



BRITISH LEARNING CENTRE

PEARSON EDEXCEL INTERNATIONAL GCSE · 4EA1

English Language A

Paper 1: Non-fiction & Transactional Writing

A complete skills workbook for Paper 1 of Pearson Edexcel International GCSE English Language A (4EA1): reading non-fiction and comparing texts in Section A, and transactional writing in Section B. All reading texts are original and written in the style of the exam.

Name:

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

How to use this workbook

1 Key knowledge
 Read the notes, worked examples and common mistakes.

2 Practice
 Build the skill on Sheet A.

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

4 Check & reflect
 Mark your work with the mark scheme, then colour the tracker.

My progress tracker

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

#	Paper / question	Topic · I can...	R	A	G
1	P1 Q1–3	Retrieving information I can find, select and present precise information from an unseen non-fiction text.			
2	P1 Q1–3	Inference and interpretation I can read between the lines and explain what a writer implies, supporting ideas with brief quotation.			
3	P1 Q4	Language for effect I can analyse how a writer's choice of words and imagery creates effects on the reader.			
4	P1 Q4	Structure in non-fiction I can explain how the order, shape and organisation of a non-fiction text create effects.			
5	P1 Q4, P1 Q1–3	Autobiography and travel writing I can recognise the conventions of autobiography and travel writing and explain their effects.			
6	P1 Q4, P1 Q5 comparison	Speeches, articles and letters I can identify the features of speeches, articles and letters and analyse how they influence readers.			
7	P1 Q4, P1 Q5 comparison	Writer's viewpoint and perspective I can identify a writer's viewpoint and explain how they present and support it.			
8	P1 Q5 comparison	Comparing two texts I can compare how two writers present ideas and perspectives, and the methods they use.			
9	P1 Section B	Form, purpose and audience I can match the conventions and register of my writing to the form, purpose and audience of a task.			
10	P1 Section B	Argue, persuade, advise, inform I can adapt my techniques to argue, persuade, advise or inform a specific audience.			
11	P1 Section B	Structure and paragraphing I can organise my writing into linked, purposeful paragraphs with an effective opening and ending.			
12	P1 Section B	Rhetoric and register I can use rhetorical devices and an appropriate register to influence my audience.			
13	P1 Section B	Technical accuracy I can write with accurate spelling, punctuation and grammar and a range of sentence structures.			
14	P1 Q1–3, P1 Q4, P1 Q5 comparison, P1 Section B	Timed planning and exam strategy I can manage my time across Paper 1 and plan answers quickly and effectively.			



CHECK

Starting point check

Starting point check

Name _____ Date _____ Score _____ / 10

Answer all the questions. This check shows what you already know about Paper 1.

1 How many marks is Paper 1 worth in total?

☐ 45 ☐ 60 ☐ 90 ☐ 120

2 Section B of Paper 1 tests...

☐ poetry analysis ☐ transactional writing ☐ imaginative writing
☐ spoken language

3 Read: 'The café, tucked behind the station, served the best coffee in town and closed at 4 pm.' Give two facts about the café.

4 Read: 'He checked his watch again and tapped his foot.' What can you infer about him?

5 'The wind howled through the empty streets.' The technique is...

☐ simile ☐ personification ☐ statistics ☐ tricolon

6 Explain the effect of the word 'howled' in question 5.

7 Which connective is used to compare differences?

☐ similarly ☐ whereas ☐ likewise ☐ also

8 Name two features of a speech.

9 A letter that begins 'Dear Mr Patel' should end...

☐ Yours faithfully ☐ Yours sincerely ☐ Bye for now ☐ Regards from

10 Correct the sentence: 'Its a beautifull day, lets go outside.'

Retrieving information

I can... find, select and present precise information from an unseen non-fiction text.

Paper / question: P1 Q1–3

Section A of Paper 1 begins with questions on an **unseen non-fiction text**. The first questions test **AO1**: reading for information. In recent papers they are worth 2, 4 and 5 marks. Each one tells you exactly **where** to look (for example, 'lines 1–9') and **what** to find.

Skim to get the gist of the whole text; **scan** the named lines for key words that match the question. Answer briefly and precisely. When the question says 'in your own words', you must **rephrase** rather than copy.

Key words

retrieve

explicit

skim

scan

own words

Key points

- Stay inside the line numbers given – answers from elsewhere score nothing.
- Marks guide the number of points: 2 marks = two separate pieces of information.
- 'Give', 'list' or 'identify' = short answers; quotation is fine unless told otherwise.
- 'In your own words' = explain using your vocabulary; a single key word may be kept.

Worked example

"The ferry was late, overcrowded and smelled of diesel, yet the view of the islands made up for everything." Give two problems with the ferry. (2)

Underline the question focus: *problems*, not good points.

Point 1: it was late. Point 2: it was overcrowded (or: it smelled of diesel).

Ignore 'the view' – it is a positive, so it would not score.

Common mistakes

- Copying a whole paragraph and hoping the answer is in it.
- Using information from outside the given lines.

Exam tip: Spend about one minute per mark on Questions 1–3 and save your time for the higher-mark questions.

Read the leaflet extract, then answer the questions briefly.

Ban Rak Waterfall Trail – Visitor Information LEAFLET

The Ban Rak Waterfall Trail is a 4.5 km circular walk through protected rainforest. Most visitors complete it in two to three hours, although keen photographers often take longer.

The trail opens at 7.30 am and the last entry is at 3 pm. Walkers must return to the ranger station by 5 pm, when the gates are locked. Entry costs 60 baht for adults and 30 baht for children under twelve.

The path is steep and slippery after rain, so trainers with a good grip are essential. Flip-flops are not permitted. Bring at least one litre of water per person; there are no shops beyond the ranger station.

Keep to the marked path at all times. Feeding the monkeys is strictly forbidden: it makes them aggressive and harms their health. Swimming is allowed only in the lower pool, where a lifeguard is on duty from 10 am to 4 pm.

1 How long is the trail?

2 What kind of route is it?

3 How long do most visitors take?

4 Which group often takes longer?

☐ Children ☐ Photographers ☐ Rangers ☐ Swimmers

5 What time is the last entry?

6 Why must walkers be back by 5 pm?

7 How much would two adults and one child (aged 8) pay in total?

8 Give two reasons why good trainers are needed.

9 Walkers should bring at least _____ of water each.

10 Why should you bring water with you?

11 Give two reasons why feeding the monkeys is forbidden.

12 Where is swimming allowed?

13 When is the lifeguard on duty?

14 Which item is NOT permitted?

☐ Trainers ☐ Cameras ☐ Flip-flops ☐ Water bottles

15 In your own words, explain what the leaflet says about staying on the path.

16 Find one word in paragraph 4 that shows a rule is very serious.

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

Read the article carefully, then answer all the questions. Use the line references given.

Lanterns on the Water ARTICLE

(Paragraph 1) At five o'clock the canal is still, brown and quiet. By six, the first boats have arrived: long, narrow wooden craft painted in faded greens and blues, each one steered by a single trader with a paddle. By seven, there are more than forty of them, nudging against each other like cattle at a gate, and the floating market of Khlong Sai has come to life.

(Paragraph 2) Mrs Wanida has sold coconut pancakes here for thirty-one years. She cooks them on a charcoal stove balanced on the front of her boat, flipping each one with a flick of her wrist that she says she could do in her sleep. 'My mother sold here, and her mother before her,' she tells me, passing a paper tray of pancakes across the water on a bamboo pole. 'Three generations. The canal has changed. We have not.'

(Paragraph 3) That is not entirely true. Twenty years ago, almost every customer was a local family doing its weekly shopping. Today, perhaps two thirds of the visitors are tourists, many arriving on coaches from the city two hours away. Some traders now sell fridge magnets and elephant-print trousers alongside mangoes and fried bananas. A few have learned enough English, Chinese and Russian to haggle in all three.

(Paragraph 4) Not everyone welcomes the change. Mr Somchai, who sells herbs and green vegetables, complains that the noise of the long-tail tourist boats frightens away the birds and churns the water into a muddy soup. 'They come, they take photographs, they leave,' he says, shrugging. 'Nobody buys morning glory to take home on an aeroplane.' Yet he admits that his daughter's university fees are paid by the visitors who buy his cold drinks in the afternoon heat.

(Paragraph 5) The district council has introduced new rules to protect the market's character. Motorised boats are banned from the central section before ten o'clock, plastic bags have been replaced with banana-leaf parcels, and every trader must sell at least some fresh local produce. The rules seem to be working: last year, visitor numbers rose by twelve per cent, and the canal is cleaner than it has been for a decade.

(Paragraph 6) As the sun climbs higher, the light turns from gold to white, and the coaches begin to leave. The boats drift apart. Mrs Wanida scrapes her pan, counts her coins and paddles slowly home, past the temple and the tamarind trees, as her grandmother did. Tomorrow, at six o'clock, she will be back.

Original text written for British Learning Centre.

- 1 From Paragraph 1, give **two** details about the boats.

[2]

2 From Paragraph 2, what do we learn about Mrs Wanida's work? Give **three** points. [3]

3 In your own words, explain how the market has changed, according to Paragraph 3. [4]

4 From Paragraph 4, what are Mr Somchai's feelings about the tourists? Use brief quotations to support your answer. [5]

5 From Paragraph 5, identify **three** rules introduced by the council. [3]

6 Using the whole text, identify **two facts** and **two opinions**. [4]

7 How does the writer show that the traditions of the market continue? Refer to Paragraphs 2 and 6. [4]

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

Inference and interpretation

I can... read between the lines and explain what a writer implies, supporting ideas with brief quotation.

Paper / question: P1 Q1–3

To **infer** means to work out something the writer does not state directly. If a writer says a teacher 'glanced at the clock for the fifth time', you can infer she is impatient or bored. Writers **imply**; readers **infer**.

Questions such as 'What impressions...?' or 'What do we learn about...?' reward clear points backed by **brief quotation**. Make the point first, then prove it with a few words from the text, then add a short explanation.

Key words

infer

imply

suggest

impression

evidence

Key points

- Point – brief quotation – explanation (keep quotations to a few words).
- Use tentative verbs: *suggests, implies, hints, conveys, gives the impression*.
- One idea per mark: five marks needs five valid, supported points.

Worked example

"Grandad kept every letter I sent him, tied with string, in the drawer beside his bed." What impression do we get of Grandad?

Point: he loves and treasures his grandchild.

Evidence: 'kept every letter' and 'beside his bed'.

Explanation: keeping them close suggests they are precious and he rereads them, so the relationship matters deeply to him.

Common mistakes

- Quoting long sentences instead of choosing key words.
- Retelling the story without making a point.

Exam tip: Start each point with the idea, not the quotation: 'Grandad is sentimental, as he...' keeps you focused on the question.

Read each short extract and answer the inference questions.

First Morning ARTICLE

I stood at the school gate for a long time, holding the strap of my new bag with both hands. Everyone else seemed to know exactly where to go. A group of girls laughed at something on a phone and did not look up as I passed. Mum had ironed my shirt twice that morning; I could still feel the crease along each sleeve.

In the classroom, the teacher, Mr Okafor, wrote my name on the board in large, careful letters and drew a small star beside it. 'We have been waiting for you,' he said. A boy at the back moved his books to make space on his desk and pushed a pencil across to me without a word.

- 1 How do you think the writer feels at the school gate? Give one word.

- 2 Which detail suggests these feelings? Quote briefly.

- 3 What does 'Everyone else seemed to know exactly where to go' suggest about the writer?

- 4 What does the girls' behaviour suggest?

- 5 What can you infer about Mum from the ironing detail?

- 6 The word 'crease' mainly helps us to imagine...
☐ the weather ☐ how carefully Mum prepared ☐ the colour of the shirt
☐ the bag
- 7 What impression do we get of Mr Okafor? Give two points.

8 Why might the writer value the star beside the name?

9 What does the boy's action suggest about him?

10 How does the mood change from paragraph 1 to paragraph 2?

☐ anxious to welcomed ☐ happy to sad ☐ angry to calm ☐ bored to excited

11 Writers _____ meaning; readers _____ it.

12 Rewrite as an inference: 'The boy pushed a pencil across.'

13 Choose one verb to begin an inference sentence (e.g. 'suggests') and use it about Mr Okafor.

14 Why might the writer include the detail 'did not look up'?

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

Read the blog post, then answer all the questions.

Seven Days at the Turtle Sanctuary BLOG

(1) I will be honest: I signed up to volunteer at the sanctuary because I thought it would look good on my university application. I imagined myself releasing baby turtles into a golden sunset while someone took a flattering photograph. Nobody mentioned the buckets.

(2) On my first morning, at half past five, Khun Pim handed me a pair of rubber gloves that had clearly belonged to several hundred previous volunteers and pointed at the holding tanks. 'Clean,' she said. That was the whole of my induction. For three hours I scrubbed green slime from the sides of tanks while the turtles watched me with what I can only describe as polite disappointment.

(3) Khun Pim has worked at the sanctuary for nineteen years. She is small, sunburned and never seems to sit down. She knows every one of the two hundred and twelve turtles by sight and talks to them as if they were slightly naughty grandchildren. When a young green turtle refused its food, she sat beside its tank for forty minutes, tapping the water gently, until it ate. She did not mention it afterwards. I am not sure she noticed she had done anything unusual. When I asked her later why she had stayed so long, she looked puzzled, as if I had asked why she bothered to breathe.

(4) By Wednesday my hands were blistered and my enthusiasm had gone the same way as my clean T-shirts. Then, on the beach patrol that night, we found a nest. Khun Pim knelt in the sand with a torch covered in red plastic – white light confuses the hatchlings – and counted the eggs under her breath. Ninety-eight. She looked up at me and grinned, and for the first time all week I felt I was part of something.

(5) I learned more facts than I could ever fit on a personal statement: that only about one hatchling in a thousand survives to adulthood; that plastic bags look exactly like jellyfish to a hungry turtle; that the temperature of the sand decides whether a hatchling is male or female. But the thing I keep coming back to is simpler. Real conservation is not a sunset photograph. It is buckets, and slime, and someone who has quietly turned up every day for nineteen years.

(6) On my last morning, Khun Pim handed me the gloves again. This time she said two words: 'Good worker.' I have had prizes at school that meant less.

Original text written for British Learning Centre.

1 From paragraph 1, give **two** reasons why the writer originally chose to volunteer.

[2]

2 In your own words, explain what the writer's first morning was like (paragraph 2). **[4]**

3 What impressions does the writer create of Khun Pim in paragraph 3? Use brief quotations to support your answer. **[5]**

4 How do the writer's feelings change during the week? Refer to paragraphs 1, 4 and 6. **[5]**

5 What does the detail 'polite disappointment' suggest about the writer's attitude to the work at first? **[2]**

- 6 Explain what the writer means by 'Real conservation is not a sunset photograph' (paragraph 5). [3]

- 7 Why do you think the two words 'Good worker' mean so much to the writer? [4]

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

Language for effect

I can... analyse how a writer's choice of words and imagery creates effects on the reader.

Paper / question: P1 Q4

Question 4 (12 marks, **AO2**) asks how the writer uses **language and structure** to present something. Language means the writer's choices of words, imagery and sentence forms. You must explain the **effect** – how a choice shapes the reader's understanding or feelings.

Use **What – How – Why**: WHAT is the writer showing? HOW (the technique and a short quotation)? WHY does it matter – what does it make the reader think, feel or picture? Zoom in on single words and their **connotations**.

Key words

connotation

imagery

tone

semantic field

effect

Key points

- Imagery: simile, metaphor, personification, sensory description.
- Word choice: connotations, emotive language, semantic fields, verbs and adjectives.
- Sound and pattern: alliteration, repetition, lists, contrast (antithesis).
- Tone: humorous, critical, admiring, reflective, nostalgic.

Worked example

"The city coughed itself awake under a blanket of grey smog." Analyse the language.

WHAT: the city is polluted and unhealthy.

HOW: personification – 'coughed' – presents the city as a sick person; 'blanket' is a metaphor.

WHY: 'blanket' usually suggests comfort, so the irony makes the smog seem smothering and inescapable; the reader feels concern for the people breathing it.

Common mistakes

- 'Spotting' techniques with no explanation (feature-spotting).
- Saying 'this makes the reader want to read on' – too general.

Exam tip: Aim for 4–5 well-developed points across the whole text in about 25 minutes for the 12-mark question.

Identify techniques and explain effects in one or two sentences.

1 'The waves were hungry wolves.' The technique is...

☐ simile ☐ metaphor ☐ alliteration ☐ rhetorical question

2 'The market roared like a football crowd.' The technique is...

☐ simile ☐ personification ☐ hyperbole ☐ list

3 Explain the effect of 'roared' in question 2.

4 Give two connotations of the word 'crumbling' (as in 'crumbling hospital').

5 Identify the semantic field: 'battle, retreat, ambush, siege, surrender' used to describe a school exam season.

6 What is the effect of the semantic field in question 5?

7 'Crisp, cold, clear morning' contains...

☐ alliteration and a list of adjectives ☐ a simile ☐ onomatopoeia only
☐ a metaphor

8 Replace the neutral verb in 'She walked into the room' with one that suggests anger, and explain your choice.

9 Explain the effect of the short sentence: 'Then the lights went out.'

10 What tone is created by: 'Oh wonderful, another two-hour delay.'

11 Explain the effect of the list: 'They carried pots, pans, blankets, chickens and a sleeping grandmother.'

12 Explain the effect of the personification: 'The old house sighed in the wind.'

13 A word's _____ are the ideas and feelings associated with it.

14 Why might a writer use emotive language in a charity appeal?

15 Write one What–How–Why sentence about: 'The glacier is retreating like a defeated army.'

16 Explain the effect of contrast in: 'Outside, the street was silent; inside, the kitchen was chaos.'

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

Read the travel article. Answer all the questions.**When the Rain Comes** ARTICLE

For three weeks the city has been waiting. The air is thick enough to chew. Office workers fan themselves with folders on the crowded skytrain; street dogs lie flat in the shade like dropped coats; even the pigeons seem to have given up. The sky is the colour of an old saucepan, and everyone keeps glancing up at it, the way you might glance at a door when you are expecting bad news – or good.

Then, at about four o'clock, the wind changes. It arrives suddenly, cool and smelling of wet earth, and lifts the plastic awnings of the noodle stalls like the skirts of startled dancers. Vendors leap up. Tables are dragged, umbrellas snapped open, plastic sheets flung over baskets of fruit. A motorcycle taxi driver pulls his jacket over his head and laughs at nothing in particular.

And then the rain.

It does not fall so much as attack. It hammers on the corrugated roofs, drums on the bonnets of taxis, bounces knee-high off the pavement. Within ten minutes the gutters are rivers; within twenty, the side streets have become shallow brown canals in which flip-flops sail by like tiny lost boats. Shopkeepers stand in their doorways with their arms folded, watching the water creep towards their steps with the calm expression of people who have seen it all before.

Visitors tend to panic. Locals do not. A woman selling grilled chicken simply moves her stove two metres back under a bridge and carries on, the smoke curling up into the downpour. A delivery rider, soaked to the skin, parks beside her and orders a plate as calmly as if it were a sunny Sunday. Schoolchildren walk home through ankle-deep water, shoes in hand, shrieking with delight. An elderly man on a bench beneath a shop canopy opens his newspaper and reads it as if he were sitting in a quiet library.

After an hour, it stops as abruptly as it started. The sky is rinsed clean, a pale and innocent blue. Steam rises from the roads. The city smells, briefly, of something green and new. The noodle stalls reopen, the motorcycles roar back to life, and within half an hour it is as if nothing has happened at all – except that everyone is smiling, and the air, at last, is cool enough to breathe.

Tomorrow, at four o'clock, the sky will darken again, and the city will be ready.

Original text written for British Learning Centre.

- 1** From paragraph 1, give **two** details that show how hot the city is before the rain.

[2]

2 In your own words, describe how the street vendors react when the wind changes (paragraph 2).

[4]

3 How does the writer use language and structure to present the rainstorm and its effect on the city? You should support your answer with close reference to the text, including brief quotations.

[12]

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 or other markings on the paper.

4 Choose **one** simile from the text and explain its effect.

[3]

5 What is the writer's attitude towards the local people? Give two points with evidence.

[4]

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

Structure in non-fiction

I can... explain how the order, shape and organisation of a non-fiction text create effects.

Paper / question: P1 Q4

Structure is how a text is put together: how it begins and ends, the order of ideas, the length of paragraphs and sentences, and where the focus moves. In Question 4 you must analyse structure as well as language.

Ask: Why does the writer start **here**? Where does the focus **shift** (place, time, person, mood)? Which moment is the **climax**? How does the ending link back to the start? Always explain how the structural choice guides the reader.

Key words

opening

shift

anecdote

cyclical

climax

sentence length

Key points

- Openings: anecdote, shocking fact, question, scene-setting, direct address.
- Shifts: from past to present, outside to inside, general to personal, problem to solution.
- Sentence and paragraph length: short = emphasis or tension; long = detail or momentum.
- Endings: cyclical (returns to the start), reflection, call to action, twist.

Worked example

An article about a flood begins with a child's lost teddy bear floating past a window, then gives statistics about the damage. Comment on the structure.

Point: the writer starts with a small, personal image before the wider facts.

Effect: the reader feels the human cost first, so the statistics are read with sympathy rather than as cold numbers.

Link: the shift from personal to general widens the focus and shows the scale of the disaster.

Common mistakes

- Describing what happens ('first...', then...') without explaining why.
- Ignoring the ending.

Exam tip: Weave structure into your language points: 'The writer then shifts to... where the verbs become...'

Answer the questions about structural features.

- 1 An article starts: 'Nobody believed Amira when she said she could swim to the island.' This opening is...

☐ an anecdote ☐ a statistic ☐ a call to action ☐ a summary

- 2 Give one reason why a writer might begin with an anecdote.

- 3 A text that ends where it began is...

☐ linear ☐ cyclical ☐ chronological ☐ episodic

- 4 Explain the effect of a one-sentence paragraph placed after several long ones.

- 5 What is a 'shift in focus'? Give an example.

- 6 Starting with a broad view and narrowing to one detail is called zooming _____.

- 7 Why might a speech end with a question?

- 8 Which connective signals a contrast?

☐ Furthermore ☐ However ☐ Firstly ☐ Similarly

- 9 Why might a travel writer use chronological order?

10 What is the effect of placing a shocking statistic in the first line of an article?

11 Number these in a logical order for an article about plastic waste: (A) solutions; (B) a turtle tangled in a net; (C) global statistics; (D) a call to readers.

12 Explain the effect of the order you chose in question 11.

13 What does the term 'juxtaposition' mean in structure?

14 Why might a writer return to a key image in the final paragraph?

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

Read the personal essay and answer all the questions.

Learning to Float ARTICLE

(1) I was forty-three years old when I first put my face in the sea on purpose.

(2) Until then, I had spent my whole life avoiding water. As a child in an inland town, I had no reason to learn to swim, and by the time I was a teenager the fear had set like concrete. At family holidays I was the one minding the bags on the beach, waving cheerfully at everyone else. I told myself I liked reading in the shade. I told myself many things.

(3) The decision, when it came, was not brave. It was practical. My daughter, aged six, had started swimming lessons and asked, quite reasonably, why I never came in with her. I could not think of an answer that I wanted her to hear.

(4) The adult beginners' class met on Tuesday evenings at the public pool. There were five of us: a retired bus driver, two young nurses, a shy man who never told us his name, and me. Our instructor, Dee, was about twenty and wore an expression of permanent, cheerful patience. On the first night she asked us simply to sit on the edge with our feet in the water. My heart behaved as if I had been asked to jump from a plane.

(5) Progress was slow. Week two: holding the rail and kicking. Week three: putting my chin in. Week five: my whole face, for one second, which felt like an hour. Week seven: letting go of the rail. I went under, swallowed what seemed like half the pool, and came up coughing and furious. Dee waited. 'Again,' she said. Not unkindly. Just certainly.

(6) And then, in week nine, something happened that I still cannot fully explain. I lay back, as Dee had asked us to dozens of times, and stretched out my arms, and the water simply held me. I lay there, looking at the strip lights on the ceiling, hearing my own breath, feeling nothing but a strange, enormous calm. I was floating.

(7) I am not a good swimmer now. I swim slowly, untidily, with my head held high like an anxious swan. But last summer, on a beach in the south, I walked past the bags, past the shade, and into the sea with my daughter. She held my hand. Then, at the right moment, I let go of hers, lay back, and put my face to the sky.

Original text written for British Learning Centre.

1 From paragraph 2, give **two** things the writer did instead of swimming.

[2]

2 In your own words, explain why the writer finally decided to learn (paragraph 3).

[3]

3 How does the writer use language and structure to show their journey from fear to confidence? Support your answer with brief quotations.

[12]

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.

4 What impression does the writer give of Dee? Use evidence.

[4]

5 Explain the effect of the final sentence of the text.

[4]

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

Autobiography and travel writing

I can... recognise the conventions of autobiography and travel writing and explain their effects.

Paper / question: P1 Q4, P1 Q1–3

The Pearson anthology for Paper 1 includes several pieces of **autobiography** and **travel writing** (for example, extracts from *Chinese Cinderella* and *A Game of Polo with a Headless Goat*). Unseen texts are often of these types too, so knowing their conventions helps you read them quickly.

Autobiography is written in the first person about the writer's own life, often looking back (**retrospective**) so the older writer can **reflect** on the younger self. Travel writing creates a vivid **sense of place**, usually through the eyes of an **outsider** meeting new people and customs.

Key words

autobiography

memoir

retrospective

reflection

sense of place

outsider

Key points

- Autobiography: first person, real events, memories, feelings, reflection, dialogue.
- The dual voice: the child's experience seen through the adult's understanding.
- Travel writing: sensory description, local people, contrast with home, humour, observation.

Worked example

"At nine, I believed the night bus to the capital was the most glamorous thing in the world. I know better now; I have ridden it forty times." Comment on the voice.

Retrospective first-person narration contrasts the child's view with the adult's.

'glamorous' captures childish wonder; 'I know better now' is the adult's wry reflection.

Effect: gentle humour and nostalgia – the reader shares both the excitement and the later experience.

Common mistakes

- Treating autobiography as fiction ('the character').
- Ignoring the writer's reflective comments, which reveal attitude.

Exam tip: In Question 4 or 5 on the anthology text, refer to the writer by surname and comment on why they made each choice.

Read the two short extracts and answer the questions.

Extract A (memoir) and Extract B (travel writing) ARTICLE

Extract A. My grandmother's kitchen had a smell that I have never found anywhere else: lemongrass, wood smoke and the sweet, burnt edge of palm sugar. I was eight, and I was certain she was the most powerful person in the village. Looking back, I can see she was simply the most organised.

Extract B. The bus to the border left 'at nine o'clock', which, I quickly learned, was a poetic idea rather than a time. By eleven we were moving, forty-two passengers, three goats and an enormous television tied to the roof. The road climbed through valleys so green they looked painted, and every time we stopped, children appeared from nowhere selling boiled eggs and warm oranges.

- 1 Extract A is mainly...
- ☐ a travel guide ☐ a memoir / autobiography ☐ a speech ☐ a news report

- 2 Find a phrase in Extract A that shows the writer is looking back from adulthood.

- 3 Which senses does the writer use in the first sentence of A?

- 4 Explain the contrast between 'most powerful' and 'most organised'.

- 5 What is the writer's attitude to the grandmother? Give evidence.

- 6 What is humorous about 'a poetic idea rather than a time' in Extract B?

7 What does the list of passengers and objects suggest?

8 Find an example of hyperbole or vivid description of the landscape in B.

9 How does Extract B show the writer as an outsider?

10 Which feature do BOTH extracts share?

- ☐ third-person narration ☐ first-person narration ☐ statistics
☐ rhetorical questions

11 Writing that looks back on earlier events is called _____ writing.

12 Give two conventions of travel writing found in Extract B.

13 Write one sentence analysing 'warm oranges' in Extract B.

14 Why do autobiographers often include reflection?

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

Read the travel writing extract and answer all the questions.

The White Desert ARTICLE

(1) Our driver, Hamid, told us the salt flats began at the second dry riverbed. He said it as if the riverbeds were signposted. They were not. For an hour the jeep bounced across a landscape of brown stones and grey thorn bushes that seemed to have been arranged by someone who had lost interest halfway through. Then, without warning, the world turned white.

(2) It is difficult to describe nothing. That is what the salt flats are: a perfect, glittering nothing, stretching in every direction until it meets a sky so pale that the horizon disappears. The salt crust is cracked into thousands of six-sided tiles, each edge raised like the seam of a quilt. When the jeep stopped and I stepped out, the crunch under my boots was the loudest sound I had heard all day.

(3) I had read that the light here was dazzling. I had not understood that it would hurt. Even with sunglasses, I found myself squinting, my eyes watering, as if the ground itself were a mirror held up to the sun. Hamid, who had no sunglasses, looked at me with interest and offered me his scarf.

(4) We walked. Distances lied. A dark shape that looked like a rock a few minutes away turned out to be a lorry on the far side of the flats, an hour's drive off. My sense of scale collapsed: with nothing to compare it to, I could not tell if I was looking at a pebble or a mountain. I began to understand why travellers in the past had spoken of mirages and of walking for days towards water that was never there.

(5) At midday we reached the salt workers. Six men with long-handled shovels were cutting blocks from the crust and stacking them into neat pyramids, ready for the trucks. They had been doing this, Hamid said, since before dawn, and would continue until the heat became impossible. One of them, an old man with a face as creased as the salt beneath him, offered us sweet black tea from a flask. We drank it standing up, in silence, in the white glare. I have rarely tasted anything better.

(6) On the way back, as the sun dropped, the flats turned pink, then violet, then a deep, bruised blue. Hamid stopped the jeep and switched off the engine. Neither of us spoke. I had come to see something extraordinary, and I had. But what I remember most is not the landscape. It is the old man's flask, and the fact that, in a place where there was nothing, he had found something to share.

Original text written for British Learning Centre.

1 From paragraph 1, give **two** details about the landscape before the salt flats.

[2]

2 In your own words, explain the problems the writer experiences on the salt flats (paragraphs 3 and 4).

[4]

3 How does the writer use language and structure to convey the experience of visiting the salt flats? Support your answer with brief quotations.

[12]

[illegible]

4 What impressions does the writer give of Hamid? Use brief quotations.

[4]

5 How does the final paragraph show the writer's reflection on the journey?

[4]

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

Speeches, articles and letters

I can... identify the features of speeches, articles and letters and analyse how they influence readers.

Paper / question: P1 Q4, P1 Q5 comparison

Many Paper 1 texts are **speeches, newspaper or magazine articles or letters**. The anthology includes a famous speech (Adichie's *The Danger of a Single Story*) and several articles. Each form has conventions, and writers use them to inform, persuade or entertain a particular audience.

When you analyse these texts, connect each feature to the **audience** and **purpose**: a speech is heard, so it uses patterns and repetition that are easy to remember; an article must hook a busy reader; a letter builds a relationship with one reader.

Key words

direct address

headline

anecdote

rhetorical question

salutation

register

Key points

- Speech: direct address ('you', 'we'), rhetorical questions, tricolon, repetition, anecdote, call to action.
- Article: headline, standfirst, expert quotations, facts and statistics, opinion, short paragraphs.
- Letter: salutation, personal tone or formal register, clear purpose, sign-off.

Worked example

"We are not too young to change things. We are not too small. We are not too late." Analyse this extract from a student speech.

Repetition of 'We are not too...' (anaphora) in a pattern of three.

Inclusive 'we' unites speaker and audience as one group.

Effect: rhythmic, memorable lines build confidence and challenge the idea that young people are powerless.

Common mistakes

- Calling every text 'a story'.
- Listing features without linking them to purpose and audience.

Exam tip: Begin your answer by naming the form, audience and purpose in one sentence; it frames every point that follows.

Identify the form and the technique, then explain the effect.

1 'Dear Sir or Madam, I am writing to complain about...' is from...

☐ a speech ☐ a formal letter ☐ a blog ☐ a review

2 'Friends, teachers, parents – thank you for being here tonight.' is from...

☐ a speech ☐ an article ☐ a report ☐ a guide

3 'CITY'S RIVER TURNS PINK: residents demand answers' is...

☐ a salutation ☐ a headline and standfirst ☐ a call to action ☐ a sign-off

4 Name the technique: 'Is it fair that children walk two hours to school?'

5 Explain its effect.

6 Name the technique: 'It is cheap, it is quick, and it is completely safe.'

7 Why do writers of articles quote experts?

8 Give two features you would expect in a newspaper article.

9 What is the effect of 'we' and 'our' in a speech?

10 Why might a speech include a short personal anecdote?

11 The ending of a speech that tells listeners what to do is a _____ to action.

12 How would the register of a letter to a friend differ from one to a head teacher?

13 Write a suitable headline for an article about a school that banned mobile phones.

14 Explain one technique you used in your headline.

15 What is the purpose of a 'standfirst' under a headline?

16 Write a one-sentence call to action to end a speech about saving water.

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

Read the speech and answer all the questions.

Why the Lifeboat Matters – speech to a coastal town's annual meeting

SPEECH

(1) Good evening, everyone. Thank you for coming out on a wet Thursday night – though I suppose, in this town, a wet Thursday night is just a Thursday night.

(2) Three years ago, on a night much like this one, the phone rang at the lifeboat station at twelve minutes past two in the morning. A fishing boat, the *Marianne*, had lost power four miles out. There were three men on board. The waves were six metres high. Within eight minutes, our crew – a plumber, a primary school teacher, a café owner, a retired nurse and a nineteen-year-old student – had left their beds, pulled on their kit and launched. They brought all three men home.

(3) I tell you this story not because it is unusual, but because it is not. Last year our crew launched fifty-one times. They rescued swimmers caught by the tide, children swept out on inflatable toys, walkers cut off by the rising water under the cliffs. Every single one of those people was somebody's son, somebody's daughter, somebody's grandparent.

(4) And every single one of our volunteers is unpaid.

(5) Let me say that again, because I think it is easy to forget. The people who leave their warm beds at two in the morning to head out into a storm receive nothing for it. No salary. No bonus. Not even, most nights, a dry pair of socks. They do it because they believe that nobody in trouble on the sea should be left alone.

(6) But belief does not buy fuel. It does not repair engines or replace the lifejacket that was torn on the rocks last March. Our new boat will cost more than a quarter of a million pounds, and we receive no money from the government. Everything – every rope, every radio, every training session – is paid for by people like you.

(7) So tonight I am asking you for three things. First, give what you can – the price of one coffee a month keeps a crew member in protective clothing. Second, tell your friends, especially the visitors who come here every summer and swim without checking the tides. Third, if you are over seventeen and can spare a few hours a week, come and see us. You do not need to be a sailor. Our best navigator was an accountant.

(8) The sea does not care who you are. It does not care whether you are rich or poor, local or visitor, young or old. But we do. And with your help, when that phone rings at twelve minutes past two in the morning, there will always be someone to answer it.

(9) Thank you.

Original text written for British Learning Centre.

1 From paragraph 2, give **two** details that show how dangerous the rescue of the *Marianne* was.

[2]

2 In your own words, explain what the speaker reveals about the lifeboat crew (paragraphs 2 and 5). **[4]**

[4]

3 How does the speaker use language and structure to persuade the audience to support the lifeboat? Use brief quotations.

[12]

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.

4 Identify **three** things the speaker asks the audience to do (paragraph 7). [3]

5 Explain why the speaker includes the detail 'Our best navigator was an accountant'. [2]

6 How effective is the ending of the speech? Give your view with evidence. [4]

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

Writer's viewpoint and perspective

I can... identify a writer's viewpoint and explain how they present and support it.

Paper / question: P1 Q4, P1 Q5 comparison

A writer's **viewpoint** is their opinion or attitude towards a subject. Their **perspective** is the position they see it from – shaped by age, culture, job or experience. A tourist and a local resident may describe the same festival very differently.

Look for clues: evaluative adjectives ('shameful', 'remarkable'), tone, which facts are chosen and which are left out, and how other people's views are presented. Viewpoints can be balanced, one-sided, or change during a text.

Key words

viewpoint

perspective

attitude

bias

fact

opinion

Key points

- Fact: can be checked. Opinion: a judgement or belief.
- Bias: presenting only one side, or choosing evidence to support one view.
- Tone words: critical, sceptical, admiring, sympathetic, indignant, ironic, ambivalent.
- Perspective clues: 'As a doctor...', 'When I was a child...', 'Visitors rarely see...'

Worked example

"Of course, the new shopping mall has 'created jobs' – mostly minimum-wage ones, in a building that replaced the town's only park." What is the writer's viewpoint?

Viewpoint: critical of the mall.

Evidence: 'Of course' and quotation marks around 'created jobs' create a sceptical, ironic tone.

Choice of detail: 'minimum-wage' and loss of 'the town's only park' emphasise the costs, not the benefits.

Common mistakes

- Confusing the writer's view with the views of people quoted in the text.
- Assuming every text is entirely for or against something.

Exam tip: Summarise the viewpoint in one sentence before you write ('The writer is sympathetic but worried...'); it keeps your answer focused.

Answer the questions about viewpoint and tone.

1 'The bridge is 1.2 km long.' This is...

☐ a fact ☐ an opinion

2 'The bridge is the ugliest building in the city.' This is...

☐ a fact ☐ an opinion

3 'Experts warn that the reef could disappear by 2050.' This is...

☐ a fact ☐ an opinion ☐ a fact reporting a view/prediction

4 Identify the tone: 'Another glorious day of roadworks outside my window. How lucky I am.'

5 Identify the tone: 'She gave up her weekends for twenty years so that others could learn to read.'

6 Which word in 'The council's reckless decision' reveals the writer's view?

7 How might a farmer's perspective on a new motorway differ from a commuter's?

8 A text that presents only one side of an argument is _____.

9 Define 'ambivalent'.

10 Rewrite neutrally: 'The greedy developers have destroyed our beautiful beach.'

11 Rewrite to show admiration: 'The team finished the project.'

12 Why might a writer include an opposing view and then dismiss it?

13 Give two clues that tell you a writer's perspective.

14 Explain how choosing which facts to include can reveal a writer's view.

15 A writer who is doubtful about a claim is...

☐ sceptical ☐ nostalgic ☐ jubilant ☐ sentimental

16 Write one sentence showing a sympathetic viewpoint about stray dogs.

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

Read the opinion article and answer all the questions.

The Selfie That Costs the Earth ARTICLE

- (1) There is a photograph I see at least once a week on my social media feed. A smiling young traveller, sunglasses pushed up, stands in front of a famous view – a mountain lake, a temple at dawn, a cliff above the sea. Behind them the scenery is breathtaking. What the photograph does not show is the four hundred other people standing just out of shot, waiting for their turn to take exactly the same picture.
- (2) I should confess that I have been one of them. I have queued for forty minutes on a narrow mountain path to photograph myself at a famous viewpoint. I have elbowed my way to the front of a crowded terrace for a sunset. I am not proud of it. But I am beginning to think that the way many of us now travel is doing real harm – and that it is time we talked about it honestly.
- (3) Consider what happened to one small island in the south-east Asian sea that became famous after appearing in a film. Before the film, it received a few hundred visitors a day. Within a few years, the number was in the thousands. The coral in its bay was trampled and smothered by sun cream; boats anchored on the reef; litter washed up faster than local volunteers could collect it. In the end, the authorities closed the beach completely for several years to let it recover. The people who loved it most had, quite literally, loved it to death.
- (4) Supporters of mass tourism will point out, fairly, that visitors bring money. Hotels, restaurants, boat drivers and guides depend on them, and in many regions tourism is one of the few industries that offers young people a job close to home. I do not dispute any of this. Nor do I think the answer is to tell ordinary families that travel is only for the wealthy few.
- (5) But it is worth asking who actually benefits. Too often, the large hotels are owned by companies far away, and much of the money leaves as quickly as the tourists do. Meanwhile the local residents face higher rents, crowded roads and water shortages in the dry season, when swimming pools must be filled first.
- (6) So what can we do? We can travel more slowly – staying longer in one place rather than racing between famous views. We can visit in the quieter months. We can choose locally owned guesthouses and restaurants, so that our money stays where we spend it. And perhaps, just perhaps, we can put the phone away for a moment and look at the view with our own eyes, without needing the world to see us looking.
- (7) The best journeys I have taken left no photograph worth sharing. They left something better: the memory of a conversation, a meal, a place I understood a little more because I stayed long enough to listen.

Original text written for British Learning Centre.

1 From paragraph 3, give **two** ways the island was damaged.

[2]

2 In your own words, summarise the arguments in favour of tourism that the writer acknowledges (paragraph 4).

[3]

3 How does the writer present their viewpoint on modern tourism? You should analyse language and structure and use brief quotations.

[12]

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.

4 How does the writer's personal perspective affect the way the argument is presented? [4]

5 Identify **one fact** and **one opinion** from paragraph 5 and explain how each supports the writer's argument. [4]

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

Comparing two texts

I can... compare how two writers present ideas and perspectives, and the methods they use.

Paper / question: P1 Q5 comparison

Question 5 is the biggest reading question: **22 marks** for **AO3**.

You compare the anthology text with the unseen text, exploring their **ideas** and **perspectives** and **how** these are conveyed. You should spend about 35–40 minutes on it.

The best answers are **integrated**: each paragraph discusses both texts together, linked by comparative connectives.

Compare what the writers think and feel, then compare the methods – language, structure, tone, form – they use to express it.

Key words

compare

contrast

similarly

whereas

perspective

methods

Key points

- Plan 4–5 points of comparison: purpose, attitude, key ideas, tone, methods, endings.
- Similar: *similarly, likewise, both writers, in the same way*.
- Different: *whereas, however, in contrast, on the other hand, unlike*.
- Use short quotations from BOTH texts in every paragraph.

Worked example

Text A celebrates city life; Text B, by a farmer, criticises noise and crowds. Write a comparative opening.

Both writers present the city as full of energy, but their perspectives differ sharply.

The writer of Text A sees this energy as exciting – 'the streets buzz with possibility' – whereas the farmer in Text B finds it exhausting, describing 'a roar that never sleeps'.

These views reflect their backgrounds: one has chosen the city; the other is a visitor longing for quiet.

Common mistakes

- Writing about Text One, then Text Two, with one comparison at the end.
- Comparing only content and ignoring methods.

Exam tip: Leave 5 minutes to plan a simple grid: Idea / Text One / Text Two / Method – it makes integrated comparison easy.

Read the two short extracts, then answer the questions.

Two views of a new airport ARTICLE

Extract 1 (a business leader). The new international airport is the best thing to happen to our region in fifty years. Thousands of jobs, direct flights to twenty capital cities, and a front door to the world: our children will no longer have to leave to find opportunity.

Extract 2 (a village resident). They say the airport will bring the world to our door. It has already brought it to our bedroom window. Every three minutes, from five in the morning, the house shakes. The rice fields where my father worked are now a car park. I am told this is progress. I am still waiting to feel it.

1 What is the viewpoint of Extract 1?

2 What is the viewpoint of Extract 2?

3 Give one similarity between the extracts.

4 Give one key difference in perspective and explain why it might exist.

5 Complete: 'Extract 1 describes the airport as "a front door to the world", whereas Extract 2...'

6 Which connective shows similarity?

☐ whereas ☐ likewise ☐ however ☐ conversely

7 Which connective shows difference?

☐ similarly ☐ equally ☐ in contrast ☐ also

8 Compare the tone of the two extracts.

9 Compare one method: how does each writer use numbers?

10 Explain the irony in 'I am told this is progress. I am still waiting to feel it.'

11 Which extract uses a personal/family detail, and why?

12 An answer that discusses both texts in every paragraph is called _____.

13 Write a full comparative sentence about the two writers' attitudes, with a quotation from each.

14 Suggest one reason why their audiences might differ.

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

Read Text One and Text Two, then answer all the questions.

Text One and Text Two: reaching the summit ARTICLE

Text One – from a mountaineer's memoir

The last two hundred metres took us almost four hours. At that height every step is a negotiation with your own body: lift the boot, breathe four times, lift the other boot, breathe again. I remember counting the steps aloud, then losing count, then not caring. My fingers had stopped belonging to me some time earlier.

And then there was no more 'up'. The ridge simply ended, and in front of me was a sky so huge and so dark-blue that it seemed to curve. Below, other mountains – giants that I had stared up at for weeks – lay like crumpled paper. I did not cheer. I knelt in the snow and cried, quietly, with relief and with something larger than relief that I still cannot name.

Some people say the summit is the least important part of a climb. They are probably right. But for twenty minutes on that ridge, with my partner's hand on my shoulder, I felt I had touched the edge of what a human being is able to do. Then the wind rose, my partner tapped his watch, and we turned for the long, careful journey down.

Text Two – from a newspaper column

Last May, a photograph went round the world: a queue of more than two hundred climbers, clipped to a single rope, shuffling towards the summit of the world's highest mountain like shoppers outside a sale. Several of them did not come home.

Mountaineering was once about exploration and self-reliance. Now, for those who can pay, the hardest mountains have become a kind of extreme package holiday. Guides fix the ropes, carry the oxygen and set up the tents; clients with little experience are hauled upwards and photographed at the top. The mountain has become a trophy.

None of this is to belittle the courage of individual climbers. But the cost is real: tonnes of abandoned rubbish, overworked local guides taking the greatest risks for modest pay, and a dangerous illusion that wealth can replace skill. Mountains do not reward money; they reward patience, humility and good judgement. Perhaps the most heroic thing a modern climber can do is to turn back.

Original texts written for British Learning Centre.

1 From Text One, give **two** details that show how difficult the final climb was.

[2]

2 From Text Two, explain in your own words what the writer thinks has gone wrong with mountaineering.

[4]

3 Compare how the writers of Text One and Text Two present their ideas and perspectives about climbing the world's highest mountains.

You should write about: the ideas and perspectives of the writers; how they present these ideas (language, structure, tone, form); and support your answer with references to both texts.

[22]

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.

[illegible]

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

Form, purpose and audience

I can... match the conventions and register of my writing to the form, purpose and audience of a task.

Paper / question: P1 Section B

Section B is **transactional writing**: 45 marks (**AO4** 27 for communication and organisation, **AO5** 18 for vocabulary, sentences, spelling and punctuation). You choose **one** of two tasks and should spend about 45 minutes.

Every task names a **form** (letter, article, speech, review, report, guide, blog), a **purpose** (argue, persuade, advise, inform, explain, describe) and an **audience**. Underline all three – then choose the right layout and register.

Key words

form

purpose

audience

register

conventions

Key points

- Letter: address/date if formal, 'Dear...', clear opening purpose, 'Yours faithfully' (name unknown) or 'Yours sincerely' (name known).
- Article: headline, standfirst, subheadings optional, engaging opening, columns not needed.
- Speech: greet the audience, direct address, spoken signposts, memorable ending.

Worked example

Task: 'Write a letter to your head teacher arguing that students should have a say in school rules.' Identify form, purpose, audience and register.

Form: formal letter – 'Dear Mrs Lim', 'Yours sincerely'.

Purpose: argue – clear viewpoint, reasons, evidence, counter-argument.

Audience: head teacher – formal, respectful, standard English; no slang or contractions.

Common mistakes

- Writing a story when the task asks for an article.
- Forgetting the audience halfway through.

Exam tip: Spend the first 5 minutes planning: form features, five paragraph points, and one strong opening and ending.

Identify the form, purpose and audience, and choose suitable features.

- 1 Task: 'Write an article for a travel website informing teenagers about a city you know.' Form?

- 2 Purpose of the task in question 1?

- 3 Audience of the task in question 1?

- 4 Which sign-off fits a letter beginning 'Dear Sir or Madam'?

☐ Yours sincerely ☐ Yours faithfully ☐ Love from ☐ Cheers

- 5 Which form usually has subheadings and recommendations?

☐ speech ☐ report ☐ personal letter ☐ poem

- 6 Write a suitable opening greeting for a speech to Year 7 students.

- 7 Give two features of a review.

- 8 Rewrite in a formal register: 'Loads of kids reckon the canteen food is rubbish.'

- 9 Rewrite in a friendly blog register: 'Visitors are advised to purchase tickets in advance.'

- 10 Which form would suit: 'Explain to parents how the new homework system works'?

- 11 A report should mainly use...

☐ first-person anecdotes ☐ impersonal, objective language ☐ slang ☐ rhyme

12 Write a headline and standfirst for an article about a school charity run.

13 Name two ways to make a guide easy to follow.

14 Why does audience matter for vocabulary choice?

15 AO4 rewards communication and _____; AO5 rewards vocabulary, sentences, spelling and _____.

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

[illegible]

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

Argue, persuade, advise, inform

I can... adapt my techniques to argue, persuade, advise or inform a specific audience.

Paper / question: P1 Section B

Each writing purpose needs different tools. To **argue** you present a reasoned case with evidence and a counter-argument. To **persuade** you also appeal to feelings and values. To **advise** you guide the reader with a supportive, practical tone. To **inform** you give clear, accurate, well-organised facts.

Many tasks combine purposes (for example, inform and persuade). Decide which is **dominant** and choose techniques that serve it.

Key words

argue

persuade

advise

inform

counter-argument

imperative

Key points

- Argue: topic sentences, evidence, 'Some people believe... however...', logical connectives.
- Persuade: emotive language, direct address, rhetorical questions, tricolon, anecdote, call to action.
- Advise: modal verbs (should, could, might), imperatives, reassurance, step-by-step tips.
- Inform: facts, examples, headings, clear explanations, neutral tone.

Worked example

Turn this into advice: 'Exams are stressful.'

Acknowledge: 'It is completely normal to feel anxious before exams.'

Advise with modals and imperatives: 'You might find it helps to break revision into 30-minute sessions. Take a short walk between them.'

Reassure: 'Remember – one exam does not define you.'

Common mistakes

- Shouting at the reader instead of persuading ('You MUST agree!').
- Ignoring the other side when arguing.

Exam tip: Use a counter-argument paragraph in argue/persuade tasks: state the opposing view fairly, then rebut it.

Identify purposes and practise the techniques.

1 'You should start revising at least six weeks before your exams.' Purpose?

☐ argue ☐ advise ☐ describe ☐ entertain

2 'The museum opens at 9 am and entry is free on Sundays.' Purpose?

☐ inform ☐ persuade ☐ argue ☐ advise

3 'Can we really stand by while our oceans choke on plastic?' Purpose?

☐ inform ☐ persuade ☐ advise ☐ report

4 Write a counter-argument and rebuttal on: 'Students should wear school uniform.'

5 Write one emotive sentence persuading people to adopt rescue animals.

6 Write a rhetorical question for a speech about bullying.

7 Rewrite as advice using a modal verb: 'Drink water.'

8 Write a tricolon for a speech about friendship.

9 Give two features of informative writing.

10 Write a believable statistic to support an argument for longer lunch breaks.

11 Write a call to action to end a persuasive letter about a local park.

12 Why is a counter-argument effective in an argument?

13 Write a reassuring sentence for a guide to new students.

14 Combine inform and persuade: write a sentence about cycling to school.

15 Name two connectives useful in an argument.

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

Answer ONE question. Plan first, then write.

- 1** Answer **ONE** question. You should spend about 45 minutes on your answer, including planning time.

EITHER Your school council is debating the statement: 'The school day should start an hour later.' Write a **speech** to be given at the debate in which you **argue** for or against this view.

(45)

OR Write a **guide** for students who are joining your school from another country. You should **advise** them on how to settle in and **inform** them about school life. (45)

Plan Write your plan here (5 minutes): purpose, audience, form, and five or six paragraph points in order.

Answer Write your answer here.

[45]

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

2 Continue your answer here. Use extra paper if you need more space.

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

Structure and paragraphing

I can... organise my writing into linked, purposeful paragraphs with an effective opening and ending.

Paper / question: P1 Section B

Half of AO4 is about **organisation**. Examiners look for a clear overall structure, paragraphs that each do one job, and smooth links between them (**cohesion**).

Open with impact – an anecdote, question, bold statement or vivid scene – then develop 4–5 main paragraphs. Each begins with a **topic sentence**, develops it with explanation and an example, and links forward. End by returning to your opening idea, making a recommendation or delivering a call to action.

Key words

topic sentence

discourse marker

cohesion

opening

conclusion

Key points

- Plan: Opening hook → 3–4 main points (strongest last) → counter-argument (if arguing) → ending.
- New paragraph for: new idea, new time, new place, new speaker, or for emphasis.
- Discourse markers: firstly, moreover, on the other hand, consequently, finally.
- Vary paragraph length – a one-line paragraph can be powerful.

Worked example

Plan an article: 'Should young people learn to cook at school?'

Hook: anecdote – a friend at university living on instant noodles.

P1 health; P2 independence and money; P3 culture and family recipes; P4 counter-argument: crowded timetable – rebuttal: one hour a week.

Ending: return to the friend, who now cooks for flatmates – 'It is never too early to learn.'

Common mistakes

- One enormous paragraph or a new paragraph every sentence.
- Repeating 'Firstly... Secondly... Thirdly...' mechanically.

Exam tip: Write your final sentence in your plan – knowing where you are going makes the whole piece more coherent.

Complete the paragraphing and structure tasks.

- 1 Write a topic sentence for a paragraph about the benefits of school trips.

- 2 Write two sentences that develop your topic sentence with an example.

- 3 Write a linking sentence to move to a paragraph about cost.

- 4 Which is the best discourse marker to introduce a counter-argument?

☐ Furthermore ☐ On the other hand ☐ In addition ☐ Firstly

- 5 Give two reasons to start a new paragraph.

- 6 Write an opening for an article about litter that uses a vivid scene.

- 7 Write an opening that uses a surprising statistic (invented but believable).

- 8 Write a cyclical ending to match your answer to question 6.

- 9 Put these in a logical order: (A) counter-argument; (B) anecdote hook; (C) strongest point; (D) call to action; (E) first point.

- 10 Why is it often best to put your strongest point last (before the conclusion)?

- 11 What is the effect of a one-sentence paragraph in persuasive writing?

- 12 Rewrite to improve cohesion: 'Phones are distracting. Phones can be useful. Schools should have rules.'

- 13 The first sentence of a paragraph that states its main idea is the _____ sentence.

- 14 Give an alternative to 'In conclusion' for an ending.

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

[illegible]

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

Rhetoric and register

I can... use rhetorical devices and an appropriate register to influence my audience.

Paper / question: P1 Section B

Rhetoric is the art of persuasive language. Used with control, devices such as repetition, contrast and questions make your writing memorable. Overused, they sound artificial – choose a few and place them carefully, especially in openings and endings.

Register is the level of formality. It must suit your audience and form: a letter to a council needs formal, standard English; a blog for teenagers can be chatty. Whichever you choose, keep it **consistent** and controlled.

Key words

rhetoric

register

anaphora

antithesis

tone

formality

Key points

- Anaphora: repeating the opening words of sentences ('We can... We can...').
- Antithesis: contrasting ideas in balanced form ('not a cost, but an investment').
- Tricolon, hyperbole, rhetorical question, direct address, anecdote, inclusive 'we'.
- Formal register: no contractions or slang, precise vocabulary, complex sentences.

Worked example

Improve: 'Libraries are good and we should keep them.'

Add antithesis: 'A library is not a room full of old books; it is a door to every world imaginable.'

Add tricolon: 'It offers warmth, quiet and possibility.'

Add a direct appeal: 'Close it, and you close that door for good.'

Common mistakes

- Piling up rhetorical questions in every paragraph.
- Slipping from formal to slang ('This is well unfair').

Exam tip: Underline one rhetorical device in your opening and one in your ending – those are where examiners notice them most.

Name, write and improve rhetorical devices and register.

- 1 'Ask not what your school can do for you; ask what you can do for your school.' This mainly uses...

☐ antithesis / chiasmus ☐ alliteration ☐ simile ☐ statistics

- 2 'We will listen. We will learn. We will lead.' This uses...

☐ anaphora and tricolon ☐ onomatopoeia ☐ a counter-argument
☐ personification

- 3 Write an example of hyperbole about a long queue.

- 4 Write a sentence using antithesis about exercise.

- 5 Write a sentence using anaphora about the environment.

- 6 Rewrite formally: 'It's dead obvious the bus service is a total joke.'

- 7 Rewrite informally for a teen blog: 'Participants are required to bring appropriate footwear.'

- 8 Identify two features of formal register.

- 9 Why might a writer use humour in a speech to students?

10 Explain why too many rhetorical questions can weaken writing.

11 Write an opening sentence for a formal letter to a museum director requesting free student entry.

12 Write a sentence using direct address and inclusive language.

13 The level of formality in writing is called its _____.

14 Improve with one rhetorical device: 'Recycling helps.'

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

Answer ONE question. Plan first, then write.

- 1** Answer **ONE** question. You should spend about 45 minutes on your answer, including planning time.

EITHER Write the text of a **speech** for a school assembly with the title 'Failure Is the Best Teacher'. (45)

OR Write a formal **letter** to the director of a museum or gallery in your area, persuading them to offer free entry to students on one day each month. (45)

Plan Write your plan here (5 minutes): purpose, audience, form, and five or six paragraph points in order.

Answer Write your answer here.

[45]

[illegible]

[illegible]

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

Technical accuracy

I can... write with accurate spelling, punctuation and grammar and a range of sentence structures.

Paper / question: P1 Section B

A05 is worth 18 of the 45 marks for Section B. It rewards a wide, precise vocabulary, varied sentence structures, and accurate spelling and punctuation. Even strong ideas lose marks if errors make the meaning unclear.

Leave **5 minutes** at the end to proofread. Read slowly, sentence by sentence, checking the errors you know you usually make: comma splices, apostrophes, homophones and tense consistency.

Key words

comma splice

apostrophe

semicolon

agreement

homophone

Key points

- Comma splice error: 'It was late, we went home.' → use a full stop, semicolon or conjunction.
- Apostrophes: possession (the girl's bag / the girls' bags) and omission (don't); never for plurals.
- Homophones: their/there/they're; your/you're; its/it's; affect/effect.
- Semicolons join two related main clauses; colons introduce lists or explanations.

Worked example

Correct: 'Its important to recycle, there are less resources then before.'

'Its' → 'It's' (it is).

Comma splice → semicolon or full stop: 'It's important to recycle; there are...'

'less resources' → 'fewer resources' (countable); 'then' → 'than'.

Correct: 'It's important to recycle; there are fewer resources than before.'

Common mistakes

- Joining sentences with commas.
- Using 'alot', 'should of', 'definately'.

Exam tip: Keep a list of your three most common errors on your desk when practising; check for exactly those in the exam.

Correct each sentence. Write the corrected version on the line.

1 Their going to the beach tomorrow.

2 The dog wagged it's tail.

3 I should of revised more.

4 We missed the bus, we had to walk.

5 The students bags were left in the hall. (more than one student)

6 Less people came than expected.

7 Me and my friend went to the market.

8 The team are playing good this season.

9 Everyone have their own opinion.

10 I definately recieved the letter.

11 The weather effected our plans.

12 Yesterday I walk to school and see an accident.

13 Add a colon: You will need three things a pen a ruler and a calculator.

14 Add a semicolon: The rain stopped the sun came out.

15 Punctuate the speech: lets go now said Ana.

16 Combine into one complex sentence: The road was flooded. We took the train.

17 Start a sentence with an -ing verb to describe arriving at an airport.

18 Replace 'very big' with one precise word.

19 Replace 'said' with a more precise verb in: 'Stop!' she said.

20 Correct: 'Alot of people beleive that, homework is unecessary.'

21 Use a pair of brackets or dashes to add extra information to: My uncle is a pilot.

22 Write a rhetorical question correctly punctuated.

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

Answer all the questions. Focus on accurate, varied writing.

- 1 The paragraph below contains **ten** errors. Rewrite it correctly.

Last summer me and my family visited the old town, it was the most beautifull place I had ever saw. The streets was narrow and their were lots of small shop's selling silk and spices. We should of stayed longer but we had to catch are train.

[10]

- 2 Rewrite this paragraph to vary the sentence openings and structures, keeping the meaning:
I went to the market. I bought some mangoes. I saw a man playing a guitar. I stopped to listen. It started to rain. I ran home.

[6]

- 3** Write a paragraph of 100–150 words for an article about the importance of learning a second language. Include: a semicolon, a colon, a rhetorical question, a complex sentence and at least three ambitious words. **[12]**

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

Timed planning and exam strategy

I can... manage my time across Paper 1 and plan answers quickly and effectively.

Paper / question: P1 Q1–3, P1 Q4, P1 Q5 comparison, P1 Section B

Paper 1 lasts **2 hours 15 minutes** and is worth **90 marks**:
Section A Reading (45 marks, about 1 hour 30 minutes) and
Section B Transactional Writing (45 marks, about 45 minutes).
Good timing is a skill you can practise.

Read Text One (the unseen text) and the anthology text with a pencil, annotating key ideas. Answer in order, keeping roughly to **one mark per two minutes** on the longer questions. In Section B, plan for 5 minutes, write for 35 and check for 5.

Key words

timing

plan

annotate

proofread

marks per minute

Key points

- Suggested split: reading and annotating 15 min; Q1–3 about 15 min; Q4 about 25 min; Q5 about 35 min.
- Section B: plan 5 min → write 35 min → proofread 5 min.
- Re-read the anthology texts regularly before the exam so you know them well.
- If time is short, write bullet-point plans – they can still show understanding.

Worked example

A five-minute plan for: 'Write a letter to a newspaper arguing that cities should ban cars from their centres.'

F/P/A: formal letter, argue, newspaper readers. Opening: anecdote – asthma-free Sunday when the road closed for a festival.

Points: air quality; safety; local shops benefit; counter – deliveries/disabled access, rebut with exemptions.

Ending: 'Let us give our streets back to people.' Sign-off: Yours faithfully.

Common mistakes

- Spending 40 minutes on the 2-, 4- and 5-mark questions.
- Starting to write without planning.

Exam tip: Write the finishing time for each question at the top of your paper before you start reading.

Answer the questions about strategy and practise quick plans.

1 How long is Paper 1 in total?

2 How many marks is Section A worth? How many is Section B worth?

3 Roughly how long should you spend on Section B?

4 Which question carries the most marks in Section A?

5 Which assessment objectives are tested in Section B?

6 If the exam starts at 9.00, at what time should you start Section B?

7 Write a 30-second plan (bullet points) for: 'Write an article for parents informing them about the benefits of team sports.'

8 Write a 30-second plan for: 'Write a review of a film or TV series for teenagers.'

9 What should you do in the last 5 minutes of the exam?

10 Give two ways to annotate a reading text quickly.

11 Why should you know the anthology texts well before the exam?

12 What should you do if you run out of time on Question 5?

13 Write a strong final sentence for the article in question 7.

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

Set a timer for 45 minutes. Answer ONE question.

- 1** Answer **ONE** question. You should spend about 45 minutes on your answer, including planning time.

EITHER 'Teenagers today face more pressure than any generation before them.' Write an **article** for a national newspaper in which you **argue** for or against this statement. (45)

OR Write a **guide** for families who are moving to your country or city for the first time, giving them **advice** and **information** to help them settle in. (45)

Plan Write your plan here (5 minutes): purpose, audience, form, and five or six paragraph points in order.

Answer Write your answer here.

[45]

[illegible]

[illegible]

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



CHECK

End-of-book check

End-of-book check

Name _____ Date _____ Score _____ / 10

Answer all the questions. Compare your score with your Starting point check.

1 How many marks is the comparison question (Q5) worth? Which AO?

2 Give two facts: 'Built in 1902, the bridge carried 400 trains a day until 1998.'

3 'She smiled, but her hands kept twisting her bag strap.' What can you infer?

4 Explain the effect of the metaphor: 'The classroom was a pressure cooker before the exam.'

5 Give one structural feature a writer might use at the end of a text and explain its effect.

6 What is the difference between a writer's viewpoint and their perspective?

7 Write a comparative sentence using 'whereas' about two writers' attitudes to cities.

8 A report should usually include...

☐ rhyme ☐ subheadings and recommendations ☐ 'Dear diary' ☐ slang

9 Write a sentence using antithesis for a speech about reading.

10 Correct: 'The students was told to bring there own lunch, they forgot.'



Practice Paper 1

Name _____ Date _____ Marks _____ / 90

Shortened practice paper in the style of Pearson Edexcel International GCSE English Language A (4EA1) Paper 1.

Time: about 1 hour 45 minutes (the real paper is 2 hours 15 minutes with longer texts).

Section A: Reading – 45 marks. Section B: Transactional Writing – 45 marks. Total: 90 marks.

Answer ALL questions in Section A and ONE question in Section B.

Both texts are original. In the real exam, the second text is taken from the Pearson anthology.

Section A – Reading. Read Text One and answer Questions 1–3.

1 Text One (unseen) – from a newspaper feature, 'The Last Lighthouse Keeper'

For thirty-four years, Arthur Penrose climbed the 117 steps of the Gull Point lighthouse every evening at dusk. He polished the great glass lens with a cloth his wife had sewn, wound the clockwork that turned it, and wrote in the logbook, in tidy blue ink, the state of the wind and the sea. When the light was finally automated, a technician completed the work in a single afternoon. 'He shook my hand,' Arthur remembers, 'and told me I could have a lie-in now.' He laughs at this, but not for long.

The keeper's cottage is a holiday let now, and Arthur lives in the village, half a mile away. On clear nights he still walks up the cliff path to watch the beam sweep across the water. 'It's a good light,' he says. 'Better than mine, probably. It never gets a cold. It never falls asleep.' He pauses. 'But it doesn't know anyone's name.'

In the old days, he explains, fishermen would radio him on their way home – not because they needed to, but because they liked to hear a voice. In storms, he stayed awake all night. Twice, he spotted boats in trouble and raised the alarm. Both crews came home. Asked if he misses the job, Arthur looks out of the window for a long time. 'I miss being needed,' he says at last.

From the first paragraph, give **two** tasks Arthur carried out every evening.

[2]

2 In your own words, explain what Arthur did for the fishermen and sailors (paragraph 3).**[4]**

- 3** What impressions does the writer create of Arthur in Text One? Use brief quotations to support your answer.

[5]

Text Two (in the real exam this would be an anthology text) – from a blog by a young engineer, 'Why I Love Robots'

People are always surprised when I tell them that my job is to replace people. It sounds cold. But let me tell you about the bridge I worked on last year. For decades, inspectors had to dangle from ropes beneath it, in wind and rain, checking every bolt by hand. It was slow, exhausting and dangerous. Now a small drone, about the size of a dinner plate, does it in a morning. It photographs every bolt, measures every crack and never gets tired or frightened.

Did the inspectors lose their jobs? Some did, and I won't pretend that isn't painful. But most of them now work alongside the drones, reading the data and deciding what needs fixing – which, frankly, is the part that needs a human brain. Nobody, I promise you, misses hanging from a rope in January.

Machines are brilliant at repetition. They are terrible at judgement, kindness and imagination. The future I want to build is not one where robots replace us, but one where they take away the dull, dirty and dangerous work, and leave us free to do the things only people can do.

How does the writer of Text Two use language and structure to present her views about robots? Use brief quotations.

[12]

5 Compare how the writers of Text One and Text Two present ideas and perspectives about machines replacing human work. Support your answer with references to both texts. **[22]**

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.

EITHER Question 6: Write a **speech** for a careers event for students your age, with the title 'Jobs That Machines Can Never Do'. (45)

OR Question 7: Write a **letter** to a local newspaper giving your views on whether shops and restaurants should replace staff with self-service machines. (45)

Continue on lined paper if you need more space.

[45]

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.



FOR TEACHERS & PARENTS

Answers & mark schemes

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 90
- 2 transactional writing
- 3 Behind the station; closes at 4 pm.
- 4 He is impatient / anxious / waiting.
- 5 personification
- 6 Suggests a loud, wild, frightening sound like an animal; creates an eerie atmosphere.
- 7 whereas
- 8 Direct address; rhetorical questions; repetition; tricolon; call to action (any two).
- 9 Yours sincerely
- 10 It's a beautiful day; let's go outside. (or full stop)

Unit 1 · Sheet A — Retrieving information

- 1 4.5 km
- 2 A circular walk.
- 3 Two to three hours.
- 4 Photographers
- 5 3 pm
- 6 The gates are locked at 5 pm.
- 7 $60 + 60 + 30 = 150$ baht
- 8 The path is steep; it is slippery after rain.
- 9 one litre
- 10 There are no shops beyond the ranger station.
- 11 It makes them aggressive; it harms their health.
- 12 Only in the lower pool.
- 13 From 10 am to 4 pm.
- 14 Flip-flops
- 15 Visitors must not wander off the official route at any time (oe).
- 16 'strictly' (forbidden)

Unit 1 · Sheet B — Retrieving information

- 1 Any two (1 each): long / narrow / wooden / painted faded green and blue / steered by one trader / with a paddle / more than forty by seven o'clock / nudging against each other. **[2]**
- 2 Any three: sells coconut pancakes; for 31 years; cooks on a charcoal stove on her boat; flips them skilfully / without thinking; family tradition – mother and grandmother sold there; passes food on a bamboo pole. **[3]**
- 3 One mark per point, own words: customers used to be local shoppers, now mostly tourists (about two thirds); visitors come by coach from the city; traders sell souvenirs as well as food; some traders can bargain in several languages. **[4]**
- 4 Up to 5 marks for points supported by brief quotation: irritated by noise – 'frightens away the birds'; worried about damage to the canal – 'muddy soup'; feels tourists don't really engage – 'They come, they take photographs, they leave'; resigned / dismissive – 'shrugging'; frustrated they don't buy his main produce – 'Nobody buys morning glory'; but grudgingly grateful – fees 'paid by the visitors'. Best answers show mixed feelings. **[5]**
- 5 Motorised boats banned in central section before 10 am; banana-leaf parcels instead of plastic bags; every trader must sell some fresh local produce. **[3]**
- 6 Facts (1 each): e.g. Mrs Wanida has sold for 31 years; about two thirds are tourists; visitor numbers rose 12%; coaches come from the city two hours away. Opinions (1 each): e.g. 'The canal has changed. We have not.'; 'Nobody buys morning glory...'; 'The rules seem to be working'; tourists only take photographs. **[4]**
- 7 Up to 4: three generations of the family; Mrs Wanida 'could do it in her sleep' – routine; ending mirrors opening time – 'Tomorrow, at six o'clock'; 'as her grandmother did' links past and present; slow, calm description of the journey home suggests continuity. **[4]**

Unit 2 · Sheet A — Inference and interpretation

- 1 Nervous / anxious / uncertain (oe).
- 2 'holding the strap ... with both hands' / 'stood ... for a long time'.
- 3 The writer feels lost and out of place; feels like an outsider compared with others.
- 4 They ignore the newcomer – the writer feels invisible / unwelcome.
- 5 She cares / wants the child to make a good impression / may be anxious too.
- 6 how carefully Mum prepared
- 7 Welcoming; thoughtful/kind – 'large, careful letters', star, 'We have been waiting for you'.
- 8 It makes the writer feel special and accepted on an anxious day.
- 9 Kind, generous, possibly shy – helps 'without a word'.
- 10 anxious to welcomed
- 11 imply; infer
- 12 e.g. The boy quietly shows kindness, suggesting the writer may find friends here.
- 13 e.g. 'The star implies that Mr Okafor wants new students to feel valued.'
- 14 To emphasise how unnoticed and lonely the writer feels; contrasts with later welcome.

Unit 2 · Sheet B — Inference and interpretation

- 1 To improve / 'look good on' a university application; imagined glamorous moments such as releasing turtles at sunset / getting a flattering photo. [2]
- 2 One mark per point: started very early (5.30); given old, worn gloves; almost no explanation or training; hard, unpleasant cleaning for three hours; felt observed / judged (humorously) by the turtles. [4]
- 3 Award up to 5 for supported impressions: experienced and dedicated – 'nineteen years'; energetic / hard-working – 'never seems to sit down'; expert, knows animals individually – 'knows every one'; affectionate – 'naughty grandchildren'; patient and caring – 'forty minutes, tapping the water gently'; modest – 'did not mention it'. [5]
- 4 Up to 5: begins self-interested / naïve ('look good'); disillusioned and tired midweek ('blistered', enthusiasm 'gone'); turning point with the nest – belonging ('part of something'); ends proud and humbled – values Khun Pim's praise above school prizes. [5]
- 5 Self-mocking humour; the writer feels inexperienced / not very good at it; hints that the writer does not yet take it seriously. [2]
- 6 True conservation is unglamorous and repetitive; it depends on long-term dedication (like Khun Pim) rather than one impressive moment; contrasts with the writer's original expectations. [3]
- 7 Khun Pim rarely speaks/praises, so praise is earned; it recognises effort, not appearance; shows the writer has changed from wanting to look good to valuing real work; comparison with school prizes emphasises its value. [4]

Unit 3 · Sheet A — Language for effect

- 1 metaphor
- 2 simile
- 3 Suggests a loud, energetic, almost overwhelming noise; makes the market exciting and lively.
- 4 Decay, neglect, danger, age, lack of funding (any two).
- 5 War / conflict.
- 6 Exaggerates the stress and struggle of exams; humorous or dramatic tone.
- 7 alliteration and a list of adjectives
- 8 e.g. 'stormed' – suggests force and fury, like a storm.
- 9 Creates sudden tension/shock; the brevity mirrors the abruptness of the event.
- 10 Sarcastic / ironic / frustrated.
- 11 Shows how much they carried; the final humorous item exaggerates the chaos and creates warmth/comedy.
- 12 Makes the house seem tired, sad or alive; creates melancholy atmosphere.
- 13 connotations
- 14 To create sympathy/guilt and persuade the reader to donate.
- 15 e.g. The writer shows the glacier shrinking (what) through a simile comparing it to 'a defeated army' (how), suggesting it is losing a battle against climate change and making the reader feel the loss is serious (why).
- 16 Emphasises the busy, noisy kitchen by placing it beside silence; highlights the difference.

Unit 3 · Sheet B — Language for effect

- 1** Any two: air 'thick enough to chew'; office workers fanning themselves; dogs lying flat in the shade; pigeons have given up. **[2]**
- 2** One per point: they jump up quickly; pull tables away; open umbrellas; cover their fruit with plastic sheets; work fast / urgently. **[4]**
- 3** Indicative content – language: heat imagery ('thick enough to chew', 'saucepan' sky) builds oppressive tension; simile of dogs 'like dropped coats' shows exhaustion; violent verbs – 'attack', 'hammers', 'drums' – personify rain as aggressive; hyperbole 'gutters are rivers'; humorous simile of flip-flops 'like tiny lost boats'; calm locals contrasted with panicking visitors; after-storm imagery 'rinsed clean', 'innocent blue' – renewal and relief. Structure: chronological build-up (waiting → wind → rain → aftermath); one-line paragraph 'And then the rain.' creates a dramatic pause/climax; time markers ('within ten minutes ... within twenty') show speed; cyclical ending ('Tomorrow, at four o'clock') presents storms as a routine the city accepts. **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. **[12]**
- 4** 1 for the simile; up to 2 for explanation, e.g. 'like the skirts of startled dancers' – makes the awnings seem lively and suddenly disturbed; suggests movement, surprise and even beauty in the chaos. **[3]**
- 5** Admiring of their calm and resilience – 'calm expression of people who have seen it all before'; amused affection – children 'shrieking with delight', man reading 'as if ... library'; respects practicality – woman 'simply moves her stove'. **[4]**

Unit 4 · Sheet A — Structure in non-fiction

- 1** an anecdote
- 2** Engages the reader through a personal story / creates curiosity / makes the topic human.
- 3** cyclical
- 4** It stands out, creating emphasis, drama or a turning point.
- 5** A change in what the writer concentrates on, e.g. from the crowd to a single person, or from past to present.
- 6** in
- 7** Leaves the audience thinking / challenges them to act.
- 8** However
- 9** Takes reader through the journey step by step / builds anticipation / easy to follow.
- 10** Grabs attention immediately and shows the seriousness of the issue.
- 11** B, C, A, D
- 12** Emotional hook, then scale of problem, then hope, then action – moves reader from concern to involvement.
- 13** Placing two contrasting ideas, scenes or paragraphs side by side to highlight the difference.
- 14** Gives a sense of completeness; shows change or reinforces the main message.

Unit 4 · Sheet B — Structure in non-fiction

- 1** Minded the bags; waved at others; read in the shade (any two). **[2]**
- 2** Daughter began lessons; daughter asked why parent never swam with her; writer was embarrassed / did not want to admit the fear to her. **[3]**
- 3** Structure: one-sentence opening paragraph – striking, immediate hook revealing the age and the turning point; flashback in (2) explains the fear; list of weeks in (5) mirrors slow, step-by-step progress; 'And then' in (6) signals the climax / turning point; final paragraph returns to the beach and the bags of (2) – cyclical structure shows transformation; ending 'face to the sky' echoes and reverses the opening 'face in the sea'. Language: simile 'set like concrete' shows how fixed the fear became; repetition 'I told myself' suggests self-deception; hyperbole 'jump from a plane'; short sentences 'Again' / 'Just certainly' show Dee's firm encouragement; calm sensory description in (6) contrasts earlier panic; self-mocking simile 'anxious swan' – humour and humility. **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. **[12]**
- 4** Patient – 'permanent, cheerful patience', 'Dee waited'; firm and determined – 'Again', 'certainly'; young but authoritative; encouraging and kind – 'Not unkindly'. **[4]**
- 5** Shows the writer can now float in the sea – complete change; letting go of daughter's hand symbolises independence / confidence; 'face to the sky' suggests peace, freedom and openness; mirrors the first line to create a satisfying cyclical ending. **[4]**

Unit 5 · Sheet A — Autobiography and travel writing

- 1** a memoir / autobiography
- 2** 'Looking back' / 'I was eight'.
- 3** Smell (and taste, implied by 'sweet').
- 4** The child's awe versus the adult's realistic view – creates humour and affection.
- 5** Affectionate, nostalgic, admiring – unique smell 'never found anywhere else'.
- 6** Gently mocks the late bus; suggests 'nine o'clock' was only a hopeful suggestion.
- 7** The bus is crowded and chaotic; creates comic, vivid picture of local travel.
- 8** 'valleys so green they looked painted'.
- 9** Learns local customs 'quickly learned'; observes details others take for granted; surprised tone.
- 10** first-person narration
- 11** retrospective
- 12** Sense of place / description of landscape; local people (children selling); humour; first-person observation.
- 13** The sensory detail suggests the heat and makes the scene feel real and immediate.
- 14** To show what the experience meant and how they have changed; adds depth.

Unit 5 · Sheet B — Autobiography and travel writing

- 1** Brown stones; grey thorn bushes; dry riverbeds; looked unfinished / carelessly arranged. **[2]**
- 2** The brightness is painful; eyes water even with sunglasses; distances are hard to judge; loses sense of size/scale; can see why people imagine mirages (one per valid point). **[4]**
- 3** Language: paradox 'perfect, glittering nothing'; simile 'like the seam of a quilt' – domestic, ordered pattern; sound 'crunch ... loudest sound' shows silence; personification 'Distances lied'; 'My sense of scale collapsed'; comparison 'mirror held up to the sun'; simile linking old man's face to salt; colour sequence 'pink, then violet, then a deep, bruised blue'. Structure: humorous understatement at start ('as if the riverbeds were signposted'); sudden short sentence 'the world turned white' marks arrival; short sentence 'We walked.' slows pace; focus shifts from landscape to people in (5); reflective ending moves from the extraordinary place to a human moment – 'in a place where there was nothing, he had found something to share' – echoes 'nothing' from (2). **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. **[12]**
- 4** Calm / matter-of-fact – speaks 'as if the riverbeds were signposted'; tough and used to conditions – 'had no sunglasses'; amused / curious – 'looked at me with interest'; generous – 'offered me his scarf'; sensitive – stops the jeep to share the sunset in silence. **[4]**
- 5** Moves from description to what the experience meant; admits landscape was extraordinary but human kindness is the strongest memory; contrast 'nothing' / 'something to share'; silence suggests awe and respect. **[4]**

Unit 6 · Sheet A — Speeches, articles and letters

- 1** a formal letter
- 2** a speech
- 3** a headline and standfirst
- 4** Rhetorical question.
- 5** Makes the audience consider the injustice; the obvious answer 'no' leads them to agree.
- 6** Tricolon / rule of three (with repetition).
- 7** Adds authority/credibility; makes argument more convincing.
- 8** Headline; subheadings; quotations; facts/statistics; short paragraphs (any two).
- 9** Builds unity and shared responsibility between speaker and audience.
- 10** Makes speaker relatable; engages emotions; illustrates the argument.
- 11** call
- 12** Informal, chatty, contractions vs formal, polite, standard English.
- 13** e.g. 'Phones Off, Grades Up? One School's Bold Experiment'.
- 14** e.g. question creates curiosity; alliteration makes it memorable.
- 15** Summarises the story in one sentence and draws the reader in.
- 16** e.g. 'Turn off the tap today – because every drop we save is a drop our children will need.'

Unit 6 · Sheet B — Speeches, articles and letters

- 1** Middle of the night (2.12 am); boat had lost power; four miles out; six-metre waves (any two). **[2]**
- 2** Ordinary people with everyday jobs; respond very quickly; unpaid volunteers; risk discomfort and danger; motivated by the belief that no one should be left alone. **[4]**
- 3** Opening humour about the weather builds rapport; anecdote of the Marianne with precise detail ('twelve minutes past two') creates drama and credibility; list of crew jobs shows they are ordinary like the audience; statistic 'fifty-one times' shows scale; tricolon/repetition 'somebody's son, somebody's daughter, somebody's grandparent' – emotive; one-line paragraph 'unpaid' for emphasis; repetition 'Let me say that again'; short fragments 'No salary. No bonus.'; humour 'dry pair of socks'; personification 'belief does not buy fuel'; cost fact; structured requests 'First... Second... Third' make action easy; personal pronouns 'you', 'we'; antithesis 'The sea does not care... But we do'; cyclical return to the 2.12 phone call creates powerful ending. **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. **[12]**
- 4** Give money/donate; tell friends and visitors about tide safety; volunteer if over seventeen. **[3]**
- 5** Shows anyone can volunteer, removing an obstacle; light humour makes the request feel approachable. **[2]**
- 6** Effective: links back to the opening anecdote (cyclical); contrast between the uncaring sea and caring people; inclusive 'we' and 'your help'; reassuring final image 'someone to answer it'; simple 'Thank you' is polite and sincere. Credit valid evaluation. **[4]**

Unit 7 · Sheet A — Writer's viewpoint and perspective

- 1** a fact
- 2** an opinion
- 3** a fact reporting a view/prediction
- 4** Sarcastic / ironic.
- 5** Admiring / respectful.
- 6** 'reckless'.
- 7** Farmer may see loss of land/noise; commuter may welcome faster journeys.
- 8** biased / one-sided
- 9** Having mixed or contradictory feelings.
- 10** e.g. 'Developers have built hotels on the beach.'
- 11** e.g. 'The team, against all odds, triumphantly completed the project.'
- 12** Appears fair and balanced, which makes their own view seem stronger (counter-argument).
- 13** Their job/age/background stated; personal experience; the details they choose; who they quote.
- 14** Selective evidence supports their position and hides the other side.
- 15** sceptical
- 16** e.g. 'Abandoned and hungry, these dogs did nothing to deserve the streets.'

Unit 7 · Sheet B — Writer's viewpoint and perspective

- 1 Coral trampled; coral smothered by sun cream; boats anchored on reef; litter (any two). [2]
- 2 Brings money to the area; supports many local businesses and workers; provides jobs for young people locally; travel should not be limited to the rich. [3]
- 3 Opening anecdote/image of the selfie with ironic reveal of 'four hundred other people'; confession in (2) – 'I have been one of them' – builds trust and avoids preaching; repetition 'I have...'; extended example of the island with escalating list of damage; paradox 'loved it to death'; counter-argument acknowledged in (4) ('fairly', 'I do not dispute') makes writer seem reasonable; rhetorical question 'who actually benefits?' and 'what can we do?' structure argument from problem to solution; contrast between companies 'far away' and local hardship; inclusive 'we' and list of solutions (anaphora 'We can...'); tentative 'perhaps, just perhaps'; reflective ending values memory and understanding over photographs. Viewpoint: critical of thoughtless mass tourism but balanced and hopeful. **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. [12]
- 4 As a traveller who has made the same mistakes, the writer is self-critical and inclusive rather than superior; uses 'we'; personal examples (queueing, elbowing) make argument relatable; ending based on personal experience gives sincerity. [4]
- 5 Fact (approx.): large hotels are often owned by companies elsewhere / residents face higher rents – evidence of unequal benefit (2). Opinion: 'Too often...' / 'it is worth asking' – guides reader's judgement (2). [4]

Unit 8 · Sheet A — Comparing two texts

- 1 Strongly in favour of the airport.
- 2 Critical / opposed; feels it has harmed residents.
- 3 Both use the idea of the airport as a 'door' to the world; both consider effects on local people/future.
- 4 Business leader sees economic gain; resident experiences noise and loss – their positions/experiences differ.
- 5 '...turns this image round, saying it has come 'to our bedroom window', suggesting intrusion rather than opportunity.
- 6 likewise
- 7 in contrast
- 8 Extract 1 confident and enthusiastic; Extract 2 bitter, ironic and sad.
- 9 Extract 1 uses large positive figures (thousands of jobs, 20 cities) to impress; Extract 2 uses 'every three minutes' to stress constant disturbance.
- 10 Questions the official view; suggests promised benefits have not reached residents.
- 11 Extract 2 – father's rice fields – emotive, shows loss of heritage.
- 12 integrated
- 13 e.g. While the business leader celebrates 'thousands of jobs', the resident focuses on personal cost, noting that 'the house shakes'.
- 14 Extract 1 may target investors/officials; Extract 2 may target sympathetic readers or local campaigners.

Unit 8 · Sheet B — Comparing two texts

- 1 200 m took four hours; had to breathe four times each step; lost count of steps; fingers numb ('stopped belonging to me'). [2]
- 2 Too crowded; climbing has become commercial – bought by the wealthy; inexperienced clients rely on guides; people climb for status/photographs; environmental damage and unfair risk to guides. [4]
- 3 Ideas/perspectives: Text One – personal, first-hand, emotional; summit as a profound, almost spiritual achievement; partnership and endurance. Text Two – critical outsider/commentator; summit as commercialised 'trophy'; focus on danger, waste, inequality. Both acknowledge physical risk and courage (Text Two: 'None of this is to belittle the courage'); both suggest the summit is not everything (Text One: 'the least important part'; Text Two: 'turn back'). Methods: Text One uses first person past tense, slow rhythm and repetition ('lift the boot, breathe...') to recreate effort; metaphor 'negotiation'; simile 'like crumpled paper' shows elevation; emotional climax 'knelt ... and cried'; reflective ending. Text Two uses shocking opening image, mocking simile 'like shoppers outside a sale', blunt short sentence 'Several of them did not come home'; contrast past/present; metaphor 'package holiday', 'trophy'; list of costs; persuasive, ironic tone; provocative final sentence. Form/purpose: memoir to share experience vs column to criticise and provoke debate. **AO3 levels (22):** L1 (1–4) simple links, little reference to the texts; L2 (5–9) some comparison of ideas and perspectives, some references; L3 (10–14) clear comparison of ideas, perspectives AND how they are conveyed, with relevant references from both texts; L4 (15–18) thorough, balanced comparison with well-chosen references; L5 (19–22) perceptive, sustained comparison of ideas, perspectives and methods with discriminating references. [22]
- 4 See the mark scheme for Question 3.

Unit 9 · Sheet A — Form, purpose and audience

- 1 Article (online).
- 2 Inform (and possibly persuade/entertain).
- 3 Teenagers – readers of a travel website.
- 4 Yours faithfully
- 5 report
- 6 e.g. 'Good morning, Year 7 – and welcome to your new school'
- 7 Description of what is reviewed; evaluation/opinion; recommendation; star rating (any two).
- 8 e.g. 'Many students feel that the quality of canteen food is poor.'
- 9 e.g. 'Top tip: grab your tickets online before you go – trust me!'
- 10 Letter or guide (leaflet-style).
- 11 impersonal, objective language
- 12 e.g. 'Students Run 500 km for Clean Water' / 'Year 10's relay raises record funds for village wells'.
- 13 Clear headings; numbered steps; bullet points; direct imperatives ('Check...', 'Remember...').
- 14 Language must be understood by and appropriate for the readers; tone affects how persuaded/engaged they are.
- 15 organisation; punctuation

Unit 9 · Sheet B — Form, purpose and audience

1 Plan Plans are not marked, but a clear plan should show form, audience, purpose and a logical paragraph sequence. **Answer** Indicative content: Article – engaging headline/standfirst, lively opening, balanced discussion of benefits (sleep, relationships, outdoor activity, creativity) and difficulties (habit, social pressure, homework online), clear personal viewpoint, direct address to teenage readers, concluding challenge. Review – clear identification of the place, vivid description, evaluation of positives/negatives, practical details (price, location), audience-appropriate tone, recommendation/verdict. **AO4 (27):** L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**

2 See the mark scheme for Question 1 (AO4 27 + AO5 18).

Unit 10 · Sheet A — Argue, persuade, advise, inform

- 1** advise
- 2** inform
- 3** persuade
- 4** e.g. 'Some argue uniforms limit self-expression. However, students can express themselves through ideas and achievements, and uniforms reduce pressure to buy expensive clothes.'
- 5** e.g. 'Every night, thousands of frightened dogs wait in cold cages for someone to choose them.'
- 6** e.g. 'How would you feel if you dreaded walking into school every morning?'
- 7** e.g. 'You should drink at least two litres of water a day.'
- 8** e.g. 'A true friend listens, forgives and stays.'
- 9** Facts; clear headings; neutral tone; explanations; examples (any two).
- 10** e.g. 'In a survey of 300 of our students, 78% said they did not have time to eat properly.'
- 11** e.g. 'Please vote against the car park proposal on 12 March and protect this green space for our children.'
- 12** Shows fairness, anticipates objections and makes the writer's case stronger.
- 13** e.g. 'Don't worry if you get lost in the first week – everyone does!'
- 14** e.g. 'Cycling for 20 minutes burns around 150 calories – so why not leave the car at home?'
- 15** Therefore, furthermore, however, consequently, nevertheless (any two).

Unit 10 · Sheet B — Argue, persuade, advise, inform

1 Plan Plans are not marked, but a clear plan should show form, audience, purpose and a logical paragraph sequence. **Answer** Indicative content: Speech – greeting, clear stance, reasons (sleep research, concentration, safety on roads, family schedules / or transport, after-school activities, preparation for working life), counter-argument with rebuttal, rhetorical devices, direct address to audience, memorable ending. Guide – title and helpful headings, friendly reassuring tone, practical advice (making friends, routines, language support, clubs, who to ask for help), informative details, imperatives and modal verbs, encouraging conclusion. **AO4 (27):** L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**

2 See the mark scheme for Question 1 (AO4 27 + AO5 18).

Unit 11 · Sheet A — Structure and paragraphing

- 1** e.g. 'School trips bring learning to life in a way no textbook can.'
- 2** e.g. 'On our visit to the science museum, we saw how electricity works in practice. Weeks later, students still remembered the experiment.'
- 3** e.g. 'Of course, these benefits come at a price – and not every family can afford it.'
- 4** On the other hand
- 5** New topic/idea; change of time; change of place; new speaker; emphasis (any two).
- 6** e.g. 'At dawn, before the cleaners arrive, the beach glitters – not with shells, but with bottle tops.'
- 7** e.g. 'The average teenager unlocks their phone 110 times a day.'
- 8** e.g. 'Tomorrow at dawn the beach could glitter with shells again – if we choose.'
- 9** B, E, C, A, D (or B, E, A, C, D).
- 10** Leaves a lasting impression; builds momentum (climax).
- 11** Stands out and emphasises a key idea.
- 12** e.g. 'Although phones can be distracting, they can also be useful for research; therefore, schools need sensible rules rather than outright bans.'
- 13** topic
- 14** e.g. 'So, next time you...'; 'Ultimately...'; 'The choice is ours.'

Unit 11 · Sheet B — Structure and paragraphing

- 1 Plan** Plans are not marked, but a clear plan should show form, audience, purpose and a logical paragraph sequence. **Answer**
Indicative content: Report – title, 'To/From/Subject' or introduction stating purpose, subheadings (e.g. Current situation, Main areas of waste, Recommendations), impersonal formal register, invented but plausible findings (canteen food, paper, energy, plastic bottles), clear numbered recommendations, conclusion. Blog – engaging title, personal and conversational voice, clear chronological or thematic structure, honest reflection, direct address to readers, advice or message at the end. **AO4 (27):** L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**
- 2** See the mark scheme for Question 1 (AO4 27 + AO5 18).

Unit 12 · Sheet A — Rhetoric and register

- 1 antithesis / chiasmus
- 2 anaphora and tricolon
- 3 e.g. 'The queue stretched halfway to the moon.'
- 4 e.g. 'Exercise is not a punishment for what you ate; it is a reward for what your body can do.'
- 5 e.g. 'Imagine clean rivers. Imagine clear skies. Imagine a future we are proud to hand on.'
- 6 e.g. 'It is clear that the bus service is wholly inadequate.'
- 7 e.g. 'Don't forget decent trainers – you'll thank me later!'
- 8 No contractions; standard English; technical/precise vocabulary; impersonal constructions (any two).
- 9 Builds rapport, keeps attention, makes message memorable.
- 10 Becomes repetitive and artificial; avoids making clear points.
- 11 e.g. 'I am writing on behalf of the student council to ask whether you would consider offering free entry to local students.'
- 12 e.g. 'You and I both know that we can do better.'
- 13 register
- 14 e.g. 'Recycling saves energy, saves money and saves the planet we all share.'

Unit 12 · Sheet B — Rhetoric and register

- 1 Plan** Plans are not marked, but a clear plan should show form, audience, purpose and a logical paragraph sequence. **Answer**
Indicative content: Speech – greeting, engaging anecdote (personal or famous example), clear argument that failure leads to learning, resilience and creativity; rhetorical devices (anaphora, antithesis, questions) used with control; direct address; consistent register suitable for peers; memorable conclusion. Letter – formal layout and salutation, polite formal register, clear request, reasons (education, culture, future visitors, community reputation), anticipate cost objection, courteous closing 'Yours sincerely/faithfully' used correctly. **AO4 (27):** L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**
- 2** See the mark scheme for Question 1 (AO4 27 + AO5 18).

Unit 13 · Sheet A — Technical accuracy

- 1 They're going to the beach tomorrow.
- 2 The dog wagged its tail.
- 3 I should have revised more.
- 4 We missed the bus, so we had to walk. / We missed the bus; we had to walk.
- 5 The students' bags were left in the hall.
- 6 Fewer people came than expected.
- 7 My friend and I went to the market.
- 8 The team is/are playing well this season.
- 9 Everyone has their own opinion.
- 10 I definitely received the letter.
- 11 The weather affected our plans.
- 12 Yesterday I walked to school and saw an accident.
- 13 You will need three things: a pen, a ruler and a calculator.
- 14 The rain stopped; the sun came out.
- 15 'Let's go now,' said Ana.
- 16 Because the road was flooded, we took the train.
- 17 e.g. 'Dragging my suitcase through the doors, I searched for a familiar face.'
- 18 enormous / immense / vast (any suitable).
- 19 shouted / commanded / yelled.
- 20 A lot of people believe that homework is unnecessary.
- 21 e.g. My uncle – who has flown to forty countries – is a pilot.
- 22 e.g. 'Is this really the best we can do?'

Unit 13 · Sheet B — Technical accuracy

1 1 mark per error corrected: me and my family → my family and I; comma splice after 'town' → full stop/semicolon; beautifull → beautiful; had ever saw → had ever seen; streets was → streets were; their → there; shop's → shops; should of → should have; are → our; (missing comma) longer, but – or any tenth valid correction e.g. 'lots of' → 'many'. Corrected: Last summer my family and I visited the old town. It was the most beautiful place I had ever seen. The streets were narrow and there were many small shops selling silk and spices. We should have stayed longer, but we had to catch our train. **[10]**

2 Up to 6: credit varied openings (adverbial, -ing clause, subordinate clause), combining with conjunctions, a short sentence for effect, accurate punctuation. e.g. 'At the market, I bought a bag of ripe mangoes. Wandering past the fruit stalls, I noticed a man playing a battered guitar and stopped to listen. Then it rained. Clutching my mangoes, I ran all the way home.' **[6]**

3 AO5-style marking out of 12: L1 (1–3) simple vocabulary, frequent errors; L2 (4–6) some variety, some accurate punctuation; L3 (7–9) range of required features used mostly accurately, varied vocabulary; L4 (10–12) all features used accurately and purposefully, precise and ambitious vocabulary, fluent varied sentences. **[12]**

Unit 14 · Sheet A — Timed planning and exam strategy

- 1** 2 hours 15 minutes.
- 2** 45 and 45 (total 90).
- 3** About 45 minutes.
- 4** The comparison question (Q5), 22 marks.
- 5** AO4 (communication and organisation) and AO5 (vocabulary, sentences, SPaG).
- 6** About 10.30.
- 7** e.g. headline; hook anecdote; health; teamwork & friendship; resilience/losing; time management; counter: injuries/time – rebut; ending: encourage parents to support.
- 8** e.g. title/rating; brief context (no spoilers); acting; story/pace; visuals/music; who would enjoy it; verdict.
- 9** Proofread Section B for spelling, punctuation and grammar errors.
- 10** Underline key quotations; margin notes on techniques/attitude; mark paragraph shifts; highlight words linked to the question (any two).
- 11** One text in Section A will be from the anthology; familiarity saves reading time and allows deeper analysis/comparison.
- 12** Write remaining comparison points in brief note/bullet form to show understanding.
- 13** e.g. 'The scoreboard will be forgotten by Monday; the lessons learned on the pitch will last a lifetime.'

Unit 14 · Sheet B — Timed planning and exam strategy

1 Plan Plans are not marked, but a clear plan should show form, audience, purpose and a logical paragraph sequence. **Answer**
Indicative content: Article – headline, engaging hook, clear stance, reasons (exams, social media, competition for university, cost of living / or more opportunities, support and freedoms than before), evidence and examples, counter-argument with rebuttal, sophisticated persuasive features, adult newspaper register, strong conclusion. Guide – title and headings (Getting around, Food, Schools, Customs and manners, Weather, Making friends), friendly informative register, practical tips with imperatives and modal verbs, local detail, reassuring conclusion. **AO4 (27):** L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**

2 See the mark scheme for Question 1 (AO4 27 + AO5 18).

End-of-book check

- 1** 22 marks; AO3.
- 2** Built in 1902; carried 400 trains a day; used until 1998 (any two).
- 3** She is hiding nervousness; outward calm conceals anxiety.
- 4** Suggests tension building to an explosive level; students feel intense stress.
- 5** e.g. cyclical ending – returns to opening, showing change and giving a sense of completeness.
- 6** Viewpoint = opinion/attitude; perspective = the position/background from which they see the subject.
- 7** e.g. 'Writer A finds the city thrilling, whereas Writer B sees it as exhausting and lonely.'
- 8** subheadings and recommendations
- 9** e.g. 'Reading is not an escape from life; it is a way into it.'
- 10** The students were told to bring their own lunch, but they forgot.

Practice Paper 1

1 Climbed the 117 steps; polished the lens; wound the clockwork; wrote in the logbook (any two). **[12]**

2 Talked to fishermen on the radio for company; stayed awake through storms; watched for boats in trouble; raised the alarm twice and helped save two crews (one per point). **[4]**

3 Up to 5 supported points: dedicated / methodical – 'every evening'; 'tidy blue ink'; humorous but sad – 'He laughs ... but not for long'; still attached to the light – 'still walks up the cliff path'; caring – 'doesn't know anyone's name'; brave/responsible – 'stayed awake all night'; lonely / loss of purpose – 'I miss being needed'. **[5]**

4 Opening paradox 'my job is to replace people' grabs attention and admits the criticism; 'It sounds cold' anticipates objection; direct address 'let me tell you' – conversational blog voice; anecdote of the bridge contrasts the past (list 'slow, exhausting and dangerous'; 'dangle from ropes') with the present (precise drone, 'size of a dinner plate'); tricolon/repetition 'photographs every bolt, measures every crack'; rhetorical question 'Did the inspectors lose their jobs?' then honest concession 'I won't pretend'; humour 'Nobody ... misses hanging from a rope in January'; antithesis 'brilliant at repetition ... terrible at judgement'; alliterative tricolon 'dull, dirty and dangerous'; structure moves from personal job → example → counter-argument → vision for the future, ending optimistically with 'things only people can do'. **AO2 levels (12):** L1 (1–2) simple comment, little reference to the text; L2 (3–5) some understanding of language and/or structure, some relevant references; L3 (6–8) clear explanation of how language AND structure create effects, relevant, well-chosen references; L4 (9–10) thorough exploration, well-chosen references integrated into the answer; L5 (11–12) perceptive, assured analysis with discriminating references. **[12]**

5 Ideas/perspectives: Text One – from the point of view of a worker replaced; focuses on loss of purpose, companionship and human connection; nostalgic and sad. Text Two – from the point of view of an engineer creating machines; optimistic, sees machines removing danger and freeing people; admits job losses but plays them down. Both: machines are reliable and tireless (Text One: 'never gets a cold. It never falls asleep'; Text Two: 'never gets tired or frightened'); both suggest humans offer something machines cannot ('doesn't know anyone's name' / 'judgement, kindness and imagination'). Methods: Text One – third-person feature with direct quotation, poignant short sentences, pauses ('He pauses', 'for a long time'), ironic 'lie-in', powerful final quotation; Text Two – first-person blog, direct address, humour, rhetorical question, contrast past/present, alliterative tricolon and optimistic ending. **AO3**

levels (22): L1 (1–4) simple links, little reference to the texts; L2 (5–9) some comparison of ideas and perspectives, some references; L3 (10–14) clear comparison of ideas, perspectives AND how they are conveyed, with relevant references from both texts; L4 (15–18) thorough, balanced comparison with well-chosen references; L5 (19–22) perceptive, sustained comparison of ideas, perspectives and methods with discriminating references. **[22]**

6 Q6 speech – greeting, engaging opening, clear argument that human skills (care, creativity, judgement, teamwork) remain essential, examples of careers, rhetorical devices, direct address, inspiring conclusion. Q7 letter – formal layout, clear viewpoint, reasons (convenience/cost vs jobs, elderly customers, human contact), counter-argument, formal register, appropriate sign-off.

AO4 (27): L1 (1–5) basic awareness of form, purpose and audience; L2 (6–11) some awareness, straightforward ideas, some structure; L3 (12–17) clear sense of purpose and audience, appropriate register, organised paragraphs; L4 (18–22) secure, well-developed ideas, effective structure and tone; L5 (23–27) sophisticated, assured writing, perfectly matched to form, purpose and

audience. **AO5 (18):** L1 (1–3) basic vocabulary, frequent errors; L2 (4–7) some range, errors that sometimes hinder meaning; L3 (8–11) varied sentences and vocabulary, generally accurate spelling and punctuation; L4 (12–15) wide vocabulary, controlled sentences, mostly accurate; L5 (16–18) extensive, precise vocabulary, ambitious sentences, consistently accurate. **[45]**