



BRITISH LEARNING CENTRE

PEARSON EDEXCEL INTERNATIONAL GCSE · 4EA1

English Language A

Paper 2: Poetry, Prose & Imaginative Writing

A complete skills workbook for Paper 2 of Pearson Edexcel International GCSE English Language A (4EA1): analysing a poem or prose text in Section A, and imaginative writing in Section B. Every poem and prose extract is original and written for this book 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 / section	Topic · I can...	R	A	G
1	P2 Section A	Reading a poem closely I can read an unseen or anthology poem closely and explain what it is about and how it makes me feel.			
2	P2 Section A	Imagery and figurative language I can identify imagery and figurative language and explain the effects they create.			
3	P2 Section A	Sound and rhythm I can explain how sound patterns, rhyme and rhythm add to a poem's meaning and mood.			
4	P2 Section A	Form and structure in poetry I can explain how a poem's form and structure help to shape its meaning.			
5	P2 Section A	Tone, voice and speaker I can identify the speaker's voice and tone and explain how and why the tone changes.			
6	P2 Section A	Prose fiction: character and setting I can analyse how a writer presents characters and settings in a prose extract.			
7	P2 Section A	Prose: narrative perspective and structure I can explain how narrative perspective, tense and structure shape a prose extract.			
8	P2 Section A	Writing an analytical response I can write a structured, well-supported analytical response using point-evidence-analysis and embedded quotations.			
9	P2 Section B	Imaginative writing: openings and planning I can plan an imaginative piece quickly and write an opening that hooks the reader.			
10	P2 Section B	Character, setting and atmosphere I can create believable characters and atmospheric settings using show-not-tell and sensory detail.			
11	P2 Section B	Dialogue, tension and pacing I can punctuate dialogue accurately and control pace to build tension.			
12	P2 Section B	Crafting sentences and endings I can vary sentences for effect and write an ending that leaves a lasting impression.			
13	P2 Section B	Proofreading and technical accuracy I can proofread my writing and correct errors in spelling, punctuation and grammar.			



CHECK

Starting point check

Starting point check

Name _____ Date _____ Score _____ / 10

Answer all the questions. This check shows what you already know about Paper 2.

1 How long is Paper 2?

☐ 1 hour ☐ 1 hour 30 minutes ☐ 2 hours ☐ 2 hours 15 minutes

2 How many marks is Section A (poetry and prose) worth?

☐ 15 ☐ 30 ☐ 45 ☐ 60

3 In Section B you must answer...

☐ all three tasks ☐ two tasks ☐ one task from a choice of three
☐ one compulsory task

4 'The wind howled like a wolf.' This is...

☐ a metaphor ☐ a simile ☐ alliteration ☐ a caesura

5 Giving human qualities to something non-human is called _____.

6 What is the 'speaker' of a poem?

7 Read: 'The clock ticked on and on and on.' What effect does the repetition have?

8 How many lines does a sonnet have?

☐ 10 ☐ 12 ☐ 14 ☐ 16

9 Punctuate: *come here said dad*

10 Rewrite to show, not tell: 'Lena was nervous.'

Reading a poem closely

I can... read an unseen or anthology poem closely and explain what it is about and how it makes me feel.

Paper / section: P2 Section A

In **Section A** of Paper 2 you answer **one 30-mark question** on a poem or prose text from the Pearson anthology. The text is printed in the paper: you are tested on close reading and on explaining the writer's choices, not on memory.

Read a poem at least **twice**. First, read for meaning: who is speaking, to whom, where, and what happens? Second, read for **method**: which words, images and patterns stand out, and why might the poet have chosen them?

Key words

speaker

subject

theme

stanza

first impression

Key points

- Ask the 5 Ws: who, what, where, when, why?
- The **speaker** is the voice of the poem – not always the poet.
- Look at the title, the first line and the last line: they often hold the key idea.
- A **theme** is a big idea (e.g. loss, family, time), not a summary.

Worked example

From an original poem: 'Tonight there is only this: the lamp, the knot, / the patient, ordinary saving of what is torn'. What is the theme here?

Literal meaning: the father is mending a net by lamplight.

Look for the bigger idea: 'saving of what is torn' could also mean repairing relationships or keeping a way of life alive.

Theme: care and patience – quiet, everyday work that holds a family together.

Common mistakes

- Retelling the poem line by line instead of explaining it.
- Ignoring the title.

Exam tip: Spend about 45 minutes on Section A: 5–10 minutes reading and annotating, 35 minutes writing.

Read the poem twice, then answer the questions.

Rain on the Classroom Window POEM

*The rain writes on the window in a hand
that nobody was taught. We copy notes.
Our teacher's chalk taps out the same old land
of dates and kings. The radiator coats
the glass in fog. I wipe a porthole clear
and watch a puddle swallow half the sky.
Out there the world is wet, and loud, and near.
In here we learn the reasons. Not the why.*

An original poem written for this workbook

1 Who is the speaker of this poem?

2 Where and when is the poem set?

3 Which word best describes the lesson, as the speaker sees it?

☐ exciting ☐ repetitive ☐ frightening ☐ funny

4 Find a phrase that shows the lesson is repetitive.

5 What is the rain compared to in line 1?

6 Explain what 'a hand / that nobody was taught' suggests about the rain.

7 What does the speaker do in line 5?

8 Why is 'porthole' an interesting word choice?

9 Give two adjectives the speaker uses for the world outside.

10 The poem contrasts the world 'out _____' with life 'in _____'.

11 What is the difference between learning 'the reasons' and learning 'the why'?

12 Which theme best fits the poem?

☐ friendship ☐ freedom versus routine ☐ war ☐ family conflict

13 How does the speaker feel at the end? Give one word and a reason.

14 Write one sentence summarising the poem in your own words.

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

Read the text carefully, then answer the question. Allow about 45 minutes.

Mending Nets POEM

*My father sits where the jetty meets the dark,
a shuttle in his hand like a small grey fish,
and threads the evening through the broken squares.*

*He does not look up when the gulls complain.
He does not count the holes. He finds them
the way a tongue finds a missing tooth –
without searching, as if the gap had called.*

*Knot, pull, knot. The twine bites his thumb
and he lets it. Forty years of salt
have drawn a map of white lines on his skin,
small rivers no one else will ever sail.*

*I offer once to help. He gives me the shuttle
and watches as my fingers tangle, stall,
undo the very square I meant to close.
He laughs – not unkindly – and takes it back.*

*Tomorrow the boat will go out before light
and come home heavy, or come home light.
Tonight there is only this: the lamp, the knot,
the patient, ordinary saving of what is torn,
and my father's hands, still learning the sea.*

An original poem written for this workbook

- 1** Explore how the writer presents the speaker's father in *Mending Nets*.

In your answer, you should consider:

- the father's actions and character
- the speaker's thoughts and feelings about him
- the use of language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

Imagery and figurative language

I can... identify imagery and figurative language and explain the effects they create.

Paper / section: P2 Section A

Imagery is language that creates a picture or sensation in the reader's mind. **Figurative language** compares one thing to another so that we see it in a new way.

Naming a device earns very little. Marks come from explaining the **effect**: what the comparison makes us think, feel or notice, and how it links to the poem's ideas. Use the word's **connotations** – the associations it carries.

Key words

simile

metaphor

personification

imagery

connotation

semantic field

Key points

- **Simile**: comparison using 'like' or 'as'.
- **Metaphor**: says something *is* something else.
- **Personification**: gives human qualities to something non-human.
- **Semantic field**: a group of words from the same topic (e.g. war, illness).
- **Sensory imagery**: appeals to sight, sound, smell, touch or taste.

Worked example

'The street is a furnace door / somebody forgot to close.' Analyse this image.

Device: metaphor – the street *is* a furnace door.

Connotations: a furnace is fiercely hot, industrial and dangerous.

Effect: the heat feels overwhelming and inescapable; 'somebody forgot' adds a sense of careless bad luck, as if the city has been left to suffer.

Common mistakes

- Writing 'this creates imagery' or 'this makes the reader want to read on' – too vague.
- Explaining what a simile is instead of what this simile does.

Exam tip: Zoom in on one or two words inside an image and explore their connotations: this is what lifts an answer into the top levels.

Name the technique and explain its effect. All examples are original.

1 'The moon was a coin dropped in dark water.'

☐ simile ☐ metaphor ☐ personification ☐ alliteration

2 'The wind pushed at the door like a bully.'

☐ simile ☐ metaphor ☐ onomatopoeia ☐ oxymoron

3 'The old house sighed and settled for the night.'

☐ simile ☐ personification ☐ hyperbole ☐ rhyme

4 'I've told you a million times.'

☐ hyperbole ☐ metaphor ☐ simile ☐ caesura

5 Explain the effect of: 'Her voice was a blade.'

6 Explain the effect of: 'The traffic lights blink slowly, half asleep.'

7 Explain the effect of: 'Tarmac softens like toffee left in a pocket.'

8 Find the semantic field: 'trenches of mud, the shelling of rain, the wind's long siege.'

9 Why might a writer describe weather using a semantic field of war?

10

The associations a word carries are called its _____.

- 11** Which sense does this appeal to: 'the sour tang of lime on my tongue'?

- 12** List two connotations of the word 'bruise' in 'a bruise spreads in the west'.

- 13** Turn this plain sentence into a metaphor: 'The classroom was very noisy.'

- 14** Write a simile to describe an old person's hands.

- 15** Write a sentence using personification to describe the sea.

- 16** Improve this weak analysis: 'The poet uses a simile, which creates a picture in the reader's head.'

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

Read the text carefully, then answer the question. Allow about 45 minutes.

Before the Rain POEM

*By noon the city is a held breath.
Tarmac softens like toffee left in a pocket;
the traffic lights blink slowly, half asleep,
and the river lies flat as a sheet of tin.*

*Dogs have poured themselves into the shade
of parked cars. The street is a furnace door
somebody forgot to close. Even the mangoes
on the vendor's cart are sweating.*

*The air is a wool coat we cannot take off.
Old men fan themselves with yesterday's news,
and the news says nothing about rain.*

*Then, at four, a bruise spreads in the west.
The sky clears its throat. One drop,
fat as a coin, lands in the dust –
and the whole street lifts its face.*

An original poem written for this workbook

1 Explore how the writer presents the heat and the arrival of the rain in *Before the Rain*.

In your answer, you should consider:

- the description of the city and its people
- the change in the final stanza
- the use of language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

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

Reflect:

Sound and rhythm

I can... explain how sound patterns, rhyme and rhythm add to a poem's meaning and mood.

Paper / section: P2 Section A

Poems are written to be **heard**. Poets choose sounds to imitate actions, create moods and make lines memorable. Read lines aloud quietly in your head and listen for repeated sounds and the 'beat' of the line.

Always link a sound to its **effect**: harsh plosive sounds (b, p, t, d, k) can feel violent or abrupt; soft sibilance (s, sh) can feel calm, secretive or sinister; a regular rhythm can feel steady, playful or relentless.

Key words

alliteration

sibilance

assonance

onomatopoeia

rhythm

rhyme scheme

Key points

- **Alliteration**: same consonant sound at the start of nearby words.
- **Sibilance**: repeated 's' and 'sh' sounds.
- **Assonance**: repeated vowel sounds (e.g. 'cold, slow road').
- **Onomatopoeia**: words that sound like their meaning ('hiss', 'clatter').
- **Rhyme scheme**: label line endings with letters (AABB, ABAB).

Worked example

'Clatter and sway, clatter and sway, / the night train hammers the hours away'. Analyse the sound.

Onomatopoeia 'clatter' and the repeated phrase copy the regular noise of wheels on rails.

The strong, regular beat and the couplet rhyme 'sway / away' create a rocking rhythm like the train itself.

Effect: soothing and hypnotic – the reader is lulled, just as the passengers fall asleep.

Common mistakes

- Spotting alliteration but saying nothing about its effect.
- Ignoring places where the rhythm changes.

Exam tip: Comment on sound only when it really adds to meaning – one sharp point on sound is worth more than a list of devices.

Identify the sound technique and explain its effect.

1 'The silent sea slid softly to the shore.'

☐ sibilance ☐ plosives ☐ onomatopoeia ☐ caesura

2 'The drums boomed, banged and battered the night.'

☐ assonance ☐ plosive alliteration ☐ sibilance ☐ enjambment

3 'The bees buzz and hum in the heavy heat.'

☐ onomatopoeia ☐ metaphor ☐ volta ☐ oxymoron

4 'The low, slow moan of the old road.'

☐ assonance ☐ sibilance ☐ simile ☐ refrain

5 Explain the effect of the sibilance in question 1.

6 Explain the effect of the plosives in question 2.

7 What effect does the long 'o' sound have in question 4?

8 Give the rhyme scheme of: 'grey / away / black / back'.

9 Give the rhyme scheme of: 'hand / notes / land / coats'.

10 Repeating a line or phrase, especially at the end of stanzas, is called a _____.

11 Why might a poet use a regular, bouncing rhythm in a poem about a journey?

12 In 'A platform. A lantern. A whistle. And go.', how do the full stops affect the rhythm?

13 Write a line using onomatopoeia to describe a storm.

14 Write a line using sibilance to create a secretive mood.

15 Why can a sudden change in rhythm be important?

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

Read the text carefully, then answer the question. Allow about 45 minutes.

Night Train POEM

*Clatter and sway, clatter and sway,
the night train hammers the hours away;
the carriages rock like a cradle of steel,
and sleep comes slipping in under the wheel.*

*Past silent stations, shuttered and grey,
past farms where the lamps have all faded away,
past rivers that shiver and shine in the black,
the rails run forward; the rails don't look back.*

*A child at the window breathes fog on the glass
and writes her own name as the dark fields pass;
her mother is dozing, a book on her knee,
and somewhere ahead is the edge of the sea.*

*Then hush – the brakes hiss. A long, sighing slow.
A platform. A lantern. A whistle. And go.
And clatter and sway, clatter and sway,
the night train carries the dreamers away.*

An original poem written for this workbook

1 Explore how the writer presents the journey in *Night Train*.

In your answer, you should consider:

- the description of the train and the places it passes
- the people on the train
- the use of sound, rhythm and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

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

Reflect:

Form and structure in poetry

I can... explain how a poem's form and structure help to shape its meaning.

Paper / section: P2 Section A

Form is the type of poem and its overall shape (sonnet, ballad, free verse, dramatic monologue). **Structure** is how the poem is organised and how it develops: the order of ideas, stanza breaks, line lengths and turning points.

Good structural comments explain **why** something happens **where** it happens. For example: a short final line may feel abrupt and final; enjambment may make thoughts spill over, as if the speaker cannot control them.

Key words

form

sonnet

volta

enjambment

caesura

free verse

Key points

- **Sonnet:** 14 lines, often about love or strong feeling, with a **volta** (turn).
- **Free verse:** no regular rhyme or rhythm – can feel natural, like speech.
- **Enjambment:** a sentence runs on past the line end.
- **Caesura:** a pause in the middle of a line (full stop, dash, comma).
- Compare the **opening and ending:** what has changed?

Worked example

In a sonnet about leaving home, line 10 begins 'But now the light is only light.' Comment on structure.

'But' marks the volta – the turn in the sonnet.

Before it, the speaker is busy with practical tasks; after it, the emotion surfaces.

The caesura after 'light' and the flat repetition suggest numbness: home has become just a building, which is exactly what hurts.

Common mistakes

- Saying 'the poem has four stanzas' with no comment on effect.
- Writing about structure in a separate, disconnected paragraph.

Exam tip: Weave structure into your points about meaning: 'At the volta...', 'By the final stanza...', 'The short last line...'

Answer the questions on form and structure.

- 1 A sonnet has _____ lines.
- 2 The 'turn' in a sonnet is called the _____.
- 3 A poem with no regular rhyme or rhythm is...
☐ a ballad ☐ free verse ☐ a sonnet ☐ a limerick
- 4 A poem in which one character speaks to a silent listener is...
☐ a dramatic monologue ☐ an elegy ☐ a haiku ☐ an ode
- 5 'I offer once to help. He gives me the shuttle / and watches...' – the line break after 'shuttle' is...
☐ caesura ☐ enjambment ☐ a refrain ☐ a couplet
- 6 'He does not count the holes. He finds them' – the full stop mid-line is...
☐ enjambment ☐ caesura ☐ a volta ☐ assonance
- 7 What is a rhyming couplet?
- 8 Why might a sonnet end with a rhyming couplet?
- 9 What is a cyclical structure and what effect can it have?
- 10 Why might a poet use enjambment when describing a rushing river?

11 Why might a poet place a one-line stanza at the end?

12 A poem moves from the present to a childhood memory and back. What is this called?

13 Why might a poet write in free verse about a conversation?

14 What is the difference between a poem's form and its structure?

15 In *The Last Morning* (Sheet B), the sonnet is written as one long stanza. Why might this be effective?

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

Read the text carefully, then answer the question. Allow about 45 minutes.

The Last Morning POEM

*I pack the room the way you'd fold a map:
the posters rolled, the shelves undone, the bed
stripped back to stripes. My mother's coffee cup
goes cold beside the list of things she said
I must not leave behind – my charger, keys,
the jumper Gran once knitted, far too wide.
The taxi's due at eight. I count degrees
of light along the wall, the way I tried
to count them as a child who couldn't sleep.
But now the light is only light. The door
is only wood. And still I find I keep
my hand against it, longer than before,
and listen, as if walls could say goodbye.
They don't. I lift my bag. I don't know why.*

An original poem written for this workbook (a sonnet)

- 1** Explore how the writer presents the speaker's feelings about leaving home in *The Last Morning*.

In your answer, you should consider:

- the speaker's actions in the room
- the change in the speaker's feelings
- the use of form, language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

[illegible]

Reflect:

Tone, voice and speaker

I can... identify the speaker's voice and tone and explain how and why the tone changes.

Paper / section: P2 Section A

Tone is the attitude of the speaker – bitter, tender, playful, angry, nostalgic. **Mood** is the atmosphere the reader feels. A **persona** is a character the poet invents to speak the poem.

Tone is built from word choice, sentence types and punctuation. Short, clipped sentences may sound curt or hurt; questions may sound uncertain; italics or direct speech may bring in other voices. Look for where the tone **shifts** and explain why.

Key words

tone

voice

persona

irony

mood

shift

Key points

- Use precise tone words: *sardonic, wistful, defiant, resigned, affectionate*.
- **Irony**: saying one thing but meaning another.
- Imperatives ('Go on, then.') can show control, anger or acceptance.
- Address to 'you' creates intimacy or confrontation.
- Tone often shifts at a stanza break or after 'But', 'Only', 'Then'.

Worked example

A shopkeeper says: 'A machine that says thank you. / I'm sure it means it.' What is the tone?

The tone is sardonic: she does not believe a machine can mean anything.

The short line, set apart on its own, sounds dry and bitter.

It shows her hurt that human warmth is being replaced by something empty.

Common mistakes

- Using vague tone words such as 'happy' or 'sad' only.
- Missing irony and reading lines literally.

Exam tip: Name a tone, then prove it with a quotation and a comment on HOW the words create that tone.

Choose or describe the tone, and explain your choice.

- 1 'Oh, wonderful. Another meeting.'
☐ sincere ☐ sarcastic ☐ frightened ☐ nostalgic

- 2 'I still remember your laugh on the stairs, those summers we thought would last.'
☐ nostalgic ☐ furious ☐ comic ☐ formal

- 3 'You will not take this land. Not today. Not ever.'
☐ defiant ☐ uncertain ☐ wistful ☐ playful

- 4 'Well, there's nothing to be done. The boats are sold.'
☐ resigned ☐ excited ☐ angry ☐ mocking

- 5 Which features create the tone in question 3?

- 6 A character invented by the poet to speak the poem is called a _____.

- 7 What is the difference between tone and mood?

- 8 Give two more precise words to replace 'sad'.

- 9 Give two more precise words to replace 'angry'.

- 10 In *Closing Down Sale* (Sheet B), who is the speaker and who is 'you'?

11 What tone is created by 'Everything must go, the sign says. Fine.'?

12 What does the speaker's refusal to rub out the pencil price show?

13 How does the tone change in the final stanza?

14 Write a line in the voice of a proud old fisherman, using a confident tone.

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

Read the text carefully, then answer the question. Allow about 45 minutes.

Closing Down Sale POEM

*Everything must go, the sign says. Fine.
Take the brass scales – they never lied to anyone.
Take the jars, the string, the stool behind the till
where I sat for thirty-one years and watched
this street grow up and move away.*

*Yes, the price is good. I know it's good.
My father wrote the first price on that shelf
in pencil; you can see it if you tilt your head.
No, I won't rub it out. You'll buy it as it is.*

*The supermarket opened in March. Bright, I'm told.
Music in the aisles. A machine that says thank you.
I'm sure it means it.*

*Mrs Phan still comes on Thursdays, for the company
more than the rice. She'll go there now, I suppose,
and the machine will thank her, and she'll say
you're welcome, dear, because she always does.*

*Go on, then. Take the bell above the door.
Only – leave it ringing as you go.
I'd like to hear it one more time
without having to get up.*

An original poem written for this workbook

- 1 Explore how the writer presents the speaker and her feelings about the closing of the shop in *Closing Down Sale*.

In your answer, you should consider:

- the speaker's attitude to the customer and the supermarket
- what the shop means to her
- the use of language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

2 Write your answer to Question 1 here. Use extra lined paper if you need more space. **[30]**

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

Prose fiction: character and setting

I can... analyse how a writer presents characters and settings in a prose extract.

Paper / section: P2 Section A

Section A may set a **prose** text instead of a poem. Writers rarely tell us directly what a character is like. Instead they **show** us through actions, speech, appearance, other characters' reactions and small, telling details.

Settings do more than give a location: they create **atmosphere** and often reflect a character's feelings. When weather mirrors emotion, this is **pathetic fallacy**.

Key words

characterisation

setting

atmosphere

pathetic fallacy

show, don't tell

Key points

- Characterisation methods: appearance, speech, actions, thoughts, reactions.
- Look for small gestures – they often reveal hidden feelings.
- Personified settings can feel threatening or welcoming.
- Sensory details (smells, sounds) make a setting vivid and atmospheric.
- Ask: how does the setting make the character – and the reader – feel?

Worked example

'Her face had the look of something carefully folded and put away.' What does this suggest about Mrs Greaves?

The simile compares her face to an object neatly stored – controlled and tidy.

It suggests she hides her emotions and keeps people at a distance.

'put away' hints that feelings were once there but have been deliberately packed out of sight – perhaps after some past hurt.

Common mistakes

- Describing what a character does without explaining what it reveals.
- Forgetting that setting can be analysed just like character.

Exam tip: For prose, track the extract in order: how does the writer build our impression from the first paragraph to the last?

Read each original sentence and explain what it suggests.

- 1 'He counted the change twice, then once more, before he slid it across the counter.' What does this suggest?

- 2 'She laughed too loudly at the joke, and her eyes kept sliding towards the door.' What does this suggest?

- 3 'The headteacher's office smelled of polish and silence.' What atmosphere is created?

- 4 'Grey clouds pressed down on the funeral.' This is an example of...

☐ pathetic fallacy ☐ onomatopoeia ☐ flashback ☐ dialogue

- 5 Rewrite as 'show, don't tell': 'Kiet was very nervous.'

- 6 Rewrite as 'show, don't tell': 'Grandma was kind.'

- 7 Name two methods writers use to present character.

- 8 From *Hill House* (Sheet B): how is the school described in paragraph 1?

9 Why does the writer describe the tea bushes as 'indifferent'?

10 What does 'a sound like complaint' suggest about Nadia's mood?

11 Find one detail that makes the hall seem old and unwelcoming.

12 Why might the girls in the photographs be 'looking straight at her'?

13 What does Mrs Greaves' hovering hand suggest?

14 Find a piece of dry humour in Mrs Greaves' speech.

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

Read the text carefully, then answer the question. Allow about 45 minutes.

Hill House

FICTION

The bus left Nadia at the bottom of the hill, where the road gave up and became a track. Rain had been falling since Kandy; now it fell with a kind of personal interest, finding the gap between her collar and her neck, filling her shoes. Above her, half hidden by cloud, the school crouched on the ridge like an animal that had been there a long time and did not intend to move.

She dragged her suitcase up the track. One wheel had already broken, and it scraped behind her with a sound like complaint. Tea bushes lined the slope in neat, dark rows, every leaf shining, every leaf indifferent.

At the top, the gate was open. Beyond it stood a building of grey stone with too many windows, and in every window, the same grey sky. A single light burned above the door. The door opened before she could knock.

'You'll be Nadia Perera,' said the woman in the doorway. She was tall and narrow, dressed in a cardigan the colour of wet slate, and she held a torch, although it was not yet dark. Her face had the look of something carefully folded and put away. 'You're late.'

'The bus—'

'The bus is always late. That is why we expect girls on the earlier one.' The woman stepped back, just far enough to let her pass. 'I am Mrs Greaves. I keep the house. Shoes off. There is a rack.'

Nadia found the rack. Her socks left two dark prints on the polished floor, and she watched Mrs Greaves look at them, and then at her, and then at them again.

The hall smelled of floor wax and boiled vegetables and something older underneath, like the inside of a cupboard that had not been opened for years. A clock ticked somewhere above them, loud and unhurried. On the walls hung photographs of girls in white dresses, rows and rows of them, their faces small and serious, every one of them looking straight at her.

'Supper was at six,' said Mrs Greaves. 'There will be bread and soup in the kitchen. You may eat it standing.' She turned, and then she paused, and for a moment her hand hovered near Nadia's wet shoulder, as if it had forgotten what it was for. It dropped again. 'Your room is on the second floor. The radiator works if you kick it.'

She walked away down the corridor, the torch beam swinging ahead of her, and the dark closed in behind her like water.

Nadia stood very still and listened to the clock. Then, because there was nothing else to do, she went to find the soup.

An original prose extract written for this workbook

1 Explore how the writer presents Nadia's arrival at the school in *Hill House*.

In your answer, you should consider:

- the description of the setting
- the presentation of Mrs Greaves and Nadia
- the use of language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

[illegible]

Reflect:

Prose: narrative perspective and structure

I can... explain how narrative perspective, tense and structure shape a prose extract.

Paper / section: P2 Section A

Narrative perspective is who tells the story. A **first-person** narrator ('I') gives intimacy but a limited, possibly biased view. A **third-person** narrator ('she', 'he') may follow one character closely or know everything (**omniscient**).

Structure in prose includes the order of events, shifts in time and focus, paragraph length and the ending. Writers may start **in medias res** (in the middle of the action), use **flashbacks**, or end by echoing the opening.

Key words

first person

third person

omniscient

flashback

in medias res

foreshadowing

Key points

- Present tense can create immediacy and tension.
- Flashbacks give background and explain a character's feelings.
- One-sentence paragraphs create emphasis or a dramatic pause.
- **Foreshadowing** hints at what will happen later.
- A **circular** ending repeats the opening idea, showing change or continuity.

Worked example

An extract opens: 'Fifty metres to go and my legs have stopped belonging to me.' Comment on structure and perspective.

In medias res: we join the race at its climax, which creates instant tension.

First person and present tense put us inside the runner's body as it happens.

The metaphor 'stopped belonging to me' shows exhaustion and loss of control.

Common mistakes

- Saying 'it is written in first person' without explaining its effect.
- Ignoring time shifts and how they change our understanding.

Exam tip: Use phrases such as 'At the start...', 'The writer then shifts...', 'By the end...' to show the examiner you are tracking structure.

Identify the perspective or structural feature and explain it.

1 'I opened the door and the room was empty.'

☐ first person ☐ second person ☐ third person

2 'You step onto the ice and feel it shift beneath you.'

☐ first person ☐ second person ☐ third person

3 'Mai hoped nobody would notice; across the room, Tom was thinking exactly the same thing.'

☐ first person ☐ third-person limited ☐ third-person omniscient

4 Give one advantage of a first-person narrator.

5 Give one limitation of a first-person narrator.

6 Starting a story in the middle of the action is called in _____.

7 What is the effect of writing a tense race scene in the present tense?

8 What is a flashback?

9 'He never noticed the crack in the bridge.' What technique is this and why use it?

10 In *The Line* (Sheet B), list the countdown markers the writer uses.

11 Why does the writer interrupt the countdown with flashbacks?

12 Why is 'Three years ago I could not run to the end of our street.' a paragraph on its own?

13 What is the effect of the final line repeating 'Same time Thursday'?

14 Write an in medias res opening line for a story about a lost dog.

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

Read the text carefully, then answer the question. Allow about 45 minutes.

The Line FICTION

Fifty metres to go and my legs have stopped belonging to me.

I can hear the crowd, but only the way you hear the sea from inside a house: a roar with no words in it. The girl from Chiang Mai is on my shoulder. I can see the edge of her orange vest every time my head rolls to the left, and I know – the way you know a step is missing in the dark – that she has more left than I do.

Three years ago I could not run to the end of our street.

I was twelve, and heavier than I wanted to be, and I hated sport the way some people hate spiders: completely, and without needing a reason. My mother made me join the athletics club because, she said, I needed 'a hobby that wasn't a screen'. On the first evening, the coach, a small, bald man called Mr Lim, watched me stagger round the track once and then sit down on the grass and cry.

He didn't tell me to get up. He sat down next to me. 'Same time Thursday,' he said, and walked away.

I came back on Thursday. I'm still not entirely sure why.

Forty metres. The orange vest is half a stride ahead now. My lungs are full of hot sand. Somewhere in the stand my mother is shouting my name, and I can't hear it, but I know she is, because she always does, even at training, even when I'm only stretching.

For months, Mr Lim never once told me I was good. He told me when my arms were wrong, and when my head dropped, and when I was 'running scared'. What he meant was that I ran as if something was chasing me. 'Stop running away from things,' he said. 'Start running towards them.'

I didn't understand it then. I'm not sure I understand it now.

Twenty metres. I stop looking at the orange vest. I look at the line instead – a white stripe painted on red, nothing special, the kind of line you could step over without noticing. I run towards it.

I don't remember the last ten metres. I remember the tape against my chest, light as a hand, and then the grass, and then Mr Lim's face above me, upside down against the sky.

He didn't tell me I'd won. He didn't need to.

'Same time Thursday,' he said.

An original prose extract written for this workbook

1 Explore how the writer presents the narrator's experience in *The Line*.

In your answer, you should consider:

- the narrator's thoughts and feelings during the race
- the relationship between the narrator and Mr Lim
- the use of language, perspective and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

[illegible]

Reflect:

Writing an analytical response

I can... write a structured, well-supported analytical response using point–evidence–analysis and embedded quotations.

Paper / section: P2 Section A

A Section A answer is a short **essay**. Open with a brief **overview** that answers the question, then write four or five analytical paragraphs that move through the text in order, covering all three bullet points.

Each paragraph follows **P–E–A**: a clear **point** linked to the question, short **evidence** embedded in your own sentence, and **analysis** of the writer's method and its effect. Develop the analysis: zoom in on a key word, suggest more than one interpretation, and link to the wider text.

Key words

point

evidence

analysis

embedded quotation

writer's methods

overview

Key points

- Embed short quotations: *Mr Boonmee's knife is 'worn into the shape of his palm', suggesting...*
- Use the writer's name or 'the writer', not 'the author says'.
- Analysis verbs: *suggests, implies, emphasises, conveys, evokes*.
- Offer alternatives: 'This could also suggest...'

Worked example

Weak: 'The writer uses a simile "like the bones of a hand". This is effective.' Improve it.

Point: the writer presents the handmade lanterns as almost alive.

Evidence: the bamboo ribs show through the paper 'like the bones of a hand held up to the sun'.

Analysis: the simile makes the lanterns seem human and fragile, as if they carry Mr Boonmee's own body and care; it may also hint at age and mortality, linking to his lost wife.

Common mistakes

- Long quotations copied out with little comment.
- Forgetting one of the three bullet points.

Exam tip: Quality beats quantity: four well-developed paragraphs score more highly than eight thin ones.

Practise building strong analytical paragraphs.

1 P-E-A stands for Point, _____, Analysis.

2 Which is the best embedded quotation?

- ☐ The writer says 'the street was full of light'. This shows it was bright.
- ☐ The street is 'full of light', suggesting the festival transforms the ordinary town.
- ☐ Quote: 'full of light'.

3 Which is the strongest analysis verb?

- ☐ shows ☐ implies ☐ says ☐ is

4 Embed this quotation in a sentence: 'quick and tight'.

5 Embed this quotation in a sentence: 'as if they were in a temple'.

6 Write a POINT about Mr Boonmee's daughter's attitude.

7 Choose the best EVIDENCE for the point: 'Mr Boonmee is quietly dismissive of factory lanterns.'

8 Write ANALYSIS for: 'They play music,' he repeated, and went on gluing.

9 Zoom in on one word: what are the connotations of 'tinny'?

10 Give an alternative interpretation of Mr Boonmee watching the white lantern 'the way you might watch someone sleeping'.

11 Write a one-sentence overview answering: 'How does the writer present Mr Boonmee?'

12 Which sentence makes a structural comment?

- ☐ The lanterns are red and gold.
- ☐ The extract ends in darkness, contrasting with the light of the festival.
- ☐ Mr Boonmee is old.

13 Put these in P-E-A order: (a) 'This suggests his grief is private.' (b) He sits 'alone beneath the white lantern'. (c) Mr Boonmee mourns his wife.

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

Read the text carefully, then answer the question. Allow about 45 minutes.

The Lantern Maker FICTION

Every year, in the week before the festival, old Mr Boonmee moved his workbench out of the shop and onto the pavement, so that the whole street could watch.

He worked with bamboo, paper and glue, and nothing else. The bamboo he split himself with a knife so old its handle had worn into the shape of his palm. He bent each strip over a small charcoal flame until it softened and gave in, then bound the joints with thread, quick and tight, the way other men tie their shoelaces – without looking, without thinking, the knowledge living somewhere in his fingers rather than his head.

Children gathered on the kerb. They were not supposed to touch, and they never did; they leaned forward with their hands clasped behind their backs, as if they were in a temple. Mr Boonmee did not speak to them. Occasionally, without lifting his eyes, he would hold up a finished frame – a star, a lotus, a fat paper fish – and turn it slowly in the sunlight, and a sigh would pass along the kerb like wind through grass.

His daughter had asked him, more than once, to stop. Factory lanterns, she said, cost a fraction of the price and lasted for years. They came in boxes of fifty from the city. They had batteries. They played music.

'They play music,' he repeated, when she told him this, and went on gluing.

The paper was the last stage. He laid each sheet over the frame and smoothed it with his thumb, working from the centre outwards, pressing out every bubble of air as gently as if the paper could feel it. Red for luck. Gold for money. White, only once a year, for his wife, whose lantern he made last of all and hung at the very top of the doorway, a little apart from the others.

On the night of the festival, the street was full of light. The factory lanterns blazed and blinked and sang their tinny songs from every balcony. But it was Mr Boonmee's lanterns that people stopped beneath. Their light was softer, uneven, alive; it trembled when the breeze touched the flame, and the shadows of the bamboo ribs showed through the paper like the bones of a hand held up to the sun.

Late, when the street was quiet, he sat alone beneath the white lantern. He did not light a cigarette, or pour a drink, or speak. He only watched it burn, the way you might watch someone sleeping, until the candle guttered and the paper went dark.

An original prose extract written for this workbook

1 Explore how the writer presents Mr Boonmee in *The Lantern Maker*.

In your answer, you should consider:

- his skill and attitude to his work
- his relationships with others
- the use of language and structure

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Note three or four key points, each with a quotation and the method used (5 minutes).

[30]

[illegible]

Reflect:

Imaginative writing: openings and planning

I can... plan an imaginative piece quickly and write an opening that hooks the reader.

Paper / section: P2 Section B

Section B is worth **30 marks** (AO4 18, AO5 12). Choose **one of three tasks**: usually 'a time when you, or someone you know...', a story with a given title, or a story that begins or ends with a given line (sometimes with images). Spend about 45 minutes.

Plan for five minutes. **One setting, two or three characters and one key event** beats a rushed adventure. Shape: hook → build-up → turning point → resolution.

Key words

hook

narrative arc

plan

in medias res

narrative voice

Key points

- Opening types: in medias res, dialogue, a striking statement, a vivid setting, a question.
- Choose your narrator early: first person (intimate) or third person (flexible).
- If given a first line, use it exactly; if given a last line, plan towards it.
- Aim for about 450–650 crafted, accurate words.

Worked example

Plan for 'Write a story with the title "The Locked Room"'.

Hook: 'Every house has one door you're not meant to open. In Grandma's house, it was the one at the end of the landing.'

Build-up: rainy holiday, cousin dares the narrator; the key found in a biscuit tin.

Turning point: inside – not a secret horror, but a room kept exactly as it was for Grandma's lost son.

Resolution: Grandma finds them; instead of anger, she tells the story. The door is left open.

Common mistakes

- Starting with 'One day I woke up...' or a long description of breakfast.
- Not planning the ending, so the story stops suddenly.

Exam tip: Write your final sentence in the plan. Knowing where you are going makes the whole piece more controlled.

Practise openings and plans.

- 1 "Don't look down," Dad said. So, of course, I looked down.' This opening uses...
☐ dialogue ☐ a setting description ☐ a flashback ☐ a question
- 2 'The bomb had been ticking for three minutes before anyone noticed.' This opening uses...
☐ in medias res ☐ a weather description ☐ a rhetorical question ☐ a list
- 3 'There are two kinds of people in the world: those who fear spiders, and liars.' This opening uses...
☐ a striking statement ☐ onomatopoeia ☐ a cliffhanger ☐ a flashback
- 4 Why is 'One day I woke up and had breakfast' a weak opening?

- 5 Rewrite the opening in question 4 so it hooks the reader.

- 6 Write a one-sentence setting opening for 'The Market at Midnight'.

- 7 Write a dialogue opening for 'The Last Bus'.

- 8 The four-part shape of a story: opening, build-up, _____, resolution.
- 9 Give two reasons why you should limit the number of characters.

10 A task says: 'Write a story that ends: "...and the house was quiet again." What must you do?

11 Plan a 'time when' task: 'Write about a time when you, or someone you know, started something new.' List four stages.

12 Which narrative voice would you choose for that task, and why?

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

Choose ONE task. Plan, write, then proofread.

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

EITHER Question 2: Write about a time when you, or someone you know, started something new. (30)

OR Question 3: Write a story with the title 'The Locked Room'. (30)

OR Question 4: Write a story that begins: 'Nobody noticed when the lights went out.' (30)

Plan Question chosen: Write your plan here (about 5 minutes): narrative voice, setting, the main moments in order, and your ending.

Answer Write your answer here.

[30]

2 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

3 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

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

Character, setting and atmosphere

I can... create believable characters and atmospheric settings using show-not-tell and sensory detail.

Paper / section: P2 Section B

Readers believe in characters they can **see and hear**. Give each main character one or two precise details – a habit, an object, a way of speaking – rather than a list of hair and eye colours.

Build settings with the **five senses** and **zoom** like a camera: start wide (the whole street), then focus on one small, telling detail (a cracked teacup on a windowsill). Choose details that create the **atmosphere** you want.

Key words

sensory detail

show, don't tell

pathetic fallacy

atmosphere

zoom

Key points

- Show feelings through actions and body language.
- Use one or two strong images rather than piling up adjectives.
- Pathetic fallacy links weather to mood – use it subtly.
- Precise nouns and verbs beat strings of adjectives ('limped', not 'walked slowly').
- Contrast (light/dark, noise/silence) sharpens atmosphere.

Worked example

Improve: 'The old man was sad and lonely. His house was old and dirty.'

Show the sadness through action: 'He set two cups on the table every morning, and every evening he washed one of them, unused.'

Zoom in on the setting: 'Dust lay on the windowsill like a grey blanket no one had thought to lift.'

Effect: the reader works out his loneliness, which is more moving than being told.

Common mistakes

- 'Adjective overload': 'the dark, gloomy, scary, creepy house'.
- Character descriptions that read like a passport.

Exam tip: Choose one sense other than sight in every paragraph of description: sound, smell and touch make settings real.

Practise character and setting techniques.

1 Show, don't tell: 'Mina was angry.'

2 Show, don't tell: 'The boy was frightened.'

3 Show, don't tell: 'The teacher was strict.'

4 Give one detail of sound for a busy night market.

5 Give one detail of smell for a hospital corridor.

6 Give one detail of touch for a beach at midday.

7 Replace 'walked slowly' with one precise verb.

8 Replace 'said loudly' with one precise verb.

9 Cut the adjective overload: 'The dark, gloomy, creepy, scary forest.'

10 Use pathetic fallacy to create a hopeful mood.

11 Write a 'wide shot' then a 'zoom' sentence for an abandoned school.

12 Give a character one telling habit and explain what it reveals.

13 Write a sentence where a setting reflects a character's grief.

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

Choose ONE task. Plan, write, then proofread.

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

EITHER Question 2: Write about a time when you, or someone you know, visited a place for the first time. (30)

OR Question 3: Write a story with the title 'The Market at Midnight'. (30)

OR Question 4: Write a story that ends: '...and the house was quiet again.' (30)

Plan Question chosen: Write your plan here (about 5 minutes): narrative voice, setting, the main moments in order, and your ending.

Answer Write your answer here.

[30]

2 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

3 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

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

Dialogue, tension and pacing

I can... punctuate dialogue accurately and control pace to build tension.

Paper / section: P2 Section B

Dialogue should do a job: reveal character, raise tension or move the plot. Keep it short and natural, and start a new line each time the speaker changes. Do not let dialogue take over the whole story.

Pace is the speed at which the reader moves. **Slow down** for important moments with detail and longer sentences; **speed up** for action with short sentences, short paragraphs and strong verbs. Tension comes from withholding information and delaying the outcome.

Key words

dialogue

speech punctuation

tension

pace

cliffhanger

Key points

- Punctuation goes **inside** the speech marks: 'Run,' she said.
- New speaker = new line.
- Use 'said' mostly; add an action instead of a fancy verb.
- Short sentences. Fragments. They raise tension.
- Delay the reveal: describe the waiting, not just the event.

Worked example

Punctuate and improve: *where are you going asked mum outside i said*

'Where are you going?' asked Mum.

'Outside,' I said, already halfway through the door.

The added action ('already halfway through the door') shows the narrator's impatience without telling us.

Common mistakes

- Missing commas or question marks before the closing speech mark.
- Pages of chat that do not move the story forward.
- Rushing the climax in one sentence.

Exam tip: At your story's key moment, slow time right down: one second of action can fill a whole paragraph.

Punctuate, rewrite or explain.

1 Punctuate: *i'm not scared she whispered*

2 Punctuate: *is anyone there called Somchai*

3 Punctuate: *listen said the guide we are not alone*

4 Punctuate: *the old woman said come in quickly before they see you*

5 Which is correctly punctuated?

☐ 'Stop' he shouted. ☐ 'Stop!' he shouted. ☐ 'Stop!' he shouted.

☐ Stop! 'he shouted.'

6 When a new person speaks, start a new _____.

7 Add an action to show emotion: 'I'm fine,' she said.

8 Speed up this sentence for tension: 'He was running down the corridor and he could hear the footsteps getting closer behind him.'

9 Slow down this moment: 'She opened the letter and read the result.'

10 What is a cliffhanger?

11 Give two ways to build tension without using any action.

12 Why should dialogue be used sparingly in a 45-minute piece?

13 Write two lines of dialogue that reveal one character is lying.

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

Choose ONE task. Plan, write, then proofread.

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

EITHER Question 2: Write about a time when you, or someone you know, had to wait for important news. (30)

OR Question 3: Write a story with the title 'The Last Bus'. (30)

OR Question 4: Write a story that begins: 'The phone rang at exactly three o'clock in the morning.' (30)

Plan Question chosen: Write your plan here (about 5 minutes): narrative voice, setting, the main moments in order, and your ending.

Answer Write your answer here.

[30]

2 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

3 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

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

Crafting sentences and endings

I can... vary sentences for effect and write an ending that leaves a lasting impression.

Paper / section: P2 Section B

AO5 rewards a **range of sentences used for effect**. Mix **simple** sentences (one clause – punchy), **compound** sentences (joined by and/but/so) and **complex** sentences (with a subordinate clause). Vary your sentence **openings**: an adverb, an -ing verb, a preposition, a subordinate clause.

A strong **ending** feels planned. It might return to the opening image (circular), offer a quiet reflection, reveal a twist, or leave a meaningful question. Avoid 'It was all a dream' and endings that simply stop.

Key words

simple sentence

complex sentence

minor sentence

circular ending

twist

Key points

- Simple: *The door opened.*
- Complex: *Although the storm had passed, the sea still muttered.*
- Minor sentence (no main verb) for impact: *Silence.*
- Openers: *Slowly, ... / Shaking, ... / Beneath the bridge, ... / As the bell rang, ...*
- Endings: circular, reflective, twist, open, final image.

Worked example

Improve: 'I went to the beach. It was hot. I swam. I went home.'

Combine and vary: 'By the time I reached the beach, the sand was too hot to stand on.'

Use a short sentence for impact: 'I ran for the sea.'

Add a reflective ending with an image: 'Walking home, I could still taste the salt – and I didn't want to wash it off.'

Common mistakes

- Every sentence starting with 'I' or 'Then'.
- Comma splices: joining two sentences with only a comma.
- Rushed endings that summarise ('and then I went home').

Exam tip: Read your last paragraph again before you finish: the ending is the last thing the examiner reads.

Practise crafting sentences and endings.

1 'Darkness.' is a...

- ☐ simple sentence ☐ compound sentence ☐ complex sentence
☐ minor sentence

2 'Although she was tired, she kept walking.' is a...

- ☐ simple sentence ☐ compound sentence ☐ complex sentence
☐ minor sentence

3 'The wind dropped and the boats came home.' is a...

- ☐ simple sentence ☐ compound sentence ☐ complex sentence
☐ minor sentence

4 Start this sentence with an adverb: 'She opened the box.'

5 Start this sentence with an -ing verb: 'He climbed the wall and looked over.'

6 Start with a subordinate clause: 'The crowd fell silent.'

7 Fix the comma splice: 'The rain stopped, we went outside.'

8 Combine into one complex sentence: 'The bell rang. Everyone rushed out. Tom stayed.'

9 What is a circular ending?

10 Why should you avoid 'It was all a dream' endings?

11 Write a reflective final sentence for a story about leaving a childhood home.

12 Write a twist ending sentence for a story about a mysterious neighbour.

13 Rewrite to vary openings: 'I opened the gate. I walked to the door. I knocked. I waited.'

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

Choose ONE task. Plan, write, then proofread.

- 1** Answer **ONE** question. You should spend about 45 minutes on your answer, including planning and checking time.
- EITHER** Question 2: Write about a time when you, or someone you know, made a difficult decision. (30)
- OR** Question 3: Write a story with the title 'The Gift'. (30)
- OR** Question 4: Write a story that ends: 'It was the last time I ever saw the island.' (30)

Plan Question chosen: Write your plan here (about 5 minutes): narrative voice, setting, the main moments in order, and your ending.

Answer Write your answer here.

[30]

2 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

3 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

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

Proofreading and technical accuracy

I can... proofread my writing and correct errors in spelling, punctuation and grammar.

Paper / section: P2 Section B

AO5 is worth **12 marks** in Section B – 40% of the writing marks. Ambitious vocabulary helps only if it is spelt and used correctly, and every paragraph should be clearly marked.

Leave **5 minutes** to proofread. Read slowly, as if aloud, checking one thing at a time: sentence boundaries, speech punctuation, apostrophes, tense, and commonly confused words. Correct neatly with a single line through the error.

Key words

AO5

homophone

apostrophe

tense

comma splice

paragraphing

Key points

- Homophones: their/there/they're, your/you're, its/it's, to/too/two.
- Apostrophes: omission (didn't) and possession (the girl's bag, the girls' bags).
- Keep your tense consistent – past or present, not both.
- Paragraph for a change of time, place, speaker or topic (TiPToP).
- Check spellings: *definitely, separate, necessary, believe, rhythm*.

Worked example

Correct: 'Their was a storm last night, the boat lost it's sail and we was soaked.'

'Their' → 'There' (place/existence).

Comma splice → full stop: '...last night. The boat...'

'it's' → 'its' (possession); 'we was' → 'we were'.

Corrected: 'There was a storm last night. The boat lost its sail and we were soaked.'

Common mistakes

- Writing until the last second with no time to check.
- Capital letters missing for names and 'I'.
- Using a word you are unsure of without checking the meaning.

Exam tip: Know your own top three errors and hunt for them specifically in your final check.

Find and correct the errors.

1 _____ going to be late if _____ bus doesn't come. (they're / their)

2 The cat licked _____ paw because _____ sore. (its / it's)

3 I wanted _____ come _____, but _____ tickets were too expensive. (to / too / two)

4 Correct: 'I seen him yesterday at the market.'

5 Correct: 'Me and my brother went fishing.'

6 Add apostrophes: 'The boys bike was outside the teachers office.' (one boy, one teacher)

7 Add apostrophes: 'The two girls coats werent dry.'

8 Fix the tense: 'She runs to the door and opened it.'

9 Fix the comma splice: 'The sky darkened, the birds stopped singing.'

10 Correct the spelling: 'definatly', 'seperate', 'beleive', 'neccessary'.

11 Correct: 'Could of' – what should it be and why?

12 What does TiPToP stand for?

- 13** Correct this passage: 'when we arrived at the beach their was nobody there, we put down our towels. Mai said lets swim.'

- 14** Name your own three most common errors and one way to check for each.

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

Choose ONE task. Plan, write, then proofread.

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

EITHER Question 2: Write about a time when you, or someone you know, was surprised. (30)

OR Question 3: Write a story with the title 'Footprints'. (30)

OR Question 4: Write a story that begins: 'The letter had been sent forty years too late.' (30)

Plan Question chosen: Write your plan here (about 5 minutes): narrative voice, setting, the main moments in order, and your ending.

Answer Write your answer here.

[30]

2 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

3 Continue your answer to Question 1 here. Use extra lined paper if you need more space.

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 the starting point check.

1 Section B is marked for AO4 and AO5. What does each assess?

2 'Sharp stones struck the silent street.' The main sound technique is...

☐ assonance ☐ alliteration / sibilance ☐ onomatopoeia ☐ rhyme

3 The turning point in a sonnet is called the _____.

4 What is the difference between enjambment and caesura?

5 A story told by 'I' has a...

☐ first-person narrator ☐ second-person narrator
☐ third-person omniscient narrator

6 Give one effect of starting a story in medias res.

7 Embed this quotation in a sentence about a character: 'eyes like cold coins'.

8 Name a precise tone word for a speaker who has accepted a sad situation.

9 Fix: 'Its raining, we should of brought umbrellas.'

10 Write one sentence ending for a story, using a circular structure about a lighthouse.



Practice Paper 2

Name _____ Date _____ Marks _____ / 60

Practice paper in the style of Pearson Edexcel International GCSE English Language A (4EA1) Paper 2: Poetry and Prose Texts and Imaginative Writing.

Time: 1 hour 30 minutes. Total: 60 marks.

Section A: Poetry and Prose Texts – 30 marks (about 45 minutes). Answer the question.

Section B: Imaginative Writing – 30 marks (about 45 minutes). Answer ONE task from (a), (b) and (c).

In the real exam, the Section A text comes from Part 2 of the Pearson anthology and is printed in the paper.

The poem below is an original poem written for this workbook.

Section A – Poetry and Prose Texts. Read the Section A question, then read the poem in Question 2 carefully before you plan.

1 Section A. Read the poem *The Swimming Lesson*, printed in Question 2.

Explore how the writer presents the relationship between the speaker and the father in *The Swimming Lesson*. In your answer, you should consider:

- the swimming lesson in the past
- the scene in the hospital
- the use of language and structure.

You should refer closely to the text to support your answer. You may include brief quotations.

Plan Read the poem first, then plan your answer here (about 5 minutes): three or four key points, each with a quotation and the method used.

2 The Swimming Lesson *(an original poem written for this workbook)*

My father held me in the shallow end,
one palm beneath my back, the other spread
above the water like a promise. *Lie still,*
he said. *The sea will carry you. Trust it.*

I did not trust it. I had seen the sea
take sandcastles, sandals, a whole afternoon,
the red ball we never found. I knew
how it said yes and then said no.

But his hand was there, a warm floor
under the cold one, and the sky above me
was so wide and so blue that I forgot
to be afraid, and floated, and was proud.

I did not feel the moment he let go.
That was the trick of it: the hand stayed
long after the hand had gone, a memory
of holding that held me anyway.

I think of it now, at forty, in the hospital,
his palm turned upward on the white sheet,
light as a shell, the fingers barely curled.
I slide my hand beneath it. *Lie still,* I say.

The nurses come and go. The monitor
keeps its small green time. Outside, the sea
I cannot see goes on saying yes and no.
I hold on. I am learning when to let go.

3

Write your Section A answer here. Use extra lined paper if you need more space.

130

[30]

4

Section B – Imaginative Writing. Answer **ONE** task. You should spend about 45 minutes, including planning and checking time.

EITHER (a) Write about a time when you, or someone you know, helped a stranger. (30)

OR (b) Write a story with the title 'Lost and Found'. (30)

OR (c) Write a story that ends: 'Only then did I understand what she had meant.' (30)

Plan Task chosen: Plan your answer here (5 minutes).

Answer Write your Section B answer here. **[30]**

5

Continue your Section B answer here.

[illegible]



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 1 hour 30 minutes
- 2 30
- 3 one task from a choice of three
- 4 a simile
- 5 personification
- 6 The voice that speaks the poem – not necessarily the poet.
- 7 Shows time dragging slowly; creates boredom, tension or impatience.
- 8 14
- 9 'Come here,' said Dad.
- 10 e.g. 'Lena chewed the end of her pen and kept glancing at the clock.'

Unit 1 · Sheet A — Reading a poem closely

- 1 A pupil sitting in a classroom (first person 'I', 'We').
- 2 In a classroom, on a rainy day during a lesson.
- 3 repetitive
- 4 'the same old land / of dates and kings'
- 5 Someone writing – 'writes on the window in a hand' (handwriting).
- 6 Its 'writing' is natural and free; it has not learned rules, unlike the pupils copying notes.
- 7 Wipes a clear circle in the fogged glass to look outside.
- 8 A porthole is a ship's window – the classroom feels like an enclosed vessel; the outside world seems like an ocean to escape into.
- 9 'wet', 'loud', 'near' (any two).
- 10 there; here
- 11 Facts and explanations in lessons versus a deeper, personal understanding of life / meaning.
- 12 freedom versus routine
- 13 Restless / frustrated – the real world feels more alive than the lesson.
- 14 A bored pupil watches the rain and feels that the lively world outside teaches more than the routine lesson inside.

Unit 1 · Sheet B — Reading a poem closely

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Father is patient and skilled: the shuttle 'like a small grey fish' links him to the sea; repeated 'He does not...' shows calm focus. Simile 'the way a tongue finds a missing tooth' – instinctive, bodily knowledge. Monosyllabic 'Knot, pull, knot' mimics steady rhythm of work. 'Forty years of salt' / 'map of white lines' – hardship and experience written on his body; 'small rivers no one else will ever sail' – his life is private, not fully knowable. Speaker's failed attempt ('tangle, stall') shows admiration and distance between generations; the laugh 'not unkindly' suggests warmth. Final stanza: uncertainty ('heavy, or ... light') versus the calm present; 'saving of what is torn' – mending as an image of love/holding a family together; ending 'still learning the sea' shows humility. Structure: five stanzas move from observation to the speaker's involvement to reflection; final stanza extends to five lines, slowing the ending. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 2 · Sheet A — Imagery and figurative language

- 1 metaphor
- 2 simile
- 3 personification
- 4 hyperbole
- 5 Suggests her words are sharp, cutting and possibly hurtful or dangerous.
- 6 Personification – the city seems exhausted and sluggish in the heat.
- 7 Simile – the road is sticky and melting; a homely, familiar image that makes the heat feel physical and uncomfortable.
- 8 War / battle.
- 9 To make the weather feel violent, threatening and relentless, as if people are under attack.
- 10 connotations
- 11 Taste.
- 12 Pain, injury, dark purple colour, something swelling / slowly spreading (any two).
- 13 e.g. 'The classroom was a zoo at feeding time.'
- 14 e.g. 'Her hands were as thin and crinkled as rice paper.'
- 15 e.g. 'The sea gnawed at the cliffs all night.'
- 16 e.g. 'The simile "fat as a coin" makes the first raindrop seem heavy and precious, as if the rain is a gift people have been waiting to receive.'

Unit 2 · Sheet B — Imagery and figurative language

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Opening metaphor 'a held breath' – tension, waiting, stillness. Similes 'like toffee left in a pocket', 'flat as a sheet of tin' – heat makes solid things soften and water look metallic and lifeless. Personification: lights 'half asleep', dogs 'poured themselves' (as if melted), mangoes 'sweating' – everything, even fruit, suffers; humour mixed with discomfort. Metaphors 'furnace door' and 'wool coat we cannot take off' – heat is inescapable and suffocating. 'yesterday's news ... says nothing about rain' – longing, futility. Final stanza: volta 'Then, at four'; 'bruise spreads' – storm clouds as dark, swelling purple, slightly threatening; 'The sky clears its throat' – personified thunder, sense of announcement; simile 'fat as a coin' – rain as precious/valuable. Ending 'the whole street lifts its face' – collective relief and hope. Structure: three stanzas of stillness, then a shift; short sentences in the last stanza speed things up; the dash creates a pause before the release.
Levels (AO1 & AO2, 30 marks): L1 (1–6) simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning.
[30]

Unit 3 · Sheet A — Sound and rhythm

- 1 sibilance
- 2 plosive alliteration
- 3 onomatopoeia
- 4 assonance
- 5 Creates a soft, gentle, hushed sound like waves, giving a calm and peaceful mood.
- 6 Harsh, explosive sounds echo the loudness and violence of the drums; feels aggressive.
- 7 Slows the line down; sounds mournful and heavy, creating a sad, weary mood.
- 8 AABB
- 9 ABAB
- 10 refrain
- 11 To imitate movement (wheels, footsteps, hooves) and create a sense of momentum.
- 12 They break the line into short bursts – stop-start, like the train halting briefly then leaving; quick snapshots.
- 13 e.g. 'Thunder cracked and the rain hissed on the roof.'
- 14 e.g. 'She slipped silently past the sleeping sentries.'
- 15 It signals a change of mood, an interruption or a key moment; it grabs the reader's attention.

Unit 3 · Sheet B — Sound and rhythm

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Refrain 'Clatter and sway' opens and closes the poem – cyclical structure mirrors the endless journey. Onomatopoeia 'clatter', 'hammers', 'hiss'; strong regular beat and rhyming couplets imitate wheels on rails. Simile 'like a cradle of steel' – contrasts hard metal with comfort; train as protector. Personification 'sleep comes slipping in under the wheel' with sibilance – gentle, stealthy. Anaphora 'Past ... past ... past' builds momentum and shows places sliding by; sibilant 'shiver and shine' – beautiful but cold. 'the rails don't look back' – forward motion, perhaps leaving the past. Human focus: child 'writes her own name' – identity, wonder, brief mark that will fade; 'edge of the sea' – hope, destination. Final stanza: caesura and short sentences ('A platform. A lantern.') break the rhythm to mirror the stop, then 'And go' restores it. Ending 'carries the dreamers away' – peaceful, magical tone. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning.
[30]

Unit 4 · Sheet A — Form and structure in poetry

- 1 14
- 2 volta
- 3 free verse
- 4 a dramatic monologue
- 5 enjambment
- 6 caesura
- 7 Two consecutive lines that rhyme.
- 8 To give a neat, memorable conclusion – a final twist, summary or emphatic closing thought.
- 9 The poem ends where it began; can suggest repetition, a journey's completion, or being trapped.
- 10 The lines flow on without pausing, imitating the continuous movement of the water.
- 11 It isolates the line, giving it emphasis and a sense of finality or loneliness.
- 12 A flashback / time shift.
- 13 Free verse imitates the natural rhythms of speech, making it feel realistic and personal.
- 14 Form = type and overall shape (e.g. sonnet); structure = how ideas are organised and develop within it.
- 15 It feels like one continuous, unbroken moment of packing; no breaks – the speaker cannot pause or escape the feeling.

Unit 4 · Sheet B — Form and structure in poetry

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Sonnet form – traditionally about love; here love for home and family. Opening simile 'the way you'd fold a map' – neat, practical, but maps suggest journeys ahead. List of actions 'posters rolled, the shelves undone, the bed / stripped back to stripes' – the room is dismantled; plosive 'stripped ... stripes' feels bare. Mother present only indirectly: 'coffee cup / goes cold' – time passing, perhaps unspoken worry; her 'list' shows care. Jumper 'far too wide' – family love that does not quite fit, affectionate humour. Memory of counting light 'as a child who couldn't sleep' links past and present. Volta 'But now' (line 10): flat repetition 'the light is only light ... only wood' – numbness, home losing its magic. Hand on the door 'longer than before' – reluctance. Couplet 'as if walls could say goodbye. / They don't.' – disappointment; short sentences and caesuras; 'I don't know why' – ironic, the reader understands the grief the speaker cannot name. Enjambment throughout makes thoughts run on, as if the speaker is avoiding stopping to feel. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 5 · Sheet A — Tone, voice and speaker

- 1 sarcastic
- 2 nostalgic
- 3 defiant
- 4 resigned
- 5 Repetition of 'Not', short emphatic sentences, direct address 'You', future 'will not'.
- 6 persona
- 7 Tone = the speaker's/writer's attitude; mood = the atmosphere or feeling created for the reader.
- 8 e.g. melancholy, mournful, grief-stricken, wistful, desolate (any two).
- 9 e.g. bitter, resentful, furious, indignant (any two).
- 10 A shopkeeper closing her/his shop; 'you' is a customer buying the stock.
- 11 Curt, bitter, reluctant acceptance – the one-word sentence 'Fine' sounds forced.
- 12 Loyalty to the father's memory and family history; refusal to let the past be erased.
- 13 From bitter/sardonic to tender and sad – a gentle request to hear the bell once more.
- 14 e.g. 'Forty storms I've ridden out, and not one of them has had me yet.'

Unit 5 · Sheet B — Tone, voice and speaker

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Dramatic monologue: we hear only one side of the conversation, so questions are implied ('Yes, the price is good'). Opening echoes the sign, then the curt 'Fine' – forced acceptance, bitterness. Imperatives 'Take the brass scales' – sounds generous but is painful; scales 'never lied to anyone' – honesty and trust of the old shop contrasted with modern business. 'thirty-one years' / 'watched / this street grow up and move away' – personification; she has been left behind. Father's pencil price: heritage, family; refusal 'No, I won't rub it out' – defiance. Supermarket: fragments 'Bright, I'm told. / Music in the aisles.' – dismissive; irony 'I'm sure it means it' on a line of its own – sardonic, highlighting lack of genuine warmth. Mrs Phan – community and kindness ('for the company / more than the rice'); her politeness to a machine is touching and sad. Final stanza: tone softens; 'Only –' dash marks the shift; bell 'ringing as you go' – symbol of welcome and life; 'without having to get up' – gentle humour, tiredness, perhaps age and loss. Structure: stanzas move from stock to memory to community to farewell; uneven stanza lengths mirror conversational speech. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 6 · Sheet A — Prose fiction: character and setting

- 1 He is careful / mean / suspicious / anxious about money.
- 2 She is nervous or uncomfortable; pretending to enjoy herself; wants to leave.
- 3 Formal, strict, intimidating; 'silence' as a smell is unusual and oppressive.
- 4 pathetic fallacy
- 5 e.g. 'Kiet wiped his palms on his trousers for the third time and stared at the floor.'
- 6 e.g. 'Grandma pressed a warm bun into my hand and pretended not to notice I'd been crying.'
- 7 Any two: appearance, speech, actions, thoughts, others' reactions, narrator's comments.
- 8 It 'crouched on the ridge like an animal' – personified/simile; threatening, watchful, permanent.
- 9 Nature does not care about Nadia – emphasises her loneliness.
- 10 She is miserable and fed up; the suitcase voices her own feelings.
- 11 e.g. 'something older underneath, like the inside of a cupboard'; 'boiled vegetables'; the ticking clock; the photographs staring.
- 12 Nadia feels watched and judged; she is an outsider being assessed by the school's past.
- 13 A hidden kindness – she almost comforts Nadia but stops herself; she is out of practice at showing care.
- 14 'The radiator works if you kick it.'

Unit 6 · Sheet B — Prose fiction: character and setting

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** Pathetic fallacy: rain falls 'with a kind of personal interest' – personified, hostile, reflecting Nadia's misery. Simile 'crouched on the ridge like an animal' – threatening, permanent. Suitcase 'a sound like complaint'; tea bushes 'every leaf indifferent' – isolation. Building 'too many windows' each showing 'the same grey sky' – bleak, repetitive. Mrs Greaves: 'tall and narrow', 'wet slate' cardigan – cold, hard; torch when not dark – prepared, controlling; face 'carefully folded and put away' – suppressed emotion. Clipped dialogue 'Shoes off. There is a rack'; interrupts Nadia ('The bus—') – authority. Sensory hall: 'floor wax and boiled vegetables', clock 'loud and unhurried' – institutional, time dragging; photographs 'looking straight at her' – judged. Turning point: hand 'hovered ... as if it had forgotten what it was for' – hidden tenderness. Simile 'the dark closed in ... like water' – loneliness. Structure: journey from outside to inside; short one-line paragraphs ('The door opened...') create tension; ending is quiet and practical – 'because there was nothing else to do' – resilience and resignation. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 7 · Sheet A — Prose: narrative perspective and structure

- 1 first person
- 2 second person
- 3 third-person omniscient
- 4 Intimacy – direct access to thoughts and feelings; reader feels close to the character.
- 5 We only know what they know/see; they may be unreliable or biased.
- 6 medias res
- 7 Immediacy – the action feels as if it is happening now; builds tension.
- 8 A shift back in time to an earlier event, interrupting the main narrative.
- 9 Foreshadowing – hints at disaster, creating suspense.
- 10 'Fifty metres', 'Forty metres', 'Twenty metres', 'the last ten metres'.
- 11 Slows the climax and builds suspense; explains why the race matters; shows how far the narrator has come.
- 12 Emphasises the sudden time shift and the contrast with the present; dramatic pause.
- 13 Circular structure; shows the coach's steady, understated support; the journey continues; quietly moving.
- 14 e.g. 'The lead was still in my hand, but the dog was gone.'

Unit 7 · Sheet B — Prose: narrative perspective and structure

- 1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.
- 2 **Indicative content:** In medias res opening; present tense and first person – immediacy; metaphor 'my legs have stopped belonging to me' – exhaustion. Simile 'the way you hear the sea from inside a house' – detachment, intense focus; 'lungs are full of hot sand' – pain. Rival's 'orange vest' as a focus of fear. Flashbacks in past tense contrast the confident present with the unhappy twelve-year-old: 'hated sport the way some people hate spiders'; crying on the grass – vulnerability. Mr Lim: understated, patient; sits beside her; 'Same time Thursday' – quiet faith; never praises her but corrects her; advice 'Stop running away ... Start running towards' – theme of facing fears. Mother's constant support shown through repetition 'even at training, even when...'. Countdown structure 'Fifty... Forty... Twenty' builds tension, interrupted by memories. Turning point: she stops looking at the rival and runs 'towards' the line – applies the advice; line 'nothing special' – victory is about mindset. Short paragraphs 'He didn't tell me I'd won. He didn't need to.' – emotional restraint. Circular ending 'Same time Thursday' – continuity, humility, mutual respect. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 8 · Sheet A — Writing an analytical response

1 Evidence

2 The street is 'full of light', suggesting the festival transforms the ordinary town.

3 implies

4 e.g. Mr Boonmee binds the joints 'quick and tight', showing his skill and long experience.

5 e.g. The children lean forward 'as if they were in a temple', suggesting their respect and awe.

6 e.g. The daughter is practical and modern, seeing the handmade lanterns as old-fashioned and expensive.

7 'They play music,' he repeated ... and went on gluing.

8 The flat repetition sounds unimpressed; continuing to glue shows he will not be swayed – quiet stubbornness and pride in craft.

9 Thin, cheap, metallic, artificial sound – suggests factory lanterns lack warmth and quality.

10 Tender love for his late wife; OR keeping vigil / grief; OR a fear of letting her memory go out.

11 e.g. The writer presents Mr Boonmee as a quiet, devoted craftsman whose care for his lanterns reflects both pride in tradition and his enduring love for his wife.

12 The extract ends in darkness, contrasting with the light of the festival.

13 (c), (b), (a)

Unit 8 · Sheet B — Writing an analytical response

1 **Plan** Plans are not marked. A strong plan lists 3–4 points in a logical order, each linked to a quotation and a named method.

2 **Indicative content:** Skill: knife 'worn into the shape of his palm' – lifetime of work, tool and man shaped together; bamboo 'softened and gave in' – personification, patience and mastery; simile 'the way other men tie their shoelaces' and 'knowledge living ... in his fingers' – instinctive, embodied skill. Public craft: workbench on the pavement – generous, part of the community. Children 'as if they were in a temple' – reverence; 'a sigh ... like wind through grass' – collective wonder; he does not speak – modest, absorbed. Daughter: list of short sentences about factory lanterns ('They had batteries. They played music.') – modern practicality; his repetition 'They play music' – dry, dismissive. Care: smooths paper 'as gently as if the paper could feel it'; colour symbolism – red luck, gold money, white for his wife (mourning) made 'last of all'; 'a little apart' – special, private grief. Contrast: factory lanterns 'blazed and blinked and sang their tinny songs' (alliteration, artificial) vs his 'softer, uneven, alive'; simile 'bones of a hand held up to the sun' – human, fragile. Ending: tricolon of negatives 'did not ... or ... or' – stillness; 'the way you might watch someone sleeping' – tenderness; 'paper went dark' – loss, closure. Structure: moves from public day to festival night to private grief. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**

Unit 9 · Sheet A — Imaginative writing: openings and planning

1 dialogue

2 in medias res

3 a striking statement

4 Clichéd and dull; no tension, character or atmosphere; wastes the reader's attention.

5 e.g. 'The morning the river came into our kitchen, I was still in my pyjamas.'

6 e.g. 'At midnight the market woke: lanterns blinked on, and the smell of charcoal crawled between the stalls.'

7 e.g. "If we miss this one," Ploy whispered, "we're walking through the forest."

8 turning point

9 Time is limited; fewer characters can be developed in depth; story stays focused and clear.

10 Use the line exactly as the final sentence and plan the story so it leads naturally to it.

11 e.g. 1 hook – first day at a new school, standing at the gate; 2 build-up – getting lost, embarrassment; 3 turning point – a classmate helps; 4 resolution – reflection on what was learned.

12 First person – personal, reflective, makes feelings vivid and believable.

Unit 9 · Sheet B — Imaginative writing: openings and planning

1 **Plan** Plans are not marked, but a clear plan should show a deliberate opening, a sequence of 4–6 moments with a turning point, and a planned ending. **Answer Indicative content:** Q2 – first-person, reflective narrative about a beginning (new school, sport, country, job); vivid hook; contrast of nerves and growth; a clear moment of change; reflective ending. Q3 – builds mystery around the room; foreshadowing; atmosphere of secrecy; a satisfying reveal that is more than a cliché (e.g. emotional rather than horror); controlled pace. Q4 – opening line used exactly; immediate tension; sensory detail in darkness (sound, touch); characters' reactions; twist or resolution. All: deliberate structure, varied paragraph lengths, show-not-tell, ambitious vocabulary and controlled punctuation. **AO4 – communication and organisation (18 marks): L1 (1–3)** basic awareness of the task; simple ideas; little organisation. **L2 (4–7)** some awareness of purpose and reader; straightforward ideas; some paragraphing. **L3 (8–11)** clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. **L4 (12–15)** secure, engaging writing; well-developed ideas; effective, controlled structure and pace. **L5 (16–18)** sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks): L1 (1–2)** limited vocabulary; frequent errors that hinder meaning. **L2 (3–4)** some range; errors sometimes affect clarity. **L3 (5–7)** varied vocabulary and sentences; generally accurate spelling and punctuation. **L4 (8–10)** wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. **L5 (11–12)** extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. **[30]**

2 See the mark scheme for Question 1.

3 See the mark scheme for Question 1.

Unit 10 · Sheet A — Character, setting and atmosphere

- 1 e.g. 'Mina slammed her bag onto the desk and stared at the wall, jaw tight.'
- 2 e.g. 'The boy pressed himself against the wall, breath coming in thin, quick gasps.'
- 3 e.g. 'Mr Hale waited in silence until the last pen stopped scratching.'
- 4 e.g. sizzling woks, vendors calling prices, scooter engines.
- 5 e.g. sharp disinfectant, boiled food, plastic.
- 6 e.g. sand burning the soles of feet; salt drying stiff on skin.
- 7 e.g. trudged, shuffled, ambled, limped.
- 8 e.g. bellowed, shouted, roared, snapped.
- 9 e.g. 'The forest swallowed the last of the light.'
- 10 e.g. 'Sunlight spilled across the wet fields, and the puddles held small pieces of blue sky.'
- 11 e.g. 'Weeds had climbed the playground fence. On one desk, a pencil lay exactly where someone had dropped it, years ago.'
- 12 e.g. 'She folded every receipt into a tiny square' – suggests anxiety, need for control or thrift.
- 13 e.g. 'The garden she had loved was full of flowers no one had bothered to pick.'

Unit 10 · Sheet B — Character, setting and atmosphere

- 1 **Plan** Plans are not marked, but a clear plan should show a deliberate opening, a sequence of 4–6 moments with a turning point, and a planned ending. **Answer Indicative content:** Q2 – vivid, personal account; strong sense of place through all senses; first impressions contrasted with later understanding; reflective ending. Q3 – rich atmosphere (light, smells, sounds of a night market); may be realistic or magical; a central character with a clear motivation; a key encounter or discovery. Q4 – ending used exactly; preceding events build noise, conflict or celebration that resolves into quiet; the final line should carry emotional weight (relief, loss, peace). All: show-not-tell, controlled description that serves the story, varied sentence structures, accurate punctuation.
- AO4 – communication and organisation (18 marks):** **L1 (1–3)** basic awareness of the task; simple ideas; little organisation. **L2 (4–7)** some awareness of purpose and reader; straightforward ideas; some paragraphing. **L3 (8–11)** clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. **L4 (12–15)** secure, engaging writing; well-developed ideas; effective, controlled structure and pace. **L5 (16–18)** sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks):** **L1 (1–2)** limited vocabulary; frequent errors that hinder meaning. **L2 (3–4)** some range; errors sometimes affect clarity. **L3 (5–7)** varied vocabulary and sentences; generally accurate spelling and punctuation. **L4 (8–10)** wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. **L5 (11–12)** extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. **[30]**
- 2 See the mark scheme for Question 1.
 - 3 See the mark scheme for Question 1.

Unit 11 · Sheet A — Dialogue, tension and pacing

- 1 'I'm not scared,' she whispered.
- 2 'Is anyone there?' called Somchai.
- 3 'Listen,' said the guide. 'We are not alone.'
- 4 The old woman said, 'Come in, quickly, before they see you.'
- 5 'Stop!' he shouted.
- 6 line
- 7 e.g. 'I'm fine,' she said, twisting the ring on her finger until her knuckle turned white.
- 8 e.g. 'He ran. Footsteps behind him. Closer. Closer.'
- 9 e.g. 'Her thumb found the edge of the envelope. She paused. The paper tore with a sound far too loud for the quiet kitchen...'
- 10 An ending to a section or story that leaves a question unanswered, creating suspense.
- 11 e.g. silence; ticking clock; withholding information; a character's growing unease; short sentences; ominous detail.
- 12 Too much dialogue slows the story, can be hard to punctuate and leaves less room for description and development.
- 13 e.g. "Where were you last night?" "At home. Reading." He didn't meet her eyes.'

Unit 11 · Sheet B — Dialogue, tension and pacing

- 1 **Plan** Plans are not marked, but a clear plan should show a deliberate opening, a sequence of 4–6 moments with a turning point, and a planned ending. **Answer Indicative content:** Q2 – tension from waiting (exam results, hospital, selection, a phone call); slowing time with detail; internal thoughts; release when the news arrives; reflection. Q3 – urgency of catching or missing the bus; setting at night; possible mystery passenger or journey; tension through pacing; satisfying ending. Q4 – opening line used exactly; immediate suspense; controlled dialogue on the phone; withholding the caller or message; climax and resolution. All: accurate dialogue punctuation, deliberate pace changes (short sentences for tension, longer for reflection), effective paragraphing. **AO4 – communication and organisation (18 marks):** **L1 (1–3)** basic awareness of the task; simple ideas; little organisation. **L2 (4–7)** some awareness of purpose and reader; straightforward ideas; some paragraphing. **L3 (8–11)** clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. **L4 (12–15)** secure, engaging writing; well-developed ideas; effective, controlled structure and pace. **L5 (16–18)** sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks):** **L1 (1–2)** limited vocabulary; frequent errors that hinder meaning. **L2 (3–4)** some range; errors sometimes affect clarity. **L3 (5–7)** varied vocabulary and sentences; generally accurate spelling and punctuation. **L4 (8–10)** wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. **L5 (11–12)** extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. **[30]**
- 2 See the mark scheme for Question 1.
 - 3 See the mark scheme for Question 1.

Unit 12 · Sheet A — Crafting sentences and endings

- 1 minor sentence
- 2 complex sentence
- 3 compound sentence
- 4 e.g. 'Carefully, she opened the box.'
- 5 e.g. 'Gripping the bricks, he climbed the wall and looked over.'
- 6 e.g. 'As the referee raised his whistle, the crowd fell silent.'
- 7 'The rain stopped, so we went outside.' / 'The rain stopped. We went outside.' / 'When the rain stopped, we went outside.'
- 8 e.g. 'When the bell rang, everyone rushed out except Tom, who stayed in his seat.'
- 9 An ending that returns to an image, line or place from the opening, often showing change.
- 10 Clichéd; cancels the story's events and makes the reader feel cheated.
- 11 e.g. 'I didn't look back; I didn't need to – the house had already packed itself inside me.'
- 12 e.g. 'It was only when the police knocked at my door that I realised the man next door had been watching over me, not watching me.'
- 13 e.g. 'The gate creaked as I pushed it open. Halfway up the path, I hesitated. Then I knocked – and waited.'

Unit 12 · Sheet B — Crafting sentences and endings

- 1 **Plan** Plans are not marked, but a clear plan should show a deliberate opening, a sequence of 4–6 moments with a turning point, and a planned ending. **Answer Indicative content:** Q2 – the dilemma clearly established; inner conflict shown through thoughts and actions; the moment of decision slowed down; consequences and reflection. Q3 – the gift may be literal or metaphorical (a talent, time, forgiveness); character relationships developed; meaningful reveal; reflective or twist ending. Q4 – final line used exactly; strong sense of place built up for the island; reason for leaving (move, disaster, growing up); the ending should feel inevitable and emotional. All: deliberately varied sentence types and openings, minor sentences for impact, a planned and crafted ending. **AO4 – communication and organisation (18 marks):** L1 (1–3) basic awareness of the task; simple ideas; little organisation. L2 (4–7) some awareness of purpose and reader; straightforward ideas; some paragraphing. L3 (8–11) clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. L4 (12–15) secure, engaging writing; well-developed ideas; effective, controlled structure and pace. L5 (16–18) sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks):** L1 (1–2) limited vocabulary; frequent errors that hinder meaning. L2 (3–4) some range; errors sometimes affect clarity. L3 (5–7) varied vocabulary and sentences; generally accurate spelling and punctuation. L4 (8–10) wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. L5 (11–12) extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. [30]
- 2 See the mark scheme for Question 1.
 - 3 See the mark scheme for Question 1.

Unit 13 · Sheet A — Proofreading and technical accuracy

- 1 They're; their
- 2 its; it's
- 3 to; too; two
- 4 'I saw him yesterday at the market.'
- 5 'My brother and I went fishing.'
- 6 'The boy's bike was outside the teacher's office.'
- 7 'The two girls' coats weren't dry.'
- 8 'She ran to the door and opened it.' / 'She runs to the door and opens it.'
- 9 'The sky darkened and the birds stopped singing.' / '...darkened; the birds...' / '...darkened. The birds...'
- 10 definitely, separate, believe, necessary
- 11 'Could have' – 'of' is a mishearing of the contraction 'could've'.
- 12 New paragraph for a change of Time, Place, Topic or Person (speaker).
- 13 'When we arrived at the beach, there was nobody there. We put down our towels. Mai said, "Let's swim."'.
- 14 Personal answer, e.g. comma splices – check every comma that joins two sentences; its/it's – try 'it is'; tense – underline verbs in one paragraph.

Unit 13 · Sheet B — Proofreading and technical accuracy

- 1 **Plan** Plans are not marked, but a clear plan should show a deliberate opening, a sequence of 4–6 moments with a turning point, and a planned ending. **Answer Indicative content:** Q2 – build-up and expectation; the surprise revealed effectively (pace, reaction); positive or negative surprise; reflection on its significance. Q3 – literal (sand, snow, mud, mystery tracker) or metaphorical (following in someone's footsteps); suspense or emotional journey; strong final image. Q4 – opening line used exactly; who wrote it and why it was delayed; dual time-frame possible; emotional consequences; satisfying resolution. All: secure paragraphing, accurate spelling and punctuation, consistent tense, a range of vocabulary – evidence of careful proofreading. **AO4 – communication and organisation (18 marks):** L1 (1–3) basic awareness of the task; simple ideas; little organisation. L2 (4–7) some awareness of purpose and reader; straightforward ideas; some paragraphing. L3 (8–11) clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. L4 (12–15) secure, engaging writing; well-developed ideas; effective, controlled structure and pace. L5 (16–18) sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks):** L1 (1–2) limited vocabulary; frequent errors that hinder meaning. L2 (3–4) some range; errors sometimes affect clarity. L3 (5–7) varied vocabulary and sentences; generally accurate spelling and punctuation. L4 (8–10) wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. L5 (11–12) extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. [30]
- 2 See the mark scheme for Question 1.
 - 3 See the mark scheme for Question 1.

End-of-book check

- 1 AO4: communicating imaginatively, organisation, effect on reader (18). AO5: vocabulary, sentences, spelling and punctuation (12).
- 2 alliteration / sibilance
- 3 volta
- 4 Enjambment: a sentence runs over a line break; caesura: a pause within a line.
- 5 first-person narrator
- 6 Creates instant tension and intrigue; plunges the reader into the action.
- 7 e.g. The landlord's 'eyes like cold coins' suggest he values money more than people.
- 8 Resigned (also accept: melancholy, wistful).
- 9 'It's raining. We should have brought umbrellas.'
- 10 e.g. 'And once again, the light swept across the water – as it had on the night it all began.'

Practice Paper 2

- 1 **Plan** Plans are not marked.
- 2 See the Section A mark scheme in the next question.
- 3 **Indicative content:** Past: father's protective hands – 'one palm beneath my back'; simile 'like a promise' – trust, love; italicised speech 'Lie still ... Trust it' – calm authority. Child's fear: the sea takes 'sandcastles, sandals ... the red ball' – list of losses; personification 'said yes and then said no' – unpredictability of life. 'a warm floor / under the cold one' – metaphor of security; wide blue sky – freedom; 'floated, and was proud' – confidence gained through his support. Stanza 4: 'I did not feel the moment he let go' – good parenting means letting go invisibly; paradox 'the hand stayed / long after the hand had gone' and 'holding that held me anyway' – lasting influence. Turn in stanza 5: 'now, at forty, in the hospital' – roles reversed; 'palm turned upward', simile 'light as a shell' – frailty, emptiness; speaker repeats 'Lie still' – becomes the carer, echoing his words with tenderness. Final stanza: monitor 'keeps its small green time' – time running out; the sea 'goes on saying yes and no' – circular image of life and death; final paradox 'I hold on. I am learning when to let go.' – grief, acceptance, the lesson continuing. Structure: six quatrains; first half past tense, second half present tense; repetition and reversal link the two scenes; enjambment creates a gentle, flowing voice; short final sentences slow the ending. **Levels (AO1 & AO2, 30 marks): L1 (1–6)** simple, general comments; mostly retells or describes; little reference to the text or the writer's methods. **L2 (7–12)** some understanding; a few relevant references; identifies some features with limited comment on effect. **L3 (13–18)** clear understanding; relevant quotations used; explains how some language and structural choices create effects. **L4 (19–24)** thorough, well-organised exploration; well-chosen, embedded references; developed analysis of language and structure. **L5 (25–30)** perceptive, assured response; discriminating references throughout; sophisticated analysis of how the writer's choices shape meaning. **[30]**
- 4 **Plan** Plans are not marked. **Answer Indicative content:** (a) – a clear situation (accident, lost child, tourist, elderly person); tension or hesitation before helping; vivid setting; the stranger characterised through detail and dialogue; reflection on what was learned. (b) – literal (a lost object, pet or person) or metaphorical (lost confidence, friendship); a journey or search; emotional reunion or discovery; possible circular ending. (c) – final sentence used exactly; an earlier remark or piece of advice from 'she' planted early (foreshadowing); events that slowly reveal its meaning; a reflective, satisfying close. All: engaging opening, controlled structure and pace, show-not-tell, varied sentences, accurate punctuation and spelling. **AO4 – communication and organisation (18 marks): L1 (1–3)** basic awareness of the task; simple ideas; little organisation. **L2 (4–7)** some awareness of purpose and reader; straightforward ideas; some paragraphing. **L3 (8–11)** clear sense of purpose; ideas developed with some detail; organised, with some deliberate structural choices. **L4 (12–15)** secure, engaging writing; well-developed ideas; effective, controlled structure and pace. **L5 (16–18)** sophisticated, compelling writing; ambitious, fully shaped structure; consistently strong effect on the reader. **AO5 – vocabulary, sentences, spelling and punctuation (12 marks): L1 (1–2)** limited vocabulary; frequent errors that hinder meaning. **L2 (3–4)** some range; errors sometimes affect clarity. **L3 (5–7)** varied vocabulary and sentences; generally accurate spelling and punctuation. **L4 (8–10)** wide, well-chosen vocabulary; controlled sentence variety for effect; mostly accurate. **L5 (11–12)** extensive, precise vocabulary; deliberate, crafted sentences; consistently accurate. **[30]**
- 5 See the Section B mark scheme above.
- 6 See the Section B mark scheme above.