

PRACTICE WORKSHEET + FULL ANSWER KEY

Reading evidence and paragraph writing

Secondary English. Work through the sections in order, or choose the one that matches this week's topic.

QUESTIONS	SECTIONS	ANSWER KEY	WORKING SPACE
104	10	At the back	Ruled

Name _____ Class _____ Date _____

Before you start

A useful analytical paragraph makes a claim, selects precise evidence and explains how that evidence supports the interpretation. Naming a device alone is not analysis.

WORKED EXAMPLE

Read: Maya checked the empty road again and tightened her grip on the letter. What might Maya be feeling?

- 1 A reasonable inference is anxiety or anticipation.
- 2 The repeated checking and tightened grip support the inference.
- 3 Explain the connection while acknowledging that more context could change it.

Use this method as your model. Set out your own working the same way.

Common mistakes to avoid

- Retelling the plot instead of analysing
- Using a quotation without explaining its effect

There are 104 questions across 10 sections. Write in the ruled space, then mark your work against the answer key at the back. Topics covered: Inference, Text evidence, Clear paragraphs.

SECTION A Close reading and retrieval

Read the passage twice, then answer using its exact details.

READ THIS PASSAGE

Maya checked the empty road again and tightened her grip on the letter. The bus was late, or it was not coming. Behind her the shutters of the last shop came down with a clatter that made her flinch. She had rehearsed what she would say for three days; now the words felt like someone else's, borrowed and badly fitting. She read the address once more, folded the paper into a smaller square, and started walking.

1

What is Maya holding?

2

Where is Maya waiting?

3

How long has Maya rehearsed?

4

What sound makes Maya flinch?

5

What does Maya do with the paper near the end?

6

What does Maya do instead of continuing to wait?

7

Quote the phrase suggesting the bus may never arrive.

8

Which detail indicates the time of day?

9

How many times does Maya read the address?

10

Find a verb that conveys physical tension.

11

Is the passage in first or third person? Quote a word that proves it.

SECTION B Inference and evidence

These questions use the Section A passage. Make a claim, choose precise evidence, then explain the connection.

12

What might Maya be feeling? Give two pieces of evidence.

13

Why might the words feel borrowed and badly fitting?

14

What can you infer about the importance of the letter?

15

Why does Maya flinch at the shutters?

16

What does the empty road suggest about her situation?

17

Does Maya know the person at the address well? Justify your answer.

18

What does folding the paper smaller suggest?

19

Predict what happens next and support it with a detail.

20

Explain what the passage shows about determination.

21

Explain the difference between a statement in the text and an inference.

22

Choose the strongest evidence for Maya's nervousness and explain the choice.

SECTION C Language analysis

These questions use the Section A passage. Naming a device is not analysis: explain how the choice works on the reader.

23

Identify one sensory detail and explain its effect.

24

Explain the effect of the short clause: or it was not coming.

25

Analyse the metaphor in borrowed and badly fitting.

26

Why does the writer choose rehearsed rather than planned?

27

Comment on the writer's use of the word empty.

28

Find a compound sentence and explain its effect.

29

Write a claim, evidence and explanation about the mood of the passage.

30

Rewrite one sentence to make the tone calmer and state what you changed.

31

Explain why naming a technique is not analysis.

32

Identify a moment of contrast in the passage.

33

How does the writer create tension without naming the destination?

SECTION D Structure, form and comparison

These questions use the Section A passage. Track how it moves and what each choice of shape achieves.

34

Where does the passage change direction? Explain the effect.

35

Comment on how the passage opens.

36

Comment on how the passage ends.

37

How would the effect change in first person?

38

Compare the mood of the first and last sentences.

39

What does the reader learn about setting without a place name?

40 How does sentence length change through the passage, and with what effect?

41 Suggest a genre for the passage and justify your choice.

42 What might the letter symbolise?

43 Plan a comparison between this passage and another text you have studied.

44 Explain the value of rereading a passage before answering.

SECTION E Writing and accuracy

Write in full sentences, embed quotations smoothly and proofread for grammar.

45 Correct: Its important to check your sources.

46 Correct: The writer uses language which effect the reader.

47 Correct: Neither of the characters were ready.

48 Punctuate: maya folded the letter she began to walk

49 Combine into one sentence: The bus was late. Maya decided to walk.

50 Embed this quotation in a sentence of your own: borrowed and badly fitting.

51 Write a paragraph analysing how the writer presents Maya's nervousness.

52 Write the opening two sentences of a story that begins with waiting.

53 Write a 60-word description of a street at closing time.

54 Reread your analytical paragraph. Identify one sentence to cut and say why.

SECTION F A second text: opinion writing

Read the article twice. Track the argument, not only the topic.

READ THIS PASSAGE

We are told that reading is in decline, and the numbers are quoted with a kind of gloom. Yet walk through any train carriage and you will find people reading constantly: messages, articles, reviews, arguments. What has changed is not the appetite for words but the shape of the page. The worry, if there is one, is not that young people read less. It is that so much of what they read is written to be skimmed, and skimming is a poor training for the slow, difficult, rewarding kind of attention that a long book demands.

55

What claim does the writer disagree with?

56

What evidence does the writer offer from a train carriage?

57

According to the writer, what has actually changed?

58

What is the writer's real concern?

59

Quote the phrase describing the attention a long book requires.

60

What does with a kind of gloom suggest about how the statistics are reported?

61

Is this text mainly informative or persuasive? Justify your answer.

62

Identify the sentence where the argument turns.

63

Explain the effect of the list: messages, articles, reviews, arguments.

64

Summarise the writer's argument in one sentence.

SECTION G Poetry analysis

Read the poem aloud twice. Notice where the line breaks fall and what they hold back.

READ THIS PASSAGE

The last bus idles at the kerb,
its windows fogged with other people's breath.
I count the seats I will not take,
and walk the long way home again.

65

How many lines does the poem have?

66

Identify the setting of the poem.

67

What does other people's breath suggest?

68

Explain the effect of the verb idles.

69

Why might the speaker count the seats they will not take?

70

Comment on the word again at the end.

71

Identify one image and explain its effect.

72

What mood does the poem create? Support your answer.

73

Write a claim, evidence and explanation about the speaker's state of mind.

74

Suggest a title for the poem and justify it.

SECTION H Comparing texts

Compare by idea, moving between the texts, rather than describing each in turn.

75

Name one difference in purpose between the Maya passage and the reading article.

76

Name one difference in form between the article and the poem.

77

Which of the three texts uses the first person?
Quote a word that proves it.

78

Compare how the poem and the Maya passage
present being alone.

79

Which text would most likely appear in a
newspaper? Explain.

80

Explain how audience shapes the language of the
article.

81

Compare the endings of the article and the poem.

82

Write a topic sentence for a comparison of any two
of the texts.

83

Name two connectives useful for comparison.

84

Explain why a comparison should be organised by
idea rather than by text.

SECTION I Transactional and creative writing

Fix the purpose, audience and register before you write the first sentence.

85

Write a formal opening to a letter responding to the
reading article.

86

Write a two-sentence counterargument to the
article.

87

Write a 100-word article opening about screen time
in schools.

88

Write a speech opening that would hold an
audience for one minute.

89

Write a formal email requesting work experience, in
three sentences.

90

Rewrite informally: I am writing to enquire about the availability of tickets.

91

Describe a bus at night in 50 words, without naming the feeling.

92

Write the first line of a story that begins with a decision.

93

Write a paragraph using one simile and one short sentence for effect.

94

Name three things to check when proofreading transactional writing.

SECTION J Vocabulary, grammar and review

Precision is a mark of control. Choose the exact word, not the nearest one.

95

Correct: The data shows that less students read novels.

96

Correct: Having read the article, the argument seemed weak.

97

Correct: He implied from her tone that she was annoyed.

98

Use a semicolon correctly in a sentence about reading.

99

Use a colon correctly in a sentence.

100

Explain the difference between its and it's.

101

Explain the difference between affect and effect.

102

Define these words: concise, ambiguous, tentative.

103

Replace the vague word thing in: The thing about the article is its tone.

104

Explain what register means and give one example of a shift in it.

Answer key

Work each section before you check it. These are model answers: an equivalent method, or a different well-supported interpretation, can be just as correct.

SECTION A - CLOSE READING AND RETRIEVAL

1. A letter.
2. Beside an empty road, waiting for a bus.
3. Three days.
4. The clatter of the last shop's shutters coming down.
5. She folds it into a smaller square.
6. She starts walking.
7. The bus was late, or it was not coming.
8. The last shop is closing, so it is near the end of the day.
9. At least twice; she reads it once more.
10. Tightened, or flinch.
11. Third person, shown by she and her.

SECTION B - INFERENCE AND EVIDENCE

12. Anxiety or apprehension, shown by the repeated checking of the road and the tightened grip.
13. The rehearsed speech no longer feels honest or natural now that the moment has arrived.
14. It matters a great deal; she rehearses for days and keeps rereading the address.
15. She is already tense, so a sudden noise startles her.
16. She is alone and without help, and the emptiness reinforces her isolation.
17. Probably not well; rehearsing for three days suggests the meeting is unfamiliar or difficult.
18. She is trying to contain her nerves, or to make the task feel smaller and more manageable.
19. Any supported prediction; she starts walking, so she chooses to go on rather than give up.
20. Despite doubt and delay, Maya acts: she walks rather than waiting for a bus that may not come.
21. A statement is written directly; an inference is a reasoned conclusion drawn from evidence.
22. Any well-argued choice, for example tightened her grip, because it is an involuntary physical reaction.

SECTION C - LANGUAGE ANALYSIS

23. The clatter of the shutters is auditory; it breaks the quiet and heightens the tension.
24. It introduces doubt abruptly and mirrors Maya's uncertainty.
25. It compares words to clothes that do not fit, suggesting her prepared speech feels false and awkward.
26. Rehearsed suggests performance and repetition, implying pressure and self-consciousness.
27. It emphasises absence and isolation, both of the bus and of any support.

28. For example the final sentence, whose linked actions show a decision being carried out step by step.
29. A paragraph naming a mood, quoting a precise detail and explaining how it creates that mood.
30. A rewritten sentence with a named change, for example softening the verbs and removing the abrupt clause.
31. Analysis explains how and why the technique affects the reader; naming it only labels the choice.
32. The rehearsed words set against the real silence, or the shop closing as Maya sets out.
33. By withholding information, so the reader shares Maya's uncertainty.

SECTION D - STRUCTURE, FORM AND COMPARISON

34. At She read the address once more; the focus shifts from waiting to acting.
35. It begins mid-action, which places the reader immediately inside Maya's tension.
36. It ends on movement, leaving the outcome open and drawing the reader on.
37. It would feel more immediate and confiding, but the slight distance of the current narration would be lost.
38. The first is anxious and static; the last is decisive and forward-moving.
39. It is an ordinary street at closing time, which makes the moment feel commonplace and real.
40. Longer reflective sentences slow the middle, while shorter clauses sharpen the tension around them.
41. A supported choice, for example literary realism, because the drama comes from ordinary detail.
42. A supported reading, for example a decision or a request that Maya must deliver in person.
43. A plan naming a shared focus, one similarity and one difference, each supported by evidence.
44. A second reading reveals structure and detail that a first reading for plot can miss.

SECTION E - WRITING AND ACCURACY

45. It's important to check your sources.
46. The writer uses language that affects the reader.
47. Neither of the characters was ready.
48. Maya folded the letter, and she began to walk. A full stop or a semicolon is also correct.
49. Because the bus was late, Maya decided to walk.
50. For example: Maya's rehearsed speech feels borrowed and badly fitting, which reveals her loss of confidence.
51. A paragraph with a clear claim, precise evidence and commentary explaining the effect.

52. Two controlled sentences that establish situation and mood without explaining them.
53. A tightly written description using specific sensory detail and varied sentence lengths.
54. A specific choice, usually a sentence that retells the plot instead of explaining an effect.

SECTION F - A SECOND TEXT: OPINION WRITING

55. That reading is in decline.
56. That people are reading constantly, though on screens.
57. The shape of the page, not the appetite for words.
58. That so much of what is read is written to be skimmed.
59. slow, difficult, rewarding.
60. That they are presented pessimistically, to alarm rather than to inform.
61. Persuasive; it argues a position and challenges a common claim rather than only reporting facts.
62. What has changed is not the appetite for words but the shape of the page.
63. The accumulation shows how much reading happens, which makes the decline claim look weak.
64. People read as much as ever, but skim-friendly writing does not build the sustained attention long books need.

SECTION G - POETRY ANALYSIS

65. Four.
66. A bus stop at the kerb, in the evening or at night.
67. That the bus is full of strangers and their warmth, from which the speaker feels separate.
68. It suggests waiting and delay, and hints at the speaker's own hesitation.
69. It shows a deliberate choice not to board, and a habit of noticing what is refused.
70. It shows this is a repeated choice, turning one evening into a pattern.
71. For example the fogged windows, which blur the people inside and separate the speaker from them.
72. A quiet loneliness, created by the empty street, the refused seat and the long walk.
73. A short paragraph making an inference and supporting it with a quotation.
74. Any relevant title with a reason drawn from the poem.

SECTION H - COMPARING TEXTS

75. The Maya passage tells a story to create tension; the article argues a position about reading.
76. The article uses continuous prose and argument; the poem uses line breaks and compressed imagery.
77. The poem, shown by the word I.
78. Both place a single figure in a public space, but the poem chooses solitude while Maya's is imposed by circumstance.

79. The reading article, because it argues about a current topic for a general audience.
80. It addresses a general reader, using an everyday example like a train carriage rather than technical evidence.
81. The article ends on a claim about attention; the poem ends on an action and the word again, leaving the pattern unresolved.
82. A sentence naming both texts and the shared focus being compared.
83. For example whereas, similarly, in contrast and likewise.
84. It keeps the two texts in dialogue, instead of producing two separate descriptions.

SECTION I - TRANSACTIONAL AND CREATIVE WRITING

85. A formal salutation and a first sentence naming the article and your position.
86. A clear opposing point supported by a reason or an example.
87. A controlled opening with a hook, a stated position and an accessible example.
88. A direct address, a concrete image or question, and a stated purpose.
89. A clear purpose, relevant background and a specific, polite request.
90. For example: I wanted to ask whether there are still tickets.
91. A description that conveys mood through concrete detail rather than stating it.
92. A single sentence that places a character at a choice.
93. A paragraph containing a controlled simile and a deliberately short sentence.
94. For example register, punctuation and whether the purpose is clearly stated.

SECTION J - VOCABULARY, GRAMMAR AND REVIEW

95. The data show that fewer students read novels.
96. Having read the article, I found the argument weak.
97. He inferred from her tone that she was annoyed.
98. Two closely linked independent clauses joined by a semicolon.
99. A colon introducing a list, an explanation or a quotation.
100. Its is possessive; it's is a contraction of it is or it has.
101. Affect is usually the verb; effect is usually the noun.
102. Concise: brief and clear. Ambiguous: open to more than one meaning. Tentative: cautious and not final.
103. For example: The striking feature of the article is its tone.
104. The level of formality suited to audience and purpose; for example moving from kids to young people in a formal essay.

Review and next steps

Mark your work against the answer key, record your score for each section, then answer the three questions below. Bring this page to your next lesson so your tutor can start from what actually blocked you.

Which question did you find hardest, and what exactly stopped you?

Rewrite the corrected working for that question here.

Which section do you want to practise again before your next lesson?

Score record

SECTION	QUESTIONS	NUMBER CORRECT	PRACTISE AGAIN?
A. Close reading and retrieval	11		
B. Inference and evidence	11		
C. Language analysis	11		
D. Structure, form and comparison	11		
E. Writing and accuracy	10		
F. A second text: opinion writing	10		
G. Poetry analysis	10		
H. Comparing texts	10		
I. Transactional and creative writing	10		
J. Vocabulary, grammar and review	10		
Total	104		

Keep going with one-to-one support.

This is an original Noble Educators topic sample, not a complete syllabus and not an official exam paper. Check the topic, level and any required methods with your school or tutor.

Book a free demo lesson at nobleeducators.com/contact