Units 6–7] **[3]**
- 7** counter-argument / anticipating an objection (1); dismisses doubts firmly, makes the speaker seem confident and persuades the audience that their actions matter (1). [Unit 8] **[2]**
- 8** reader sees events from several viewpoints (1), building tension / dramatic irony as we know things the characters do not (1). [Unit 9] **[2]**
- 9** Credit: clear journal form and first-person voice (1); ideas rooted in the text (gap in railing, overgrown interior, grandfather, the tree / photograph) (1); feelings developed / not lifted (1). [Units 10–11] **[3]**
- 10** Question 3 (1); about 35 minutes because it is worth 25 marks — the most of any single question (1). [Unit 12] **[2]**

Practice Paper 1

1 (a) the Milky Way (accept: the stars) (1). **[1]** **(b)** artificial light is so bright / widespread (1) that it hides or overpowers the stars, so they can no longer be seen (1). **[2]** **(c)** any two: street lamps that shine upwards; office blocks lit all night; advertising screens that stay on until dawn (1 each). **[2]** **(d)** they naturally move towards the brightest horizon (1), which ought to be the sea lit by the moon (1); artificial lights on land are brighter, so they head inland towards roads and buildings instead of the water (1). **[3]** **(e)** people usually fear / dislike darkness (1); but experiencing a dark sky changes their attitude — they discover its beauty / value (1). **[2]** **(f)** Points. Effects: stars / Milky Way invisible to many people; wastes electricity and money; turtles misdirected inland; migrating birds confused and collide with buildings; insects die around lights; fewer insects reduces food for bats and birds; disturbs human sleep / daily rhythm; possible long-term health effects. Reductions: switching lights off; shielded lamps directing light downwards; warmer-coloured bulbs that scatter less; dimming or switching off after midnight in quiet areas; laws limiting brightness of shops and offices; protected dark-sky reserves with strict lighting controls.

Reading (10 marks): award 1 mark per relevant point, up to 10 (or Level 5 (9–10): wide range of relevant points, clearly selected; Level 3 (5–6): some relevant points, some irrelevant detail; Level 1 (1–2): very few points).

Writing (5 marks) — Level 5 (5): concise, fluent, well organised, own words throughout, within the word limit. **Level 4 (4):** mostly concise and clear. **Level 3 (3):** some excess or lifting. **Level 2 (2):** wordy, list-like or much copying. **Level 1 (1):** mostly copied or note form. **[15]**

2 (a) (i) 'tugged and bucked' (1); (ii) '(leapt upwards) in a single swoop' (1); (iii) 'sang with tension' (1); (iv) '(with the) certainty' (1). **[4]** **(b)** fragile: delicate / easily broken (1); foolish: silly / ridiculous, unlikely to work (1); enormous: huge / vast (1). **[3]** **(c)** e.g. 'a sound Hamid had not heard all summer' (1): suggests Grandpa has been sad or troubled (1) and the kite has brought back his joy / brought them closer (1). Or 'nothing worth saying that the afternoon had not already said' — shared feeling too deep for words, a bond formed. **[3]** **(d)** Indicative content. Paragraph 2 — overview: the kite seems precious but fragile and homemade; Hamid's anxiety and the bond with Grandpa. 'as carefully as if it were made of glass' — simile: delicate, precious, fear of breaking it; 'three long evenings' — time and love invested; 'split bamboo, lashed with thread' — simple, handmade craft; 'thin red paper that crackled' — sound, fragility; 'every colour of every shirt Grandpa had ever worn out' — kite holds Grandpa's history / memories; 'a thing of sticks and scraps' — alliteration, humble, almost worthless; 'terrified that it would not fly, and more terrified that it would' — paradox, fear of failure and of the power of success. Paragraph 5 — overview: transformation into something alive, joyful and free. 'one terrible second ... motionless ... dipped' — suspense; 'the wind found it' — personification, as if searching for it; 'leapt upwards in a single swoop' — sudden, energetic, bird-like; 'blazing' — fire, brilliance, triumph; 'ribbon of colour' — celebration, beauty; 'small fierce spark against the enormous blue' — contrast of size, courage, energy; 'sang with tension' — joyful sound, life; 'spread out like a map' — height, perspective, freedom; 'trembling, alive' — personification; 'belonged to the sky ... waiting to go home' — metaphor of freedom and destiny, links to Hamid's own return.

Level 5 (13–15 marks): wide-ranging discussion of precise choices from both paragraphs; perceptive, convincing explanation of meanings and effects, including imagery. **Level 4 (10–12 marks):** appropriate choices from both paragraphs; clear explanation of effects with some imagery explored. **Level 3 (7–9 marks):** relevant choices; some attempt to explain effects, but explanation is partly general or uneven. **Level 2 (4–6 marks):** some relevant choices;

explanation is weak, literal or very general. **Level 1 (1–3 marks):**
few relevant choices; little or no explanation. **Level 0:** no
creditworthy response. **[15]**