

WJEC GCSE English Language and Literature (Double Award Only)

Approved by Qualifications Wales

Sample Assessment Materials

Unit 4b: Motivations

Teaching from 2025

For award from 2027

Version 3 - April 2026



SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Amended wording in question paper and mark scheme for questions 1(b), 1(c), 4(c), 4(d), 7(b), 7(c), 10(b), 10(c), 10(d), 13(a), 13(b), 13(c), 13(d), 13(e), 16(c),	2-3, 9, 14, 16, 20-21, 25-26, 32, 43, 47, 52-53, 56-58, 61-62, 67
3	Amended the front cover of QP marking table to remove the 'Section A (optional questions)' row. Amended the numbering format of questions on the paper that give candidates a choice of two questions. Amended the mark scheme to reflect these changes.	5, 6, 9, 12, 15, 18, 21, 24, 26, 29, 32, 35, 37, 40

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Surname	Centre number	Candidate number
First name(s)		0



GCSE

3750UB

English Language and Literature – Unit 4b (Double Award only) Motivations

Time 1 hour 30 minutes

SAMPLE ASSESSMENT MATERIALS

Section A	Pages
<i>Leave Taking</i>	2 – 7
<i>DNA</i>	8 - 13
<i>An Inspector Calls</i>	14 – 19
<i>My Name is Leon</i>	20 – 24
<i>Pigeon</i>	25 – 30
Animal Farm	31 – 25
Section B	36 - 38

Instructions to candidates

Use black ink or black ball-point pen. Do **not** use gel pen or correction fluid.

Write your name, centre number and candidate number in the spaces provided at the top of this page.

For examiner's use only		
Question	Maximum mark	Mark awarded
Section A	35	
Section B	25	
Total	60	

Write your answers in the spaces in this booklet. If you need more space, use the additional page(s) at the back of this booklet. Number the question(s) correctly.

Information for candidates

The number of marks is given in brackets at the end of each question or part-question.

The total number of marks available is **60**.

You should think carefully about how you use your time.

Section A

Answer questions on **one** text.

Leave Taking – Winsome Pinnock

Answer question **1** and either question **2a** or question **2b**.

You are advised to spend about 15 minutes on question **1**, and about 35 minutes on question **2a** or question **2b**.

1. Del I don't wanna fight you, Mai. I'm grateful for the room.

Mai Why don't you go home? Your mother probably still waiting at the bus stop. Run and catch her up.

Del I don't want to.

Mai You think things would change by now. My grandfather's grandfather come to Jamaica in the hold of a ship. My mother did run away to Cuba in the twenties to cut cane, and I came here. It must be some kinda curse that condemn our people to wander the earth like ghosts who can't find rest.

(a) (i) Find and write down **one** adjective that Del uses.

[1]

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.....

(ii) Why does she use this adjective?

[2]

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(b) What is meant by the word "condemn" in this extract? Tick (✓) **one** box only.

[1]

to strongly disapprove	
be guilty of a crime	
to experience suffering	
be punished	

- (c) Read the whole extract. What impressions of Mai's people and family does the writer create in this extract?

[4]

Examiner
only

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- (d) Select **two** words, one for each gap, that best fit the meaning of this sentence. [2]
Write your answers in the spaces below.

Examiner
only

Mai recognises that Jamaican families are still _____ and
_____ on the difficulties of her own family's past.

willing	unemotional	reflects
views	suffering	looks

In this task you will be assessed on your response to the play as a whole. You are reminded of the importance of clear and accurate writing for this task.

[25]

Examiner
only

2. Answer one of the following questions:

Either

- A.** Using linguistic and literary approaches, explore how Pinnock presents the changing relationship between Enid and Del throughout the play. Remember to support your answer with reference to the play. Comment on the play's contexts.

Or

- B.** "The struggle to fit into 1980s British society is what drives most of the characters in the play." Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the play.

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting or typing. There are no margins, text, or other markings on the page.

DNA – Dennis Kelly

Examiner
only

Answer question **3** and **either** question **4a** or question **4b**.

You are advised to spend about 15 minutes on question **3**, and about 35 minutes on question **4a** or question **4b**.

3. Mark

He's on the grille. He is.

And someone's pegged a stone at him.

Not to hit him, just for the laugh.

And you shoulda seen his face, I mean the fear, the, it was so, you had to laugh, the expression, the fear...

So we're all peggin them. Laughing. And his face, it's just making you laugh harder and harder, and they're getting nearer and nearer. And one hits his head. And the shock on his face is so...funny. And we're all just...

just...

really chucking these stones into him, really hard and laughing and he slips.

And he drops.

- (a) What is meant by the word "grille" in this extract? Tick (✓) **one** box.

[1]

A screen of metal bars placed on something for protection	
a device that radiates heat downwards	
a list of questions	
a covered opening in a road	

- (b) What is the word class of the following two words in this extract?

[1]

"fear"

"shock"

.....
.....

- (c) Read the extract again. What does the underlined word here refer to? [1]

“So we’re all peggin them.”

Tick (✓) one box.

The stones	
The boy	
The grille	
The gang	

- (d) Read the whole extract. What impressions of the attack does the writer create in this extract? [4]

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- (e) Select **two** words, one for each gap, that best fit the meaning of this sentence. [2]
Write your answers in the spaces below.

The group thought that their behaviour was _____ at first
_____ their actions had an unexpected outcome.

Risky	amusing	serious
when	but	so

- (f) Which one of the following statements about this extract is true? Tick (✓) **one** [1]
box.

It is clear who throws the first stone.	
They all join in with the bullying.	
Their behaviour improves.	
The group want to cause the accident.	

In this task you will be assessed on your response to the play as a whole. You are reminded of the importance of clear and accurate writing for this task.

[25]

Examiner
only

4. Answer one of the following:

Either

- A.** Using linguistic and literary approaches, explore to what extent Phil controls one or two of the other characters in the play. Remember to support your answer with reference to the play. You should comment on the play's contexts.

Or,

- B.** "The need to belong is what drives the characters' behaviour in the play."

Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the play. You should comment on the play's contexts.

An Inspector Calls – J.B. Priestley

Examiner
only

Answer question 5 and **either** question 6a or question 6b.

You are advised to spend about 15 minutes on question 5, and about 35 minutes on question 6a or question 6b.

5. Gerald She looked young and fresh and charming and altogether out of place down there. And obviously she wasn't enjoying herself. Old Joe Meggarty, half-drunk and goggle-eyed, had wedged her into a corner with that obscene fat carcass of his –

Mrs Birling (*cutting in*) There's no need to be disgusting. And surely you don't mean Alderman Meggarty?

Gerald Of course I do. He's a notorious womaniser as well as being one of the worst sots and rogues in Brumley...

- (a) (i) Find and write down one quotation that describes the girl (Eva Smith) in this extract. [1]

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- (ii) What do your selected words suggest about Eva Smith? [1]

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- (b) Read the whole extract. What impressions of Joe Meggarty does the writer create in this extract? [4]

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- (c) Which of the following statements about this extract are true? Tick (✓) **two** boxes.

[2]

Eva Smith looked out of place.	
Gerald noticed that Eva wanted a drink.	
Joe Meggarty sat opposite Eva.	
Mrs Birling interrupts Gerald.	
Gerald does not know much about Joe Meggarty.	
Joe Meggarty is not from Brumley.	

- (d) Select **two** words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below.

[2]

Gerald _____ Joe Meggarty's behaviour and its
_____ on Eva.

noticed	decision	rejected
effect	named	product

In this task you will be assessed for your response to the play as a whole. You are reminded of the importance of clear and accurate writing for this task.

[25]

Examiner
only

6. Choose one of the following:

Either

- A.** Using linguistic and literary approaches, show how Priestley uses **one** of the characters in *An Inspector Calls* to convey his opinions and attitudes about life in early twentieth century Britain.

Or,

- B.** Using linguistic and literary approaches, explore how Priestley presents attitudes to money in *An Inspector Calls*. Remember to support your answer with reference to the play. You should comment on the play's contexts.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[illegible]

My Name is Leon – Kit de Waal

Examiner
only

Answer question 7 and **either** question 8a or question 8b.

You are advised to spend about 15 minutes on question 7, and about 35 minutes on question 8a or question 8b.

7. He turns the corner and sees a car lying on its side. Fat arms of white fire curl out of the broken windows and wave at him. Something in the car is hissing like fat in a frying pan. Leon turns and runs back the other way. The next road is deserted. The street lights are broken but the lights are on in every house and a woman stands on the corner covering her face and crying. Two men in turbans shout at him.
“Get off the street! Can’t you see? Go home!”
“No! Come with us. Over here.”
Leon takes a few steps towards them. “I’m lost,” he says.

- (a) (i) Leon sees “Fat arms of white fire curl out of the broken window and wave at him”. [1]

What is the technique underlined in this sentence?

.....
.....

- (ii) What impressions do you have of the fire in this line? [2]

.....
.....
.....
.....

- (b) Read the extract again. [1]

What does the underlined word here refer to?

“Leon takes a few steps towards them...” .

Tick (✓) **one** box.

The roads	
The street lights	
The men	
The houses	

- (c) Read the whole extract. What impressions of the setting of this scene does the writer create in this extract?

[4]

Examiner
only

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- (d) Select **two** words, one for each gap, that best fit the meaning of this sentence.
Write your answers in the spaces below.

[2]

At first, Leon tries to _____ the situation on his own,
_____ he is too young to understand it.

cope	run	whereas
handle	despite	although

In this task you will be assessed on your response to the novel as a whole. You are reminded of the importance of clear and accurate writing for this task.

Examiner
only

8. Choose one of the following:

[25]

Either

- A.** “Hope is the driving-force for Leon’s behaviour in the novel.”
Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts.

Or

- B.** Using linguistic and literary approaches, explore how Kit de Waal presents attitudes to family throughout the novel. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts.

Pigeon – Alys Conran

Examiner
only

Answer question 9 and **either** question 10a or question 10b.

You are advised to spend about 15 minutes on question 9, and about 35 minutes on question 10a or question 10b.

9. Pigeon stares. In the fair, the dark gathering away from it all, the fairlights whirling, the van resting on its side at the bottom of the hill, and Cher lying there, her soft skin white, dotted like a tabbycat's coat, but with red. Pigeon looks at Cher, and thinks it's strange how it's all happened, thinks how Cher believed it all, every word, and he didn't, not deep down. Didn't deep down believe his own stories about Gwyn.

Pigeon looks at Gwyn there, his angular body shaking over Cher's fragile one as he tries to get her to wake up.

"Tyrd!" Gwyn says, over and over, come on...

- (a) What is the word class of the following two words in the extract?
"looks" "thinks"

[1]

.....
.....

- (b) Cher is described as "lying there, her soft skin white, dotted like a tabbycat's coat, but with red."

[1]

What is the technique used in the underlined phrase?

.....

- (c) Who or what does the underlined word here refer to?

[1]

"his angular body shaking over Cher's fragile one..."

Tick (✓) **one** box.

Cher's closed eyes	
Cher's face	
Cher's body	
Cher's skin	

- (d) One sentence in the table below is **false**. Tick (✓) **one** box.

[1]

Examiner
only

Pigeon stares at the chaotic scene.	
Cher is lying outstretched on the ground.	
Pigeon thinks how strange she is.	
Cher believed his stories about Gwyn, even when Pigeon didn't believe them himself.	

- (e) Read the whole extract. What impressions of Pigeon does the writer create in this extract? [4]

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- (f) Select **two** words, one for each gap, that best fit the meaning of this sentence.
Write your answers in the spaces below.

[2]

Examiner
only

Cher was _____ by Pigeon's stories.

Her _____ in events led to the accident.

calmed	response	sympathised
involvement	convinced	crisis

In this task you will be assessed on your response to the novel as a whole. You are reminded of the importance of clear and accurate writing for this task. [25]

Examiner
only

10. Choose one of the following:

Either

- A. Using linguistic and literary approaches, explore how Alys Conran presents the changing relationship between Pigeon and Lola throughout the novel. Remember to support your answer with reference to the novel. You should comment on the novel's contexts.

Or

- B. "*Pigeon* is a book about looking for the truth." Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel's contexts.

[illegible]

Animal Farm – George Orwell

Examiner
only

Answer question **11** and **either** question **12a** or question **12b**.

You are advised to spend about 15 minutes on question **11**, and about 35 minutes on question **12a** or question **12b**.

11. The men gave a shout of triumph. They saw, as they imagined, their enemies in flight, and they rushed after them in disorder. This was just what Snowball had intended. As soon as they were well inside the yard, the three horses, the three cows, and the rest of the pigs, who had been lying in ambush in the cowshed, suddenly emerged in their rear, cutting them off. Snowball now gave the signal for the charge. He himself dashed straight for Jones. Jones saw him coming, raised the gun, and fired.

- (a) The extract begins “The men gave a shout of triumph.” What does the word “triumph” suggest about the men’s feelings? [1]

.....

.....

- (b) (i) What is the word class of the word “rushed”? [1]

.....

.....

- (ii) Read the line below. [2]

“they rushed after them in disorder”

What does the language suggest about the men’s behaviour here?

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- (c) Read the whole extract. What impressions of the animals does the writer create in this extract?

[4]

Examiner
only

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- (d) Select **two** words, one for each gap, that best fit the meaning of this sentence.

[2]

Write your answers in the spaces below.

The men rush _____ eagerly, _____ not reading the situation correctly.

whereas	between	amongst
but	despite	forward

In this task you will be assessed on your response to the novel as a whole. You are reminded of the importance of clear and accurate writing for this task.

[25]

Examiner
only

12. Choose one of the following:

Either

- A.** “There are no truly innocent characters in *Animal Farm*.”
Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts.

Or

- B.** Using linguistic and literary approaches, explore how Orwell uses *Animal Farm* as a warning against dangerous human behaviour. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section B

In this task you will be assessed on the quality of your writing skills.

Marks are awarded for writing accurately.

You should aim to write about 350-500 words.

You are advised to spend about 40 minutes on **13a or 13b**.

13. Choose one of the following for your writing:

[25]

Either

A Write a story with the title: An unexpected achievement.

Or,

B Write about a time when you, or somebody else, made a friend.

The space below can be used to plan your work before starting your writing on the next page.

MARK SCHEME

Guidance for examiners

Generic marking principles

- Marks awarded are always whole marks (not half marks, or other fractions).
- Answers should only be judged on the quality of spelling, punctuation and grammar when these features are specifically assessed by the question as indicated by the mark scheme. The meaning, however, should be unambiguous.
- Marks should be awarded using the full range of marks defined in the mark scheme for the question (however; the use of the full mark range may be limited according to the quality of the candidate responses seen).
- Marks awarded are based solely on the requirements as defined in the mark scheme. Marks should not be awarded with grade thresholds or grade descriptors in mind.

Positive marking

It should be remembered that candidates are writing under examination conditions and credit should be given for what the candidate writes, rather than adopting the approach of penalising candidates for any omissions. It should be possible for a very good response to achieve full marks and a very poor one to achieve zero marks. Marks should not be deducted for a less than perfect answer if it satisfies the criteria of the mark scheme.

For questions that are objective or points-based, the mark scheme should be applied precisely. Marks should be awarded as indicated and no further subdivision made.

Mark schemes often list points which may be included in candidates' answers. The list is not exhaustive. The inclusion of '*Credit any other valid response.*' (or similar instruction) within mark schemes allows for the possible variation in candidates' responses. Credit should be given according to the accuracy and relevance of candidates' answers.

Appropriate terminology is reflected in exemplar responses in mark schemes. However, unless there is a specific requirement within a question, candidates may be awarded marks where the answer is accurate but expressed in their own words.

Banded mark schemes

For band marked questions mark schemes are in two parts; the indicative content and the assessment grid.

The indicative content suggests the range of points and issues which may be included in candidates' answers. It can be used to assess the quality of the candidate's response. As noted above, indicative content is not intended to be exhaustive and candidates do not have to include all the indicative content to reach the highest level of the mark scheme.

However, to reach the highest level of the mark scheme a candidate must meet the requirements of the highest mark band. Where a response is not creditworthy, that is, it contains nothing of any significance to the mark scheme, or where no response has been provided, no marks should be awarded.

The marking of banded mark questions should always be positive. This means that, for each candidate's response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

Examiners should first read and annotate the candidate's answer to pick out the evidence that is being assessed in that question. The mark scheme can then be applied. This is done as a two-stage process.

Stage 1 – Deciding on the band

Beginning at the lowest band, examiners should look at the candidate's answer and check whether it matches the descriptors for that band. If the descriptors at the lowest band are satisfied, examiners should move up to the next band and repeat this process for each band until the descriptors most closely matches the work.

Stage 2 – Deciding on the mark

Having determined the appropriate band, deciding on the mark within a band will be made on the basis of a 'best fit' procedure, weaknesses in some areas being compensated for by strengths in others.

Examiners should use the full range of marks available to them. Marking should be positive, rewarding achievement rather than penalising failure or omissions. The awarding of marks must be directly related to the marking criteria, and all responses must be marked according to the banded levels provided for each question.

Standardising material that has already been awarded a mark will be provided during standardising and this should be used as a reference material when assessing work. Examiners are reminded of the need to revisit the standardising material as they apply the mark scheme in order to confirm that the band and the mark allocated is appropriate to the work submitted.

This mark scheme instructs examiners to look for and reward valid alternatives where indicative content is suggested for an answer. This is not a checklist for expected content in an answer, or set out as a 'model answer', as responses must be marked in the banded levels of response provided for each question. Where a candidate provides a response that contains aspects or approaches not included in the indicative content, examiners should use their professional judgement to determine the validity of the response in light of the task and reward as directed by the bands. Candidates are free to choose any approach that is relevant to the set task. Candidates can (and will most likely) incorporate ideas other than those mentioned in the mark scheme.

Section A

Leave Taking – Winsome Pinnock

Question			Answer	AO1	AO2	Total Mark
1.	(a)	(i)	Find and write down one adjective that Del uses. Award one mark for the following correct answer: grateful	[1]		[1]
		(ii)	Why does she use this adjective? Award one mark to those who give a straightforward explanation of the meaning of “grateful”. Details candidates may explore or comment on could be: - shows appreciation / she’s thankful / feels lucky Award two marks to those who give a more detailed explanation of why that word might calm the atmosphere and, perhaps, recognise the effect Del hopes the word will have. Details candidates may explore or comment on could be: - acknowledges her gratitude in order to calm Mai wants to show she appreciates kindness and doesn’t take things for granted.	[2]		[2]

Question		Answer	AO1	AO2	Total Mark
	(b)	What is meant by the word “condemn” in this extract? Tick (✓) one box. Award one mark for the correctly identified interpretation: be punished ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(c)	Read the whole extract. What impressions of Mai’s people and family does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer’s use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer’s craft. Ideas candidates may explore may include: • her grandfather’s grandfather and her mother have had to move / been displaced / part of a diaspora • “run away to Cuba” suggest her mother had to flee her previous life • “in the hold of a ship” infers slavery practices – her grandfather’s grandfather was enslaved • her people are “cursed” – they suffer / are unhappy (suggests a supernatural belief possibly) • use of simile / imagery – they’re “like ghosts” implies perhaps a lack of humanity or lack of feeling like a fully formed person	[4]		[4]

		• “wander the earth” suggests they have no fixed home • “can’t find rest” suggests rootlessness / instability / a lack of peace. Reward valid alternatives.			
	(d)	Select two words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): suffering reflects If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]

Question	Answer
2a.	Using linguistic and literary approaches, explore how Winsome Pinnock presents the changing relationship between Enid and Del throughout the play. Remember to support your answer with reference to the play. Comment on the play's contexts. [25]
Indicative Content	
Look for relevant textual support with some reference to how literary and linguistic features are used to present the changing relationship between Enid and Del. Look for and reward all valid interpretations. These might include a consideration of: • Enid and Del's early disagreement in Mai's flat • Enid's reaction to Del losing her job and Del's retaliation • Del's secret pregnancy and escape to Mai's flat • The conversations Del has with Mai about Enid • Enid sharing her worries about Del with Mai • Del embracing the life of an obeah and her final reconciliation with Enid • Pinnock's control of structure • the use of tension • the language and tone Pinnock gives her characters to use. The most successful responses will consider the shifting dynamics of the relationship and what this reveals about both Enid and Del. Answers will be evaluative and assured, showing a clear appreciation of the changing relationship between Enid and Del. There may be a sensitive analysis of the stages of the relationship, through their confrontations, separate conversations with Mai, and final, awkward reconciliation. There will be assured analysis of Pinnock's use of literary and linguistic techniques, such as the characters' language divisions. Contexts are likely to be explored with confidence, with understanding shown of how Enid's pride in Britain is at odds with Del's experiences. Less successful responses will be predominantly narrative with reference to the main features of Enid and Del's relationship, such as their arguments and Del running away to live with Mai. Paraphrase or general references may be used. There may be some awareness of how Enid and Del's feelings about British society differ.	

Question	Answer
2b.	“The struggle to fit into 1980’s British society is what drives most of the characters in the play.” Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the play. [25]

Content

Look for relevant textual support with some reference to how literary and linguistic features are used to present the ways in which characters struggle to fit in.

Look for and reward all valid interpretations. These might include a consideration of:

- the significance of Enid’s visits to Mai
- Enid’s continued ties to Jamaica
- Enid’s pride of her life in Britain set against her experiences in work
- Enid’s conversations with Broderick
- Del’s treatment in work
- Viv’s rejection of the education system
- the conflict between Enid and her daughters
- how far Mai wishes to fit into British society
- Pinnock’s control of structure
- the use of tension
- the language and tone Pinnock gives her characters to use.

The most successful responses will consider how far the behaviour of the characters is motivated by their different life experiences and different attitudes towards the importance of fitting in. Discussion of how the struggle to fit in drives the characters will be evaluative and astute, with assured use of relevant detail and informed overview. There will be a confident understanding of the way characterisation, events and ideas about the struggle to fit in are portrayed by Pinnock, and assured analysis of the playwright’s use of literary and linguistic techniques. There may be a consideration of whether Mai wishes to fit into British society, and the different struggles experienced by first generation and second generation immigrant characters. There will be a particular focus on how contextual factors and social expectations affect characters’ behaviours, with, perhaps, a consideration of Pinnock’s own experiences.

Less successful responses will be dependent on simple, general narrative, with some awareness of events and characters who feel they do or do not fit into society. There may be some generality rather than focus on specific events, with some awareness shown of how the characters’ struggles reflect their backgrounds and British society at the time.

DNA – Dennis Kelly

Question		Answer	AO1	AO2	Total Mark
3.	(a)	What is meant by the word “grille” in this extract? Tick (✓) one box. Award one mark for the correctly identified interpretation: a screen of metal bars placed on something for protection ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(b)	What is the word class of the following two words? “fear” “shock” Award one mark for the correct answer: noun / abstract noun.	[1]		[1]
	(c)	Read the extract again. What does the underlined word here refer to? “So we’re all peggin <u>them</u>.” Tick (✓) one box. The stones ✓	[1]		[1]
	(d)	Read the whole extract. What impressions of the attack does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer’s use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These	[4]		[4]

		answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer's craft. Ideas candidates may explore may include: • "it's just making you laugh harder and harder" suggests that the gang enjoy their victim's scared reaction • Adam's reaction encourages them to throw more stones • "really chucking these stones into him" suggests the viciousness of the attack • the horror of the attack and Mark's light-hearted / casual tone in recounting the incident create tension • the (dynamic) verb "drops" suggests the fall happened quickly • it's shocking because the drop is sudden and unexpected • the final sentence is short and abrupt; it creates a sense of shock • the final line creates suspense; the audience think at this stage that Adam is dead. Reward valid alternatives.			
	(e)	Select two words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): amusing but If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]
	(f)	Which one of the following statements about this extract are true? Tick (✓) one box. Award one mark for the correct answer: They all join in with the bullying. ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]

Question	Answer
4a.	Using linguistic and literary approaches, explore to what extent Phil controls one or two of the other characters in the play. Remember to support your answer with reference to the play. You should comment on the play's contexts. [25]
Content	
Look for relevant textual support with some reference to how linguistic and literary features are used to present Phil's control over one or two other characters. Look for and reward all valid interpretations. These might include a consideration of: • the effect of Phil's silences • his planning of the cover-up and framing • the decisions he makes for the group • his threats towards Brian and Danny • his decision to murder Adam • John, Richard and Cathy's levels of control • Phil's final withdrawal from the group • the cultural influence of teenage gang stereotypes • social pressures faced by young people • Kelly's control of structure • the use of tension • the language and tone Kelly gives his characters to use. The most successful responses will consider Phil's motivations for controlling characters, and the characters' reasons for submitting to or trying to rebel against this control. Discussion of the extent to which Phil controls characters will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band. There will be assured analysis of Kelly's use of literary and linguistic techniques. Contexts are likely to be explored with confidence. Less successful responses will be general and narrative with some focus on Phil's actions, and events that show his control over one or two characters. Paraphrase or general references may be used. There may be some awareness of how Phil represents the cultural view of the teenage gang leader.	

Question	Answer
4b.	“The need to belong is what drives the characters’ behaviour in the play.” Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the play. You should comment on the play’s contexts. [25]
Content	
Look for relevant textual support with some reference to how literary and linguistic features are used to present the behaviour of characters. Look for and reward all valid interpretations. These might include a consideration of: • the group’s early confusion • Leah’s attempts to forge a bond with Phil • John’s attempts at group unity and later mental decline • Phil’s planning, framing and group control • the effect of Cathy’s DNA ‘initiative’ on the group • how Adam’s return, and eventual murder affect the group dynamic • the cultural influence of teenage gang stereotypes • social pressures faced by young people • Kelly’s control of structure • the use of tension • the language and tone Kelly gives his characters to use. The most successful responses will consider how far the behaviour of the characters is motivated by their situation and their different attitudes towards the importance of belonging to the group. Discussion of how the behaviour of characters could be motivated by the need to belong will be assured and evaluative, with direct reference and overview. There will be an increased sensitivity in discussion. Analysis of Kelly’s use of literary and linguistic techniques will be assured. Wider contexts, such as social and cultural attitudes to teenage gangs, social responses to cases of child crime and the playwright’s views of curtailing Western liberties in the wake of terrorist attacks may be considered. Less successful responses will be fairly simple in narrative with an awareness of how characters’ behaviour in the play could be driven by the need to belong. Paraphrase or general references may be used. There may be some awareness of social and cultural attitudes towards teenage gangs.	

An Inspector Calls – J.B. Priestley

Question			Answer	AO1	AO2	Total Mark
5.	(a)	(i)	Find and write down one quotation that describes the girl Eva Smith in this extract. Award one mark for any of the following answers: • “young and fresh and charming” (or one of these adjectives) • “out of place” • “she wasn’t enjoying herself” • “wedged...into a corner”	[1]		[1]
		(ii)	What do your selected words suggest about Eva Smith? Award one mark to those who give a sensible interpretation of what the description suggests Gerald thinks about Eva Smith. Details candidates may explore or comment on could be: “young and fresh and charming” – • she is attractive • she’s a new face in the bar • her behaviour and manner is pleasant • she is objectified by Gerald No marks for a simple repetition of “young” or “fresh” or “charming” “out of place” • she doesn’t fit in / is incongruous “she wasn’t enjoying herself” • she looks unhappy / is uncomfortable / doesn’t want to be there “wedged...into a corner” • she’s trapped / Joe Meggarty is not letting her escape Reward <u>valid alternatives</u>	[1]		[1]

Question	Answer	AO1	AO2	Total Mark
(b)	Read the whole extract. What impressions of Joe Meggarty does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer's use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer's craft. Ideas candidates may explore may include: • he is "half-drunk" • "goggle-eyed" suggests he is drunk / lustful (both behaviours viewed negatively by society) • he had "wedged" Eva into a corner suggesting he wilfully traps her against her will • Gerald uses negative adjectives "obscene fat" to convey how disgusting Meggarty is • he is held in high regard by Brumley society as Mrs Birling can't believe a person like him would behave inappropriately "surely you don't mean..." • "Alderman" – Mrs Birling deliberately uses his title to convey his social status • the adjective "notorious" denoting how well-known his womanising is in Brumley • he is deceptive keeping his reputation a one of the "worst sots and rogues" from the upper classes in Brumley. Reward valid alternatives.	[4]		[4]

Question		Answer	AO1	AO2	Total Mark
	(c)	Which of the following statements about this extract are true? Tick (✓) two boxes. Award one mark for each true statement identified (up to a maximum of 2 marks). Eva Smith looked out of place. ✓ Mrs Birling interrupts Gerald. ✓ Where a candidate has ticked/indicated more than two answers, including the correct answers, no marks can be awarded.	[2]		[2]
	(d)	Select two words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): noticed effect If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]

Question	Answer
6a.	Using linguistic and literary approaches, show how Priestley uses one of the characters in <i>An Inspector Calls</i> to convey his opinions and attitudes about life in early twentieth century Britain. [25]
Content	
Look for relevant textual support with some reference to how Priestley uses literary and linguistic features to present characters and convey his own opinions and attitudes about life in early twentieth century Britain. Look for and reward all valid interpretations. These might include a consideration of: • the role of the Inspector and how his attitudes represent Priestley's own • the unfavourable presentation of the Birlings and Gerald and the opinions and attitudes Priestley conveys about people like this • the more favourable or softening of the presentation of some characters, such as Sheila and Eric, and the opinions and attitudes Priestley conveys through them • the sympathetic presentation of Eva Smith and what this shows about Priestley's opinions and attitudes towards the working class • the relevance of the play's reference to historical events • Priestley's control of structure • the use of tension • the language and tone Priestley gives his characters to use. The most successful answers will consider how Priestley's favourable or unfavourable presentation of characters reflects his own views of members of society at this time. Discussion of how the behaviour and attitudes of the candidate's chosen character are influenced by Edwardian values will be assured and evaluative, with direct reference and overview. There will be an increased sensitivity in discussion of how Priestley presents this character through literary and linguistic features in order to convey his own opinions and attitudes. There will be an assured analysis of how Priestley's favourable or unfavourable presentation of characters reflects his own views of members of society at this time. Less successful responses will be fairly simple in narrative with an awareness of the behaviour of the candidate's chosen character, perhaps linked to some discussion of life in early twentieth century Britain and Priestley's opinions and attitudes towards it. Paraphrase or general references may be used.	

Question	Answer
6b.	Using linguistic and literary approaches, explore how Priestley presents attitudes to money in <i>An Inspector Calls</i> . Remember to support your answer with reference to the play. You should comment on the play's contexts. [25]

Content

Look for relevant textual support with some reference to how literary and linguistic features are used to present attitudes to money throughout the play.

Look for and reward all valid interpretations. These might include a consideration of:

- the Birlings' home
- Birling's position in society and his eagerness for Sheila to marry Gerald
- how Birling's statements about society and business reflect his interests
- Birling's treatment of Eva Smith
- the way Sheila uses her privilege
- Gerald's privileged life, his behaviour at the Palace Bar and the County Hotel, his use of Charlie Brunswick's flat and his treatment of Eva Smith
- the way Mrs Birling uses her privilege
- Eric's treatment of Eva
- Eva's attitude to money
- the Inspector's attitudes about those in privileged positions
- the end of the play
- Priestley's control of structure
- the use of tension
- the language and tone Priestley gives his characters to use.

The most successful responses will consider the motivations behind attitudes to money in the play, and how Priestley presents these. Discussion of attitudes to money will be evaluative and astute, with assured use of relevant detail and informed overview. There will be a confident understanding of the way characterisation, events and ideas are portrayed by Priestley to convey attitudes, and assured analysis of Priestley's use of literary and linguistic techniques. There will be a particular focus on how contextual factors affect characters.

Less successful responses will be mostly narrative, with some discussion of attitudes to money in the play, such as through the Birlings and Gerald, Eva and the Inspector. Paraphrase or general references may be used. There may be some awareness of how attitudes to money reflect twentieth century society.

My Name is Leon – Kit de Waal

Question			Answer	AO1	AO2	Total Mark
7.	(a)	(i)	Leon sees “<i>Fat arms of white fire curl out of the broken window and <u>wave at him</u></i>”. What is the technique underlined in this sentence? Award one mark for the correct answer: personification metaphor	[1]		[1]
		(ii)	What impressions do you have of the fire in this line? Award one mark to those who give a straightforward explanation of what the line shows the reader about the fire: • it’s big • it’s spreading Award two marks to those who give a more detailed explanation and / or offer some analysis of how language is used to achieve effects. Details candidates may explore or comment on could be: • “Fat arms” – the fire is reaching out of the car • “white fire” – it’s smoky / alternatively – it’s ‘white’ hot • “curl out of the broken window” – twisting movement of the fire • “and wave at him” – it attracts Leon’s attention / beckons to him	[2]		[2]
		(b)	Read the extract again. What does the underlined word here refer to? “Leon takes a few steps towards <u>them</u>...” Tick (✓) one box. Award one mark for the correctly identified interpretation: The men ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]

Question	Answer	AO1	AO2	Total Mark
(c)	Read the whole extract. What impressions of the setting of this scene does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer's use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer's craft. Ideas candidates may explore may include: • "turns and runs" the setting affects Leon – he's frightened • "Something in the car" highlights the sense of the unknown and the discomfort this brings • the street is "deserted" suggesting Leon is alone • negative connotations of words such as "broken" and "hissing" add to the sense of threat • "street lights are broken" shows the darkness threatening Leon • there is a sense of confusion as different people shout at Leon to do different things • "the lights are on in every house" suggests that everyone is alert to the possible danger. Reward valid alternatives.	[4]		[4]

Question		Answer	AO1	AO2	Total Mark
	(d)	Select two words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): handle although If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]

Question	Answer
8a.	“Hope is the driving-force for Leon’s behaviour in the novel.” Using literary and linguistic approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts. [25]
Content	
Look for relevant textual support with some reference to how literary and linguistic techniques are used to present hope as the possible driving force for Leon’s behaviour. Look for and reward all valid interpretations. These might include a consideration of: • Leon’s hopes for his relationship with his mother • Leon’s care of Jake and desire to stay with him • Maureen’s influence on Jake • how life with Sylvia affects Jake’s hopes • how Leon’s friendships at the allotment affect him • Leon’s experiences with Zebra • the effect of the race riots on Leon • Leon’s adoption. The most successful responses will discuss whether hope is the driving force for Leon’s behaviour, these will be assured and evaluative, supported through overview as well as through direct reference, and treated with increasing sensitivity at the top of this band. There will be assured analysis of the ways de Waal uses literary and linguistic techniques. There will be a focus on how contextual factors, such as the care system and the race riots of the 1980s, affect Leon. Less successful responses will be reliant on narrative with some relevant discussion of events in the play that show Leon’s behaviour and, perhaps, how this is driven by his hopes. There will be awareness of the novel’s context, and, perhaps, empathy, towards the top of this mark range. Paraphrase or general references may be used.	

Question	Answer
8b.	Using linguistic and literary approaches, explore how Kit de Waal presents attitudes to family throughout the novel. Remember to support your answer with reference to the novel. You should comment on the novel's contexts. [25]

Content

Look for relevant textual support with some reference to how literary and linguistic features are used to present ideas about family.

Look for and reward all valid interpretations. These might include a consideration of:

- Leon's confusing relationship with his mother
- the responsibility Leon feels for Jake
- Leon's relationship with Maureen
- when Leon goes to live with Sylvia
- the influence of Leon's wider social group, such as Tufty and Mr Devlin
- the effect of the social care system on Leon
- the end of the novel
- de Waal's own life experiences
- de Waal's control of structure
- use of tension
- characterization
- narrative voice.

The most successful responses will consider different ideas about family and how these ideas affect characters' behaviour in the novel. Discussion of ideas about family will be evaluative and astute, with assured use of relevant detail and informed overview. There will be a confident understanding of the way characterisation, events and ideas are portrayed by the writer to convey different ideas and attitudes, and assured analysis of how de Waal uses literary and linguistic techniques. There will be a particular focus on how contextual factors affect characters. Candidates might also consider aspects relevant to de Waal's background.

Less successful responses will be mostly narrative, with some discussion of different family situations in the novel, such as Leon and his mother and brother, with Maureen and with Sylvia. Paraphrase or general references may be used. There may be some awareness of how these relationships reflect the wider society of the novel and the writer's own experiences.

Pigeon – Alys Conran

Question		Answer	AO1	AO2	Total Mark
9.	(a)	What is the word class of the following two words? “looks” “thinks” Award one mark for the correct answer: verbs / stative verbs	[1]		[1]
	(b)	Cher is described as, “lying there, her soft skin white, dotted like a <u>tabbycat’s coat</u>, but with red.” What is the technique used in the underlined phrase? Award one mark for the correct answer: simile	[1]		[1]
	(c)	Who or what does the underlined word here refer to? “his angular body shaking over Cher’s fragile <u>one</u>...” Tick (✓) one box. Award one mark for the correctly identified interpretation: Cher’s body Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(d)	One sentence in the table below is false. Tick (✓) one box. Award one mark for the correct sentence: “Pigeon thinks how strange she is.”	[1]		[1]

Question	Answer	AO1	AO2	Total Mark
(e)	Read the whole extract. What impressions of Pigeon does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer's use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer's craft. Ideas candidates may explore may include: • "Pigeon stares." Suggests he is emotionless or in shock, possibly struggling to process what has happened • Pigeon is reflecting on what has happened leading up to this point • he begins to realise the enormity of what his plans have resulted in • "strange how it's all happened" – he's piecing the chain of events together • he begins to see the difference between Cher's complete conviction and his doubtful view of his own stories about Gwyn • he begins to realise he's been playing a role • he is detached from the tragedy unfolding at this point / he is just an observer. Reward valid alternatives.	[4]		[4]

	(f) Select two words, one for each gap, that best fit the meaning of this sentence. Write your answers in the spaces below. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): convinced involvement If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]
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Question	Answer
10a.	Using linguistic and literary approaches, explore how Alys Conran presents the changing relationship between Pigeon and Iola throughout the novel. Remember to support your answer with reference to the novel. You should comment on the novel's contexts. [25]
Content	
Look for relevant textual support with some reference to how literary and linguistic features are used to present the changing relationship between Pigeon and Iola. Look for and reward all valid interpretations. These might include a consideration of: • shifting ideas about Gwyn and how this affects Pigeon and Iola's relationship • the differences between Pigeon and Iola's home lives • the effect on the friendship of Pigeon and Iola's sibling relationships • reactions to Cher's accident • the shifting blame for the shooting of Pigeon's stepfather • the effect on the relationship of Pigeon's time in prison • the relationship at the end of the novel • contextual factors, such as the effect of multiculturalism, poverty and fractured families • Conran's control of structure • use of tension • characterisation • narrative voice. The most successful responses will consider the shifting dynamics of the relationship and what this reveals about both Pigeon and Iola. Answers will be evaluative and assured, showing a clear appreciation of the changing relationship between Pigeon and Iola. There may be a sensitive analysis of the stages of the relationship, through their shared view of Gwyn, the shifts in this, their confrontations, and their final reconciliation. There will be assured analysis of Conran's use of literary and linguistic techniques, such as the shifting narrative perspective and what the use of Welsh reveals about the stages of the relationship. Contexts are likely to be explored with confidence. Less successful responses will be predominantly narrative with reference to the main features of Pigeon and Iola's relationship, such as their shared ideas about Gwyn and the shooting of Pigeon's stepfather. Paraphrase or general references may be used. There may be some contextual awareness of how Pigeon and Iola differ in background and social situation.	

Question	Answer
10b.	“Pigeon is a book about looking for the truth.” Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts. [25]
Content	
Look for relevant textual support with some reference to how literary and linguistic features are used to present the characters’ search for the truth. Look for and reward all valid interpretations. These might include a consideration of: • Pigeon’s hatred of his stepfather being focused on Gwyn • the stories about Gwyn and the trouble these cause • Pigeon’s level of understanding about his mother • the reader’s own search for the truth about the shooting • lola’s growing awareness of Pigeon’s problems, of Efa’s life, and of Cher’s • lola’s search for the truth about Nain, Taid, and her father • Dafydd, Efa and lola • the police looking for the truth • Gwyn’s search for a sense of identity • Conran’s control of structure • use of tension • characterisation • narrative voice. The most successful answers will consider how far the characters’ decisions and behaviour are motivated by their desire to look for the truth. Discussion of how the behaviour of characters is driven by their search for the truth will be assured and evaluative, with direct reference and overview. There will be an increased sensitivity in discussion. Analysis of Conran’s use of literary and linguistic techniques will be assured with an analysis of, perhaps, the effect of the shifting narrative perspective and the use of Welsh. Contexts are likely to be explored with confidence. Less successful responses will be fairly simple narrative with an awareness of how character behaviour in the play is driven by their search for the truth. Paraphrase or general references may be used. There may be some contextual awareness of characters’ social situations.	

Animal Farm – George Orwell

Question		Answer	AO1	AO2	Total Mark
11.	(a)	The extract begins, “The men gave a shout of triumph.” What does the word “triumph” show about the men’s feelings in this part of the extract? Award one mark to those who give a relevant explanation of what it shows about the men’s feelings: - they’re happy / celebrating - they believe they’re winning	[1]		[1]
	(b)	(i) What is the word class of the word, “rushed”? Award one mark for the correct answer: verb / dynamic verb	[1]		[1]
		(ii) Read the line below. What does the language suggest about the men’s behaviour here? “they rushed after them in disorder” Award one mark for the correct answer: - verb / dynamic verb Award one mark for a simple interpretation of what we learn about the men’s behaviour: - they’re moving quickly, they dash forward Award two marks to those who give a more detailed explanation and / or offer some analysis of how language is used to achieve effects: - they dash forward without thinking - they surge forward in a chaotic way / without a plan. Reward valid alternatives.	[2]		[2]

(c)	Read the whole extract. What impressions of the animals does the writer create in this extract? Give 0 marks for responses where there is nothing worthy of credit. Give 1 mark to those who identify and comment on superficial details. These answers may struggle to engage with the text and/or question. Give 2 marks to those who identify details and give straightforward comments supported by some textual references. These answers may rely on paraphrasing or narrative approaches. Give 3 marks to those who make clear comments about different impressions supported by textual references. These answers show awareness of the writer's use of language and make inferences. Give 4 marks to those who make accurate and perceptive comments about different impressions supported by purposeful textual references. These answers make clear inferences based on how the writer has constructed meaning and include an understanding of the writer's craft. Ideas candidates may explore may include: • Snowball has anticipated the men's behaviour "just what Snowball had intended" • the animals "suddenly emerged" taking the men by surprise • the animals "lying in ambush" denotes the meticulous planning they have done • the animals work together to implement Snowball's plan "gave the signal for the charge" • Snowball has been in control of the situation so far so Jones's actions are unexpected • the animals – particularly Snowball – are brave "He himself dashed straight for Jones" • the animals seem unlikely to win against a man with a gun but are willing to sacrifice themselves. Reward valid alternatives.	[4]		[4]
(d)	Select two words, one for each gap, that best fit the meaning of this sentence. Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): forward despite If the candidate has written their answers in the wrong place, but it is obvious which gap the response relates to, award marks as above. Candidates who use their own word to (grammatically) fill the gap cannot be credited.	[2]		[2]

Question	Answer
12a.	“There are no truly innocent characters in <i>Animal Farm</i>.” Using linguistic and literary approaches, explore how far you agree with this statement. Remember to support your answer with reference to the novel. You should comment on the novel’s contexts. [25]
Content	
Look for relevant textual support with some reference to how literary and linguistic features are used to present innocent and/or corrupt characters: Look for and reward all valid interpretations. These might include a consideration of: • the motivations of Jones, Pilkington and Frederick • Napoleon, Squealer and the pigs’ motivations and their methods of manipulation • Snowball’s naivety • Old Major’s role in the novel • Clover’s self-doubt • Moses’ behaviour • Mollie’s self-absorption • Benjamin’s cynicism • the ways in which the characters’ behaviour can be regarded as either innocent or corrupt and the effect this has on events in novel • links to relevant context / the Russian Revolution / Orwell’s political beliefs • Orwell’s control of structure • use of tension • characterisation and use of anthropomorphism • narrative voice. The most successful answers will consider the motivations behind characters’ decisions and behaviours and how far characters can therefore be considered as innocent or corrupt. Discussion of innocent and/or culpable characters and what motivates their behaviour will be evaluative and astute, with assured use of relevant detail and informed overview. There will be a confident understanding of the way characterisation, events and ideas about innocence, naivety and/or corruption are portrayed by Orwell, and assured analysis of the writer’s use of literary and linguistic techniques. There will be a particular focus on how contextual factors affect characters. Candidates might also consider aspects relevant to the writer’s background. Less successful answers will be mostly narrative, with some discussion of characters and behaviour that can be seen as innocent or as causing problems. Paraphrase or general references may be used. There will be awareness of the novel’s context, and, perhaps, empathy, towards the top of this mark range.	

Question	Answer
12b.	Using linguistic and literary approaches, explore how Orwell uses <i>Animal Farm</i> as a warning against dangerous human behaviour. Remember to support your answer with reference to the novel. You should comment on the novel's contexts. [25]
Content	
Look for relevant textual support with some reference to how Orwell uses literary and linguistic features to use the novel as a warning against dangerous human behaviour. Look for and reward all valid interpretations. These might include a consideration of: • the behaviour and motivations of Jones, Pilkington and Frederick • Napoleon, Squealer and the pigs' actions and links to wider context and human behaviour • Snowball's naivety and mistakes • Old Major's role in the novel • Clover's self-doubt and inaction • Moses and links to the role of religion in the novel • Mollie's self-absorption and wider links to the petit bourgeoisie • Benjamin's cynicism and lack of direct action • the ways in which the characters' behaviour represents human error • links to relevant context / the Russian Revolution / Orwell's political beliefs • Orwell's control of structure • use of tension • characterisation and use of anthropomorphism • narrative voice. The most successful answers will consider the message Orwell conveys through the novel and how this is conveyed through the decisions and behaviours the writer gives his characters. Discussion of how Orwell uses the novel as a warning against dangerous human behaviour will be assured and evaluative, with direct reference and overview. There will be an increased sensitivity in discussion and a clear understanding of how characters reflect wider society. There will be assured analysis of Orwell's use of literary and linguistic techniques. Less successful responses will be fairly simple narrative with an awareness of how Orwell uses the novel as a warning against dangerous human behaviour, perhaps linked to some discussion of relevant context. Paraphrase or general references may be used.	

Mark scheme	
Unit 4b	
Marks available: 25	
Band	AO1
5	17-20 marks Candidates: - show a convincing and perceptive understanding, considering a wide range of different aspects of content; responses are sustained, detailed and critical in their engagement and may include offering some reasoned judgements or considered personal response. - offer a sustained and convincing selection of relevant points, along with detailed and interesting development of ideas. A sophisticated evaluation of relevant points is given to demonstrate how they illustrate and support interpretations. - offer well-reasoned explanations of how a comprehensive range of aspects of language, structure and form contribute to the presentation of information, ideas and themes. - give well-reasoned and persuasive explanations of a comprehensive range of examples of the impact of language, structure and form. - show a comprehensive and sophisticated understanding of contexts, making convincing explanations about their impact. - show a full and thorough understanding how contexts may inform viewpoints and perspectives, drawing confidently on well-chosen evidence from the text(s).
	13-16 marks Candidates: - show secure understanding, demonstrating that they have considered a range of aspects of the content; responses develop points to engage critically with a range of ideas and may begin to offer considered personal response. - offer a competent selection of points offered, and meaningful development of ideas. Secure evaluation of relevant points to demonstrate how they illustrate and support interpretations. - offer detailed explanations of how a range of relevant aspects of language, structure and form contribute to the presentation of information, ideas and themes. - give secure explanations of a range of relevant examples of the impact of language, structure and form. - show a secure understanding of contexts, making appropriate observations about their impact. - show secure understanding of how contexts may inform different viewpoints and perspectives, supporting their views with relevant evidence from the text(s).

3	9-12 marks Candidates: • show some understanding of the main features of the content; responses focus on the main points with some development of ideas. • select a broad range of appropriate points with clear development of ideas. Some appropriate evaluation is made of how the points illustrate and support interpretations. • offer straightforward explanations of how different aspects of language, structure and form contribute to the presentation of information, ideas and themes. • give straightforward explanations about the impact of language, structure and form. • show clear understanding of, with emerging awareness of their impact. • show clear understanding of how contexts may inform different viewpoints and perspectives, and select some appropriate material from the text(s) to support their views.
2	5-8 marks Candidates: • show a basic understanding with some weaknesses in interpreting content; responses are likely to be undeveloped and take a descriptive approach. • select some points with some basic evidence of development of ideas. Simple explanation is given of how the points illustrate and support interpretations. • comment on some basic examples of how language, structure and form contribute to the presentation of information, ideas and themes. • make basic comments on the impact of language, structure and form, although not all will be clear or relevant. • show basic understanding of contexts, making undeveloped comments that may not be relevant to the text. • show basic understanding of how contexts may inform different viewpoints and perspectives.

1	1-4 marks Candidates: • show limited understanding with some misinterpretation of content; responses are likely to be brief and simple. • offer a limited number of points, without development or evaluation. • make simple and limited comments on how language, structure and form contribute to the presentation of information, ideas and themes. • make limited comments on the impact of language, structure and form. • show limited understanding of contexts, making only brief and generalised comments. • show limited understanding of how contexts inform different viewpoints and perspectives.
0	Nothing worthy of credit.

AO2: Learners are assessed for the quality of their written communication, including the accuracy of their language.

Band	AO2
5	5 marks • Communication is consistently coherent, purposefully organised and with a wide variety of sophisticated linguistic and structural features. • Candidates consistently use appropriate grammar and syntax. • A wide range of punctuation is used confidently and accurately. Spelling is almost always correct, including that of complex/irregular words.
4	4 marks • Communication is mostly coherent, and effectively organised with a variety of well-chosen linguistic and structural features. • Candidates mainly use appropriate grammar and syntax. • A range of punctuation is used accurately and spelling is secure.
3	3 marks • Communication is generally coherent, showing some evidence of organisation and some use of linguistic and/or structural features. • Candidates sometimes use appropriate grammar and syntax. • Punctuation and spelling are generally accurate but with occasional errors, which do not impede meaning.

2	2 marks • Communication shows some coherence, with occasional use of linguistic and/or structural features. • Candidates occasionally use appropriate grammar and syntax, but it is inconsistent in accuracy. • Punctuation and spelling have frequent errors but meaning is largely clear.
1	1 mark • Communication shows occasional coherence, but this may be limited by the lack of organisation. Linguistic and structural features are limited and may be inaccurate. • Candidates rarely use appropriate grammar and syntax and errors may impede meaning. • Errors in punctuation and spelling are likely to impede clarity or meaning.
0	0 marks Nothing worthy of credit.

Unit 4b Section B

In this task you will be assessed on the quality of your writing skills.

Marks are awarded for writing accurately.

You should aim to write about 350-500 words.

Choose one of the following for your writing:

Either

19 Write a story with the title: An unexpected achievement.

Or,

20 Write about a time when you, or somebody else, made a friend.

Marks available: **25**

Band	A02
5	21-25 marks • Communication is consistently clear, with confident and persuasive use of language for effect, and evidence of originality of imagination. • Candidates make well-considered choices of forms, vocabulary and/or techniques, showing sophisticated awareness of audience engagement. • Candidates consistently and creatively adapt communication, purposefully selecting appropriate register, vocabulary and techniques. • Communication is consistently coherent, purposefully organised with a wide variety of sophisticated linguistic and structural features. • Candidates confidently use a wide range of sentence structures, that thoughtfully enhance clarity, and successfully support purpose and create effect. • Candidates consistently and purposefully use appropriate grammar. • A wide range of punctuation is used confidently and accurately. Spelling is almost always correct, including that of complex/irregular words.

4	16-20 marks • Communication is clear, with secure use of language for effect and evidence of sustained and interesting imagination. • Candidates use a broad range of well-chosen forms, vocabulary and/or techniques, with secure awareness of audience engagement. • Candidates adapt communication securely, and show some confidence in selecting appropriate register, vocabulary and techniques. • Communication is mostly coherent, effectively organised with a variety of well-chosen linguistic and structural features. • Candidates use a range of sentence structures, that enhance clarity, and are deliberately used for purpose and effect. • Candidates use appropriate grammar. • A range of punctuation is used accurately, and spelling is secure.
3	11-15 marks • Communication is mostly clear, with appropriate use of language for effect and evidence of engaging imagination. • Candidates use a range of appropriate forms, vocabulary and/or techniques, with clear awareness of audience engagement. • Candidates adapt communication, showing some evidence of selecting appropriate register, vocabulary and techniques. • Communication is generally coherent, organised with some use of linguistic and/or structural features. • Candidates use varied sentence structures, which sometimes enhance clarity, and may be used for specific purpose or effect. • Candidates generally use appropriate grammar • Punctuation and spelling are generally accurate with occasional errors, which do not impede meaning.

2	6-10 marks • Communication shows basic clarity, with some effective use of language and some evidence of imagination emerging. • Candidates use some appropriate forms, vocabulary and/or techniques, which demonstrate some awareness of audience engagement. • Candidates begin to adapt communication, with some basic attempts to select appropriate register, vocabulary and techniques. • Communication shows some coherence with occasional use of basic linguistic and/or structural features. • Candidates use basic sentence structures which do not always enhance clarity, purpose and / or effect. • Candidates occasionally use appropriate grammar, but it is inconsistent in accuracy. • Punctuation and spelling have frequent errors, but meaning is largely clear.
1	1-5 marks • Communication shows limited clarity, with limited effectiveness in use of language and little evidence of imagination. • Forms, vocabulary and/or techniques are often inappropriate, ineffective and inconsistent, and show limited awareness of audience. • Candidates rarely adapt communication; register, vocabulary or techniques may not be appropriate. • Communication shows occasional coherence, but this may be limited by the lack of organisation. Linguistic and structural features are limited and may be inaccurate. • Candidates show limited ability to vary sentence structures. • Candidates rarely use appropriate grammar and errors may impede meaning. • Errors in punctuation and spelling are likely to impede clarity or meaning.
0	Nothing worthy of credit.

Mapping of questions to specification content and assessment objectives: Unit 4b

Question								
			Topic and Section			Total Marks	AO1 Marks	AO2 Marks
Leave Taking								
01	ai					1	1	
	aii					2	2	
	b					1	1	
	c					1	1	
	di					1	1	
	dii					2	2	
	e					2	2	
02	Learners choose to answer either 02 or 03 .					25	20	5
03								
DNA								
4	a					1	1	
	bi					1	1	
	bii					1	1	
	biii					1	1	
	ci					1	1	

	cii					2	2	
	d					2	2	
	e					1	1	
5	Learners are required to answer either 12 or 13 .					25	20	5
6								
An Inspector Calls								
7	ai					1	1	
	aii					1	1	
	bi					1	1	
	bii					2	2	
	c					1	1	
	d					2	2	
	e					2	2	
8	Learners are required to answer either 22 or 23 .					25	20	5
9								
My name is Leon								
10	ai					1	1	
	aii					2	2	
	bi					1	1	
	bii					2	2	
	c					1	1	

	d					1	1	
	e					2	2	
11	Learners are required to answer either 32 or 33 .					25	25	5
12								

Pigeon								
13	ai					1	1	
	aII					2	2	
	bi					1	1	
	bII					2	2	
	c					1	1	
	d					1	1	
	e					2	2	
14	Learners are required to answer either 42 or 43 .					25	20	5
15								
Animal Farm								
16	a					1	1	
	bi					1	1	
	bII					2	2	
	c					1	1	
	d					2	2	
	ei					1	1	
	eII					2	2	
17	Learners are required to answer either 52 or 53 .					25	20	5
18								
Section B								

61	Learners are required to answer either 61 or 62 .				25		25
62							
Total marks					60	30	30