

A large, stylized, semi-transparent graphic of a person in a martial arts stance, possibly a Tai Chi or Taijiquan figure, is centered in the background. The figure is composed of smooth, flowing lines and is rendered in a light orange or pinkish hue that blends with the background gradient. The figure's arms are extended, and its legs are in a wide, stable stance, suggesting a focus on balance and movement.

120 CURRICULUM-BASED DEBATES

WITH MODELLED STUDENT RESPONSES

WHITE BELT

MODES



This resource helps students to develop the two inter-related aspects of Tongue Fu Talking™: **Explorer Mode**, which supports deep thinking and collaborative discussion, and **Presenter Mode**, which focuses on confident, purposeful expression.



WORKED EXAMPLES: MODELLING DEBATE

Worked Examples: Modelling Debates in Everyday Lessons

One of the most powerful ways to introduce debating in the classroom is to model it using curriculum content students are already learning. These worked examples show how students might express and develop their ideas in full sentences, using the sentence structures introduced in the Tongue Fu Talking™ Debating Framework. Rather than providing just stems or prompts, each example presents a complete student-style response, making the full structure of spoken reasoning clear and accessible.

These are not formal debates and are not only for high-attaining students. They are structured, purposeful talk tasks that can be used across the curriculum to help all students aged 9 to 11 practise expressing informed views, justifying ideas with evidence, engaging respectfully with opposing perspectives, and refining their thinking. Each example follows the Brown Belt sentence pattern—designed for students in Upper Key Stage 2—and shows how debate can support deeper disciplinary understanding and become a regular part of classroom dialogue.

For each subject, you'll find **ten curriculum-linked debate prompts** accompanied by full example student responses across all stages of the debate. These are designed to help teachers model the process explicitly before asking students to try it for themselves.

Whether the question is “Can religious stories be true even if they didn’t happen?” or “Do long sentences create more impact than short ones?”, these Brown Belt examples show how structured debate helps students develop deeper reasoning, more precise explanations, and greater confidence in articulating disciplinary thinking—one lesson at a time.



CONTENTS

Introduction	3
English	0
Mathematics	20
Science	31
Art	42
Computing	53
Design technology	64
Geography	75
History	86
Languages (Spanish)	97
Music	108
Physical Education	119
Religious Education	130



The Brown Belt stage of Tongue Fu Talking™ deepens students' reasoning by introducing more complex structures, opposing viewpoints, and structured rebuttals. At this level, debates encourage students to make a claim, justify it with evidence and reasoning, anticipate a counterargument, and respond thoughtfully. Debates remain closely tied to curriculum content, with each prompt designed to develop disciplinary thinking rather than surface-level preferences or simplistic binaries. This stage supports students in refining their explanations, building logical coherence, and engaging in respectful, purposeful dialogue.

To ensure debates are both age-appropriate and intellectually rich, each subject features questions rooted in its disciplinary knowledge. These are designed to stretch students' thinking within authentic curriculum contexts. Below is an outline of how each subject's debates have been designed, along with guiding principles to help you generate your own:

ENGLISH

- **Focus:** Purpose of reading, authorial choices, forms of storytelling.
- **Aim:** Encourage metacognitive reflection about meaning-making in texts, reading behaviours, and language.
- **Design Tip:** Frame debates around modes of communication, interpretation, and responses to text—not book preferences.

MATHEMATICS

- **Focus:** Methods, processes, representations, reasoning—not facts.
- **Aim:** Develop early mathematical justification and awareness of alternative approaches (e.g. "Is it better to draw or count to solve a problem?").
- **Design Tip:** Avoid debating correct answers. Instead, focus on the value of models, methods, or strategies.

SCIENCE

- **Focus:** Working scientifically skills applied to KS1 content (observation, comparison, prediction).
- **Aim:** Support causal reasoning and conditional thinking using scientific vocabulary (e.g. "Does a seed grow better in light or dark?").
- **Design Tip:** Centre debates on fair testing, classification, or using observations to make claims.

ART

- **Focus:** Visual language, material techniques, emotional expression, styles and processes.
- **Aim:** Develop vocabulary and concepts for talking about making and evaluating art.
- **Design Tip:** Debates should encourage reasoning about expressive choices and how materials affect outcomes.

COMPUTING

- **Algorithms,** logical reasoning, digital tools, computer science concepts.
- **Aim:** Support foundational understanding of control, sequencing, and digital literacy.
- **Design Tip:** Debate processes and methods (e.g. "Is it better to follow steps or try things out first in coding?").



DESIGN TECHNOLOGY

- **Focus:** Mechanisms, structures, materials, joining techniques, the design process.
- **Aim:** Encourage critical thinking about practicality, durability, strength, and suitability for purpose.
- **Design Tip:** Pose real design dilemmas (e.g. free-standing vs. anchored structures) that require students to consider technical outcomes.

GEOGRAPHY

- **Focus:** Location, features, processes, and geographical techniques such as map reading.
- **Aim:** Prompt reasoning about cause, effect, place, and human–physical relationships.
- **Design Tip:** Choose scenarios that link physical or human geography to observable consequences.

HISTORY

- **Focus:** Significant people, events, and places—explored through ideas of culture, artefacts, and society.
- **Aim:** Encourage temporal thinking and comparison of historical lives, values, and achievements.
- **Design Tip:** Debates should go beyond admiration and invite critical contrast and consequence.

LANGUAGES (E.G. SPANISH)

- **Focus:** Pronunciation, word learning strategies, vocabulary organisation, and cultural knowledge.
- **Aim:** Prompt metacognition about how language is learned and used effectively.
- **Design Tip:** Avoid oversimplified questions about “fun”—instead, explore clarity, memory, and speaking practice.

MUSIC

- **Focus:** Elements such as pitch, duration, texture, and structure—not personal taste.
- **Aim:** Help students reason about musical components and how they contribute to meaning.
- **Design Tip:** Debate contrasting musical features (e.g. repetition vs. change, simple vs. layered sounds).

PHYSICAL EDUCATION

- **Focus:** Movement types, tactics, control, health, and teamwork.
- **Aim:** Promote reflection on movement choices and physical problem-solving.
- **Design Tip:** Centre debates around functional movement decisions and personal development, not athletic competition.

RELIGIOUS EDUCATION

- **Focus:** Beliefs, practices, symbols, values, and belonging across faith and non-faith traditions.
- **Aim:** Develop respectful curiosity, ethical thinking, and comparison of ideas.
- **Design Tip:** Avoid doctrinal claims—pose thoughtful questions about actions, meanings, and diversity of perspectives.

By ensuring each debate is grounded in the disciplinary thinking of the subject, students are supported not just to talk, but to think critically, reason clearly, and listen with the intent to understand.





Brown Belt: Structuring Debate & Logic

Aspect	Details
Goal	Build structured arguments, use rebuttals, and engage in formal debates.
Debate Functions	Structuring Arguments: I hold the view that... / My position is supported by... Rebuttal Development: Whilst I acknowledge your points, they do not hold because... Refining Persuasion: One cannot deny that... / It is indisputable that...
Curriculum Topics	Science: Should humans colonise Mars? History: Was the British Empire a force for progress or exploitation? Geography: Which is more important for the UK: imports or exports? Literature: Is Macbeth a victim of fate or responsible for his downfall?
Scaffolds for Support	Argument Pyramid – Ensures students follow a logical sequence when presenting arguments. Steal & Improve – Encourages active listening by rephrasing and expanding arguments. Devil's Advocate – Challenge – Strengthens rebuttal skills.
Adaptations for Students with Additional Needs	Students with speech & language needs – Model argument structures in small groups before full class discussion. Neurodivergent students – Offer sentence-building activities for constructing rebuttals in writing before verbal practice. Reluctant speakers – Use paired discussion before open debate to increase confidence.
























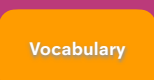
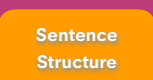
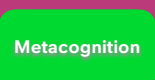





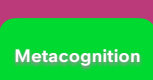
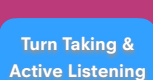





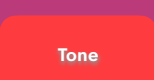

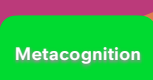
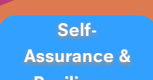
Brown Belt: Debate Planning Template

Debate Stage	Guiding Prompts	Student Notes
Topic/Question	What is the motion we are debating?	Example: Should human colonies be built on Mars?
Opening Statement	What is my position?	I hold the view that...
Main Argument	What is my strongest argument?	My position is supported by...
Evidence	What factual evidence supports my argument?	A historical/scientific example is...
Counterargument	What is an opposing viewpoint?	Some people argue that...
Rebuttal	Why is this counterargument flawed?	While I understand this view, it fails to consider...





Links to the Tongue Fu Talking™ Practices

Debate Stage	Discipline(s)	Practice(s)
Opening Statement	   	   
Main Argument	   	  
Evidence	   	  
Counterargument	   	   
Rebuttal	   	   



THE STANCE



THE FLOW



THE MIND



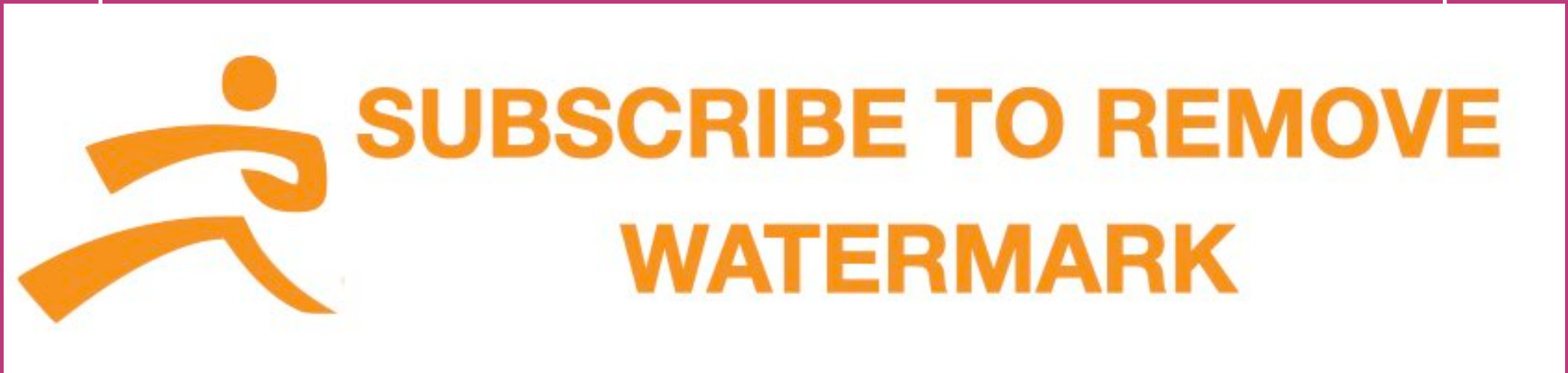
THE BOND





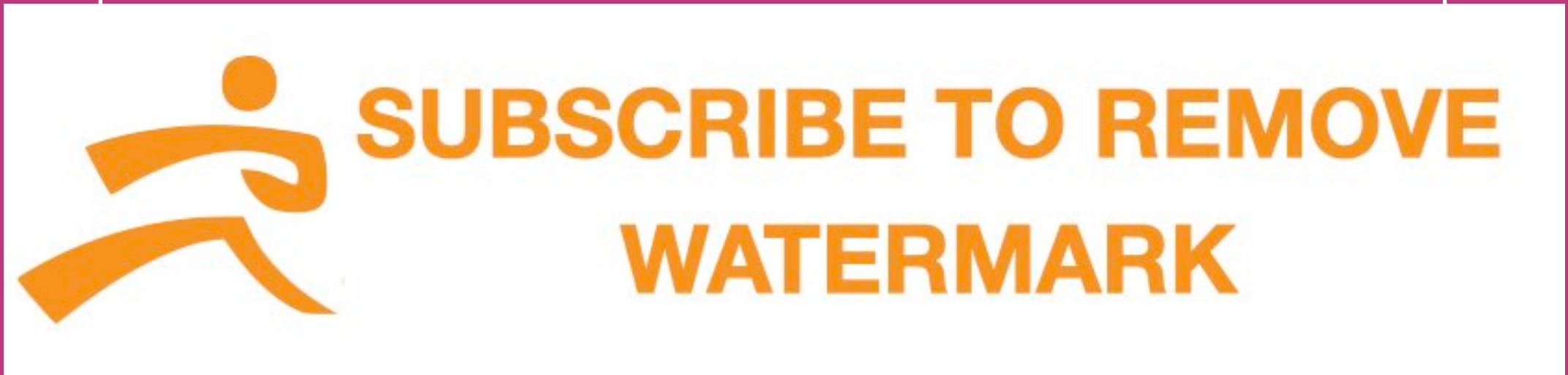
English





Main Argument	Flashbacks reveal events that have already shaped the character. This allows the reader to understand their choices in the present, which can create stronger empathy and insight.
Evidence	In Kensuke's Kingdom, Michael Morpurgo uses a flashback to show Kensuke's experiences during the war. This explains why he avoids contact and chooses isolation. The flashback transforms how we interpret his behaviour.
Counterargument	However, foreshadowing could be seen as more powerful because it builds suspense and encourages the reader to think ahead and make predictions.
Rebuttal	That's true for building tension, but flashbacks serve a different purpose. They don't create mystery: they resolve it. Flashbacks give the reader key information that makes later actions and decisions more meaningful. While foreshadowing looks forward, flashbacks look back to explain, which can have a stronger emotional and narrative impact



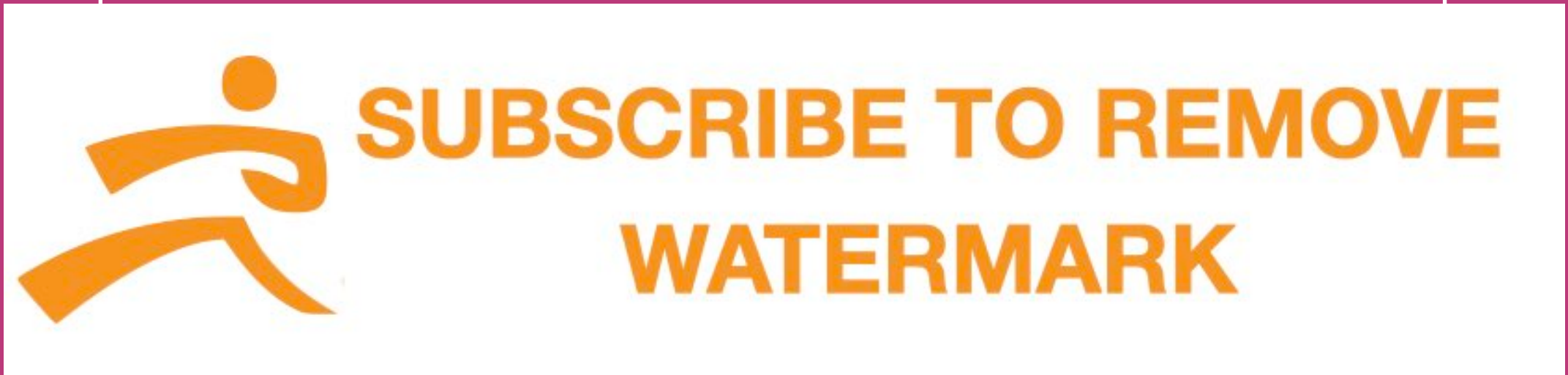


Main Argument	When we learn about a character through their actions, dialogue or relationships, it feels more realistic and believable than a list of adjectives.
Evidence	In Holes by Louis Sachar, we learn that Stanley is kind and thoughtful not because the narrator tells us, but because of what he does for Zero. This builds trust in the reader.
Counterargument	Still, direct description can quickly give readers a strong image, especially when time is limited or for minor characters.
Rebuttal	That might be useful for short stories, but for deeper characters, indirect characterisation gives more room for interpretation. It supports more thoughtful reading and richer discussion about the character's true nature.





English: Worked Example 3

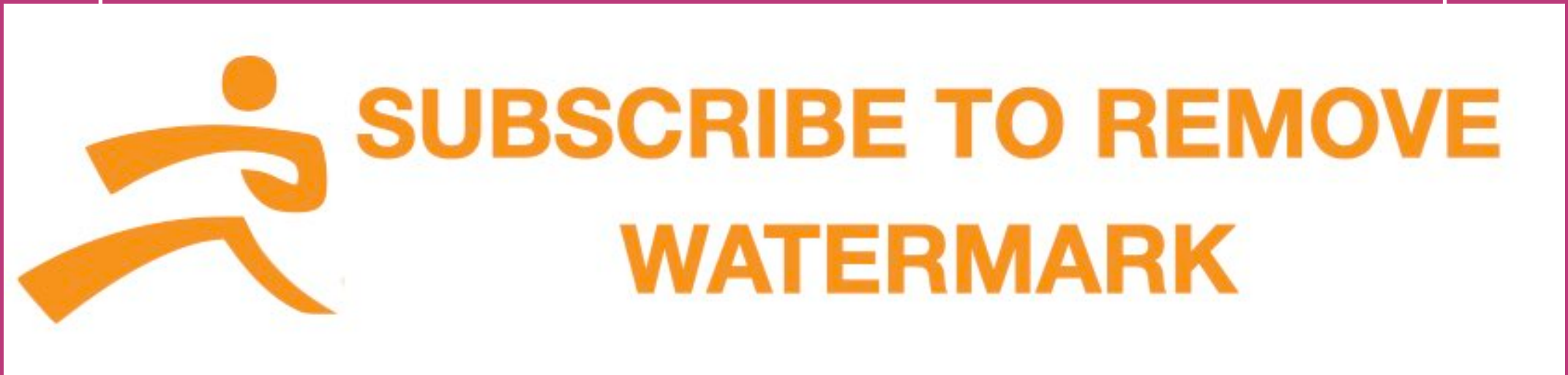


Main Argument	Short sentences can break the rhythm, making the reader stop and think. They also build tension.
Evidence	In <i>Once</i> by Morris Gleitzman, the line "I ran" stands alone. It shows fear and urgency more effectively than a long explanation would.
Counterargument	On the other hand, long sentences can show thought processes and build atmosphere, especially in descriptive or reflective moments.
Rebuttal	That's true, but short sentences are more memorable and often stand out more. When used well, they carry emotional weight and signal a change or climax in the story.





English: Worked Example 4

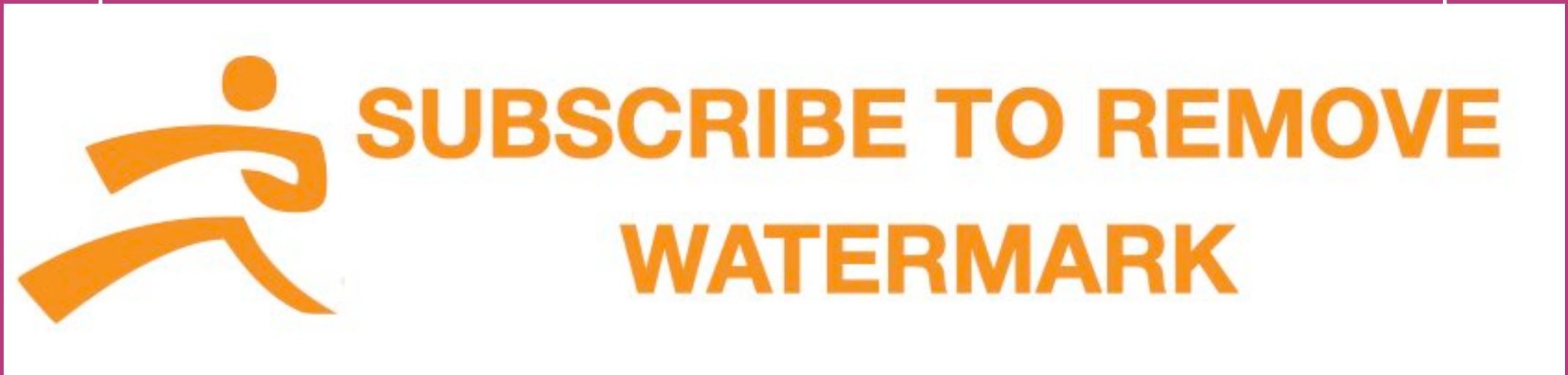


Main Argument	Real-life conversations are full of hesitations and repetition. In fiction, stylised dialogue helps move the plot forward and reveals more about the character.
Evidence	In A Series of Unfortunate Events, Count Olaf speaks in exaggerated, villainous ways. It's not realistic, but it shows his personality and makes him memorable.
Counterargument	Still, if the dialogue is too unrealistic, it can pull the reader out of the story and make the characters seem fake.
Rebuttal	That's true, but well-crafted dialogue finds a balance. It doesn't copy real speech exactly, but captures its rhythm and tone in a way that fits the story's mood and purpose.



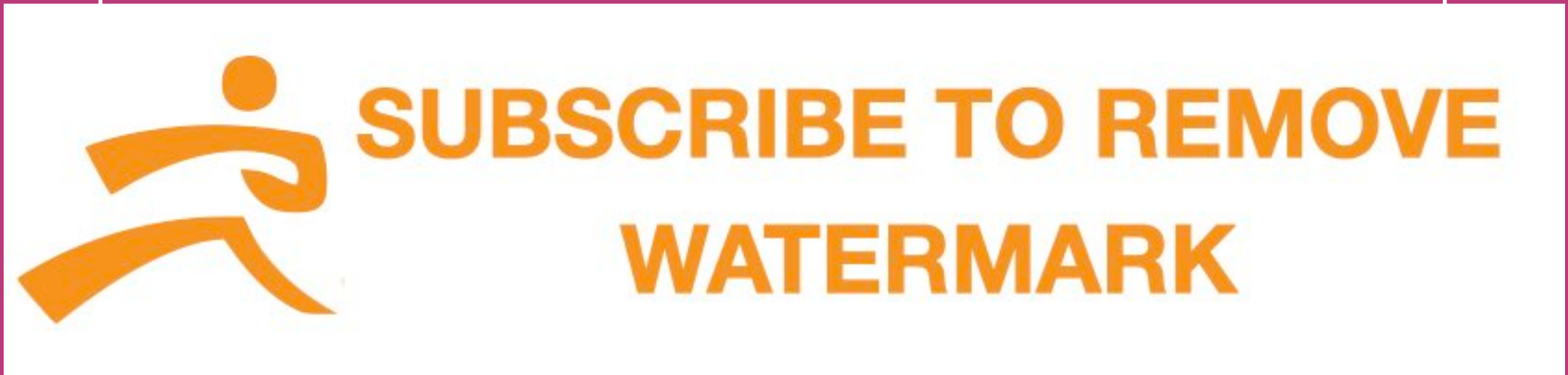


English: Worked Example 5



Main Argument	Writers can invent places that are completely suited to the plot and themes, making them more meaningful than real-world locations.
Evidence	In <i>The Lion, the Witch and the Wardrobe</i> , Narnia is a magical setting that reflects the conflict between good and evil, with every detail crafted to serve the story.
Counterargument	Real settings can be powerful too, especially when they reflect real experiences or make readers feel connected to actual places.
Rebuttal	That's a good point, but fictional settings allow authors to bend the rules. They give readers a chance to imagine completely new worlds, which can make the reading experience more immersive.



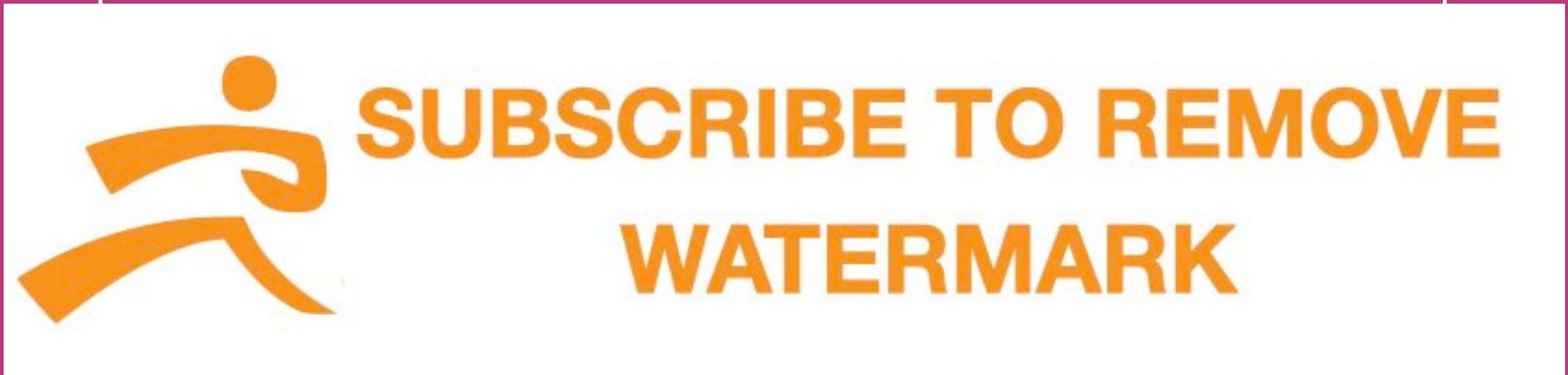


Main Argument	Metaphors merge the two ideas rather than keeping them separate. This makes the image feel more vivid and surprising.
Evidence	In <i>The Highwayman</i> , the phrase “the road was a ribbon of moonlight” is a metaphor that gives the road a magical and flowing quality, which helps us visualise the scene more powerfully.
Counterargument	Similes can also be very effective, especially for younger readers, because they make the comparison clearer and easier to understand.
Rebuttal	That’s true, but metaphors often show more confidence in the writing. They challenge the reader to think deeply and make connections, which can make the imagery more memorable.





English: Worked Example 7

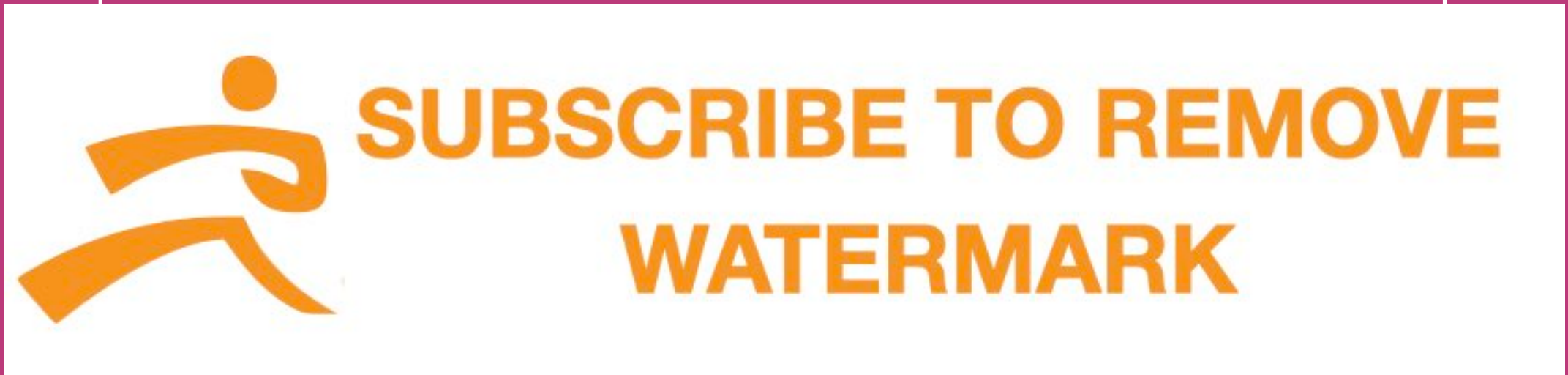


Main Argument	When themes are hinted at through events, dialogue or symbolism, readers have to interpret them, which makes the story more engaging and thought-provoking.
Evidence	In Skellig by David Almond, the theme of hope and healing is never stated directly, but is revealed through the characters' actions and the mysterious nature of Skellig.
Counterargument	On the other hand, stating the theme clearly can help younger readers understand the point of the story without confusion.
Rebuttal	That's useful in some cases, but older readers enjoy working things out for themselves. Implied themes allow for different interpretations and deeper discussion.





English: Worked Example 8



Main Argument	It creates a sense of intimacy and makes the story feel personal. We see the world exactly as the character sees it, with all their emotions and biases.
Evidence	In Wonder by R.J. Palacio, hearing Auggie’s story in his own words helps the reader feel his struggles and joys much more strongly than a third-person account might.
Counterargument	Third-person narration allows the writer to describe more than one character’s perspective, which can help the reader see the bigger picture.
Rebuttal	That’s true for complex plots, but first-person narration creates a strong emotional bond with the narrator. This can make the story feel more real and memorable, especially when the narrator has a unique voice.



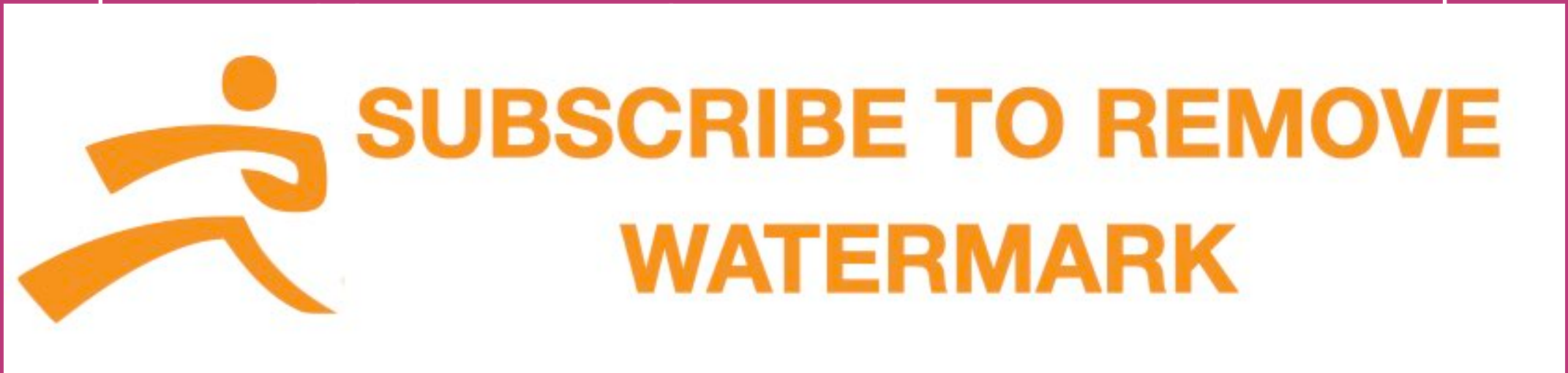


English: Worked Example 9



Main Argument	Free verse doesn't follow strict patterns, so it can reflect the natural flow of feelings. This makes the poem feel more honest and raw.
Evidence	In <i>The Arrival</i> by Shaun Tan, even though it's a wordless novel, the poetic structure of the narrative reflects the freedom of expression we often see in free verse.
Counterargument	Rhymed poetry can also express emotion, and sometimes the rhythm and sound patterns make the emotion stronger and more memorable.
Rebuttal	That's true, but rhyme can sometimes feel forced. With free verse, the writer isn't restricted, so they can focus entirely on meaning and feeling, which often results in more genuine expression.





Main Argument	Concrete nouns refer to physical objects that the reader can imagine. They create vivid mental images and make the scene more believable.
Evidence	For example, describing “rusty pipes” and “peeling paint” helps the reader visualise a run-down building better than just saying it feels “gloomy” or “oppressive”.
Counterargument	Abstract nouns can still be useful because they suggest the mood or atmosphere of a setting.
Rebuttal	That’s a good point, but those moods are easier to feel when they’re grounded in physical details. Concrete nouns give the reader something to see, which makes the mood more convincing.





**SUBSCRIBE TO REMOVE
WATERMARK**



Mathematics





Mathematics: Worked Example 1



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Place value charts break large numbers into parts — millions, hundred thousands, and so on. This makes it easier to understand the role and size of each digit in the number.
Evidence	For example, in the number 3,204,065, the chart helps me see straight away that the 3 means 3 million and the 4 means forty thousand. I can understand the number's structure without needing to estimate.
Counterargument	However, a graduated number line — for example, one marked in steps of one million — can help when comparing large numbers. You can quickly see if a number is closer to 3 million or 4 million without breaking it down digit by digit.
Rebuttal	That's useful for estimation, but drawing a scaled number line for huge numbers is hard to do accurately. A place value chart gives an exact picture of the number's composition. For understanding what each digit means, it's far more precise and reliable.





Mathematics: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	If you understand the number well, breaking it into parts (known as chunking) or using factors can be faster than the full written method.
Evidence	For example, dividing 144 by 12 is much quicker if I know that $12 \times 12 = 144$. I don't need to write out the full bus stop method to see that.
Counterargument	The formal method works for any number and gives a reliable answer, especially with larger numbers or remainders. That's why it's taught consistently.
Rebuttal	That's true for unfamiliar or complex calculations, but for simpler numbers, using known facts or mental strategies can save time and show stronger number sense. The best method depends on the situation.





Mathematics: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Visual models can help, but they can also be misleading. Finding equivalent fractions with the same denominator is more accurate.
Evidence	For example, to compare $\frac{3}{4}$ and $\frac{5}{8}$, I can turn them into $\frac{6}{8}$ and $\frac{5}{8}$. It's then clear which is larger. A diagram might not show that clearly if it isn't drawn precisely.
Counterargument	Diagrams are helpful for developing understanding. Seeing two shaded bars or circles lets you picture the size, especially for beginners.
Rebuttal	That's true at first, but when you need precision, especially in problem-solving, calculations with common denominators are more reliable than estimated visuals.





Mathematics: Worked Example 4




SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Bar models help you see how the parts relate to the whole. This is especially helpful when scaling up or down.
Evidence	If 2 parts of flour are mixed with 3 parts of sugar, and I use a bar model, I can clearly see that 10 parts total = 4 flour + 6 sugar. It's clearer than relying on numbers alone.
Counterargument	Written calculations are quicker and take up less space once you know the ratio rules. You don't always need a picture.
Rebuttal	That's true for confident learners, but bar models make the structure visible. They reduce errors caused by misreading what the question is asking. For understanding ratio, they're more effective.





Mathematics: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Symbols can be used in more than one place in a number sentence and can represent different values in different contexts. A box feels more like a one-off puzzle.
Evidence	For example, in $n + 5 = 12$, you can solve for n , but in $2n = 20$, the symbol shows a relationship, not just a missing number. That's harder to show with a box.
Counterargument	Boxes are more visual and help learners see the gap they need to fill, especially when first introduced to equations.
Rebuttal	That's fine for beginners, but algebra is about recognising patterns and relationships. Using letters early helps students generalise and build fluency with expressions.





Mathematics: Worked Example 6




SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Estimating gives you a rough idea and prevents you from making major mistakes with units or calculations.
Evidence	For instance, if a box is $2\text{ cm} \times 5\text{ cm} \times 3\text{ cm}$, I might estimate around 30 cm^3 . If my final answer was 3000 cm^3 , I'd know something went wrong.
Counterargument	But estimation can be inaccurate. If you need an exact result, especially in science or cooking, it's better to calculate straight away using a formula.
Rebuttal	That's true, but estimation is part of checking. It doesn't replace calculation – it supports it. Starting with an estimate helps avoid common errors like multiplying length instead of volume.





Mathematics: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	All the sides and angles in regular polygons are equal, which makes calculating or spotting patterns much simpler.
Evidence	In a regular hexagon, each internal angle is 120° . That's easy to work out by dividing the total angle sum by 6. In irregular shapes, you have to calculate each angle separately.
Counterargument	But irregular polygons are more interesting and make you think harder. You can't rely on symmetry, so you have to use different strategies.
Rebuttal	That's true, and useful for challenge tasks, but for learning and practising rules about angles, regular shapes give clearer results and help build foundational understanding.





Mathematics: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Coordinates show exact movement on a grid. They are especially useful for translations, reflections and rotations.
Evidence	For example, saying a shape moves from (3,4) to (6,4) shows a clear translation of 3 units right. Saying “move it across” could mean different things to different people.
Counterargument	Directional language like “two squares up and three to the right” can be more intuitive for people who struggle with coordinate notation.
Rebuttal	That might help when introducing ideas, but coordinates are essential for accuracy, especially when working on a full grid or with multiple shapes. It’s the mathematical language we rely on.





Mathematics: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Line graphs connect the data points, which helps you see if values are increasing, decreasing or staying the same over a continuous period.
Evidence	For example, when tracking daily temperatures over a week, a line graph makes it easy to spot warming or cooling trends. A bar chart shows each day separately, but the pattern is less obvious.
Counterargument	Bar charts are easier to read for younger students and can show changes just as clearly when the time intervals are separate, like months or years.
Rebuttal	That's true when comparing totals, but line graphs are designed for continuous data. They're more useful when the focus is on how something changes over time, not just what each value is.





Mathematics: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	If you multiply by a number less than 1, like a fraction or a decimal, the answer gets smaller.
Evidence	For example, $0.5 \times 20 = 10$, which is smaller than 20. This shows that multiplying doesn't always increase a number – it depends on the size of the multiplier.
Counterargument	That's confusing because at younger stages we often teach that multiplying means "making more" or "repeating."
Rebuttal	That works for whole numbers, but in upper KS2 we learn that multiplication means scaling. It's not about "more" – it's about "how many times," and that can make things bigger or smaller depending on the factor.





**SUBSCRIBE TO REMOVE
WATERMARK**



Science





Science: Worked Example 1



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The Earth is one of several planets that orbit the Sun. This explains why we have seasons and why day and night happen.
Evidence	For example, it takes the Earth one year to go around the Sun, and we spin once every 24 hours. That's why the Sun appears to move across the sky – it's the Earth that's spinning, not the Sun moving around us.
Counterargument	Some people might say it looks like the Sun moves around the Earth because we see it rise and set every day.
Rebuttal	That's how it appears, but appearances can be misleading. If we use evidence from space and scientific models, it's clear that the Earth moves, not the Sun. That explanation helps us understand more about seasons, shadows and the length of days.





Science: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Air resistance pushes against moving objects, and this can reduce speed. But in some cases, it helps stabilise or balance a force.
Evidence	For example, parachutes use air resistance to slow a fall safely. But in sports like cycling or skiing, athletes use streamlined helmets to reduce it. Sometimes they even use the air for balance.
Counterargument	Some people might say air resistance only ever reduces speed and makes things go slower.
Rebuttal	That's mostly true, but the key point is that air resistance acts against motion, not always against the goal. It can slow, balance, or protect, depending on the situation.





Science: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	When something dissolves, it seems to disappear, but it's still there — just spread through the liquid. If we remove the water, the solid comes back.
Evidence	For example, if you dissolve salt in water and then heat the water until it evaporates, the salt is left behind. That shows it hasn't changed permanently.
Counterargument	Some people might think it's irreversible because the substance looks like it has gone or because it can't be separated easily.
Rebuttal	It looks like it's gone, but the particles are still in the water. As long as no chemical reaction happens, it's a physical change — and that means it can be reversed.





Science: Worked Example 4



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The stages in animal life cycles vary depending on the species. Some animals go through metamorphosis while others grow steadily.
Evidence	Frogs change from egg to tadpole to adult. That's completely different from a dog, which is born looking like a small version of an adult and just grows bigger.
Counterargument	All animals are born, grow, reproduce and die, so in a basic way, the life cycle is always the same.
Rebuttal	That's true at a very general level, but the way they grow and change in each stage is different. Saying they're "basically the same" ignores important differences in development.





Science: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The heart pumps, but if there's no blood or no vessels, the oxygen and nutrients can't reach the body. Every part is needed.
Evidence	The blood carries oxygen from the lungs to the body. The vessels are like roads. Without them, the heart can pump but nothing gets delivered.
Counterargument	Some might say the heart is the most important because it powers the whole system. Without it, nothing moves.
Rebuttal	That's true, but a pump needs pipes and water to do its job. The heart is essential — but it's only one part of a connected system.





Science: Worked Example 6



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	In a complete circuit, electricity travels from the power source, through the bulb, and back again. If there's a gap, it can't flow.
Evidence	In class, if we disconnect a wire or leave a gap, the bulb goes out immediately. It proves the circuit must be closed for the current to flow.
Counterargument	But some circuits have switches — and the bulb still lights when the switch is on. Doesn't that mean it's not always complete?
Rebuttal	A switch works by opening and closing the circuit. When it's 'on', the circuit is complete. The bulb lights because the path is closed again. So yes — a complete circuit is always needed.





Science: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	We see shadows and reflections because light moves in straight paths until it hits something.
Evidence	In experiments with torches and card slots, the light only passes through when the holes are in a straight line. Mirrors change its direction, but the light still travels straight to and from the mirror.
Counterargument	Some people might think light bends around corners, because we can sometimes still see even if something is partly in the way.
Rebuttal	That's usually because the light is reflecting or scattering. The path it takes is always straight between each change of direction. It never curves on its own.





Science: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Classification isn't just about appearance. It's about how organisms feed, breathe, move and reproduce. That gives us more useful information.
Evidence	Dolphins and sharks both live in water and have fins, but one is a mammal and one is a fish. They look similar but their body systems are different.
Counterargument	But for children or beginners, sorting by what things look like can be a good starting point.
Rebuttal	That's fine for first steps, but real science needs deeper classification. Behaviour, body structure and reproduction tell us more than looks alone.





Science: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	This process is called evolution. It means the features that help animals survive are more likely to be inherited.
Evidence	Over millions of years, horses have changed from having small toes to having one strong hoof. This helped them run faster on open grasslands.
Counterargument	But some animals, like crocodiles, don't seem to have changed much at all. Doesn't that mean not all animals evolve?
Rebuttal	Some change more slowly, but even animals like crocodiles still evolve. They may have found a successful form early on, but their bodies still change in small ways over time.





Science: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Food gives us energy and nutrients, but exercise keeps our heart, muscles and bones strong. Both are needed to stay healthy.
Evidence	For example, even if someone eats a balanced diet, they might still become unfit or have health problems if they never move or use their body.
Counterargument	But food is needed every day, or we can't survive. Some people live with very little exercise and still seem fine.
Rebuttal	Food keeps you alive, but exercise improves how your body works. Long-term health needs both — not just surviving, but thriving.





**SUBSCRIBE TO REMOVE
WATERMARK**



Art





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	In figurative art, the subject is usually clear — it might show a person, a place, or a scene. Abstract art uses shapes, colours and lines to represent ideas, so it can be more difficult to interpret.
Evidence	For example, Piet Mondrian’s <i>Composition with Red, Blue and Yellow</i> doesn’t tell a story in the usual sense. You have to think about balance, contrast and what the artist wanted you to feel, not just what you can see.
Counterargument	But abstract art gives more freedom. It doesn’t tell you exactly what to think — the viewer can have their own ideas, which can make it more powerful.
Rebuttal	That’s true, but not knowing what something represents can be confusing. Figurative art gives you clues through familiar shapes. Abstract art can be exciting, but it often needs more interpretation skills to understand the message.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Artists use warm, cool, light or dark colours to create atmosphere. Even if the subject is calm, strong colours can make it feel intense.
Evidence	In Van Gogh's <i>The Night Café</i> , he used red and green to show unease, even though the scene is just people sitting in a room. The colours make it feel tense.
Counterargument	But the subject still matters. A picture of a stormy sea will feel dramatic even in greyscale. The scene itself creates emotion.
Rebuttal	That's true, but colour controls how we respond. The same subject in different colours can feel peaceful or terrifying. It often matters more than what's being shown.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The materials might be different, but the artistic process still involves choices, planning, and technique.
Evidence	Artists like David Hockney use tablets to build up layers of colour and line digitally, just like with watercolours or acrylics. The skill is still there.
Counterargument	Some people think traditional methods take more effort and skill, like mixing paints or handling clay.
Rebuttal	Digital tools are different, not easier. They require a different kind of thinking – about layering, transparency, and composition. Both types of techniques deserve respect.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Before Impressionism, artists tried to paint light realistically. Impressionists used short brushstrokes and bright colours to suggest light and movement.
Evidence	Monet's Impression, Sunrise shows light reflecting on water with dabs of orange and blue. It doesn't copy reality, but it feels real.
Counterargument	But other styles after Impressionism, like Cubism or Surrealism, focused less on light and more on ideas or structure.
Rebuttal	That's true, but Impressionism opened the door to more expressive painting. Artists after that didn't have to copy what they saw – they could paint what they felt. That started with light.

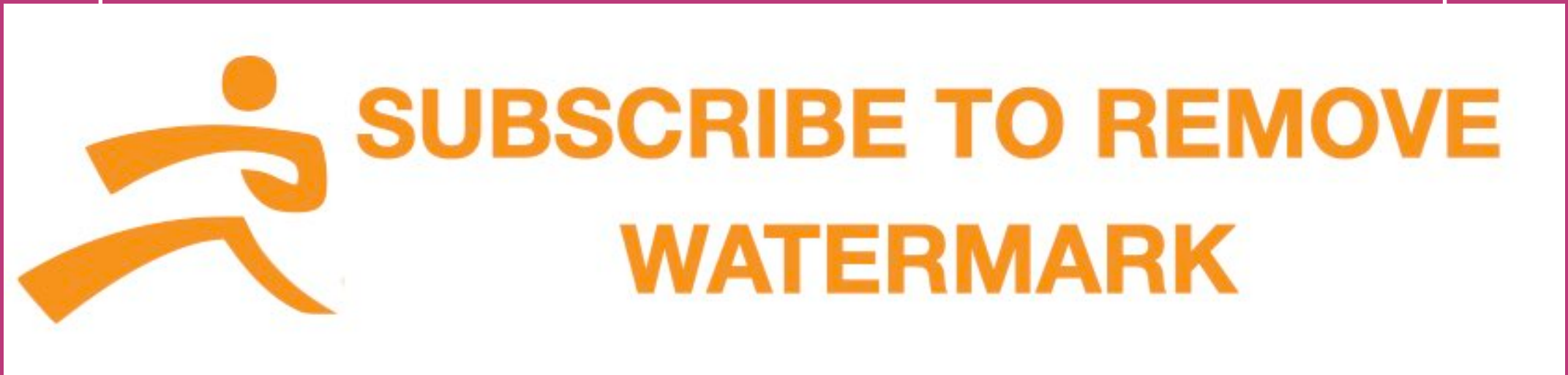




SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Artists can use texture, colour, and even direction of strokes to show joy, anger or sadness. Sculpture has less flexibility in that way.
Evidence	In <i>The Scream</i> by Munch, the swirling background and bright orange sky show panic and fear. That would be harder to express in a 3D sculpture.
Counterargument	But sculpture uses shape, form and weight. Artists like Barbara Hepworth created calm feelings through smooth, balanced forms.
Rebuttal	That's true, but interpreting emotion in sculpture can be harder. Paintings can make emotional meaning more obvious, especially with colour.





Main Argument	Symbols can mean different things to different people. If they're overused, they might become unclear or feel random.
Evidence	In some Surrealist paintings, clocks, eyes, and ladders appear together. Without context, it's hard to tell what the artist wants us to think.
Counterargument	But symbols are meant to create layers of meaning. They invite interpretation and allow viewers to explore different ideas.
Rebuttal	That's true, but if the symbols aren't connected or too many are used, the meaning becomes hard to follow. Clarity matters in communication.





Art: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	An artist's personal experience can influence their subject, style and materials. Understanding their background adds meaning.
Evidence	When you learn that Frida Kahlo had lifelong pain, her self-portraits with broken or surreal elements make more sense.
Counterargument	Some people believe art should speak for itself. If it's too dependent on biography, it might not be strong on its own.
Rebuttal	That's a fair point, but context enriches understanding. You don't need to know the artist's life – but it often deepens your interpretation.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Artists can't control how people react. What matters is how the artwork makes people think or feel, even if it's not what the artist planned.
Evidence	Banksy's street art can be interpreted in many ways — some people see humour, others see protest. The meaning isn't fixed.
Counterargument	But artists put meaning into their work for a reason. Ignoring that might lead to misunderstandings or missing the point.
Rebuttal	True, but interpretation is personal. Once art is shared, the effect on the viewer becomes part of its meaning. Both matter, but impact lasts longer.

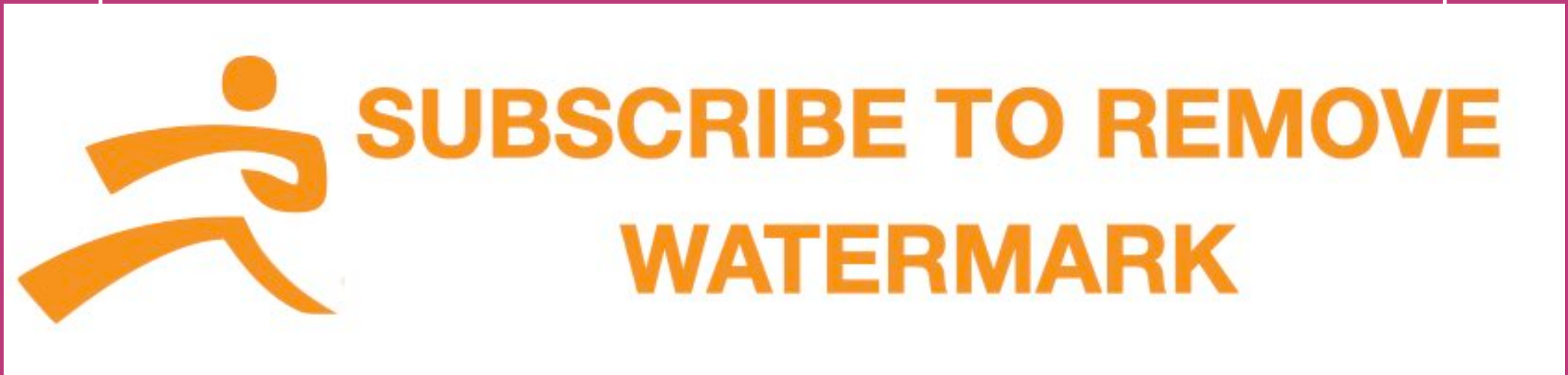




SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Sketches and design choices save time and allow artists to experiment before committing to materials or layout.
Evidence	In many Milestone 3 projects, students explore composition in their sketchbooks first, testing placement and colour before starting their final piece.
Counterargument	But improvisation can lead to exciting, unexpected results. Over-planning might stop creativity.
Rebuttal	That's a risk, but planning doesn't stop creativity — it supports it. You can still improvise within a plan.





Main Argument	Techniques like cross-hatching, layering or wash can be used to create different moods, textures or contrasts.
Evidence	Watercolour wash can feel soft and calm in a landscape, but eerie and haunting in a night scene – it depends on the colours, shapes and context.
Counterargument	But the technique itself stays the same, so maybe it doesn't change – it's just the subject that affects the result.
Rebuttal	That's partly true, but how the technique is applied changes everything. The same method produces different effects depending on intention and setting.





**SUBSCRIBE TO REMOVE
WATERMARK**

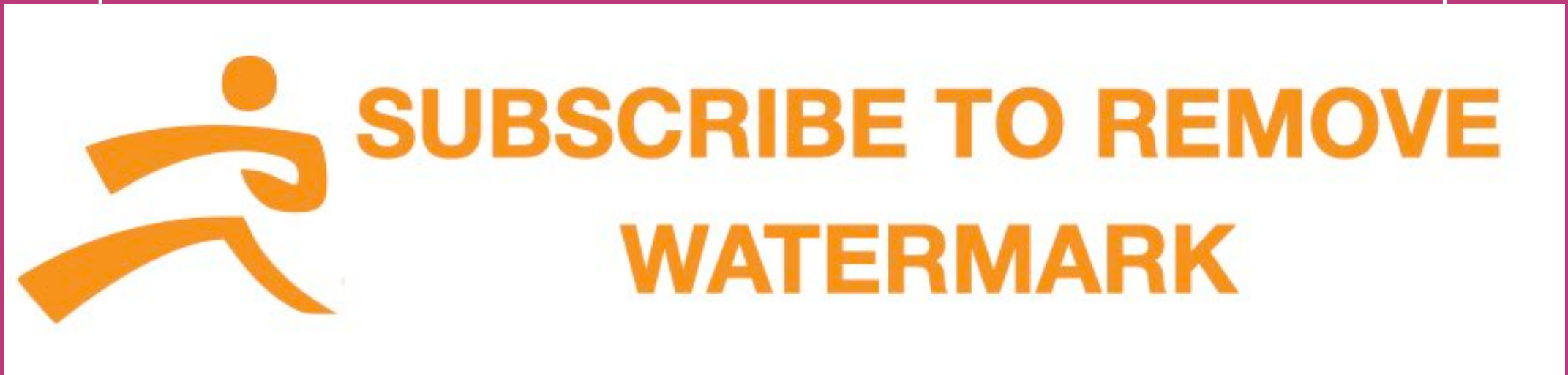


Computing





Computing: Worked Example 1

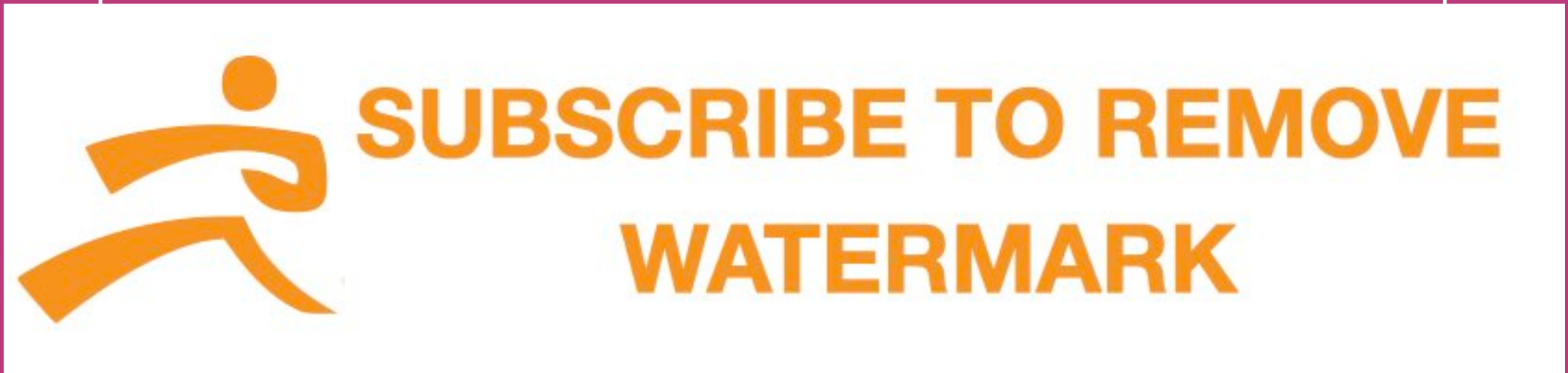


Main Argument	Repetition makes things happen again and again, but selection allows different outcomes based on conditions. That makes programs more interactive.
Evidence	In Scratch, if you use “if” and “else”, your sprite can respond differently when touching a colour, scoring a point or losing. Repetition alone can’t do that.
Counterargument	But repetition is still useful, especially in games or animations where something has to keep happening.
Rebuttal	That’s true, but selection gives the program flexibility. You can combine it with loops to make your code both efficient and clever.





Computing: Worked Example 2



Main Argument	Variables allow a program to keep track of things like score, health or time. Without them, the game feels flat and unresponsive.
Evidence	In Scratch, changing the score when a player hits a target makes the game exciting and gives players a reason to keep playing.
Counterargument	But not every program needs variables. A simple animation or a one-screen maze might not use them at all.
Rebuttal	That's fair, but most interactive programs benefit from variables. They let the game remember what has happened and adapt to the player's choices.





Computing: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Every time you debug, you learn to think logically, test ideas and stay calm when things go wrong. That helps in all areas of computing.
Evidence	When I had to fix a Scratch game that crashed after pressing a button, I had to test each block, use "say" blocks for clues, and learn from my mistake.
Counterargument	But debugging also improves the program — fixing bugs means the program actually works!
Rebuttal	True, but it's the programmer who grows from the experience. The program improves once — but the programmer improves every time.





Computing: Worked Example 4



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Some algorithms take more steps, others use fewer, but if both give the right result, they are both valid.
Evidence	In Scratch, you can make a sprite draw a square using four “move and turn” blocks or use a custom block with a loop. Both methods work.
Counterargument	But one might be more efficient or easier to understand. That should count too.
Rebuttal	That’s true — one might be better. But “better” doesn’t mean “more correct”. Multiple correct solutions allow for creativity and problem-solving.





Computing: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Spreadsheets show exact numbers, allow sorting and calculating, and can turn data into graphs or charts quickly.
Evidence	If you're comparing rainfall in ten cities over twelve months, a pictogram wouldn't be detailed enough. A spreadsheet shows trends clearly.
Counterargument	But pictograms are easier to understand, especially for younger people or for simple data sets.
Rebuttal	That's true, but the more data you have, the more useful a spreadsheet becomes. It's better when accuracy, sorting or formulas matter.





Computing: Worked Example 6



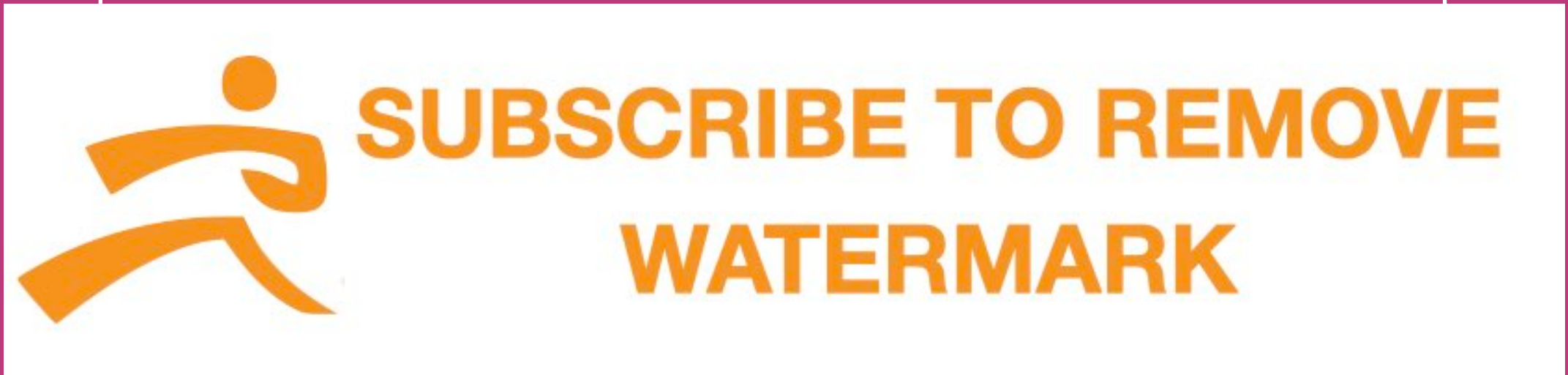
SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Knowing about data packets, servers and IP addresses helps explain things like delays, data loss or why websites go offline.
Evidence	If you understand how data travels, you'll know why uploading a video takes longer than sending a message, and how your actions leave a digital footprint.
Counterargument	But lots of people use the internet every day without knowing how it works — and they still do fine.
Rebuttal	That's true, but understanding the internet helps you use it better. It builds awareness about privacy, safety and how to solve problems when things go wrong.





Computing: Worked Example 7



Main Argument	Images, sound, animation and text can work together to create stronger messages and hold people's attention.
Evidence	In a Scratch advert project, using background music, voiceovers and animated slogans helped persuade people more than just plain text.
Counterargument	But too much media can be distracting or messy. If everything moves or makes noise, the message might be lost.
Rebuttal	That's a good point – it depends how it's used. A well-designed combination strengthens the message, but it needs planning and balance.





Computing: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Anonymity helps people speak up about issues like bullying or injustice without fear. It can protect those in danger.
Evidence	For example, people in some countries use anonymous posts to share important information without being arrested or punished.
Counterargument	But anonymous posts can also be harmful. Some people use them to spread hate or avoid consequences.
Rebuttal	That's true, which is why education and reporting tools matter. The solution isn't to ban anonymity, but to teach responsibility and digital citizenship.





Computing: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Coding problems can be solved in more than one way, and students learn through trial and error. This helps them become flexible thinkers.
Evidence	In Scratch, if a game isn't working, you might try debugging, changing conditions or adding loops – all of which involve thinking differently.
Counterargument	But maths also teaches problem solving. You use logic, patterns and reasoning to work out solutions.
Rebuttal	That's true – both are valuable. But coding shows the outcome straight away, and lets you experiment with changes. That makes problem solving more dynamic and hands-on.





Computing: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Reusing or remixing code shows how programmers build on each other's work. It helps learners focus on logic instead of starting from scratch every time.
Evidence	In Scratch, I reused a working timer script from another project instead of building my own. It worked well and I learned how it was constructed by studying the blocks.
Counterargument	But writing your own code helps you understand exactly how it works and gives you more control. Copying might stop you from really learning.
Rebuttal	That's a fair point, but remixing isn't just copying. It's adapting and improving. If you study what you borrow, you still learn – and you work more efficiently.



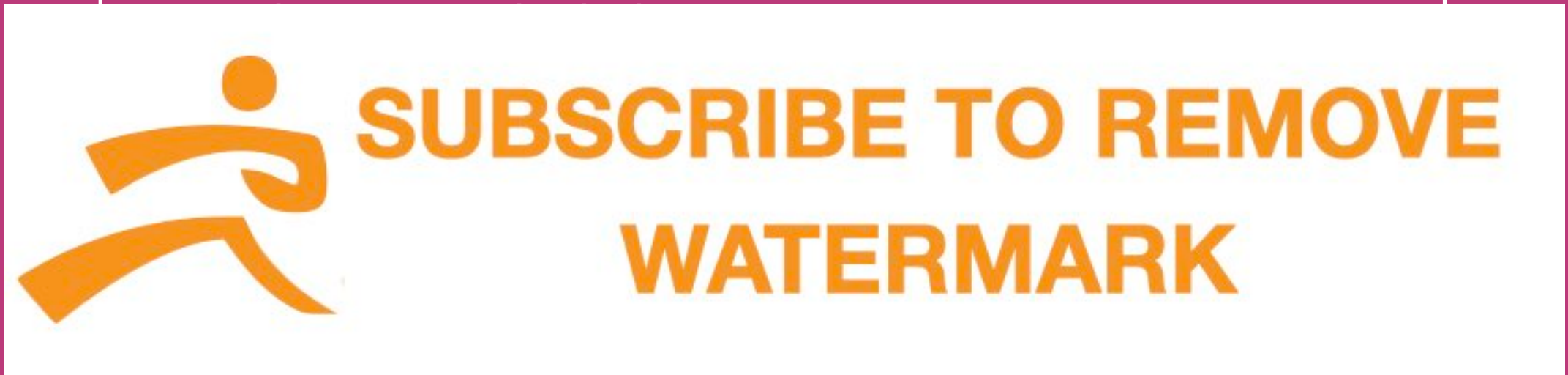


**SUBSCRIBE TO REMOVE
WATERMARK**



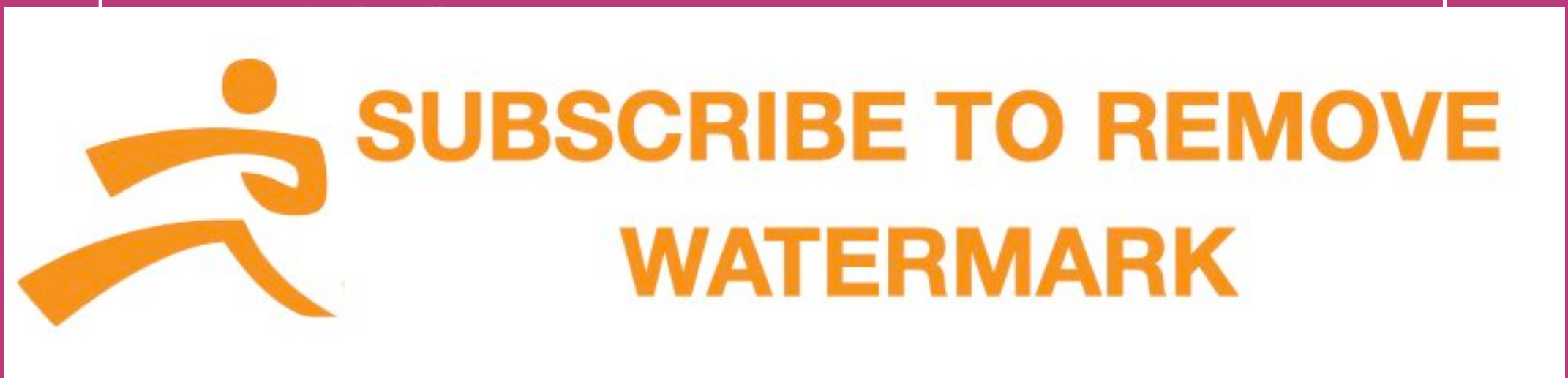
Design Technology





Main Argument	Most features of today's televisions, like screens, remote controls and speakers, are built on earlier inventions. What makes them modern is how they've been combined and refined.
Evidence	The first televisions in the 1930s already had moving pictures and sound. Over time, new materials, digital systems and flat screens were added, but the basic function remained.
Counterargument	Some people say modern smart TVs are completely new because they connect to the internet, use apps, and don't need a broadcast signal.
Rebuttal	That's a big development, but it's still built on old ideas. The screen still shows moving images, and the controls still let the user select what to watch. It's evolution, not a brand new invention.





Main Argument	AI systems rely on clear, accurate instructions. A poor prompt can lead to an output that doesn't meet the design requirements.
Evidence	When using AI to generate design ideas for a product, a vague prompt like "make it cool" might produce unhelpful results, whereas a specific prompt about size, purpose, and materials gives better suggestions.
Counterargument	Some AI systems are clever enough to work with very little input and still produce good results, especially with images or existing models.
Rebuttal	That can happen, but it's not reliable. In design and technology, precision matters. Good prompts lead to useful outputs you can actually evaluate and improve.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	If the chassis breaks or flexes, the vehicle won't function properly, no matter how powerful the motor is.
Evidence	In testing a motorised buggy, a rigid base helped keep the wheels aligned and the motor working efficiently. A weak chassis made the vehicle wobble or collapse.
Counterargument	A vehicle with a weak motor might not move at all, even if the frame is strong. Power matters too.
Rebuttal	That's true, but strength without stability is pointless. A strong motor can only be effective if it's held securely in a well-built frame.

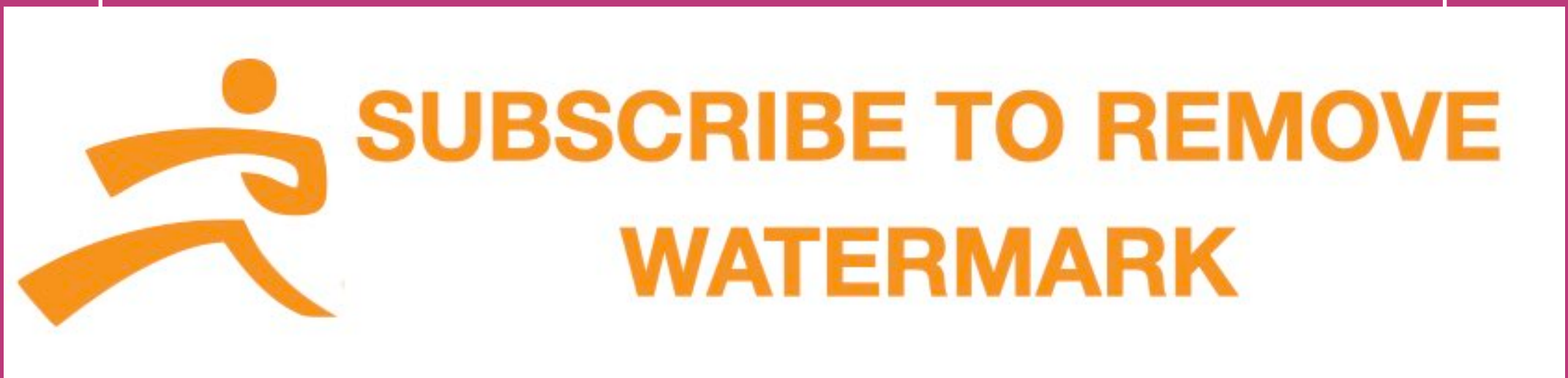




SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Parabolic arches distribute weight efficiently and are often used for stability, not just for size.
Evidence	In bridges and roofs, parabolic arches provide strength with less material. They're also used in smaller structures for their shape and load handling.
Counterargument	But in most examples, parabolic arches are used in very large buildings, like viaducts or stadiums.
Rebuttal	That's true, but their usefulness comes from their form, not just their size. Designers use them at different scales depending on the needs of the structure.





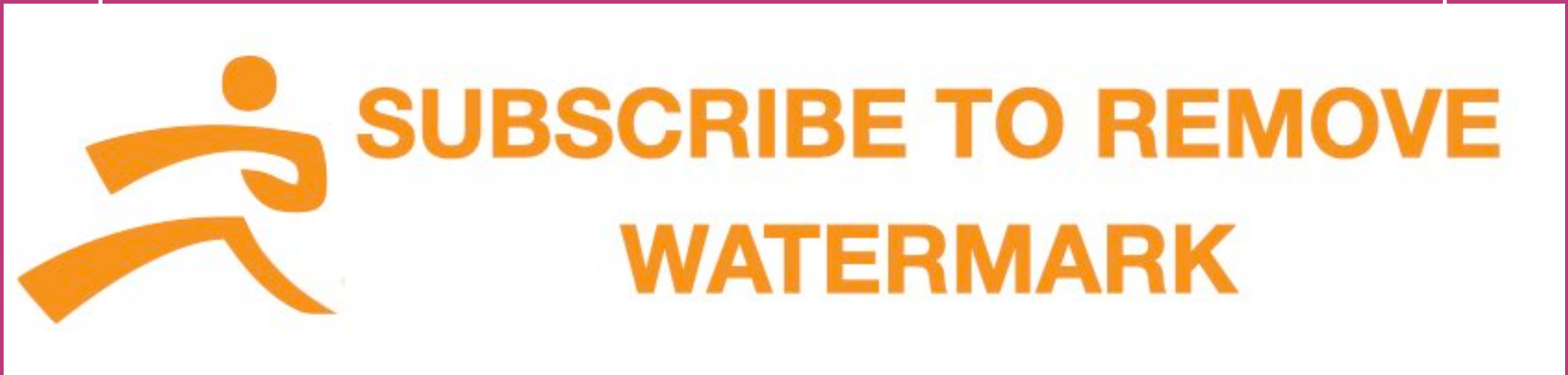
Main Argument	A frame is a strong, lightweight way to hold something together. Designers use them in furniture, tents, greenhouses and even in vehicles.
Evidence	A bicycle frame is a great example. It isn't a building, but it uses a frame to hold everything together while staying light and strong.
Counterargument	Some products don't need a frame at all. Solid forms like blocks or moulded items might be more suitable in those cases.
Rebuttal	True, but that just means frames aren't right for everything. That doesn't mean they're limited to buildings. Frames are useful in many areas.





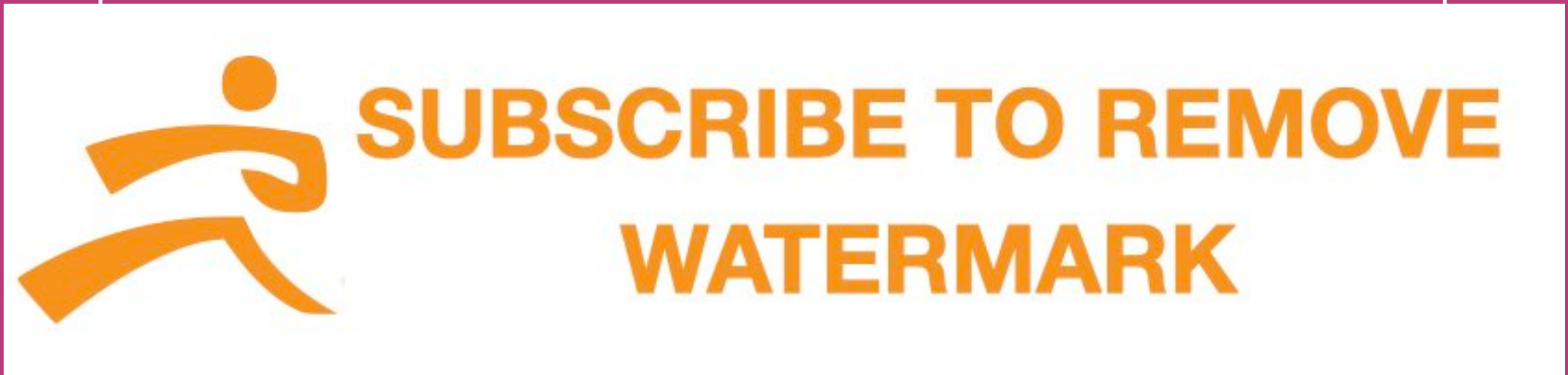
Main Argument	Mechanical advantage means using a small force to move a big load. It's about efficiency, not competition.
Evidence	Using a pulley system, one person can lift something that would normally take several people. It doesn't mean the machine is smarter or stronger.
Counterargument	But some machines can now do tasks faster, longer and more accurately than a human could.
Rebuttal	That's true, but machines are designed by people to serve a purpose. Mechanical advantage shows how humans use knowledge to solve problems.





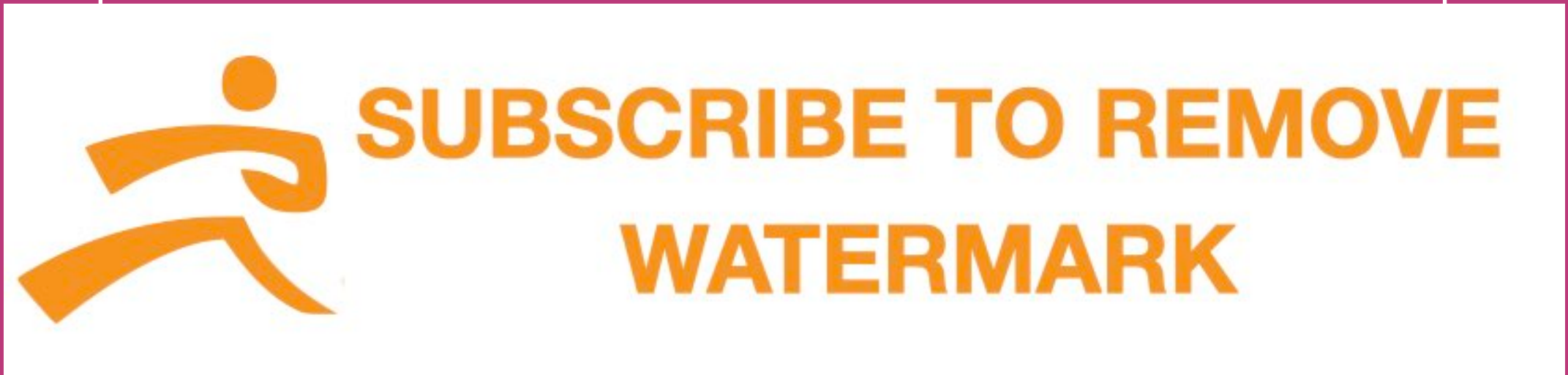
Main Argument	Many mechanisms rely on changing rotary motion into linear motion, like cams and crankshafts.
Evidence	In a cam toy, the rotating cam moves a follower up and down. It's a clear example of how one type of motion becomes another.
Counterargument	But rotary and linear motions feel very different. One turns in circles and the other moves in a straight line.
Rebuttal	That's true in theory, but good design links them together. Understanding both helps you create products that move in complex ways.





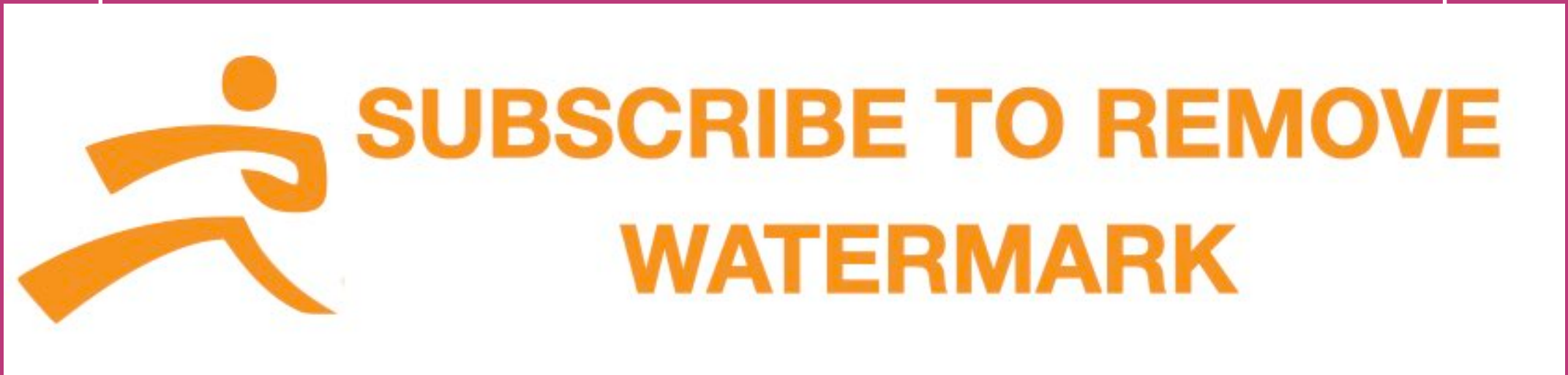
Main Argument	There are many types of bread, and not all of them use yeast. Some use baking powder, and others are flatbreads that don't rise at all.
Evidence	We made soda bread in school with no yeast—it still had structure and taste, just a different texture and rise.
Counterargument	Still, yeast is what gives many breads their fluffy texture and distinct flavour, so it's a key part of traditional recipes.
Rebuttal	That's true, but the choice depends on the purpose. If you want a quick bread or a different texture, yeast isn't always needed.





Main Argument	The way food looks can affect how appealing it is to the person eating it, which is especially important in recipe design for families or public settings.
Evidence	In our bolognese project, we tested how colour, garnish and plating style changed people's reactions. The same recipe looked more appetising with fresh herbs and neatly presented pasta.
Counterargument	But if a meal looks impressive but lacks nutritional value, it doesn't meet the purpose of a healthy design.
Rebuttal	That's true, but both elements matter. Food design is about creating meals that people want to eat and that are good for them. Appearance supports the function.





Main Argument	Designing meals around the seasons makes use of fresher, local produce and reduces environmental impact.
Evidence	When we looked at ingredients in season, we found they often cost less and had travelled shorter distances.
Counterargument	Some people say eating seasonally is just a fashionable choice that only matters to people who shop in farmers' markets.
Rebuttal	It might be more popular now, but it's always been part of food planning. Seasonal eating has practical and sustainable benefits.





**SUBSCRIBE TO REMOVE
WATERMARK**



Geography





Geography: Worked Example 1



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	They let us pinpoint exact locations to within a small square of 100 metres, which is much more accurate than four-figure references or using compass directions alone.
Evidence	For example, if we want to find a specific bridge or building near a river, the six-figure reference will take us almost directly there, without confusion.
Counterargument	But sometimes using landmarks, symbols or written descriptions can be quicker and more useful than trying to calculate a grid reference.
Rebuttal	That's true in everyday situations, but for map work and fieldwork where accuracy matters—like comparing sites or marking locations—six-figure references are the best tool we have.





Geography: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	A key shows symbols, but it can't tell you how the land is actually being used at a detailed level, like how busy a place is or how it changes during the day.
Evidence	For example, a green area on the map might be a park, but we wouldn't know if it's well-used, fenced off, or just an empty space unless we visit it.
Counterargument	Still, the key gives us an overview, which is helpful when planning or comparing areas without having to visit each one.
Rebuttal	That's true, but if our aim is to really understand land use, we need to combine map reading with photos, field sketches or even site visits for better accuracy.





Geography: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Biomes depend on more than just climate. Soil type, altitude, and the kinds of plants and animals also shape how a biome develops.
Evidence	For example, two places might have similar rainfall and temperatures but totally different plant life because of soil nutrients or elevation.
Counterargument	But climate zones give us a useful way to group biomes, especially when looking at global patterns of rainfall and temperature.
Rebuttal	That's helpful for a starting point, but we need more detail to understand the full picture of a biome. Climate zones only tell part of the story.





Geography: Worked Example 4



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Plants grow in layers because they are competing to reach the light. The tallest trees form a canopy that blocks sunlight from reaching the lower levels.
Evidence	For instance, the emergent layer shoots up above the canopy, and understory plants have big leaves to catch whatever little light gets through.
Counterargument	Still, without heavy rainfall, the rainforest wouldn't be able to support so much dense plant growth in the first place.
Rebuttal	That's true, but it's the struggle for light that really organises the layers of the forest. Rain feeds the system, but light shapes how it grows.





Geography: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Deserts have extreme temperatures, limited water sources, and poor soils, which make it difficult to build communities or grow crops.
Evidence	In the Sahara, for example, settlements are often found near oases because the rest of the land is too dry and unstable to support towns or farming.
Counterargument	But people have adapted—using solar power, pipelines and underground homes—to live in desert conditions more successfully today.
Rebuttal	That’s true in some areas, but the adaptations are responses to the barriers, not signs that deserts are naturally good places to live.





Geography: Worked Example 6



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	You can learn about tundra, desert, rainforest and temperate climates all in one continent, which helps with comparison and understanding of biomes.
Evidence	For instance, Alaska has a polar climate while Mexico has tropical rainforests. In between, you've got deserts, forests and mountains.
Counterargument	But you could argue that no single continent can teach you everything—you need to study other places to understand global geography fully.
Rebuttal	That's true, but North America gives a wide enough range to explore key physical features and climate types in one connected landmass.





Geography: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Understanding how rivers are used for transport, farming or energy helps us see how physical features influence human decisions.
Evidence	The Amazon River supports towns, trade and energy production. Studying those patterns shows how human life depends on the river's geography.
Counterargument	But you need to study the river's features—like depth, flow and direction—before you can understand how people can use it.
Rebuttal	That's true—they go together—but without linking it to human impact, you're only learning half the story of what rivers do.





Geography: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Cities often grew near rivers, coastlines and flat land because these areas were easier for transport, farming and trade.
Evidence	New York grew on a harbour, Chicago by Lake Michigan and Vancouver between the mountains and sea. Geography gave them advantages.
Counterargument	Still, some cities developed because of political decisions or modern industries, even if the geography wasn't ideal.
Rebuttal	That's true, especially more recently. But the original reasons for where most cities are came from the physical landscape.





Geography: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The shedding of leaves, hibernation, and changing food sources mean animals must adapt to survive through the year.
Evidence	Deer change their feeding patterns, and birds migrate. The forest's rhythm shapes animal behaviour more than it shapes human use.
Counterargument	But humans rely on the seasons too—for collecting timber, managing tourism, and planning activities like planting and harvesting.
Rebuttal	That's true, but people have tools and technologies to adapt. Animals depend directly on the natural changes and are more vulnerable to them.





Geography: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	A sketch can quickly capture the shape, layout and relative size of features, especially when you don't have much time.
Evidence	For example, drawing a river's meanders or a hill's slope can help you see patterns you might miss if you only wrote notes.
Counterargument	But a written description can give detail about texture, sound, smell or changes over time that a drawing might miss.
Rebuttal	That's true, which is why the best fieldwork combines both. But when comparing features or showing what's where, a sketch gives instant clarity.





**SUBSCRIBE TO REMOVE
WATERMARK**



History





History: Worked Example 1



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Myths reflect the values and beliefs that were important to the Greeks. Even if the stories aren't factually true, they can still show us how people explained the world and what they thought was heroic or shameful.
Evidence	For example, the myth of Prometheus shows that the Greeks valued intelligence and were wary of defying the gods. The story of Theseus also reveals their ideas about bravery, leadership and sacrifice for the city-state.
Counterargument	But myths are fictional. They were written to entertain or to explain natural events. We can't treat them as proper historical sources in the same way we treat artefacts or written records.
Rebuttal	That's true, but historians don't use myths for facts—they use them for clues. When we study several myths and compare them to other sources, they help us build a picture of what Ancient Greeks believed and valued.





History: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Although citizens voted, many people were excluded, like women, enslaved people and foreigners. That makes it unfair to compare directly to how we vote today.
Evidence	In Athenian democracy, only adult males born in Athens could vote. This was a small group compared to the whole population.
Counterargument	But Athens was the first society to introduce voting and public debate, so it still deserves to be remembered for starting the idea.
Rebuttal	That's true, but we need to understand the limitations too. Saying it was the "birthplace" of democracy should include an explanation of how their version was unequal and only a starting point.





History: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Their farming techniques were advanced, especially in challenging environments. This made their cities possible and shows innovation.
Evidence	The Aztecs used chinampas—floating gardens on lakes—which allowed them to grow food even without fertile land.
Counterargument	But warfare was a major part of their society too. They fought for power and captured people for religious sacrifice.
Rebuttal	That's true, but focusing only on warfare gives a violent image of their society. Farming shows how they lived day to day, and why their empire grew strong.





History: Worked Example 4



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	There are several possible explanations, but because evidence is limited or indirect, it's difficult to be certain.
Evidence	Some archaeologists think long droughts made it hard to grow food, leading to hunger and conflict. Others point to soil damage from over-farming or signs of war and rebellion found in temple carvings.
Counterargument	But the number of clues is growing. By combining archaeology, climate data and written records like codices, historians are getting closer to understanding what happened.
Rebuttal	That's true, but the causes might have been different in different cities. Without written explanations from the Maya themselves, any theory has to remain a suggestion, not a full answer.





History: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	The content and purpose of the bronzes show what the people of Benin valued, believed, and recorded.
Evidence	The bronzes show court life, religious rituals and the power of the Oba (king), offering insight into Benin's leadership and beliefs. Some show Portuguese traders, but these appear less often and mainly as status symbols.
Counterargument	But their material—bronze—came from European trade, and their eventual looting and presence in Western museums reveal connections with colonial histories.
Rebuttal	That's relevant for their later story, but their original creation focused on honouring Benin's traditions, not on trade. Historians treat them as cultural records first, and international objects second.





History: Worked Example 6



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	His image was shaped by later writers who had reasons to present him as a hero or god-like figure.
Evidence	Ancient sources like Plutarch and Arrian wrote centuries after Alexander's death. They included tales of taming wild horses as a child and claiming to be the son of Zeus—stories historians now treat with caution.
Counterargument	Still, these sources often agree on key facts: his military skill, empire size, and strategic planning. Some inscriptions and coins from his time support this.
Rebuttal	That's true, but even those facts are surrounded by myth. Historians use both ancient texts and archaeology to separate legend from reliable detail. The stories reflect how Alexander was remembered, not just what he did.





History: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Portraits were carefully planned by artists and monarchs to shape public opinion. They were political tools.
Evidence	The Armada Portrait of Elizabeth I shows her standing over a globe with glowing light behind her. Historians see it as a symbol of power, not a realistic image. Henry VIII's portrait by Holbein made him look taller and stronger than he really was.
Counterargument	But portraits still provide useful clues: clothing, symbols and facial expressions can reveal how monarchs wanted to be seen.
Rebuttal	Exactly—that's why historians analyse them critically. We don't study them for physical accuracy but for what they show about monarchy, image-making and power.





History: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Many new machines and systems were exciting, but they often made working life harder at first—especially for the poor.
Evidence	Textile factories used machines that increased production, but child labour was common, and conditions were dangerous. Even the railways helped some people travel while others were forced off land to build them.
Counterargument	Still, inventions like sewers, electric lighting and the telegraph helped millions in the long run and changed the world forever.
Rebuttal	That's true, but historians look at short-term and long-term effects. To judge fairly, we need to ask: who benefited, and when? Invention alone doesn't mean improvement for all.





History: Worked Example 9



Evidence	Diaries and letters describe fear, separation, strange new homes, and sometimes kindness or cruelty. In contrast, the government posters focused on safety and success. Historians use both to get a fuller picture.
Counterargument	But personal accounts can be emotional, biased, or only from a small number of people. They might not show the full situation.
Rebuttal	That's why historians compare many different accounts. While official documents show scale and intention, personal sources bring the human story, which is essential for understanding lived experience.
Main Argument	Government records explain the plan, but only personal accounts show how evacuation really felt for children.





History: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	It was a centre of learning that preserved, developed and passed on ideas in maths, astronomy, medicine and philosophy—ideas that later influenced European scientists.
Evidence	Scholars like Al-Khwarizmi developed early algebra there. Texts by Greek thinkers were translated into Arabic and preserved. Later, these texts were translated into Latin and studied in Europe.
Counterargument	But some argue that the House of Wisdom was mainly about preserving past knowledge rather than creating new discoveries like later European institutions did.
Rebuttal	That's not entirely fair. Historians now recognise that scholars in Baghdad weren't just copying—they were building on ideas, correcting errors and developing new methods, especially in medicine and maths.





**SUBSCRIBE TO REMOVE
WATERMARK**



Languages





Languages: Worked Example 1



Main Argument	Spanish is a language where the verb ending often replaces the subject. This means we can figure out who is acting without seeing words like yo (I) or tú (you). Unlike English, which uses word order and pronouns to make meaning, Spanish uses verb endings.
Evidence	For example, in the sentence “Hablo español”, we don’t need to say yo (I), because the -o ending on hablo already tells us that the subject is “I”. Similarly, “Comemos a las dos” uses the -emos ending, which tells us “we” eat. So even if nosotros (we) is missing, we still know who’s doing the action.
Counterargument	But not all verb endings are completely clear. For instance, “habla” could mean he speaks, she speaks, or you speak (when you’re being formal). So sometimes, the ending doesn’t tell us exactly who’s doing the action unless we have more context.
Rebuttal	That’s a good point. Verb endings are a big clue, but not the only one. We also use other parts of the sentence to help us: names (e.g. Carlos habla español), context (e.g. who we’re talking about), or even subject pronouns when things could be unclear. So the verb ending is helpful, but we need to read or listen carefully to get the full meaning.





Languages: Worked Example 2



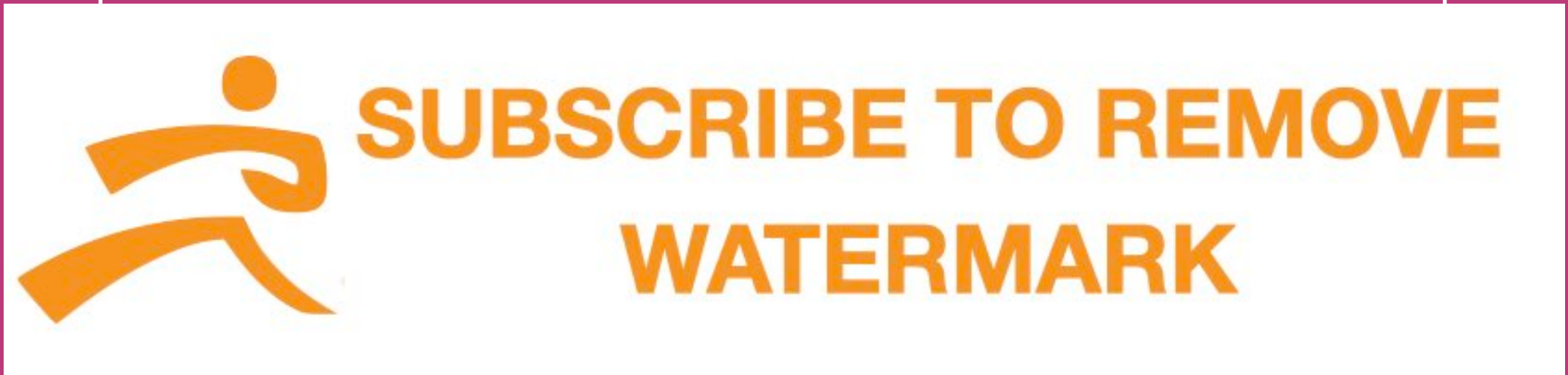
SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Verb endings in Spanish often show the tense. For example, the -é ending in <i>hablé</i> tells us it happened in the past, and -aré in <i>hablaré</i> tells us it's going to happen. This means the verb itself carries the information.
Evidence	In “ <i>Ayer comí arroz</i> ” (Yesterday I ate rice), <i>comí</i> uses the -í ending for the past tense (I ate). Even without <i>ayer</i> , we'd still know it happened in the past because of the ending. Spanish verbs change their endings to show past, present or future.
Counterargument	However, time phrases like <i>mañana</i> (tomorrow), <i>el año pasado</i> (last year), or <i>hoy</i> (today) can be easier for learners to spot and understand, especially when they're still getting used to verb endings.
Rebuttal	That's true at the start, but if we rely only on time phrases, we might misunderstand sentences that don't include them. Learning verb endings helps you read, write and speak more independently – you don't always need a time phrase if you understand how the verb has changed.





Languages: Worked Example 3



Main Argument	In Spanish, subject pronouns like yo (I), tú (you), and él (he) can be left out, especially when the verb ending clearly shows who is acting. This is different from English, where we usually need to include the subject.
Evidence	For example, “Hablo español” means I speak Spanish. The -o ending in hablo tells us it’s “I” speaking, so yo is not needed. In contrast, “Habla español” could mean he, she, or you (formal), so we often add a name or pronoun to clarify.
Counterargument	But if we leave out the subject every time, it could be confusing when more than one person is involved, or when the verb form is the same for different subjects.
Rebuttal	That’s a good point. Spanish speakers include the subject pronoun when it’s needed for clarity or emphasis. But once we understand verb endings well, we can usually follow the sentence without always needing the subject word – which makes the sentence shorter and more natural.





Languages: Worked Example 4



Main Argument	Ser is used for identity, origin, jobs, and time — things that don't usually change. Estar is used for feelings, location, and temporary conditions.
Evidence	We say "Es profesora" (She is a teacher) using ser*, because it's a role. But "Está cansada" (She is tired) uses estar, because tiredness can change. Using the wrong one can change the whole meaning of the sentence. <i>* Although you don't see the word ser written out, "es" is the present tense form of ser for he, she or it.</i>
Counterargument	It can be confusing for learners because both ser and estar mean "is", and in English we just use one word.
Rebuttal	That's true, but we can use logic and memory tricks: ser is for things that "stick", and estar is for "state". The more examples we see, the easier it becomes to spot which one to use — it's part of learning how Spanish organises ideas differently to English.





Languages: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Spanish uses endings to show who is doing the action and when. So a tiny change can tell us if it's "I", "he", or "they" — or whether it's happening now or in the past.
Evidence	"Hablo" means I speak; "habla" means he/she speaks; and "hablé" means I spoke. They all come from hablar, but changing one letter changes the person or time. Plurals also work this way — niño is one boy, niños is more than one.
Counterargument	But in fast speech, some of these endings can sound similar or get missed, and that might make it harder to tell the difference.
Rebuttal	That's why reading and writing are so important alongside listening. When we practise spotting those little endings, it helps us understand and produce accurate Spanish — and stops us guessing based on English patterns.





Languages: Worked Example 6



Main Argument	Literal translation can make sentences sound strange or wrong in English. You have to understand the meaning of whole phrases, not just individual words.
Evidence	“Una casa blanca” literally means “a house white”, but we say “a white house”. If you just go word by word, it sounds wrong. The same happens with me gusta – it doesn’t mean “I like”, even though that’s the idea.
Counterargument	Still, translating word by word can sometimes help beginners recognise vocabulary or make simple links.
Rebuttal	That’s true, but to become a fluent user, you need to see language as patterns and ideas, not just as lists of words. Understanding the function of words helps more than just recognising them.





Languages: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Spanish often swaps the verb and subject around to form a question. It also uses the upside-down question mark at the start of the sentence to signal a question is coming.
Evidence	“¿Hablas español?” means Do you speak Spanish? but “Hablas español.” is a statement: You speak Spanish. The words are the same but the punctuation and tone change the meaning.
Counterargument	In spoken language, pupils might not notice the word order if the speaker uses questioning tone, and that can make reading more difficult.
Rebuttal	That’s why learning question structures and punctuation helps. It gives us clues when speaking and reading — especially in exams, where you can’t hear someone’s voice.





Languages: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Regular verbs follow set endings, like -ar, -er, and -ir verbs. But irregular verbs don't always follow the rules – they change in unexpected ways and need to be learned individually.
Evidence	“Hablar” (to speak) is regular: hablo, hablas, habla. But “ir” (to go) is irregular: voy, vas, va. These don't follow a clear pattern – you just have to memorise them.
Counterargument	Learners often expect all verbs to behave the same way and try to apply regular endings to everything, which causes mistakes.
Rebuttal	That's why it helps to group regulars and irregulars and practise both. Over time, your brain starts spotting patterns – and knowing which verbs are irregular means you can use them confidently in speech and writing.





Languages: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Verbs show who is doing the action through their endings, while nouns give you the name of the person or thing. When we look at both, we get the full picture.
Evidence	“Habla” means he/she speaks, but “Carlos habla” tells us exactly who is speaking. The verb ending -a suggests third person singular, but without a noun or context we wouldn’t know who.
Counterargument	Some learners focus too much on just the noun and miss the clues in the verb endings, especially if the subject isn’t written.
Rebuttal	That’s why we need to train ourselves to check both. In Spanish, the verb does a lot of work, but nouns give us that final clarity. Reading for both helps us get meaning more precisely – especially in writing and listening tasks.





Languages: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	A phrase like “el año pasado” (last year) suggests past tense, but if the verb is in the present tense, the sentence doesn’t make sense. The verb and the time expression need to match to show when something happened.
Evidence	“El año pasado juego al fútbol” is incorrect — it uses a present tense verb with a past time phrase. The correct form is “jugué”. Even with the time clue, the verb must show the right tense for it to be accurate.
Counterargument	But beginners often rely on time expressions to help them guess the meaning when they don’t know verb endings well.
Rebuttal	That works at first, but eventually it leads to misunderstandings. Learning both time phrases and verb endings gives us double the clues — and makes our sentences clearer and more accurate.





**SUBSCRIBE TO REMOVE
WATERMARK**



Music





Music: Worked Example 1



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Stepwise motion means notes move by small intervals (one step at a time), but that doesn't automatically make them easier. Sometimes repeated notes or predictable leaps are actually more natural to sing.
Evidence	In Twinkle Twinkle Little Star, the opening leap of a fifth ("Twinkle, twinkle") is large, but it's familiar and sits well in the voice. On the other hand, a melody that steps awkwardly between notes like C-D-C-B-C might be harder to pitch accurately if it lacks clear shape or phrasing.
Counterargument	Still, stepwise melodies generally stay within a small vocal range, so they don't stretch the voice or require jumps, which helps many singers stay in tune.
Rebuttal	That's true, but ease of singing also depends on patterns, rhythm, and familiarity. Leaps can feel easier if they follow a known shape or scale. So it's not just about the size of the intervals, but how well they fit the phrase and the singer's ear.





Music: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Texture affects how we experience music, but simple textures can be deeply moving. In fact, too many layers can become confusing or overwhelming if they're not well balanced.
Evidence	The traditional Japanese shakuhachi flute often plays a solo line with no accompaniment, but the changes in tone and phrasing make it expressive and moving. Similarly, Gregorian chant uses a single vocal line and still creates emotional depth.
Counterargument	On the other hand, layered textures allow more contrast and interaction between parts, like in African drumming ensembles or a full symphony. That variety can make the music richer and more engaging.
Rebuttal	That's true, but it depends on how the texture is used. A simple melody, well performed, can hold attention just as much as a complex piece. It's the intention behind the music that makes it interesting, not just how many parts it has.





Music: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Repetition creates a pattern that helps listeners follow the music, but if it never changes, it can become boring or predictable. Variation brings energy, tension, and surprise.
Evidence	In West African djembe drumming, players use repeated rhythmic cycles (ostinatos) to hold the groove, but soloists often break the pattern with improvised rhythms that catch the ear. The mix keeps the performance exciting.
Counterargument	Still, repeated rhythms are the foundation in many genres like dance music or marches. Without a steady rhythm, people might lose the beat or not feel the structure clearly.
Rebuttal	That's true for keeping time, but even in dance music, small variations are added to stop it feeling robotic. So repetition gives structure, but variation gives life. The most effective music balances both.





Music: Worked Example 4



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	A sudden shift from quiet to loud, or vice versa, creates shock or excitement. It can be used for dramatic effect, like when the music suddenly explodes or disappears.
Evidence	In <i>The Firebird</i> by Stravinsky, the <i>Infernal Dance</i> moves quickly from <i>pianissimo</i> (very quiet) to <i>fortissimo</i> (very loud), surprising the listener. This change matches the story's intense action and keeps the listener alert.
Counterargument	Gradual changes like <i>crescendo</i> (getting louder) or <i>diminuendo</i> (getting quieter) help build suspense. They make the music feel more natural and flowing, like in orchestral build-ups or slow fades.
Rebuttal	That's true, and gradual changes give the listener time to adjust. But sudden dynamics create contrast, which is important in musical storytelling. It's not about one being better, but knowing which suits the mood or purpose of the music at that moment.





Music: Worked Example 5



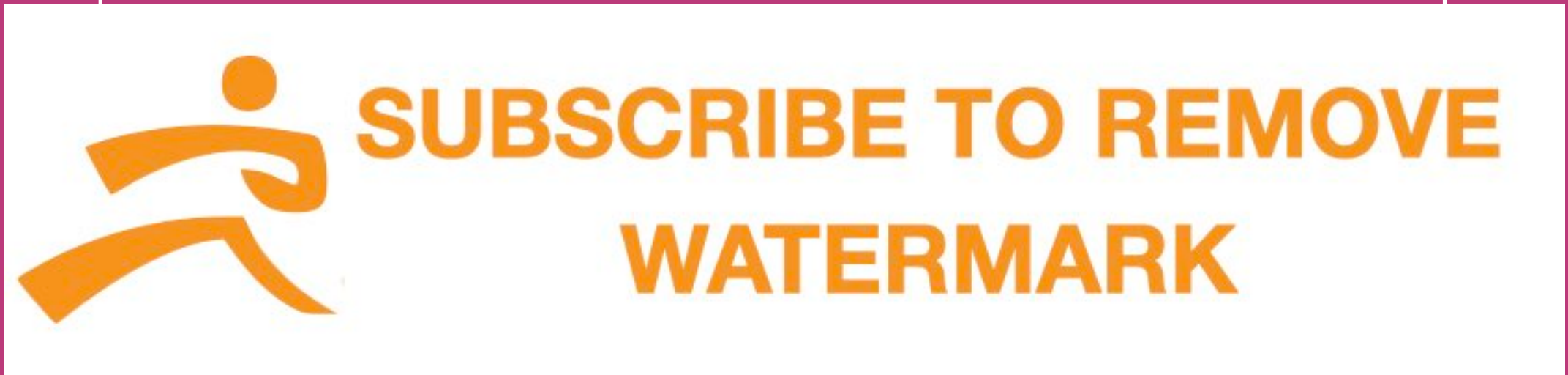
SUBSCRIBE TO REMOVE WATERMARK

Main Argument	When a chorus comes back, it gives a familiar moment to return to. It also helps show contrast between verses and highlight key messages in the lyrics.
Evidence	In La Bamba, a traditional Mexican folk song, the repeated chorus lets people join in easily and makes the structure feel clear and inviting. This is true in many cultural music traditions.
Counterargument	But some pieces don't repeat at all and still make sense. Through-composed music (with no repeated sections) can be more expressive or tell a story that keeps evolving, like in classical art songs or some Indian ragas.
Rebuttal	That's a good point, and sometimes repetition would ruin the emotional journey. But for most listeners, especially in group singing or performances, repetition helps understanding and engagement. The structure needs to match the function of the piece.





Music: Worked Example 6



Main Argument	Timbre, or the unique sound quality of an instrument, affects how we interpret music emotionally and culturally. The same melody on a violin or electric guitar gives a different impression.
Evidence	In <i>Amazing Grace</i> , the melody sounds peaceful and solemn when played on a solo bagpipe, but hopeful and uplifting when played by a gospel choir. The change in instruments changes how the audience responds, even though the notes are the same.
Counterargument	Some people might argue that the melody itself is what matters most, and changing the instrument doesn't affect the meaning—it's still the same tune.
Rebuttal	The notes might stay the same, but music is about sound, not just pitch. Instrument choices carry cultural, emotional, and practical meaning. That's why composers and performers are careful about timbre when they arrange music.





Music: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Some types of music—like experimental or improvised pieces—use shapes, colours, or symbols to show sound. These are easier for beginners and allow performers to interpret sounds more freely.
Evidence	In Storm Interlude (BBC Ten Pieces), Anna Meredith uses graphic symbols to show changes in dynamics and pitch. This helps pupils focus on musical features without needing to read standard notes.
Counterargument	However, traditional notation helps musicians play exactly what the composer intended. Without it, the music might change every time it's performed.
Rebuttal	That's true for precise classical pieces. But for creative compositions or group work, graphic scores offer flexibility and access. Both systems have value, depending on the goal. The key is understanding how the notation matches the sound and purpose.





Music: Worked Example 8



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Tempo affects mood, but emotion also comes from phrasing, pitch and tension. Fast music can express joy, excitement or panic—emotions just as strong as sadness or peace.
Evidence	In Sabre Dance by Khachaturian, the fast pace and sharp accents create a feeling of chaos and energy. In contrast, Adagio for Strings by Barber uses slow tempo and smooth phrasing to express sorrow. Both are emotional, but in different ways.
Counterargument	Some argue that slower music gives more space to think and feel, which helps the listener connect emotionally.
Rebuttal	That's true, and slow music can feel more reflective. But fast music can also trigger powerful emotions. It's not the speed alone—it's how all the musical elements combine to create a feeling. That's what makes music expressive, not just the tempo.





Music: Worked Example 9



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Repeating sections helps people learn and recognise music, but we still need variation—like changing dynamics or instruments—to keep it interesting.
Evidence	In Indian classical music, repeated cycles called talas create the structure, but musicians constantly vary the melody or rhythm within that pattern. The repetition creates familiarity, but the changes hold the listener’s attention.
Counterargument	Some argue that repetition is what makes music catchy and memorable. Without it, songs can be hard to follow or hum along to.
Rebuttal	That’s a good point. But it’s how repetition is used that matters. If there’s no contrast, even the catchiest hook loses its impact. Good music repeats with purpose—and adds variety to maintain interest.





Music: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Musical elements like rhythm, scale or instruments can hint at a tradition, but global influences mean many pieces mix features. Listening carefully helps, but assumptions can be misleading.
Evidence	The charango (small guitar) is typical in Andean music, but its use in modern world fusion pieces might confuse listeners. Similarly, gamelan-style instruments can appear in Western film scores. The music borrows sounds, but doesn't follow the original style.
Counterargument	Some traditions have strong, recognisable features—like the pentatonic scale in Chinese folk music or call-and-response patterns in African music. These can give clear clues about cultural origin.
Rebuttal	That's true, and musical clues can help. But because music travels and mixes, it's not always obvious. We need more than listening—we need context and understanding of style, structure and intention. That's how musicians learn to interpret tradition more accurately.



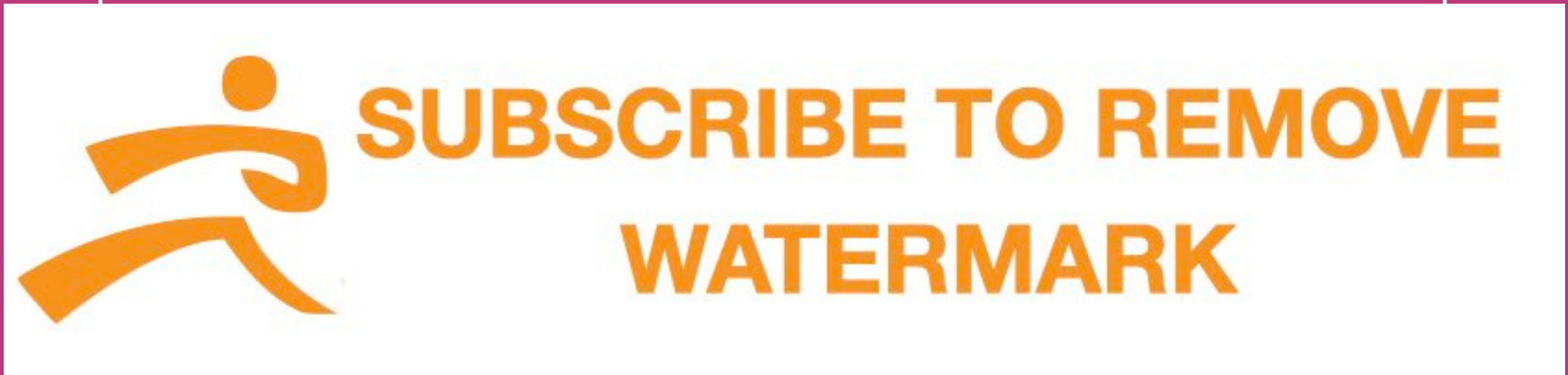


**SUBSCRIBE TO REMOVE
WATERMARK**



Physical Education





Main Argument	Target games are about control. If you throw too hard and miss the target, the power doesn't help. Players need to control distance, direction and the angle of release to succeed.
Evidence	In Corner Bowls, players aim to get their beanbag as close to the target corner as possible. A powerful throw might overshoot, while a slower, more carefully judged roll gives better control.
Counterargument	But some players argue that a powerful throw can knock away the opponent's beanbag or reach hard-to-hit spots, especially if the target is far away.
Rebuttal	That's true in some situations, but most of the time, power without accuracy isn't useful. Target games reward players who can judge their throw, not just throw hard. Accuracy makes power effective—it's about combining both, but accuracy should come first.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Dances can use rhythm, pattern and contrast to create a mood or meaning without needing characters or plot.
Evidence	In Mystery Dance, pupils explored repeated shapes and changes in tempo to create suspense. The dance had no storyline but still created a powerful atmosphere.
Counterargument	Some teachers say stories help pupils connect with the performance and stay focused.
Rebuttal	Stories are helpful, but not essential. Being able to communicate ideas through movement alone is also a valuable skill that allows for more abstract and creative choreography.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Balance allows gymnasts to hold shapes and transition smoothly, which is essential for control and presentation.
Evidence	In Partner Sequence, pupils who manage their centre of gravity during lifts and balances perform more confidently and safely than those relying purely on strength.
Counterargument	But strength is needed to hold yourself up, especially in inverted or supporting positions.
Rebuttal	That's true, but even strong gymnasts fall if they can't control their balance. Balance makes strength effective—it's about precision, not just power.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Marking space allows defenders to intercept passes, reduce scoring chances and maintain team shape.
Evidence	In End Zone, defenders who guard open space near the target area stop more attacks than those who follow players away from the danger zone.
Counterargument	Some players say marking a person tightly prevents them from receiving the ball at all.
Rebuttal	That can work, but it risks leaving other areas exposed. Marking space supports the whole team's defence, especially when players move unpredictably.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Technique includes footwork, timing, and follow-through, which are all needed to release the object at the right angle and speed.
Evidence	In Throwing, pupils who used correct body rotation and timing often outperformed stronger peers who relied only on arm strength.
Counterargument	Power gives force to the throw, and stronger children often throw further naturally.
Rebuttal	Power without proper technique leads to wild or short throws. It's the combination of both that works, but technique is the foundation for consistent success.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Fast individuals might finish early, but without leadership, the team can get confused, waste time or miss steps.
Evidence	In Night Trail, teams that planned their roles and used calm, clear voice commands completed the task faster than groups relying on speed and individual effort.
Counterargument	Being quick can still make a difference, especially if the challenge is timed.
Rebuttal	True, but communication reduces errors. A slower but coordinated team often beats a fast but disorganised one. Leadership sets the pace and keeps the team aligned.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Each stroke develops different skills: front crawl for speed, breaststroke for control, backstroke for awareness.
Evidence	In Using Different Techniques, students switch strokes when tired or to adapt to conditions. Those who only know one stroke become fatigued or panic sooner.
Counterargument	Some children struggle with coordination. Focusing on one stroke may build confidence faster.
Rebuttal	It's better to start small, but aiming to learn more than one stroke gives flexibility and confidence over time. Water safety is about choice and adaptability.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Strong fielding can turn the game around by catching players out or stopping runs.
Evidence	In Quick Pick-Up, effective teamwork between fielders leads to faster decision-making and fewer runs for the batting team.
Counterargument	Some might say batting is how points are scored, so it decides who wins.
Rebuttal	True, but defence wins games too. Without effective fielding, even the best batters can't outscore a strong opposing team. Both parts are equally essential.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Players who plan where to move, when to pause, or how to change direction can outplay faster opponents.
Evidence	In Shark Tag, those who watch others and time their movements carefully avoid tags more consistently than those who rely on quick reactions alone.
Counterargument	But being agile helps players react instantly, change direction quickly, and escape being tagged.
Rebuttal	That's true, but if you're not thinking ahead, agility won't always help. Planning makes agility more effective by reducing risky moves in the first place.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Judges and teachers look for accurate shapes, landings, and timing. Without these, even creative routines score poorly or become unsafe.
Evidence	In Apparatus work, pupils who repeat basic movements with exact form score higher and perform more confidently than those trying overly complex or unclear movements.
Counterargument	But creativity makes routines interesting and allows personal expression, which can inspire others and improve engagement.
Rebuttal	That's true, but creative routines still need precision to be effective. Precision is the foundation that supports creativity—not the other way round.





**SUBSCRIBE TO REMOVE
WATERMARK**



Religious
Education





Main Argument	Many religions use visual and architectural features to represent key ideas. These help people of all ages, especially those who learn through experience rather than words.
Evidence	In a Hindu mandir, the central shrine helps focus worship on the deity, and the carvings and images often tell stories from the scriptures. In a synagogue, the ark and Torah scrolls help Jews remember their covenant with God.
Counterargument	But others might say understanding comes more from personal study or community teaching than from buildings or symbols.
Rebuttal	That's a good point, but for many, the physical features act as reminders, teaching tools or even expressions of belief. They bring traditions to life and help people connect to their faith in a more active and memorable way.





RE: Worked Example 2



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Many religious stories are not meant to be read like history books. They often teach lessons, values or ideas about God, people or the world.
Evidence	In Christianity, the Parable of the Good Samaritan didn't have to happen for its message about kindness to be powerful. In Buddhism, stories of the Buddha's past lives are used to teach morals.
Counterargument	Some might say that if a story didn't really happen, then it loses its truth or power.
Rebuttal	That's a fair point, but many traditions value symbolic truth. A story can be 'true' in meaning even if it's not literal. The purpose is often to guide how people live, not to record facts.





RE: Worked Example 3



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Traditions often adapt to different cultures and modern life. The meaning stays the same, but the way people celebrate can evolve.
Evidence	Diwali celebrations today might include electric lights instead of oil lamps. At Christmas, Christians may attend midnight mass online. Changes reflect culture and technology, not a loss of meaning.
Counterargument	Others may feel that if too much changes, the celebration might lose its connection to the religion's origins.
Rebuttal	That's a risk, but religious leaders often guide how change happens. What matters is whether the changes still express the core beliefs or values of the festival.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Many religions teach values like honesty, kindness, and helping others. Non-religious people may believe in these too, but for different reasons.
Evidence	The Golden Rule—treat others as you’d like to be treated—appears in Christianity, Judaism, and Islam, but also in non-religious ideas like humanism.
Counterargument	Some might argue that without religious belief, there’s no strong reason to stick to values when it’s difficult.
Rebuttal	But many non-religious people feel responsible to others and to society. It’s not belief that matters most—it’s how someone chooses to live those values.





RE: Worked Example 5



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Even the same object or gesture can be used in different ways. Understanding depends on context and belief.
Evidence	A candle may represent the presence of God in Christianity, but it can also symbolise enlightenment in Buddhism or hope in humanist memorials. Even within one faith, symbols can vary.
Counterargument	Still, some symbols are widely recognised and hold deep shared meanings, especially in formal rituals.
Rebuttal	That's true, but meanings evolve. To understand a religion well, we need to explore how its followers explain and use their symbols—not just what we think they mean.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Many traditions include silent moments to focus the mind or express things that words can't. This is especially powerful in today's noisy world.
Evidence	Quakers often worship in silence. Buddhists meditate quietly. Even in Christian services, there are moments of silence for prayer or remembrance.
Counterargument	But some people feel they need words—like prayers or chants—to express their feelings or beliefs clearly.
Rebuttal	That's true, but silence is not about saying nothing—it's about creating space for thought or connection. Both silence and speech can be meaningful, depending on the person and the moment.





RE: Worked Example 7



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	People may miss events because of health, work, or different levels of belief, but they might still share values, stories and identity with their faith community.
Evidence	A Jewish person might not keep kosher but still attend synagogue and celebrate Shabbat. A Christian might skip church services but follow Jesus' teachings in daily life.
Counterargument	Some may say that following the full set of practices is what defines someone as religious.
Rebuttal	That may be true in some traditions, but many religions allow for diversity within belief. Being part of a religion isn't always about doing every action—it's also about connection, meaning and belonging.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Many religions share similar questions: Why are we here? What is good? What happens after death? The answers may differ, but the questions show shared human concerns.
Evidence	Christians believe in one God, Hindus in many forms of the divine, and Buddhists in no creator God. Yet all reflect on how to live well, what is sacred, and what brings peace or purpose.
Counterargument	But if the ideas, names and practices are different, then surely the beliefs are different too.
Rebuttal	That's true, but exploring what's shared can help us understand each other's beliefs more respectfully. It's not about making them all the same—it's about noticing common ground and respecting difference.





SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Societies change. Good leaders help people understand how core beliefs apply to modern life, even if that means new ideas or interpretations.
Evidence	Some Christian leaders now support environmental action as part of stewardship. Muslim leaders have issued new guidance on technology and ethics. Jewish leaders support equal roles for women in some communities.
Counterargument	Others believe leaders must stick closely to scriptures and long-held traditions to preserve identity and avoid confusion.
Rebuttal	That's a fair point, but thoughtful change doesn't mean abandoning belief. Many faiths have changed practices before. Leaders can guide change without weakening the tradition.





RE: Worked Example 10



SUBSCRIBE TO REMOVE WATERMARK

Main Argument	Comparison helps spot similarities and differences without saying one is better. It encourages curiosity and respect.
Evidence	Many religions teach care for others, prayer or reflection, and the importance of community. Exploring these side-by-side shows how different traditions answer life's big questions.
Counterargument	But some people might feel comparison reduces their beliefs to a list or treats them like a competition.
Rebuttal	That's a risk—but with the right attitude, comparison leads to understanding. It's not about judging, but learning to see through others' eyes and appreciate what matters to them.

