



BRITISH LEARNING CENTRE

CAMBRIDGE IGCSE · 0500

First Language English

Paper 2: Directed Writing & Composition

Fourteen units that build the reading, argument and creative-writing skills tested in Paper 2: directed writing from two texts in Section A, and descriptive or narrative composition in Section B.

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.
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My progress tracker

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

#	Paper / section	Topic · I can...	R	A	G
1	P2 Section A (reading)	Reading two texts for directed writing I can select, compare and evaluate ideas from two texts to use in my own writing.			
2	P2 Section A (letter)	Writing a formal letter I can write a formal letter with a clear purpose, suitable tone and accurate conventions.			
3	P2 Section A (speech)	Writing a speech I can write a speech that addresses a live audience directly and persuasively.			
4	P2 Section A (article)	Writing an article I can write an engaging article with a headline, a strong opening and a clear line of argument.			
5	P2 Section A (purpose)	Argue, discuss and persuade I can recognise and write for the purposes of arguing, discussing and persuading.			
6	P2 Section A (writing)	Register, audience and voice I can choose a register and voice that suit my audience, purpose and form.			
7	P2 Section A (structure)	Structuring an argument I can organise an argument into linked paragraphs that build to a convincing conclusion.			
8	P2 Section A (writing)	Rhetorical devices I can use rhetorical devices purposefully and sparingly to strengthen my argument.			
9	P2 Section B (descriptive)	Descriptive writing I can create a vivid, well-structured description that avoids drifting into a story.			
10	P2 Section B (narrative)	Narrative writing I can write a controlled story with a strong opening, believable character, tension and a satisfying ending.			
11	P2 Sections A & B (style and accuracy)	Sentence variety and punctuation for effect I can vary sentence types, lengths and openings, and punctuate accurately for effect.			
12	P2 Sections A & B (style and accuracy)	Vocabulary ambition and precision I can choose ambitious, precise vocabulary that fits the context and creates a clear effect.			
13	P2 Sections A & B (timing)	Planning under timed conditions I can plan quickly and divide my time so I complete both sections of Paper 2.			
14	P2 Sections A & B (accuracy)	Proofreading and editing I can find and correct errors in spelling, punctuation, grammar and expression in my own writing.			



CHECK

Starting point check

Starting point check

Name _____ Date _____ Score _____ / 10

Answer each question. This check shows what you already know about Paper 2.

1 How many marks is Paper 2 worth in total?

☐ 40 ☐ 60 ☐ 80

2 Which form could Section A ask you to write?

☐ a poem ☐ a letter, speech or article ☐ a diary entry only

3 In Section B you write:

☐ one descriptive OR one narrative composition ☐ both a description and a story
☐ a summary

4 What does it mean to **evaluate** an idea from a text?

5 "Dear Sir or Madam" should end with:

☐ Yours sincerely, ☐ Yours faithfully, ☐ See you soon,

6 Rewrite formally: "Loads of kids reckon homework is pointless."

7 Correct the comma splice: "It was raining, we stayed inside."

8 Write one sentence describing a street at night using a sense other than sight.

9 Which is the best ending for a story?

- ☐ ...and then I woke up. ☐ A planned ending that echoes the opening
☐ Stopping when the time runs out
-

10 Name **two** rhetorical devices.

Reading two texts for directed writing

I can... select, compare and evaluate ideas from two texts to use in my own writing.

Paper / section: P2 Section A (reading)

In Section A you read **two short texts** that give views on one topic, then write a letter, speech or article. Fifteen of the forty marks are for **reading**: selecting ideas *and* judging them.

Copying or listing points earns little. You must **evaluate**: is this claim supported? Is the writer biased? Do the two texts agree, or does one weaken the other? Then turn those judgements into your own argument.

Key words

evaluate

infer

viewpoint

evidence

bias

synthesise

Key points

- Highlight 5–8 ideas from **each** text; aim to use ideas from both.
- Label each idea: **strong** (evidence, experience) or **weak** (exaggeration, opinion as fact, self-interest).
- Look for links: where do the texts agree, contradict or fill each other's gaps?
- Evaluation words: *this overlooks...*, *this is persuasive because...*, *however, the writer has a reason to...*

Worked example

Text A (a café owner): "Pedestrianising the high street will ruin trade — no one will carry shopping half a mile." How can you evaluate this?

Select: claim that trade will fall because of walking distance.

Judge: the owner has a personal interest; "no one" is an exaggeration; no figures are given.

Use: "Although local traders fear a drop in sales, their warning rests on an assumption rather than evidence — and Text B notes that footfall often rises when cars are removed."

Common mistakes

- Retelling each text in order instead of building your own argument.
- Using only one text, or only the first half of each.

Exam tip: Spend about 15 minutes reading and planning. A plan that pairs ideas from both texts is the quickest route to the higher reading levels.

Read the two short extracts, then answer the questions.

Should school lunch breaks be longer? BLOG

Extract 1 — a student blog. Forty minutes is not enough. By the time we queue, eat and walk back, there is no time to play football or visit the library. Every single student I know feels exhausted all afternoon. A longer break would make everyone happier and our grades would definitely go up.

Extract 2 — a teacher's comment. I sympathise; the queue is a real problem, and a survey we ran found 62% of students eat in under ten minutes. But lengthening lunch means a later finish, which matters to families who rely on buses. Staggering lunch times might solve the queue without changing the school day.

- 1 Identify **two** reasons the student gives for a longer lunch break.

- 2 Find **one** exaggeration in Extract 1 and explain why it weakens the argument.

- 3 Which extract uses statistical evidence?

☐ Extract 1 ☐ Extract 2 ☐ Both ☐ Neither

- 4 On which point do the two writers **agree**?

- 5 What practical problem does the teacher raise that the student ignores?

- 6 Explain why the teacher's argument is more balanced than the student's.

7 Which is the best **evaluative** sentence?

- ☐ The student says lunch is too short.
- ☐ The student's claim that grades would rise is hopeful but unsupported.
- ☐ Extract 2 is written by a teacher.

8 Rewrite this copied line in your own words: "Staggering lunch times might solve the queue without changing the school day."

9 Write **one** sentence that links an idea from each extract.

10 A writer who benefits personally from the outcome may be showing _____.

11 Suggest **one** question you would want answered before deciding (an idea neither text covers).

12 Write a short opening sentence for a letter to the head teacher that shows you have weighed both views.

13 Which approach earns the most reading marks?

- ☐ Summarising Extract 1, then Extract 2 ☐ Copying the strongest sentences
- ☐ Judging ideas from both and using them in your own argument

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

A four-day school week? ARTICLE

Text A — “Give us Fridays back”, a parent's blog

When our local secondary school announced a trial of a four-day week, I cheered. My daughter, Mai, is fifteen and permanently tired. Her week runs from 6.30 a.m. alarms to late-night homework, and the weekend disappears into catching up. One free weekday would let her rest, see her grandmother, or simply think.

Supporters point to schools abroad that have tried shorter weeks and report better attendance. Teachers, too, would have a day to plan and mark properly instead of doing it at midnight. And let us be honest: Friday afternoons are rarely productive. Everyone is watching the clock.

Of course, the remaining four days would be longer — perhaps finishing at 4.30 instead of 3.15. But I would happily trade an hour each afternoon for a whole day of breathing space. Young people today are under enormous pressure. A four-day week is not laziness; it is common sense.

Text B — “Shorter week, longer problems”, a newspaper article

The idea of a four-day school week is attractive in a headline, but schools should look at the evidence carefully. Research from some rural districts in the United States, where the model is most common, suggests that results can dip slightly, especially in mathematics, once the novelty wears off.

There is also the question of who looks after children on the fifth day. For families where both parents work, a free Friday is not a rest day but a childcare bill. Younger siblings at primary school may still have a five-day week, so the household gains nothing.

Longer days bring their own difficulties. Concentration falls in the final lesson of any day; adding another hour may simply create a tired hour. Supporters say teachers would use the spare day to plan, but some schools have filled it with extra meetings.

None of this means the idea should be dismissed. A carefully monitored trial, with clear measures of attendance, wellbeing and results, would tell us far more than enthusiasm on either side.

Original texts written for British Learning Centre.

1

Your head teacher is considering a trial of a four-day school week. Write a **letter** to your head teacher giving your views.

In your letter you should:

- evaluate the arguments for and against a four-day week given in both texts
- give your own views, based on what you have read, about whether the school should run a trial

Base your letter on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement.

[40]

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your letter here. Continue on lined paper if you need more space.

Lined area for writing the letter.

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

Writing a formal letter

I can... write a formal letter with a clear purpose, suitable tone and accurate conventions.

Paper / section: P2 Section A (letter)

A directed-writing letter is usually to someone with power to act: a head teacher, a council, an editor. Your job is to **persuade** or **advise** them, so the tone is polite, confident and formal — never rude, even when you disagree.

No addresses are needed in the exam. Start with a salutation, state your purpose in the first paragraph, develop your points, and end by saying what you want to happen.

Key words

salutation

sign-off

formal

purpose

recipient

courteous

Key points

- **Dear Mr Patel,** → **Yours sincerely,** (name known). **Dear Sir or Madam,** → **Yours faithfully,**
- Opening paragraph: who you are and why you are writing.
- Middle: one evaluated idea per paragraph, linked to the reader's interests.
- Ending: a clear request or recommendation, then a polite close.
- Avoid contractions (*don't*) and slang; use modal verbs to stay courteous: *I would urge..., the council might consider...*

Worked example

Improve this opening: "Hi, I'm writing coz the park plan is a terrible idea and you should stop it."

Problems: informal greeting, slang, blunt command, no reason given.

Improved: "Dear Councillor Reyes, As a student who has used Riverside Park every week for ten years, I am writing to ask you to reconsider the proposal to replace it with a car park."

Common mistakes

- Mixing *Dear Sir or Madam* with *Yours sincerely*.
- Ending abruptly with no request.
- Writing a speech or essay that happens to start with "Dear..."

Exam tip: Picture the reader. Every paragraph should answer their silent question: "Why should I care?"

Answer each question. Write in full sentences where lines are given.

1 You begin "Dear Sir or Madam,". Which sign-off is correct?

☐ Yours sincerely, ☐ Yours faithfully, ☐ Best wishes, ☐ Cheers,

2 You begin "Dear Ms Lim,". Which sign-off is correct?

☐ Yours sincerely, ☐ Yours faithfully, ☐ Love,

3 The first paragraph of a formal letter should state who you are and your _____
for writing.

4 Rewrite formally: "You lot never listen to students."

5 Rewrite formally: "Fixing the bus stop would be loads better."

6 Rewrite formally: "I reckon the canteen food is rubbish."

7 Which is the most courteous way to disagree?

☐ You are completely wrong. ☐ I respectfully disagree with the suggestion that...
☐ That idea is stupid.

8 Write an opening paragraph (2–3 sentences) to your local council asking for a pedestrian crossing outside your school.

- 9 Write a closing paragraph for the same letter that makes a clear request.

- 10 Change this command into a polite suggestion using a modal verb: "Give students a vote."

- 11 Which detail belongs in a directed-writing letter?

- ☐ Your home address and postcode
- ☐ A clear purpose and evaluated ideas from the texts ☐ A list of emojis

- 12 Explain why linking your points to the reader's interests makes a letter more persuasive.

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

The future of Riverside Park ARTICLE

Text A — Council press release

Westbrook Council is pleased to announce plans to redevelop the northern section of Riverside Park into a 300-space car park and a small row of shops. The town centre has suffered from a shortage of parking for years: traders report that customers drive to out-of-town retail parks instead.

The redevelopment will bring an estimated 40 new jobs and extra income for local businesses. The southern section of the park, including the children's playground, will remain untouched. The northern field is currently used mainly for dog-walking and is often waterlogged in the rainy season.

We are committed to a greener town. The car park will include charging points for electric vehicles and new trees along its edges. A consultation will be open for six weeks.

Text B — Letter to the *Westbrook Echo* from a resident

I was disappointed, though not surprised, by the council's plan to tarmac half of Riverside Park. The northern field may look empty on a wet Tuesday, but on summer evenings it is full of families, joggers and the youth football team that has trained there for twenty years.

The field floods because it is meant to. It soaks up water that would otherwise run into the streets of the lower town. Cover it in concrete, and the council may find it has swapped a parking problem for a flooding one.

As for "greener": a line of young trees does not replace an open meadow full of insects and birds. And forty jobs sounds impressive until you ask how many are permanent.

If town-centre shops are struggling, cheaper parking charges and a better bus service might help more. Once green space is built on, it never comes back.

Original texts written for British Learning Centre.

1 Write a **letter** to Westbrook Council responding to the plans for Riverside Park.

In your letter you should:

- evaluate the views in both texts about the benefits and costs of the plan
- give your own views, based on what you have read, about what the council should do

Base your letter on what you have read in **both** texts, but be careful to use your own words.
Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your letter here. Continue on lined paper if you need more space.

Lined area for writing the letter.

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

Writing a speech

I can... write a speech that addresses a live audience directly and persuasively.

Paper / section: P2 Section A (speech)

A speech is written to be **heard**. Listeners cannot reread, so you must guide them: greet them, tell them where you are going, repeat key ideas and finish with something memorable.

Speak **to** the audience: use *you* and *we*, ask questions, and refer to the occasion ("at this year's prize-giving"). Keep the register right for the audience — a school assembly is formal but warm; a council meeting is more formal.

Key words

address

audience

direct appeal

signposting

call to action

Key points

- Open with a greeting and a hook: "Good morning, everyone. Raise your hand if..."
- Signpost: *First...*, *Some of you will say...*, *Finally...*
- Use spoken devices sparingly: rhetorical questions, triples, inclusive *we*.
- Answer opponents fairly before rejecting them.
- End with a call to action and thank the audience.

Worked example

Turn this essay sentence into speech style: "Community service has several advantages for teenagers."

Add direct address and a signpost.

Speech: "So what do we actually gain from giving up a Saturday? Let me give you three answers."

Common mistakes

- Writing an article with "Hello" at the top and "Thank you" at the end.
- Overloading every sentence with rhetorical questions.
- Forgetting who is listening (e.g. talking to parents as if they were classmates).

Exam tip: Read a sentence in your head as if speaking it. If you would run out of breath, split it.

Answer each question.

- 1 Write an opening greeting for a speech to Year 11 students at an assembly.

- 2 Write a hook for a speech about volunteering that begins with a question.

- 3 Which is a signposting phrase?

☐ Moving on to my second point, ☐ Furthermore the data ☐ Sincerely,

- 4 Change into inclusive language: "You should all recycle more."

- 5 Write a sentence that acknowledges an opposing view before answering it.

- 6 Write a triple (list of three) about the benefits of a school garden.

- 7 Which ending suits a speech best?

- ☐ In conclusion, there are pros and cons.
☐ So sign the list on the way out today — and let's make this the year we turned up. Thank you.
☐ Yours faithfully,

- 8 Rewrite this long sentence as two or three shorter, spoken sentences: "Although many people believe that community service should be compulsory because it builds character, others argue that forcing people to volunteer is contradictory and may reduce enthusiasm."

9 Explain why repetition is more useful in a speech than in an article.

10 A speech should end with a call to _____ .

11 Adapt this sentence for an audience of parents rather than students: "Guys, this is going to be epic."

12 Write a closing sentence that refers back to your opening question (from question 2).

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Should community service be compulsory? ARTICLE

Text A — “Thirty hours that changed me”, a student's magazine article

When my school introduced thirty hours of compulsory community service for Year 10, I grumbled like everyone else. I was placed at a care home, reading the newspaper to residents. By week three, I was arriving early.

One resident, a former engineer, taught me more about physics than my textbook. I learned to listen, to be patient, and to stop checking my phone. Several classmates who worked at a food bank said the same: they had not realised how many families in our own town struggle.

Some say compulsory volunteering is a contradiction. Perhaps. But many of us would never have signed up voluntarily, simply because we did not know what we were missing. Sometimes a push is exactly what teenagers need.

Text B — “Volunteering cannot be forced”, an opinion column

Volunteering is admirable precisely because it is freely chosen. Make it compulsory and it becomes another box to tick, alongside homework and revision. Charities themselves are cautious: a reluctant teenager who arrives late and leaves early can create more work for staff than they save.

Students already face heavy workloads. For those who care for younger siblings or have part-time jobs, thirty extra hours could be a real burden — and these students are often the ones who already contribute most to their communities, unseen.

There is a better way. Schools could offer a wide menu of opportunities, give credit for the caring and working students already do, and celebrate those who take part. Encouragement builds habits; compulsion builds resentment.

Original texts written for British Learning Centre.

- 1 Your school is deciding whether to make community service compulsory for Year 10. You have been asked to give a **speech** to your year group.

In your speech you should:

- evaluate the arguments for and against compulsory community service in both texts
- give your own views, based on what you have read, about what the school should do

Base your speech on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your speech here. Continue on lined paper if you need more space.

Lined area for writing the speech.

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

Writing an article

I can... write an engaging article with a headline, a strong opening and a clear line of argument.

Paper / section: P2 Section A (article)

An article is written for **readers** of a magazine, newspaper or website — people who can stop reading at any moment. Hook them quickly with a headline and a lively opening, then guide them through a well-argued case.

Write in the third person or first person, but don't address one named person as in a letter. Match the publication: a school magazine can be lively; a local newspaper is more formal.

Key words

headline

strapline

lead paragraph

readership

anecdote

Key points

- Headline: short and catchy (pun, question, alliteration). A strapline (subheading) may follow.
- Lead paragraph: hook with an anecdote, a surprising fact from the texts, or a question.
- Develop 3–4 points; each paragraph opens with a clear topic sentence.
- Use the texts' ideas as evidence, and judge them.
- Conclusion: return to the opening image or give a clear verdict.

Worked example

Write a headline and a lead sentence for a school-magazine article on age limits for social media.

Headline: "Logged In, Locked Out?"

Strapline: Should under-16s be kept off social media?

Lead: "Ask anyone in Year 9 when they got their first account and the answer is rarely 'sixteen.'"

Common mistakes

- Forgetting the headline.
- Starting with "In this article I will..."
- Using sub-headings to avoid writing linked paragraphs.

Exam tip: Your headline earns no marks on its own, but it signals the form instantly. Spend no more than a minute on it.

Answer each question.

- 1 Write a headline using alliteration for an article about banning phones in classrooms.

- 2 Write a headline that is a question for an article about school uniform.

- 3 Which is the strongest lead sentence?

- ☐ In this article I will discuss screen time.
- ☐ At 2 a.m. last Tuesday, fourteen-year-old Arun was still scrolling.
- ☐ Screen time is a topic.

- 4 A short line under the headline that explains it is called a _____.

- 5 Write a topic sentence for a paragraph arguing that social media helps teenagers find support.

- 6 Write a topic sentence for a paragraph arguing that social media harms sleep.

- 7 An article for a *local newspaper* should be:

- ☐ chatty with slang ☐ formal but readable ☐ written as a list

- 8 Write a short anecdote (2 sentences) to open an article on reading for pleasure.

- 9 Write a concluding sentence that returns to the anecdote in question 8.

10 Explain the difference between the audience of a letter and the audience of an article.

11 Which is **not** needed in an exam article?

- ☐ a headline ☐ paragraphs ☐ a byline with your real name and photo
☐ a conclusion

12 Rewrite this dull sentence to make it more engaging for a magazine: "Many students use phones a lot."

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Should under-16s be banned from social media? ARTICLE

Text A — “Let childhood be childhood”, from a health campaign website

Teenagers today are the first generation to grow up with a social media feed in their pocket. The results are worrying. Many young people tell us they compare themselves constantly with edited images and feel worse about their bodies. Notifications interrupt homework and sleep; some teenagers check their phones more than a hundred times a day.

Several countries are now discussing a minimum age of sixteen for social media accounts. We support this. We do not let fourteen-year-olds drive cars, because their judgement is still developing. Why let them into an online world designed by adults to keep them hooked?

A ban would also take pressure off parents, who currently face the impossible task of saying no when ‘everyone else’ has an account.

Text B — “Don’t switch us off”, a sixteen-year-old’s blog

Every time adults panic about something new, they reach for a ban. My grandparents were told television would rot their brains. I am not saying social media is harmless — I have deleted apps myself when they made me miserable — but a ban is the wrong answer.

For a lot of us, social media is where we find people like us. A friend who is the only wheelchair user in her school found a whole community online. Students in small towns follow scientists, artists and campaigners they would never otherwise meet.

And bans are easy to get around: anyone can type a false birth date. Teach us how algorithms work, give us better privacy settings, and make companies responsible for harmful content. Treat us as people learning to drive, not as passengers locked out of the car.

Original texts written for British Learning Centre.

1 Write an **article** for your school magazine with the title "Social media: protect or prohibit?"

In your article you should:

- evaluate the arguments for and against banning under-16s from social media in both texts
- give your own views, based on what you have read, about the best way to protect young people

Base your article on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

Write your article here. Continue on lined paper if you need more space.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines, typical of notebook paper. 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

Argue, discuss and persuade

I can... recognise and write for the purposes of arguing, discussing and persuading.

Paper / section: P2 Section A (purpose)

Directed-writing tasks ask you to **argue** (present a reasoned case for one view), **discuss** (weigh both sides fairly before concluding) or **persuade** (move the reader to agree or act, often with emotional appeal). Many tasks blend these.

Read the bullet points closely. "Give your views" means you need a clear position — even in a discussion, your conclusion should say where you stand.

Key words

argue

discuss

persuade

balanced

stance

concession

Key points

- **Argue:** logical reasons, evidence, counter-arguments rebutted.
- **Discuss:** balanced paragraphs (on the one hand / on the other); evaluative conclusion.
- **Persuade:** direct appeal, emotive language, benefits to the reader, call to action.
- A concession ("It is true that...") sounds fairer.

Worked example

Topic: banning cars from the city centre. Show one sentence for each purpose.

Argue: "A car-free centre would cut pollution where most people walk — the strongest reason to act."

Discuss: "While cleaner air would benefit shoppers, disabled visitors may find the centre harder to reach."

Persuade: "Imagine your children breathing clean air on the high street. That future is one vote away."

Common mistakes

- Sitting on the fence in a discussion with no conclusion.
- Persuading with emotion only and ignoring the texts' evidence.

Exam tip: Underline the verb in the task (*argue, discuss, persuade, give your views*) and plan your ending first.

Answer each question.

- 1 "Consider the advantages and disadvantages of..." asks you mainly to:

☐ argue ☐ discuss ☐ persuade

- 2 "Convince your readers to sign the petition" asks you mainly to:

☐ argue ☐ discuss ☐ persuade

- 3 "Explain why you believe the plan is wrong" asks you mainly to:

☐ argue ☐ discuss ☐ persuade

- 4 Write a concession sentence beginning "It is true that..." about school uniform.

- 5 Write a balanced sentence using "on the one hand... on the other hand..." about homework.

- 6 Rewrite this neutral sentence to be persuasive: "The river is polluted."

- 7 Rewrite this emotional sentence to be argumentative (logical): "Cars are evil and ruin everything!"

- 8 In a discussion, your final paragraph should give a reasoned _____.

- 9 Write a rebuttal of this counter-argument: "Shops will lose customers if cars are banned."

10 Write a call to action for a persuasive leaflet about cycling to school.

11 Which feature belongs most to **discussion** writing?

☐ exclamation marks ☐ weighing both viewpoints ☐ an imperative call to action

12 Why does a fair concession make an argument more convincing?

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

A car-free city centre? ARTICLE

Text A — “Breathe easy”, a report summary from an environmental group

Air pollution in the old town is higher than anywhere else in the city, especially along Market Street, where traffic queues for most of the day. Children walking to the two primary schools nearby are among those most exposed.

Cities that have closed their centres to private cars have often seen air quality improve quickly. Streets become quieter and safer, cafés move tables outside, and people linger. We propose that private cars be banned from the old town between 7 a.m. and 7 p.m., with exemptions for blue-badge holders, deliveries before 10 a.m., and buses.

Change always meets resistance. But in ten years, we believe, no one will want the traffic back.

Text B — Interview with Mrs Thanya Boonmee, owner of a hardware shop on Market Street

“I agree the air is bad — I breathe it all day. But my customers buy paint, timber and tools. They cannot carry ten litres of paint from a car park half a kilometre away. If they cannot park nearby, they will drive to the big store on the ring road, and I will close.

“Also, the plan talks about buses, but the buses from the villages only come every hour. Older people who rely on lifts from their children will be cut off. I would support fewer cars — perhaps a ban at weekends, or more pedestrian crossings — but a complete ban during the day feels like it was designed by people who don't work here.”

Original texts written for British Learning Centre.

1 Write an **article** for your local newspaper discussing the proposal to ban private cars from the old town.

In your article you should:

- evaluate the arguments for and against the proposal given in both texts
- give your own views, based on what you have read, about what the city should do

Base your article on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

Write your article here. Continue on lined paper if you need more space.

[illegible]

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

Register, audience and voice

I can... choose a register and voice that suit my audience, purpose and form.

Paper / section: P2 Section A (writing)

Register is the level of formality. **Voice** is the personality the reader hears: confident, concerned, witty, measured. The task tells you who you are (a student, a resident) and who you are writing to — both shape your choices.

Examiners reward a register that is **appropriate and consistent**. A slip into slang in a letter to a director, or stiff, cold language in a speech to Year 7, loses writing marks.

Key words

register

tone

voice

persona

formal

colloquial

Key points

- Formal: full forms, precise vocabulary, impersonal phrases (*it could be argued*).
- Semi-formal (school magazine, speech to peers): warm, some humour, *we*, still accurate.
- Adapt the **reasons** as well as the words: parents care about safety and cost; students about fairness and fun.
- Keep your persona consistent from first line to last.
- Confident voice: avoid weak hedges like *I think maybe*.

Worked example

Same idea, two audiences: the zoo should invest in conservation.

To the zoo director (formal): "I would respectfully suggest that a greater share of ticket income be directed towards breeding programmes for endangered species."

To Year 7 readers (semi-formal): "Next time you buy a zoo ticket, wouldn't it be great to know it was helping a baby tiger survive in the wild?"

Common mistakes

- Switching between formal and chatty in the same piece.
- Over-formal, unnatural words used incorrectly ("henceforth I shall commence").
- Forgetting the persona the task gives you.

Exam tip: Write the reader's name at the top of your plan and glance at it before each paragraph.

Answer each question.

1 Which register suits a letter to a zoo director?

☐ formal ☐ colloquial ☐ text-speak

2 Which register suits a speech to Year 7 at a welcome assembly?

☐ very formal and impersonal ☐ warm, semi-formal ☐ slang-heavy

3 Rewrite formally: "The animals look well bored in those tiny cages."

4 Rewrite for a Year 7 audience: "The institution's educational provision is extensive."

5 Rewrite with a more confident voice: "I think maybe zoos could possibly be a bit better."

6 Give one reason a **parent** might support zoo visits, and one a **student** might.

7 The personality a reader hears in your writing is your _____.

8 Identify the slip in register and correct it: "Dear Dr Hassan, I am writing to express concern about the elephant enclosure, which is, like, totally tiny."

9 Write a sentence in a **measured** voice about keeping animals in captivity.

10 Write the same idea in an **impassioned** voice.

11 Which phrase is impersonal and formal?

☐ You guys should know... ☐ It could be argued that... ☐ Honestly, right...

12 Explain why the reasons you choose should change with your audience.

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Do zoos still have a place? ARTICLE

Text A — From the Seaview Zoo visitor guide

Welcome to Seaview Zoo, home to more than 80 species. Today's zoos are not the menageries of the past. We take part in international breeding programmes for animals such as the Sumatran tiger and the Asian elephant, and we have helped return captive-bred turtles to the wild.

Every year, over 20,000 schoolchildren visit us. For many, it is their first chance to see a living animal they have only met on a screen — and research suggests that people protect what they love. Part of every ticket supports conservation projects in Southeast Asia.

Our keepers design daily enrichment — puzzle feeders, new scents, varied terrain — so that our animals stay active and curious.

Text B — “Empty cages”, a column in a local newspaper

Zoo brochures are full of tigers and turtles, but most animals in most zoos are not endangered and will never be released. Many large mammals, especially elephants and big cats, show signs of stress in captivity, such as pacing. However clever the puzzle feeder, an enclosure is a tiny fraction of a natural range.

Conservation is important — but much of it happens in the wild, protecting habitats. A visitor could watch a high-quality documentary and learn more about an elephant's behaviour than from five minutes at a fence.

I am not calling for every zoo to close tomorrow. But we should stop treating a day out as a conservation act, phase out species that cannot thrive in captivity, and spend more on protecting wild habitats.

Original texts written for British Learning Centre.

- 1** Seaview Zoo plans to expand by adding a new enclosure for polar bears. Write a **letter** to the editor of your local newspaper giving your views.

In your letter you should:

- evaluate the arguments about zoos given in both texts
- give your own views, based on what you have read, about whether the zoo should expand

Base your letter on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your letter here. Continue on lined paper if you need more space.

Lined area for writing the letter.

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

Structuring an argument

I can... organise an argument into linked paragraphs that build to a convincing conclusion.

Paper / section: P2 Section A (structure)

A strong argument has a shape. The reader should always know where they are and why each paragraph follows the last. Plan 4–6 paragraphs before you write.

Cohesion is the glue: discourse markers (*however, consequently, admittedly*), pronouns referring back (*this problem*), and repeated key words show how ideas connect.

Key words

topic sentence

counter-argument

rebuttal

cohesion

discourse marker

Key points

- **Introduction:** context + your stance.
- **Body:** one idea per paragraph — topic sentence, evidence from the texts, evaluation, link.
- **Counter-argument:** state the other view fairly, then rebut it.
- **Conclusion:** a clear judgement or recommendation — not a summary of everything.

Worked example

Plan for: "Should our island limit cruise ships?"

- 1 Intro — island's dependence on tourism; stance: limit, don't ban.
- 2 Income and jobs (Text A) — real but unevenly shared (Text B).
- 3 Crowding and damage to reefs (Text B) — strongest evidence.
- 4 Counter: 'we can't afford fewer visitors' → fewer, higher-spending visitors.
- 5 Conclusion — daily cap + visitor fee for reef protection.

Common mistakes

- Paragraphs that are a single sentence, or one huge block.
- Mentioning a counter-argument but not answering it.

Exam tip: Check each paragraph's first sentence. Read alone, the first sentences should tell the whole argument.

Answer each question.

1 Which discourse marker introduces a contrast?

☐ Furthermore ☐ Nevertheless ☐ Consequently

2 Which discourse marker introduces a result?

☐ Therefore ☐ Admittedly ☐ Similarly

3 Which discourse marker introduces a concession?

☐ Admittedly ☐ Moreover ☐ Thus

4 Write a topic sentence for a paragraph about cruise ships damaging coral reefs.

5 Join these with a suitable connective: "Tourism brings money. Most of it goes to foreign cruise companies."

6 Write a counter-argument and rebuttal pair about limiting tourist numbers.

7 Number these paragraph topics in a logical order (1–4): ___ conclusion: introduce a cap ___ problems: crowding ___ introduction ___ benefits: jobs

8 Replace the repeated noun with a referring phrase: "Cruise ships are huge. Cruise ships block the harbour."

9 Answering an opposing view to show it is weaker is called a _____.

10 Explain why a conclusion should not simply repeat every point.

11 Write a strong concluding sentence for an article about limiting cruise ships.

12 Which is the best evaluation sentence after quoting a statistic?

- ☐ This is a statistic.
- ☐ This figure is striking, but it measures arrivals, not how much visitors actually spend.
- ☐ I agree.

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Cruise ships on Palm Bay Island ARTICLE

Text A — From a speech by the chair of the island's tourism board

Twenty years ago, this island was a fishing community with few prospects for its young people. Today, cruise ships bring up to 6,000 visitors on a busy day. Taxi drivers, guides, market traders and restaurant owners all depend on them.

We have built a new pier, improved roads and opened a visitor centre, all paid for by tourism. Without the ships, many of our young people would have to leave to find work on the mainland. Of course there are challenges — crowding at the beaches, more litter — but these can be managed with better planning. To limit the ships would be to turn our backs on prosperity.

Text B — From a blog written by a diving instructor who has lived on the island for 15 years

On a cruise day, the main beach holds three times the people it can comfortably take. Day visitors stay for six hours, eat on the ship and buy little beyond a souvenir. The big profits go to the cruise companies and a handful of tour operators, not to the family restaurants in the village.

Under the water, the picture is worse. Anchor damage and sun cream have bleached parts of the reef I have dived for years. Fish numbers have fallen, which hurts the fishermen who were here first.

I am not against tourism — it pays my wages. But we should cap daily visitors, charge a reef-protection fee and attract guests who stay longer and spend locally. Our reef is the reason people come; if we destroy it, they will stop coming.

Original texts written for British Learning Centre.

1 Write an **article** for a travel website with the title "Paradise for sale?", about the effect of cruise ships on the island.

- In your article you should:
- evaluate the arguments about cruise tourism given in both texts
 - give your own views, based on what you have read, about what the island should do

Base your article on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.
Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

Write your article here. Continue on lined paper if you need more space.

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.

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

Rhetorical devices

I can... use rhetorical devices purposefully and sparingly to strengthen my argument.

Paper / section: P2 Section A (writing)

Rhetorical devices make an argument memorable — but only if they serve the point. An answer stuffed with devices and short on reasoning will not reach the top levels. Choose one or two per paragraph, where they add force.

Remember **AFOREST** if it helps, but think beyond lists: **antithesis** (balanced contrast), **anaphora** (repeating an opening), and a well-chosen **anecdote** are often the most powerful.

Key words

rhetorical question

tricolon

anaphora

hyperbole

antithesis

emotive

Key points

- **Rhetorical question:** makes the reader answer in their head.
- **Tricolon:** three linked items — “cheaper, cleaner, kinder”.
- **Anaphora:** “We cannot ignore... We cannot delay... We cannot pretend...”
- **Antithesis:** “Not a burden to carry, but a chance to lead.”
- **Emotive language and hyperbole:** use carefully — exaggeration can weaken credibility.

Worked example

Strengthen: “Fast fashion is bad because clothes are thrown away.”

Add a statistic-style detail from the text, antithesis and a rhetorical question.

“We buy clothes to wear once and throw away forever. Is a T-shirt really worth more than the river that was poisoned to dye it?”

Common mistakes

- Five rhetorical questions in a row.
- Inventing statistics that contradict the texts.

Exam tip: In Section A, devices only earn credit through the writing marks. Use them to sharpen an evaluated idea, never to replace one.

Answer each question.

1 “Not a problem for tomorrow, but a crisis for today.” This is:

☐ antithesis ☐ alliteration ☐ anecdote

2 “We will reduce, we will reuse, we will recycle.” This is mainly:

☐ anaphora ☐ hyperbole ☐ a statistic

3 “A mountain of clothes the size of a city.” This is:

☐ hyperbole ☐ antithesis ☐ a rhetorical question

4 Write a rhetorical question about buying clothes you never wear.

5 Write a tricolon describing the benefits of a school clothes-swap.

6 Write a sentence using anaphora about protecting the environment.

7 Write an antithesis about fashion.

8 Rewrite this to reduce over-the-top hyperbole while keeping it persuasive: “Every single person on earth is destroying the planet with their wardrobes!”

9 Write a short anecdote (1–2 sentences) to open a speech about fast fashion.

10 Explain why too many rhetorical questions can weaken a speech.

11 A list of three for effect is called a _____ .

12 Combine an idea from evidence with a device: use the fact "a pair of jeans can take thousands of litres of water to make" in a persuasive sentence.

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Fast fashion: who pays the price? ARTICLE

Text A — “Style on a budget”, from a teenage lifestyle magazine

Let's be honest: most of us can't afford designer labels. Budget fashion brands have made it possible for everyone to look good, whatever their pocket money. New styles arrive every week, so you can try a trend without spending a fortune.

Critics say cheap clothes don't last, but many budget pieces survive years of washing if you look after them. And several big brands now offer recycling bins in store and 'conscious' collections made with recycled fabric. Shopping is fun and creative — there is no need to feel guilty about it.

Text B — “The real cost of a cheap T-shirt”, from a charity leaflet

The fashion industry is responsible for a significant share of global carbon emissions and is one of the largest users of water. Dyeing fabric pollutes rivers in the countries where clothes are made, and many garment workers earn too little to live on.

Clothes are bought more often and worn fewer times than twenty years ago. Much of what is dropped into recycling bins cannot actually be recycled into new clothes and is shipped abroad or burned.

There are simple steps everyone can take: buy less, choose quality, repair, swap and buy second-hand. Every item that stays in use for longer saves resources and money.

Original texts written for British Learning Centre.

1 Your school council is deciding whether to run a termly clothes-swap and a campaign against fast fashion. Write the **speech** you would give to the school council.

- In your speech you should:
- evaluate the arguments about cheap fashion given in both texts
 - give your own views, based on what you have read, about what the school council should do

Base your speech on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.
Write about 250–350 words.
Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement. **[40]**

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your speech here. Continue on lined paper if you need more space.

Lined area for writing the speech.

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

Descriptive writing

I can... create a vivid, well-structured description that avoids drifting into a story.

Paper / section: P2 Section B (descriptive)

Descriptive writing captures a place, person, moment or object so the reader can see, hear and feel it. There is **no plot**: if your piece has a problem, a climax and a resolution, it has become a narrative and will lose content marks.

Structure still matters. Move the reader's attention deliberately — **zoom** from wide to close, follow time (dawn → dusk), or move through space (the gate → the stalls → the river) — and finish with an echo of your opening.

Key words

sensory detail

imagery

atmosphere

zoom

focus

cyclical structure

Key points

- Use all five senses, not only sight.
- Imagery: precise metaphor and simile, personification — fresh, not clichéd.
- Zoom-in structure: panorama → group → individual → tiny detail → pull back.
- Create one dominant atmosphere and let details build it.

Worked example

Zoom-in plan for "A night market as it opens".

Wide: the car park filling with light, smoke drifting over rows of awnings.

Mid: vendors unfolding tables; a family slapping dough on a hot plate.

Close: an old woman's hands threading satay onto skewers, quick as knitting.

Detail: a single drop of fat hissing on the coals.

Pull back: the market now roaring, the sky above it black and empty.

Common mistakes

- Turning the description into a story ("Suddenly a thief grabbed my bag...").
- Lists of adjectives: "the big, old, dark, scary house".

Exam tip: Choose a focus you can picture in detail. A small, ordinary scene described precisely beats a vague epic.

Answer each question.

- 1 Write a sentence describing a busy beach using **sound**.

- 2 Write a sentence describing a kitchen using **smell**.

- 3 Replace this cliché with a fresh simile: "The night was as black as coal."

- 4 Personify the wind in an abandoned house.

- 5 Improve this adjective list: "the big, old, dark, scary tree".

- 6 Which sentence has drifted into **narrative**?

- ☐ Lanterns sway above the stalls.
☐ Suddenly, a man grabbed my wallet and I chased him.
☐ The air tastes of salt and diesel.

- 7 Put these zoom stages in order (1–4): ___ a single raindrop on a leaf ___ the whole valley under cloud ___ a farmer's hat ___ the paddy fields

- 8 Write a metaphor for a crowded train station.

- 9 Write a short sentence and a long sentence describing the same storm, for contrast.

- 10 Ending a description by echoing the opening image is called a _____ structure.

- 11 Describe a tiny detail in an old person's hands (one sentence).

- 12 Write an opening sentence for "The school at midnight" that sets an atmosphere of stillness.

- 13 Explain why a description should have one dominant atmosphere.

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

Composition (Section B style). Allow about 1 hour: 10 minutes planning, 45 minutes writing, 5 minutes checking.

- 1** Answer **one** question from this section. Tick the title you choose.

Descriptive writing

- ☐ (a) Describe a market at the moment it opens for the day.
- ☐ (b) Describe a place where people wait, such as a hospital corridor, an airport gate or a bus shelter in the rain.

Narrative writing

- ☐ (c) Write a story with the title "The Last Ferry".
- ☐ (d) Write a story that begins: "Nobody had opened the gate in years."

Write about 350–450 words. Up to 16 marks are available for content and structure, and up to 24 marks for style and accuracy.

Plan in the box (not marked): five stages or story beats, plus three key images or words. **[40]**

2

Write your composition here. Continue on lined paper if you need more space.

Lined area for writing the composition.

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

Narrative writing

I can... write a controlled story with a strong opening, believable character, tension and a satisfying ending.

Paper / section: P2 Section B (narrative)

In about 400 words you cannot tell an epic. Focus on **one key event**, one or two characters and a short timescale. The best answers feel complete and deliberately shaped.

Hook the reader at once — in the middle of action (*in medias res*), with dialogue, or with an intriguing statement. Build tension by slowing time at the crucial moment, then craft an ending that resolves or twists — never “and then I woke up”.

Key points

- Plan five beats: hook → build-up → problem → climax → resolution.
- Show, don't tell: “Her knuckles whitened on the rail” not “She was scared”.
- Tension: short sentences, withheld information, sensory focus, slowed time.
- Endings: circular, twist, quiet reflection or a cliffhanger that still feels deliberate.

Key words

narrator

characterisation

tension

climax

resolution

flashback

Worked example

Tell → show: “Ben was nervous before the race.”

Show through physical detail and action.

“Ben retied his left shoelace for the third time. The starter raised the pistol, and the back of Ben's neck went cold.”

Common mistakes

- Too many events and characters; rushed ending.
- Dream endings or sudden deaths with no build-up.

Exam tip: Decide your final line before you begin. Every paragraph should be travelling towards it.

Answer each question.

- 1 Write an *in medias res* opening for a story called "The Last Ferry".

- 2 Write an opening that begins with dialogue.

- 3 Show, don't tell: "Mrs Chen was angry."

- 4 Show, don't tell: "The boy was poor."

- 5 Rewrite to build tension using short sentences: "I heard a noise downstairs and went to check and found the back door was open."

- 6 Which ending is the weakest?

- ☐ She folded the letter and, for the first time in years, smiled.
- ☐ Then I woke up and it was all a dream.
- ☐ The gate swung shut behind him — exactly as it had opened.

- 7 Punctuate correctly: where are you going asked Tom

- 8 Punctuate correctly: I can't she whispered not tonight

- 9 The most intense moment of a story is the _____ .

10 Write one sentence that slows time at a climax.

11 Plan five beats for a story beginning "Nobody had opened the gate in years."

12 Write a circular ending that echoes the opening line in question 1.

13 Why is it better to focus on one event rather than many in an exam story?

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

Composition (Section B style). Allow about 1 hour: 10 minutes planning, 45 minutes writing, 5 minutes checking.

- 1** Answer **one** question from this section. Tick the title you choose.

Descriptive writing

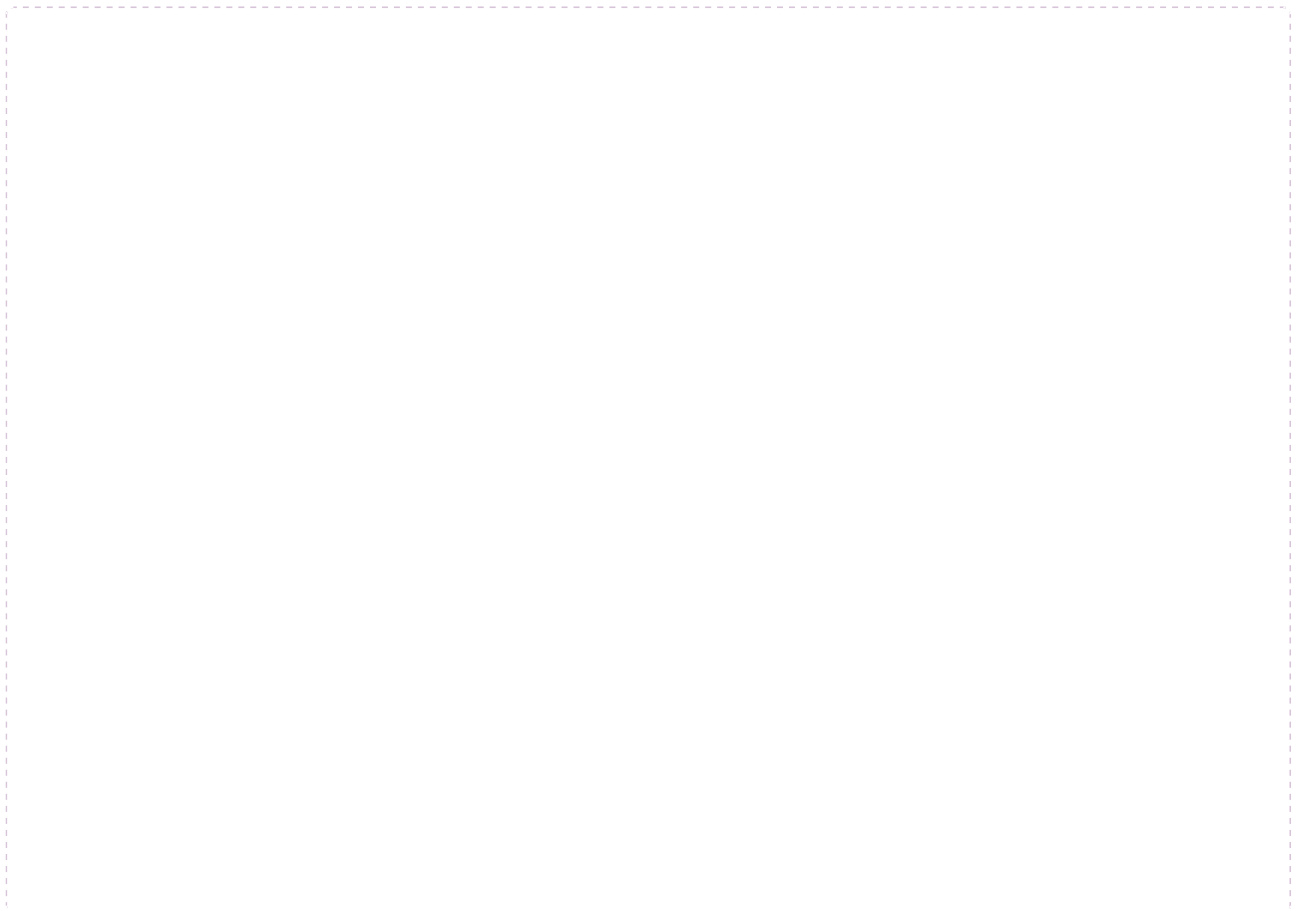
- ☐ (a) Describe a city street in the minutes after a heavy storm has passed.
- ☐ (b) Describe an old person's room, filled with objects from their past.

Narrative writing

- ☐ (c) Write a story about a promise that was difficult to keep.
- ☐ (d) Write a story with the title "The Wrong Bus".

Write about 350–450 words. Up to 16 marks are available for content and structure, and up to 24 marks for style and accuracy.

Plan in the box (not marked): five stages or story beats, plus three key images or words. **1401**



Write your composition here. Continue on lined paper if you need more space.

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.

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

Sentence variety and punctuation for effect

I can... vary sentence types, lengths and openings, and punctuate accurately for effect.

Paper / section: P2 Sections A & B (style and accuracy)

Top-level writing uses sentences deliberately: a short sentence for impact, a long complex sentence to build detail, a fragment for drama. Variety is not random; each choice should create an effect.

Accurate punctuation is part of the style and accuracy mark. Comma splices ("It was late, we went home") are the most common error at IGCSE — learn to fix them with a full stop, a semicolon or a connective.

Key words

simple

compound

complex

fronted adverbial

semicolon

colon

dash

Key points

- Vary openings: adverb (*Slowly,*), *-ing* clause (*Turning,*), prepositional phrase (*Beneath the bridge,*), subordinate clause (*Although...*).
- Semicolon: joins two closely related main clauses.
- Colon: introduces an explanation, list or reveal.
- Dashes: add an aside or a dramatic pause.
- Ellipsis: trailing off or suspense — use rarely.
- Short sentence after long ones = emphasis.

Worked example

Improve: "The storm came. It was loud. The roof shook. We were scared, we hid."

Fix the comma splice; combine and vary.

"Without warning, the storm arrived, hurling rain against the windows until the whole roof shuddered. We hid. Nobody spoke."

Common mistakes

- Comma splices.
- Every sentence starting with "I" or "The".
- Semicolons used where a comma is needed before a dependent clause.

Exam tip: When proofreading, read your first word of each sentence down the page. If they are all the same, change three of them.

Answer each question.

- 1 Correct the comma splice in two different ways: "The bell rang, everyone rushed out."

- 2 Rewrite starting with an *-ing* clause: "She opened the letter and her hands shook."

- 3 Rewrite starting with a subordinate clause: "We went outside because the rain had stopped."

- 4 Add a colon to introduce a reveal: "There was only one thing in the box a key."

- 5 Use a semicolon correctly in a sentence about a city at night.

- 6 Add a pair of dashes for an aside: "My grandmother who had never left her village boarded the plane."

- 7 Which is a **complex** sentence?

- ☐ The dog barked. ☐ The dog barked and the cat ran.
☐ Although it was tired, the dog barked.

- 8 Write a long sentence (at least 25 words) describing a busy road, followed by a short sentence for impact.

- 9 Rewrite with a prepositional-phrase opening: "A cat slept under the table."

10 Joining two main clauses with only a comma is called a comma _____ .

11 Use a rhetorical colon in an argument sentence.

12 Explain the effect of a one-word sentence such as "Gone." in a story.

13 Vary these sentence openings: "I walked in. I saw the crowd. I felt nervous. I sat down."

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

Composition (Section B style). Allow about 1 hour: 10 minutes planning, 45 minutes writing, 5 minutes checking.

- 1** Answer **one** question from this section. Tick the title you choose.

Descriptive writing

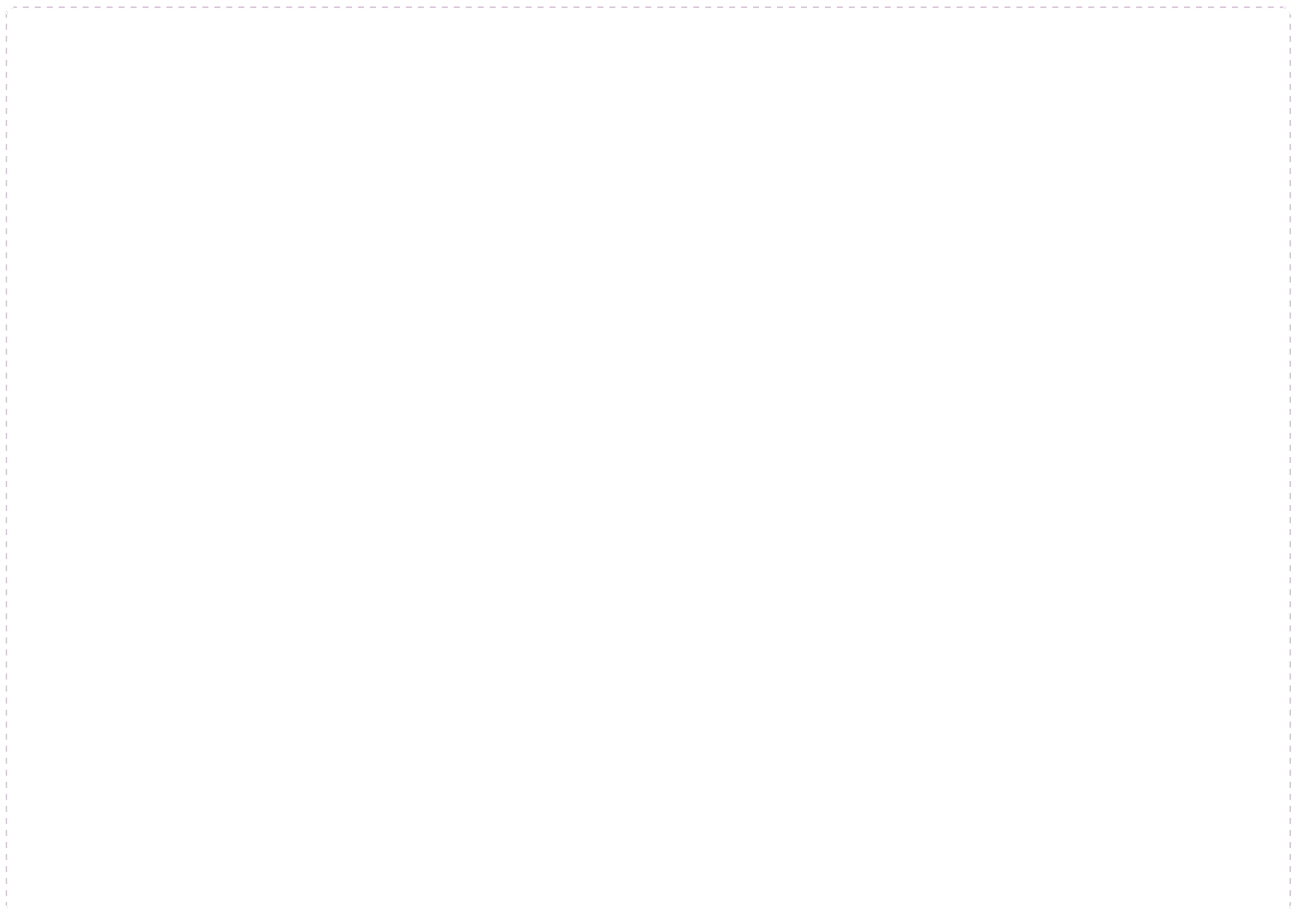
- ☐ (a) Describe a sports stadium in the final minute of an important match.
☐ (b) Describe a train journey through the countryside at dawn.

Narrative writing

- ☐ (c) Write a story about a secret that is finally revealed.
☐ (d) Write a story that ends with the words: "...and that was the last time I saw it."

Write about 350–450 words. Up to 16 marks are available for content and structure, and up to 24 marks for style and accuracy.

Plan in the box (not marked): five stages or story beats, plus three key images or words. **1401**



2

Write your composition here. Continue on lined paper if you need more space.

Lined area for writing the composition.

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

Vocabulary ambition and precision

I can... choose ambitious, precise vocabulary that fits the context and creates a clear effect.

Paper / section: P2 Sections A & B (style and accuracy)

Ambitious vocabulary is not the longest word; it is the **most exact** word. "Walked" tells us little; "trudged", "strode" and "drifted" each create a different person. Precise verbs and concrete nouns usually do more work than extra adjectives.

Think about **connotation** — the feelings a word carries. "Slim", "skinny" and "gaunt" share a meaning but not an effect. Use a word only if you are sure of its meaning and register; a misused 'big word' costs more than a plain correct one.

Key words

precision

connotation

synonym

nuance

concrete noun

verb choice

Key points

- Strengthen verbs before adding adverbs (*ran quickly* → *sprinted*).
- Prefer specific nouns (*tree* → *tamarind*; *car* → *rusting pickup*).
- Cut empty intensifiers: *very*, *really*, *extremely*.
- Argument vocabulary: *compelling*, *flawed*, *sustainable*, *detrimental*, *viable*.
- Keep a personal word bank and use new words in practice pieces.

Worked example

Upgrade: "The very old man walked really slowly down the nice street."

Replace intensifiers and vague words with precise choices.

"The elderly man shuffled down the tree-lined street, pausing at every gate."

Common mistakes

- Thesaurus errors: "The sun was luminous with ebullience."
- Repeating 'good', 'bad', 'nice', 'things'.
- Overwriting: three adjectives before every noun.

Exam tip: Two or three exact, surprising word choices per paragraph are enough to lift the style mark.

Answer each question.

- 1 Give three precise verbs to replace "walked" and say what each suggests.

- 2 Replace the adverb + verb with one verb: "She ate quickly and greedily."

- 3 Which word has the most **negative** connotation?

☐ slim ☐ slender ☐ scrawny

- 4 Which word has the most **positive** connotation?

☐ stubborn ☐ determined ☐ obstinate

- 5 Make the noun specific: "There was a bird on the wall."

- 6 Rewrite in precise argumentative vocabulary: "The plan is really bad for the environment."

- 7 Rewrite: "The food was very nice."

- 8 The feelings or associations a word carries are its _____.

- 9 Correct the misused word: "The speech had a big affect on the audience."

- 10 Correct the misused word: "The council should not disinterest itself in young people."

11 Write a sentence using *compelling* correctly in an argument.

12 Cut the overwriting: "The huge, enormous, gigantic, massive wave crashed loudly and noisily."

13 Write a sentence about rain using a verb with strong connotations.

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

Composition (Section B style). Allow about 1 hour: 10 minutes planning, 45 minutes writing, 5 minutes checking.

- 1** Answer **one** question from this section. Tick the title you choose.

Descriptive writing

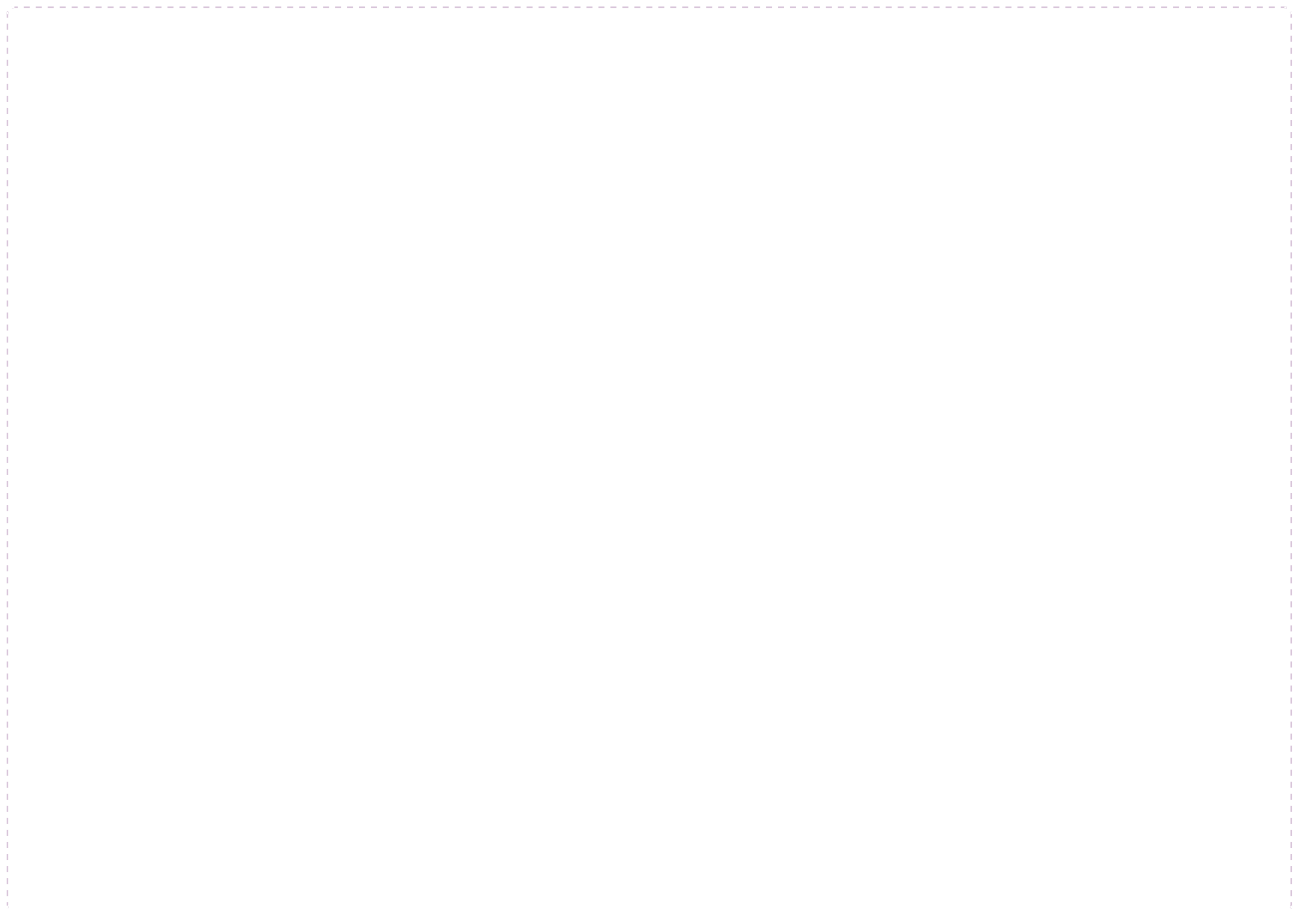
- ☐ (a) Describe a garden or park through the four seasons of a single year.
- ☐ (b) Describe the scene backstage moments before a performance.

Narrative writing

- ☐ (c) Write a story in which an ordinary object turns out to be very important.
- ☐ (d) Write a story with the title "The Visitor".

Write about 350–450 words. Up to 16 marks are available for content and structure, and up to 24 marks for style and accuracy.

Plan in the box (not marked): five stages or story beats, plus three key images or words. **1401**



2

Write your composition here. Continue on lined paper if you need more space.

Lined area for writing the composition.

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

Planning under timed conditions

I can... plan quickly and divide my time so I complete both sections of Paper 2.

Paper / section: P2 Sections A & B (timing)

Paper 2 lasts **2 hours** for **80 marks**: Section A (directed writing, 40 marks, about 250–350 words) and Section B (one composition, 40 marks, about 350–450 words). That is roughly **one hour per section**.

A 5–10 minute plan saves time: you never stop to wonder what comes next.

Key words

timing

plan

spider diagram

paragraph plan

word count

Key points

- **Section A (60 min)**: read and annotate texts 15 · plan 5 · write 35 · check 5.
- **Section B (60 min)**: choose title 2 · plan 8 · write 45 · check 5.
- Section A plan: a grid pairing ideas from Text A and Text B with your judgement.
- Section B plan: five boxes (zoom stages or story beats) + three key images/words.
- If time runs out, write a brief conclusion rather than stopping mid-paragraph.

Worked example

Section A plan grid: replacing exams with coursework.

Text A idea | Text B idea | My judgement

Exams cause stress | Coursework causes stress all year | Stress moves, not disappears

Coursework tests real skills | Coursework easier to copy/AI | Strong point needs supervision

Conclusion: mixed model — supervised projects + shorter exams.

Common mistakes

- Spending 80 minutes on Section A and rushing Section B.
- Choosing a composition title before thinking of any ideas.

Exam tip: Write your finishing times at the top of the paper (e.g. A: 10.00, B: 11.00) and check the clock between paragraphs.

Time yourself. Use notes, not full sentences, for the plans.

1 Paper 2 lasts _____ hours and is worth _____ marks.

2 Section A answers should be about _____ words; Section B about _____ words.

3 Roughly how long should you spend on Section A?

☐ 20 minutes ☐ 1 hour ☐ 90 minutes

4 In 3 minutes, plan five beats for a story titled "The Locked Room".

5 In 3 minutes, plan five zoom stages for "A school canteen at lunchtime".

6 List three questions you should ask before choosing a composition title.

7 Write the first column headings of a Section A planning grid.

8 It is 10.40 and you have just finished Section A paragraph 3 of 5. The exam started at 9.30. What should you do?

9 Explain why longer answers are not automatically better.

10 Write a one-line thesis (your view) for a task on replacing final exams with coursework.

11 When should you plan your ending?

- ☐ before you start writing ☐ when you reach the last paragraph
☐ never — let it happen

12 Write your own timing plan for Paper 2 if it starts at 13.00.

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

Read Text A and Text B carefully, then answer the question. Allow about 1 hour (15 minutes reading and planning).

Exams or coursework? ARTICLE

Text A — “Ditch the exam hall”, an opinion piece by a former teacher

Twice a year, we put teenagers in silent halls and judge two years of learning by what they can recall in two hours. A bad night's sleep, a headache or a panic attack can undo months of work. No other part of adult life works like this: engineers, doctors and designers are judged by projects, teamwork and results over time.

Coursework rewards research, drafting and creativity — the very skills employers say they want. It also allows students who freeze under pressure to show what they can really do. Exams test memory; coursework tests understanding.

Text B — “Why exams still matter”, a newspaper editorial

It is fashionable to criticise exams, but they have one great strength: everyone sits the same paper, under the same conditions, without help. Coursework is far harder to police. Some students receive a great deal of help from parents or tutors; others receive none. Now that AI tools can generate essays in seconds, the problem has grown.

Coursework also spreads stress across the whole year rather than removing it. Students juggling five or six projects at once can feel permanently behind.

That does not mean exams are perfect. Shorter papers, more sensible timetables and better support for anxious students would help. But replacing exams entirely would make results less fair, not more.

Original texts written for British Learning Centre.

1

Your school is considering replacing most end-of-year exams with coursework. Write a **letter** to your head teacher giving your views. **Time yourself: 60 minutes in total.**

In your letter you should:

- evaluate the arguments for and against replacing exams with coursework in both texts
- give your own views, based on what you have read, about how students should be assessed

Base your letter on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

Plan first (not marked): pair ideas from both texts and note your judgement.

[40]

Idea from Text A	Idea from Text B	My judgement / how I will use it

2

Write your letter here. Continue on lined paper if you need more space.

Lined area for writing the letter.

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

Proofreading and editing

I can... find and correct errors in spelling, punctuation, grammar and expression in my own writing.

Paper / section: P2 Sections A & B (accuracy)

Five minutes of checking can move an answer up a level in style and accuracy. Read slowly, as if someone else wrote it, and look for the errors **you** usually make.

Correct neatly: one line through the error and the correction above. Use an asterisk (*) to add a missing sentence. Examiners do not penalise tidy corrections.

Key points

- **Homophones:** their/there/they're, your/you're, its/it's, affect/effect, practice/practise.
- **Agreement:** "The group of students *was*...", "Each of them *has*..."
- **Tense consistency:** do not slide between past and present.
- **Sentence boundaries:** comma splices and run-ons.
- **Apostrophes:** possession (the girl's bag, the girls' bags) and omission (don't).
- Check paragraphing: new idea, time, place or speaker → new paragraph.

Key words

proofread

homophone

agreement

tense

comma splice

apostrophe

Worked example

Proofread: "Their are alot of reason's why the council should of listened, it's decision effect everyone."

Their → There; alot → a lot; reason's → reasons; should of → should have; comma splice → full stop; it's → Its; effect → affects.

"There are a lot of reasons why the council should have listened. Its decision affects everyone."

Common mistakes

- Reading for meaning only and missing small errors.
- Rewriting whole paragraphs in the last minute and creating new errors.
- "Should of" instead of "should have".

Exam tip: Keep a list of your three most frequent errors from marked work, and hunt for exactly those first.

Correct the errors. Rewrite each sentence correctly.

1 "Your going to love the new library."

2 "The dog wagged it's tail."

3 "We should of left earlier."

4 "The team of players were arguing about there tactics."

5 "Each of the students have a locker."

6 "I walked into the room and see a strange light."

7 "The childrens toys were everywhere."

8 "Tourism is important, it brings jobs."

9 "The new rules will effect everyone, weather they like it or not."

10 "I need to practise the piano, my teachers advise is to practice daily."

11 "Definitely the most beautifull place I have ever seen." (two spelling errors + make it a full sentence)

12 "Who's idea was it to leave, said Mum."

13 List three errors you personally make most often.

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

Read the draft response, then answer the questions.

A student's draft (Section B: "Describe a beach at sunset") REPORT

The sun was setting on the beach it was very nice. The sky was orange and pink and red and purple. The waves was coming in slowly and there was alot of people walking there dogs.

Suddenly a boy fell in the water and I ran to save him, I pulled him out and his mum said thank you. Then the sun goes down and it was dark.

I could smell the sea and the food from the resturants. It was the best sunset ive ever seen.

- 1 Find and correct **six** errors of spelling, punctuation or grammar in the draft. [6]

- 2 Identify the part of the draft that drifts into narrative, and explain why this weakens a descriptive answer. [3]

- 3 Rewrite the first two sentences to improve vocabulary and sentence variety. [4]

- 4 Write **one** new paragraph (about 80–100 words) to replace paragraph 2, using a zoom-in focus and at least two senses. [8]

- 5 Write a final sentence that creates a circular ending linked to the opening of the draft. [2]

- 6 Give **two** pieces of advice the student should follow when proofreading in the exam. [2]

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



CHECK

End-of-book check

End-of-book check

Name _____ Date _____ Score _____ / 10

Answer each question. Compare your score with your Starting point check.

1 Section A answers should be about _____ words, and Section B answers about _____ words.

2 How are the 40 Section A marks divided?

3 Write an evaluative sentence about this claim: "Everyone agrees the new park is a disaster," says a local shop owner who wants a car park instead.

4 Which feature is essential in a speech but not a letter?

- ☐ paragraphs ☐ address to a listening audience (e.g. greeting, 'you', 'we')
- ☐ a salutation such as "Dear"

5 Write a headline and lead sentence for an article about banning plastic bags.

6 Write a counter-argument and rebuttal about school uniform.

7 Write an antithesis about technology.

8 Give three stages of a zoom-in structure for "A harbour at dawn".

9 Show, don't tell: "The old man was lonely."

10 Correct all errors: "There going to the resturant tommorow, its there favourite."



Practice Paper 2

Name _____ Date _____ Marks _____ / 80

Directed Writing and Composition

Time: 2 hours

Total: 80 marks (Section A 40, Section B 40)

Section A: answer the directed-writing task (Questions 1–3). Allow about 1 hour.

Section B: answer **one** composition title (Questions 4–5). Allow about 1 hour.

Dictionaries are not allowed. Plan each answer and leave 5 minutes to check.

Up to 15 marks for reading and 25 for writing in Section A; up to 16 for content and structure and 24 for style and accuracy in Section B.

Answer all of Section A and one title from Section B.**1 Section A: Directed Writing.** Read Text A and Text B, then answer Question 2.**Text A — “Take the year”, from a student travel blog**

I nearly went straight to university. Instead, I spent a year working in a hotel kitchen, then volunteering on a reforestation project and travelling on the money I had saved. I came back a different person: more independent, more confident, and finally sure that I wanted to study environmental science rather than law.

Admissions tutors tell me that students who take a structured gap year often arrive more mature and motivated. After fourteen years of school, a pause is not lost time; it is thinking time. And let's face it — when else will you be free of exams, mortgages and a full-time job?

Text B — “Mind the gap”, from a careers adviser's column

A well-planned gap year can be valuable. The trouble is that many are not well planned. Without a clear purpose, a year can drift into sleeping late, scrolling and a part-time job that leads nowhere. Some students find it hard to return to study habits after twelve months away, and a few never go to university at all.

Cost matters too. Volunteering abroad is often expensive, and the most impressive-sounding gap years are frequently funded by parents — which hardly builds independence. Some ‘voluntourism’ projects have been criticised for doing little for local communities.

My advice? If you take a year out, treat it like a job: set goals, earn money, and come back with something you can talk about. Otherwise, a summer of work experience may give you many of the same benefits.

2 Plan in the box (not marked), then write on the next page.

Write an **article** for a website for students finishing secondary school with the title "A gap year: launch pad or lost year?"

In your article you should:

- evaluate the arguments for and against taking a gap year given in both texts
- give your own views, based on what you have read, about whether students should take a gap year

Base your article on what you have read in **both** texts, but be careful to use your own words. Address **both** of the bullet points.

Write about 250–350 words.

Up to 15 marks are available for the content of your answer, and up to 25 marks for the quality of your writing.

[40]

[illegible]

4 Section B: Composition

Answer **one** question from this section. Tick the title you choose.

Descriptive writing

- ☐ (a) Describe a city waking up after a long holiday weekend.
- ☐ (b) Describe the view from a high place, such as a hilltop, a rooftop or an aeroplane window.

Narrative writing

- ☐ (c) Write a story with the title "The Message".
- ☐ (d) Write a story in which a character must make a choice between two people.

Write about 350–450 words. Up to 16 marks are available for content and structure, and up to 24 marks for style and accuracy.

Plan in the box (not marked): five stages or story beats, plus three key images or words. **1401**

5

[illegible]



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 80
- 2 a letter, speech or article
- 3 one descriptive OR one narrative composition
- 4 To judge how strong, convincing or reliable it is (evidence, bias, logic), not just repeat it.
- 5 Yours faithfully,
- 6 e.g. Many students believe that homework serves little purpose.
- 7 It was raining, so we stayed inside. / It was raining; we stayed inside.
- 8 e.g. A scooter whines past, and the smell of grilled pork drifts from a stall.
- 9 A planned ending that echoes the opening
- 10 Any two: rhetorical question, tricolon, anaphora, antithesis, hyperbole, direct address, emotive language, anecdote.

Unit 1 · Sheet A — Reading two texts for directed writing

- 1 Not enough time to queue, eat and return; no time for football or the library; students are exhausted; grades would improve (any two).
- 2 "Every single student I know" / "definitely go up" — sweeping, unproven claims; the writer cannot know this, so a reader may doubt the rest.
- 3 Extract 2
- 4 That the queue is a problem / time to eat is too short.
- 5 A longer lunch would mean a later finish, which affects families who depend on buses.
- 6 She accepts the student's point (sympathise; queue is real), supports it with a survey, then weighs a drawback and offers a compromise rather than one-sided claims.
- 7 The student's claim that grades would rise is hopeful but unsupported.
- 8 e.g. If year groups ate at different times, the queue could shrink while the school day stayed the same length.
- 9 e.g. The student's complaint about time is backed up by the teacher's survey showing most students eat in under ten minutes.
- 10 bias
- 11 e.g. Would a longer lunch reduce teaching time? What do parents think? Has staggering worked elsewhere?
- 12 e.g. While I understand why many students want a longer break, I believe a staggered lunch would solve the real problem — the queue — without lengthening the day.
- 13 Judging ideas from both and using them in your own argument

Unit 1 · Sheet B — Reading two texts for directed writing

1 Indicative content. Text A: rest and wellbeing; time for family; better attendance abroad; planning time for teachers; unproductive Friday afternoons; longer days a fair trade. Evaluation: the writer is a parent writing from one child's experience; "enormous pressure" and "common sense" are assertions; evidence from abroad is vague. Text B: possible dip in results; childcare costs; siblings on different timetables; tired extra hour; spare day filled with meetings; recommends a monitored trial. Evaluation: more cautious and evidence-based but hedged ("some", "slightly"); its own conclusion supports a trial. Best answers notice that both texts can be reconciled through a trial with measures.

Model extract (upper level): *Dear Mrs Okafor, I am writing about the proposed four-day week, an idea that is more complicated than either its fans or its critics admit. Supporters rightly say that students are exhausted, yet the claim rests largely on one parent's observation of one daughter. The concern about childcare, by contrast, affects many families directly... I would therefore support a one-term trial, but only if attendance, wellbeing and results are measured before anyone declares it a success.*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 2 · Sheet A — Writing a formal letter

- 1 Yours faithfully,
- 2 Yours sincerely,
- 3 reason / purpose
- 4 e.g. I am concerned that students' views are not always taken into account.
- 5 e.g. Repairing the bus shelter would be a considerable improvement.
- 6 e.g. In my view, the quality of food in the canteen is disappointing.
- 7 I respectfully disagree with the suggestion that...
- 8 e.g. Dear Sir or Madam, I am a Year 10 student at Hillside School, and I am writing to request a pedestrian crossing on Park Road. Every morning, hundreds of students cross this busy road without any protection.
- 9 e.g. I would therefore urge the council to install a crossing before the winter term, when dark mornings make the road even more dangerous. I look forward to your reply.
- 10 e.g. The school could consider giving students a vote.
- 11 A clear purpose and evaluated ideas from the texts
- 12 The reader is more likely to act if they can see a benefit to them or their role (e.g. saving money, safety, reputation).

Unit 2 · Sheet B — Writing a formal letter

1 Indicative content. Text A: parking shortage; customers lost to retail parks; 40 jobs; playground kept; field 'mainly' for dog-walking and waterlogged; EV charging and trees; consultation. Evaluation: a press release presents the council positively; "estimated" jobs; dismissive description of the field. Text B: field well used; youth football team; natural flood defence; trees ≠ meadow; jobs may be temporary; alternatives (cheaper parking, buses); irreversibility. Evaluation: personal and emotive but raises a practical risk (flooding) that Text A ignores. Strong answers use the flooding point to challenge the 'waterlogged' claim and test the alternatives.

Model extract: *Dear Sir or Madam, ... The press release describes the northern field as "often waterlogged", as though this were a reason to build on it. Yet, as one resident points out, that water has to go somewhere. Before spending money on a car park, the council should ask whether it might later be spending far more on flood repairs in the lower town.*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

- 2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 3 · Sheet A — Writing a speech

- 1 e.g. Good morning, Year 11, and thank you, Mr Silva, for the introduction.
- 2 e.g. How many of you know the name of someone in this town who is over eighty?
- 3 Moving on to my second point,
- 4 e.g. We could all do more to recycle.
- 5 e.g. Some of you will say you are simply too busy with exams — and I understand that. But two hours a month is less than one evening of scrolling.
- 6 e.g. A garden would give us fresh food, cleaner air and a quiet place to think.
- 7 So sign the list on the way out today — and let's make this the year we turned up. Thank you.
- 8 e.g. Many people say compulsory service builds character. Others disagree. After all, can you really force someone to volunteer?
- 9 Listeners cannot reread, so repeating key words helps them remember the main idea.
- 10 action
- 11 e.g. I believe this programme would be a valuable experience for your sons and daughters.
- 12 e.g. So, next time I ask whether you know someone over eighty, I hope every hand in this hall goes up.

Unit 3 · Sheet B — Writing a speech

1 Indicative content. Text A: personal transformation; skills (listening, patience); awareness of poverty; students would not have volunteered otherwise; 'a push'. Evaluation: vivid and sincere but one student's experience (with a few classmates) — anecdotal; writer admits it may be a contradiction. Text B: freely chosen is the point; box-ticking; reluctant volunteers burden charities; workload; carers and part-time workers; alternative of encouragement and credit. Evaluation: reasonable concerns; generalises about 'reluctant' teens; the hidden-carers point is strong. Good answers may propose a compromise (choice of placements, credit for existing caring) and address a peer audience.

Model extract: *Good afternoon, Year 10. Hands up if you would give up thirty hours of your free time tomorrow... Not many. And that, honestly, is the best argument for making it compulsory — and the best argument against. One student writes that she only discovered the care home because she was made to go. But what about the classmate who already spends every evening looking after a little brother? For him, thirty hours is not a gift; it is a burden...*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 4 · Sheet A — Writing an article

1 e.g. "Screens, Scrolls and Slipping Scores"

2 e.g. Does a Blazer Make You Behave?

3 At 2 a.m. last Tuesday, fourteen-year-old Arun was still scrolling.

4 strapline (subheading)

5 e.g. For many young people, online communities offer a lifeline that is missing at school.

6 e.g. The most obvious cost of endless scrolling is paid at night.

7 formal but readable

8 e.g. My grandfather left school at fourteen, yet he could quote Dickens by heart. He had a library card and nothing else to do on wet Sundays.

9 e.g. Perhaps what we need is not more apps, but more wet Sundays and a library card.

10 A letter speaks to one named reader (or organisation) who can act; an article speaks to a wider readership who must be interested and persuaded.

11 a byline with your real name and photo

12 e.g. For many students, the phone is the first thing they touch in the morning and the last thing they see at night.

Unit 4 · Sheet B — Writing an article

1 Indicative content. Text A: body-image comparison; interrupted homework and sleep; frequent checking; minimum-age debates; driving analogy; platforms designed to hook; helps parents. Evaluation: a campaign site with a clear agenda; "many" and "some" are unquantified; analogy is persuasive. Text B: moral panic precedent; admits harm; community and inspiration; bans easily avoided; education, privacy, company responsibility; reverses the driving analogy. Evaluation: personal but balanced; the false-birth-date point exposes a practical weakness in Text A. Strong answers notice that both texts use the driving image to reach opposite conclusions.

Model extract: *Social Media: Protect or Prohibit? Both sides of this debate reach for the same image: learning to drive. Campaigners say we don't let fourteen-year-olds take the wheel; a teenage blogger replies that we teach them first. The second argument is, in my view, the more honest one — not least because a ban that can be defeated by typing a fake birthday is not really a ban at all...*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 5 · Sheet A — Argue, discuss and persuade

1 discuss

2 persuade

3 argue

4 e.g. It is true that uniforms can be expensive for some families; however, a second-hand scheme could solve this.

5 e.g. On the one hand, homework builds independent study habits; on the other hand, too much of it leaves no time for rest or hobbies.

6 e.g. Our river — once full of fish — is now choking on plastic, and only we can save it.

7 e.g. Cars in the city centre add significantly to air pollution and make walking less safe.

8 conclusion / judgement

9 e.g. Traders fear this, but many pedestrianised streets have seen visitors stay longer and spend more, because walking is pleasant rather than stressful.

10 e.g. Dust off your bike this weekend — and join us at the school gate on Monday morning.

11 weighing both viewpoints

12 It shows the writer is reasonable and has considered other views, which builds trust and makes the rebuttal stronger.

Unit 5 · Sheet B — Argue, discuss and persuade

1 Indicative content. Text A: worst pollution; children exposed; improvements elsewhere; quieter, safer, café culture; specific hours and exemptions; prediction that no one will want traffic back. Evaluation: campaign group; "often" and "quickly" are vague; exemptions show some planning; final claim is speculation. Text B: accepts pollution; heavy goods; risk of closure; hourly village buses; older people isolated; compromise suggestions.

Evaluation: personal interest but grounded in daily experience; identifies practical gaps (delivery of bulky goods, buses). Strong answers weigh health against livelihoods and arrive at a reasoned position, e.g. a phased ban plus better buses and loading bays.

Model extract: *Few people would defend the air on Market Street; even the shopkeepers who oppose the ban admit they breathe it all day. The real question is not whether to act, but how. The campaigners' plan is admirably detailed — it even exempts morning deliveries — yet it assumes that buses can replace cars, when villagers know they arrive only once an hour...*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 6 · Sheet A — Register, audience and voice

1 formal

2 warm, semi-formal

3 e.g. Many of the animals appear under-stimulated in such small enclosures.

4 e.g. There's loads to learn here — from feeding talks to the bug house.

5 e.g. Zoos can and should do better.

6 e.g. Parent: educational, safe family day. Student: seeing animals up close is exciting / sparks interest in biology.

7 voice

8 "like, totally tiny" is colloquial → "which is, in my view, far too small".

9 e.g. Captivity is not ideal for any animal, but for some endangered species it may currently be the safest option.

10 e.g. No animal born to roam a savannah should spend its life pacing a concrete yard!

11 It could be argued that...

12 Different readers care about different things; using reasons that matter to them makes them more likely to agree or act.

Unit 6 · Sheet B — Register, audience and voice

1 Indicative content. Text A: breeding programmes; reintroduction of turtles; education for schoolchildren; 'people protect what they love'; ticket money to conservation; enrichment. Evaluation: promotional guide; "part of every ticket" is unspecified; one success story highlighted. Text B: most species not endangered; stress and pacing in large mammals; enclosure vs natural range; conservation in the wild; documentaries; phase out unsuitable species. Evaluation: balanced conclusion (not closing all zoos); documentary claim is debatable. Strong answers apply the texts to the polar-bear plan (a large, wide-ranging animal — Text B's concern) and keep a formal letter-to-the-editor register.

Model extract: *Sir, Seaview Zoo's guide tells us that "people protect what they love", and I do not doubt that a child who sees a polar bear may grow up to care about the Arctic. But love is not the only thing a polar bear needs. As your columnist observes, large animals that roam vast territories are exactly those most likely to pace and suffer in an enclosure...*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 7 · Sheet A — Structuring an argument

1 Nevertheless

2 Therefore

3 Admittedly

4 e.g. The most lasting cost of mass tourism lies beneath the water.

5 e.g. Tourism brings money; however, most of it goes to foreign cruise companies.

6 e.g. Some argue that fewer visitors means less income. Yet visitors who stay overnight spend far more than day-trippers, so quality could replace quantity.

7 introduction 1; benefits 2; problems 3; conclusion 4 (or problems before benefits if building to a positive close).

8 e.g. Cruise ships are huge. These floating towns block the harbour.

9 rebuttal

10 It wastes words; a conclusion should give a judgement or recommendation that the paragraphs have built towards.

11 e.g. The island does not need more visitors; it needs visitors who leave it better than they found it.

12 This figure is striking, but it measures arrivals, not how much visitors actually spend.

Unit 7 · Sheet B — Structuring an argument

1 Indicative content. Text A: transformation from poverty; 6,000 visitors; jobs across trades; infrastructure; young people staying; challenges 'managed'; limiting = rejecting prosperity. Evaluation: official speaker with an interest; vague about how problems will be managed; false choice (limit = poverty). Text B: overcrowding; short stays, low spending; profits go elsewhere; reef damage; fishermen harmed; proposals (cap, fee, longer stays); reef as the attraction. Evaluation: first-hand observation; admits own dependence; the 'reason people come' point undermines Text A long-term. Strong answers structure a clear line — benefits real, but sustainability requires limits — with a counter-argument rebutted.

Model plan (annotated): 1 Hook — the reef at dawn vs. 6,000 visitors at noon. 2 Prosperity is real (Text A: jobs, pier) — but who gets it? (Text B). 3 Reef damage — strongest evidence; tourism eating its own attraction. 4 Counter: 'limits mean poverty' → false choice; longer-stay visitors spend more. 5 Verdict: cap + reef fee. *Cohesion: "This prosperity..."; "Yet beneath the surface..."; "Admittedly..."*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 8 · Sheet A — Rhetorical devices

1 antithesis

2 anaphora

3 hyperbole

4 e.g. How many of us own a shirt that still has the price tag on?

5 e.g. A clothes swap is free, friendly and far kinder to the planet.

6 e.g. It is our planet. It is our future. It is our choice.

7 e.g. Fast fashion is cheap to buy but costly to the earth.

8 e.g. Our shopping habits are doing real, measurable damage to the planet.

9 e.g. Last month I found a dress in my wardrobe I had completely forgotten buying. It had been worn once — for a single photo.

10 They become predictable, can sound aggressive or empty, and replace reasoning with gestures.

11 tricolon (triple)

12 e.g. Thousands of litres of water for one pair of jeans — in a world where millions lack a clean drink. Can that ever be fashionable?

Unit 8 · Sheet B — Rhetorical devices

1 Indicative content. Text A: affordability; inclusion; frequent new styles; some pieces last; recycling bins; 'conscious' collections; shopping as fun. Evaluation: magazine likely funded by advertisers; 'many' and 'several' are vague; dismisses guilt. Text B: emissions, water, river pollution; low wages; more bought, less worn; recycling myth; practical steps. Evaluation: campaigning charity but specific harms; directly undermines Text A's recycling-bin reassurance. Strong answers address the council, acknowledge affordability (a clothes-swap is free — answering Text A's strongest point) and use devices purposefully.

Model extract: *Thank you, Chair. Nobody here is asking anyone to buy designer labels. The magazine is right that style should not depend on pocket money. But that is exactly why a clothes-swap makes sense: it costs nothing, it wastes nothing, and it excludes no one. And as for those recycling bins in store — the charity reminds us that most of what goes in them never becomes a new garment at all...*

Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.

Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 9 · Sheet A — Descriptive writing

- 1 e.g. Waves hiss up the sand, drowned now and then by the whine of a jet ski and a toddler's delighted shriek.
- 2 e.g. Garlic and lemongrass hang in the steam, sharp enough to make your eyes water.
- 3 e.g. The night pressed against the window like wet ink.
- 4 e.g. The wind wandered from room to room, rattling doors as if searching for someone who had left long ago.
- 5 e.g. The ancient fig leaned over the path, its roots knuckled into the stones.
- 6 Suddenly, a man grabbed my wallet and I chased him.
- 7 valley 1; paddy fields 2; farmer's hat 3; raindrop 4
- 8 e.g. The concourse was a river of commuters, splitting around pillars and pouring down the stairs.
- 9 e.g. Then the rain came. It hammered the tin roofs, filled the gutters in seconds and turned the lane into a brown, rushing stream.
- 10 cyclical (circular)
- 11 e.g. Her thumb, flattened from years of pressing dough, still wore a thin silver ring.
- 12 e.g. Nothing moves in the corridor except the green glow of the exit sign.
- 13 It gives the piece unity; each detail reinforces the same mood, so the effect on the reader is stronger.

Unit 9 · Sheet B — Descriptive writing

1 For descriptive answers, credit: a clear focus and structure (e.g. zoom or time-based); sensory, precise detail; controlled imagery; a consistent atmosphere; no plot. **For narrative answers:** see Unit 10 guidance.

Annotated plan — (a) market opening: 1 Pre-dawn: shutters rattling up, the smell of diesel and wet concrete (mood: drowsy). 2 Wider view: rows of lights flicking on 'like a row of opening eyes'. 3 Fish stall close-up: ice crunching, silver scales, the vendor's cracked thumb. 4 Detail: a single mango split open, its smell cutting through the fish. 5 Pull back: sun clearing the rooftops, first customers — the market now awake (echo 'eyes').

Model opening: *At five o'clock the market is still a row of closed eyelids. Then, one by one, the metal shutters rattle upwards and the stalls blink awake...*

Content and structure — 16 marks (BLC summary). Level 6 (14–16): complex, consistently well-developed content; secure, original overall structure; effects carefully managed. Level 5 (11–13): well-developed, engaging content; effective structure. Level 4 (8–10): relevant, reasonably developed content; clear structure. Levels 1–3 (1–7): simple or undeveloped content; structure weak or unclear; descriptive pieces drift into narrative.

Style and accuracy — 24 marks. Level 6 (21–24): precise, ambitious vocabulary; sentences deliberately varied for effect; register and tone controlled; spelling, punctuation and grammar almost always accurate. Level 5 (17–20): wide vocabulary; well-controlled sentences; minor errors only. Level 4 (13–16): some range; sentences mostly controlled; occasional errors. Levels 1–3 (1–12): limited vocabulary; simple or uncontrolled sentences; frequent errors. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 10 · Sheet A — Narrative writing

- 1 e.g. The gangplank was already rising when Lina threw her bag over the gap and jumped.
- 2 e.g. "Don't open it," Grandad said, "not until I'm gone."
- 3 e.g. Mrs Chen placed the broken vase on the desk very slowly and did not say a word.
- 4 e.g. He wore his brother's shoes, stuffed with newspaper at the toes.
- 5 e.g. A creak. Downstairs. I waited. Nothing. Then I went down, one step at a time. The back door stood open.
- 6 Then I woke up and it was all a dream.
- 7 "Where are you going?" asked Tom.
- 8 "I can't," she whispered. "Not tonight."
- 9 climax
- 10 e.g. The glass tipped, hung for a moment on the edge of the table, caught the light — and fell.
- 11 e.g. Hook: girl finds the rusted gate unlocked. Build-up: overgrown garden, a bench with a name plaque. Problem: an elderly man appears, angry. Climax: he reveals it was his late wife's garden. Resolution: they begin clearing it together; gate left open.
- 12 e.g. Behind her, the gangplank rose once more — and this time she was glad to be on the right side of it.
- 13 There is time to develop character, atmosphere and tension; many events lead to a rushed, list-like plot.

Unit 10 · Sheet B — Narrative writing

1 For narrative answers, credit: a deliberately shaped plot with a focused timescale; credible characters shown through action and dialogue; managed tension; an effective ending; controlled narrative voice and tense. **For descriptive answers:** see Unit 9 guidance.

Annotated plan — (d) "The Wrong Bus": 1 Hook (*in medias res*): the doors hiss shut; the route number is wrong. 2 Build-up: Somchai, 13, phone at 2%, on his way to his first job interview at the bakery. 3 Problem: the bus heads out of town; he is too shy to ask the driver. 4 Climax: an elderly passenger notices his panic and makes the driver stop; slowed-time moment as he must speak up. 5 Resolution: he arrives late but tells the baker the truth — and the baker turns out to be the passenger's daughter. Final line echoes 'doors hiss'.

Model opening: *The doors hissed shut behind me, and only then did I read the number above the driver's head: 47. Not 74. I sat down very carefully, as if moving slowly might reverse the mistake.*

Content and structure — 16 marks (BLC summary). Level 6 (14–16): complex, consistently well-developed content; secure, original overall structure; effects carefully managed. Level 5 (11–13): well-developed, engaging content; effective structure. Level 4 (8–10): relevant, reasonably developed content; clear structure. Levels 1–3 (1–7): simple or undeveloped content; structure weak or unclear; descriptive pieces drift into narrative.

Style and accuracy — 24 marks. Level 6 (21–24): precise, ambitious vocabulary; sentences deliberately varied for effect; register and tone controlled; spelling, punctuation and grammar almost always accurate. Level 5 (17–20): wide vocabulary; well-controlled sentences; minor errors only. Level 4 (13–16): some range; sentences mostly controlled; occasional errors. Levels 1–3 (1–12): limited vocabulary; simple or uncontrolled sentences; frequent errors. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 11 · Sheet A — Sentence variety and punctuation for effect

- 1 The bell rang. Everyone rushed out. / The bell rang; everyone rushed out. / When the bell rang, everyone rushed out.
- 2 e.g. Opening the letter, she felt her hands begin to shake.
- 3 Because the rain had stopped, we went outside.
- 4 There was only one thing in the box: a key.
- 5 e.g. The streets were empty; only the traffic lights kept changing, red to green, for no one.
- 6 My grandmother — who had never left her village — boarded the plane.
- 7 Although it was tired, the dog barked.
- 8 e.g. Motorbikes weave between buses, horns blaring, while a vendor pushes a cart of mangoes along the gutter as if the traffic were only weather. Then silence.
- 9 Under the table, a cat slept.
- 10 splice
- 11 e.g. The solution is simple: plant more trees.
- 12 It creates a sudden stop and emphasis, mirroring shock or finality and making the reader pause.
- 13 e.g. Walking in, I saw the crowd. My stomach tightened. Quickly, before anyone noticed, I sat down.

Unit 11 · Sheet B — Sentence variety and punctuation for effect

1 Focus for this sheet: deliberate sentence variety and accurate punctuation. Credit purposeful short sentences, varied openings, controlled semicolons/colons/dashes and secure dialogue punctuation; penalise comma splices and run-on sentences in the style and accuracy mark.

Annotated model extract — (a) stadium: *Forty thousand people hold their breath. [short opener, hyperbole-free precision] Around the pitch, flags hang motionless, as if the wind too is waiting; [semicolon joining linked ideas] only the clock moves. 8g:12. 8g:13. [fragments slow time] Down on the touchline, a substitute bounces on his toes — he will not get on now — [dashes for aside] while the captain, hands on knees, stares at the grass between his boots. [long complex sentence for detail]*

Content and structure — 16 marks (BLC summary). Level 6 (14–16): complex, consistently well-developed content; secure, original overall structure; effects carefully managed. Level 5 (11–13): well-developed, engaging content; effective structure. Level 4 (8–10): relevant, reasonably developed content; clear structure. Levels 1–3 (1–7): simple or undeveloped content; structure weak or unclear; descriptive pieces drift into narrative.

Style and accuracy — 24 marks. Level 6 (21–24): precise, ambitious vocabulary; sentences deliberately varied for effect; register and tone controlled; spelling, punctuation and grammar almost always accurate. Level 5 (17–20): wide vocabulary; well-controlled sentences; minor errors only. Level 4 (13–16): some range; sentences mostly controlled; occasional errors. Levels 1–3 (1–12): limited vocabulary; simple or uncontrolled sentences; frequent errors. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 12 · Sheet A — Vocabulary ambition and precision

- 1 e.g. trudged (tired, reluctant); strode (confident); crept (secretive, quiet).
- 2 She devoured / wolfed her food.
- 3 scrawny
- 4 determined
- 5 e.g. A myna bird hopped along the crumbling wall.
- 6 e.g. The plan would be detrimental to local wildlife and unsustainable in the long term.
- 7 e.g. The curry was fragrant and fiery, with a sweetness that lingered.
- 8 connotations
- 9 effect
- 10 e.g. The council should not lose interest in / ignore young people ("disinterested" means impartial).
- 11 e.g. The diver's first-hand account of reef damage is the most compelling evidence in either text.
- 12 e.g. The wave crashed down, swallowing the pier.
- 13 e.g. Rain needled the windscreen. / Rain smothered the town.

Unit 12 · Sheet B — Vocabulary ambition and precision

1 Focus for this sheet: precise, ambitious vocabulary used accurately. Reward exact verbs, specific nouns and controlled connotation; do not reward misused or showy vocabulary.

Annotated plan — (b) backstage: 1 Wide: the wings in half-dark, ropes and pulleys, the murmur of the audience 'like distant surf'. 2 Mid: dancers stretching, a girl mouthing lines, a stage manager's headset crackling. 3 Close: sequins snagging on a costume rail; the smell of hairspray and dust. 4 Detail: a performer's fingers drumming the rhythm of the opening number on her thigh. 5 Pull back: house lights dim, the murmur hushes — silence 'folding over the theatre like a curtain'.

Vocabulary to credit (examples): *hushed, flickering, rigging, jittery, rehearsed, threadbare, expectant, poised.*

Content and structure — 16 marks (BLC summary). Level 6 (14–16): complex, consistently well-developed content; secure, original overall structure; effects carefully managed. Level 5 (11–13): well-developed, engaging content; effective structure. Level 4 (8–10): relevant, reasonably developed content; clear structure. Levels 1–3 (1–7): simple or undeveloped content; structure weak or unclear; descriptive pieces drift into narrative.

Style and accuracy — 24 marks. Level 6 (21–24): precise, ambitious vocabulary; sentences deliberately varied for effect; register and tone controlled; spelling, punctuation and grammar almost always accurate. Level 5 (17–20): wide vocabulary; well-controlled sentences; minor errors only. Level 4 (13–16): some range; sentences mostly controlled; occasional errors. Levels 1–3 (1–12): limited vocabulary; simple or uncontrolled sentences; frequent errors. **[40]**

2 Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 13 · Sheet A — Planning under timed conditions

- 1 2; 80
- 2 250–350; 350–450
- 3 1 hour
- 4 e.g. Hook: key found in grandmother's coat. Build-up: house being sold; a door no one opens. Problem: key fits. Climax: room full of paintings of the narrator as a child. Resolution: discovers grandmother painted secretly; keeps one.
- 5 e.g. Wide: hall roaring, trays clattering. Mid: queue snaking past the counter. Close: dinner lady ladling curry. Detail: a dropped spoon spinning on tiles. Pull back: bell rings, hall empties, silence.
- 6 Do I have a clear idea/focus? Can I picture detailed scenes or a shaped plot? Can I write 350–450 words with variety and an ending in mind?
- 7 Text A idea | Text B idea | My evaluation / judgement
- 8 You are over time (should finish A by about 10.30): write a short final paragraph/conclusion now and move to Section B.
- 9 Marks are for quality — evaluation, control, accuracy; very long answers often lose structure and accuracy and take time from the other section.
- 10 e.g. Coursework should play a bigger role, but supervised exams are still needed to keep assessment fair.
- 11 before you start writing
- 12 e.g. 13.00–13.15 read/annotate; 13.15–13.20 plan A; 13.20–13.55 write A; 13.55–14.00 check A; 14.00–14.10 choose + plan B; 14.10–14.55 write B; 14.55–15.00 check.

Unit 13 · Sheet B — Planning under timed conditions

- 1 Indicative content.** Text A: one-off performance; bad day undoes months; adult life uses projects; coursework rewards research and creativity; employers; helps anxious students; memory vs understanding. Evaluation: former teacher — experienced but one-sided; the 'no other part of adult life' claim is overstated (driving tests, professional exams). Text B: fairness of identical conditions; unequal outside help; AI; stress spread not removed; concedes exams need reform. Evaluation: balanced and current (AI) but somewhat assumes exams are free of inequality (private tutoring also helps exams). Strong answers reconcile: supervised in-class projects plus shorter exams.
- Model plan (timed, 5 minutes):** Intro — I understand both pressures; view: mixed model. ¶2 one bad day (A) vs equal conditions (B) — fairness cuts both ways. ¶3 skills/employers (A) — persuasive, but AI/help problem (B) is decisive unless supervised. ¶4 stress moves not vanishes (B) — counter to A's anxiety point. ¶5 Recommendation: supervised projects in lessons + shorter exams; request student consultation.
- Reading — 15 marks (BLC summary of the levels).** Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.
- Writing — 25 marks.** Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. **[40]**
- 2** Mark Questions 1 and 2 together, using the scheme for Question 1.

Unit 14 · Sheet A — Proofreading and editing

- 1 You're going to love the new library.
- 2 The dog wagged its tail.
- 3 We should have left earlier.
- 4 The team of players was arguing about its tactics. (Accept "were... their" if treated as plural throughout.)
- 5 Each of the students has a locker.
- 6 I walked into the room and saw a strange light.
- 7 The children's toys were everywhere.
- 8 Tourism is important; it brings jobs. / Tourism is important because it brings jobs.
- 9 The new rules will affect everyone, whether they like it or not.
- 10 I need to practise the piano. My teacher's advice is to practise daily.
- 11 It is definitely the most beautiful place I have ever seen.
- 12 "Whose idea was it to leave?" said Mum.
- 13 Personal answer — e.g. comma splices; its/it's; tense slips.

Unit 14 · Sheet B — Proofreading and editing

- 1 Any six (1 each): comma splice/run-on in sentence 1 ("beach. It..."); waves **were**; **a lot**; **their** dogs; comma splice "save him. I pulled..."; tense "sun **went** down"; **restaurants**; **I've**. [6]
- 2 Paragraph 2 — the boy falling and being rescued (1). It introduces plot/action and a resolution, so it is no longer description (1); it moves attention away from building atmosphere and would limit content and structure marks (1). [3]
- 3 Up to 4: precise colour/imagery instead of list (1); removal of "very nice" for a specific effect (1); varied sentence structure, e.g. fronted clause or short sentence (1); accurate punctuation (1). e.g. *Slowly, the sun sinks behind the headland. The sky bruises from apricot to violet, as if someone has spilled ink into the clouds.* [4]
- 4 Up to 4 for content/structure (clear zoom, no plot, sustained atmosphere); up to 4 for style/accuracy (precise vocabulary, varied sentences, accurate). e.g. *Further along the shore, a fisherman coils his net, his fingers quick and certain. Salt has whitened the rope. Beside him, a bucket of crabs clicks and scrapes, and the smoke from a beach stall drifts across, sweet with charred corn...* [8]
- 5 Echoes the sun/sky image (1) with a sense of closure or change (1). e.g. *Where the sun had been, only a thin gold seam remains, stitched along the edge of the sea.* [2]
- 6 Any two (1 each): leave 5 minutes; read slowly/as if someone else wrote it; check own common errors (homophones, comma splices); check tense consistency; make neat corrections with a single line. [2]

End-of-book check

- 1 250–350; 350–450
- 2 15 for reading (content), 25 for writing (quality).
- 3 e.g. The shop owner's claim is exaggerated ("everyone") and may be biased, since he would benefit from a car park.
- 4 address to a listening audience (e.g. greeting, 'you', 'we')
- 5 e.g. "Bagged and Tagged: Time to Say Goodbye?" Last year, our town used more plastic bags than it has residents — every single week.
- 6 e.g. Some say uniforms stop students expressing themselves. Yet expression comes through ideas and actions, not clothing — and uniforms reduce pressure to buy expensive brands.
- 7 e.g. Technology connects us to the world but can disconnect us from the people beside us.
- 8 e.g. Wide: the bay under mist; Mid: fishing boats unloading; Close: a gull pulling at a net; (Pull back: sun clearing the mist).
- 9 e.g. Every evening he set two cups on the table, then put one back in the cupboard.
- 10 They're going to the restaurant tomorrow; it's their favourite.

Practice Paper 2

- 1 Reading texts for Question 2 — no marks.
- 2 **Indicative content.** Text A: personal growth (independence, confidence); clarified career choice; work + volunteering + travel; admissions tutors' view of structured gap years; 'thinking time'; unique freedom. Evaluation: one positive personal story; tutor evidence is second-hand and limited to *structured* years. Text B: value if planned; drift; difficulty returning; some never go; cost; parent-funded independence paradox; voluntourism criticism; treat it like a job; summer work as alternative. Evaluation: professional, balanced, practical; its 'structured' condition matches Text A's own evidence. Strong answers notice the shared conclusion — a gap year works when it has a purpose — and give a clear verdict for students.
Model extract: *Both writers, in the end, agree on more than they admit. The blogger's year was a success — but it involved a job, a project and careful saving, exactly the 'year treated like a job' the careers adviser recommends. The real danger is not the gap itself but an empty one...*
Reading — 15 marks (BLC summary of the levels). Level 5 (13–15): a thorough, perceptive evaluation of ideas from *both* texts; opinions are developed, linked and well supported. Level 4 (10–12): a sound evaluation of a range of ideas from both texts, with some developed comments. Level 3 (7–9): relevant ideas from both texts, with some attempt to evaluate; may lean on one text. Level 2 (4–6): ideas are selected but mostly repeated, with little comment. Level 1 (1–3): a few relevant ideas; much copying or misreading.
Writing — 25 marks. Level 6 (22–25): highly effective style for the audience and purpose; well-sequenced, cohesive argument; ambitious, precise vocabulary; very few errors. Level 5 (18–21): effective, consistent register; secure structure; varied sentences; minor errors. Level 4 (14–17): mostly appropriate register; clear paragraphs; some range; errors do not impede meaning. Level 3 (10–13): register sometimes inconsistent; some organisation; plain vocabulary; frequent errors. Levels 1–2 (1–9): little sense of audience; weak organisation; errors often obscure meaning. [40]
- 3 Mark with the scheme for Question 2.
- 4 **Descriptive:** credit a clear structural focus (zoom, time or movement), precise sensory detail, controlled imagery, one sustained atmosphere and no plot. **Narrative:** credit a focused, deliberately shaped plot, characters revealed through action and dialogue, managed tension and an effective, planned ending.
Annotated plan — (b) view from a high place: 1 Wide: the city spread 'like a circuit board', haze over the river. 2 Mid: traffic as moving beads of light; a train threading between towers. 3 Close: a pigeon on the railing, feathers lifted by the wind; cold metal under the narrator's palms. 4 Detail: a single lit window, someone watering a plant. 5 Pull back: evening falls, the circuit board 'switches on' — echo of the opening.
Content and structure — 16 marks (BLC summary). Level 6 (14–16): complex, consistently well-developed content; secure, original overall structure; effects carefully managed. Level 5 (11–13): well-developed, engaging content; effective structure. Level 4 (8–10): relevant, reasonably developed content; clear structure. Levels 1–3 (1–7): simple or undeveloped content; structure weak or unclear; descriptive pieces drift into narrative.
Style and accuracy — 24 marks. Level 6 (21–24): precise, ambitious vocabulary; sentences deliberately varied for effect; register and tone controlled; spelling, punctuation and grammar almost always accurate. Level 5 (17–20): wide vocabulary; well-controlled sentences; minor errors only. Level 4 (13–16): some range; sentences mostly controlled; occasional errors. Levels 1–3 (1–12): limited vocabulary; simple or uncontrolled sentences; frequent errors. [40]

5 Mark with the scheme for Question 4.