

WJEC GCSE English Language and Literature (Single Award Only)

Approved by Qualifications Wales

Sample Assessment Materials

Unit 4a: Motivations

Teaching from 2025

For award from 2027

Version 3 - April 2026



SUMMARY OF AMENDMENTS

Version	Description	Page number
2	Amended wording question paper and mark scheme for questions 4(b), 4(c), 4(d), 4(e), 4(f), 7(c), 7(d), 7(e), 10(a), 10(b), 10(c), 10(d), 10(e), 13(c).	7-9, 14-15, 19-21, 26, 42-44, 48-49, 58
3	Amended QP front cover marking table to remove the 'Section A (optional questions)' row. Amended numbering format of questions on the paper where candidates have a choice between two questions. Amended mark scheme to reflect these changes.	5, 6, 8, 11, 14, 17, 20, 23, 26, 29, 32, 35

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Surname	Centre number	Candidate number
First name(s)		0



**English Language and Literature –
Unit 4a (Single Award only)
Motivations**

Time 1 hour 30 minutes

SAMPLE ASSESSMENT MATERIALS

Section A	Pages
<i>A Midsummer Night's Dream</i>	2-7
<i>The Importance of Being Earnest</i>	8-13
<i>Refugee Boy</i>	14-19
<i>Pygmalion</i>	20-24
<i>An Inspector Calls</i>	25-30
Section B	31-34

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.

Section A: Answer the question on the text that you have studied.

Section B: Answer one question only.

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.

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

Section A
Answer questions on **one** text.

A Midsummer Night's Dream – William Shakespeare

Examiner
only

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. **Hermia** God speed, fair Helena! Whither away?
- Helena** Call you me fair? That 'fair' again unsay.
Demetrius loves your fair: O happy fair!
Your eyes are lodestars, and your tongue's sweet air
More tuneable than lark to shepherd's ear
When wheat is green, when hawthorn buds appear.
Sickness is catching. O, were favour so,
Yours would I catch, fair Hermia, ere I go;
My ear should catch your voice, my eye your eye,
My tongue should catch your tongue's sweet melody.

- (a) Which of the following is the best definition of Hermia's question "Whither away?" in this extract? [1]

Tick (✓) **one** box.

Why are you rushing?	
Where are you going?	
Are you running away?	
What are you doing?	

- (b) (i) What literary technique is used in the line below? [1]

"Your eyes are lodestars".

.....

- (ii) Explain what this line suggests about Hermia's appearance. [2]

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.....

- (c) Read the whole extract. What impressions of Helena 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.

Helena feels _____ by Hermia's compliment because it reminds her that Demetrius is _____ to Hermia.

regretful	upset	apologetic
attracted	guilty	compared

In this task you will be assessed on your response to the play as a whole.

[25]

Examiner
only

2. Answer one of the following questions:

- A.** “Cruelty is the driving force for all of Oberon’s behaviour.”
Using linguistic and literary approaches, explore how far you agree with this statement. Support your answer with reference to the play. Comment on the play’s contexts.

Or,

- B.** Using linguistic and literary approaches, explore how Shakespeare presents attitudes to love throughout *A Midsummer Night’s Dream*. Support your answer with reference to the play. Comment on the play’s contexts.

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

[illegible]

The Importance of Being Earnest – Oscar Wilde

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. Algernon Oh! I am not really wicked at all, cousin Cecily. You mustn't think that I am wicked.

Cecily If you are not, then you have certainly been deceiving us all in a very inexcusable manner. I hope you have not been leading a double life, pretending to be wicked and being really good all the time. That would be hypocrisy.

Algernon (*looks at her in amazement*) Oh! Of course I have been rather reckless.

Cecily I'm glad to hear it.

Algernon In fact, now you mention the subject, I have been very bad in my own small way.

(a) What is the word class of the word "reckless" in this extract? [1]

.....

(b) Which of the following is the best definition of the word "hypocrisy" in this extract? Tick (✓) **one** box. [1]

	Tick (✓)
Judging someone unfairly	
Disliking someone	
Pretending to hold beliefs that do not match your behaviour	
Having extremely strong opinions	

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

[1]

Examiner
only

“now you mention the subject...” (line 10).

Tick (✓) **one** box.

	Tick (✓)
Algernon's cousin	
Algernon's behaviour	
Algernon's intelligence	
Algernon's emotions	

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

	Tick (✓)
This is a monologue.	
The characters dislike each other.	
Algernon wants to create a good impression.	
Cecily is worried about her manners.	

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

[4]

Examiner
only

This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

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

[2]

Write your answers in the spaces below.

Algernon's _____ for Cecily is shown in the way he
_____ what he says to please her.

disregard	concern	fakes
affection	adapts	lies

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 what we learn about Victorian society through the behaviour of one or two of the female characters. Support your answer with reference to the play.

Or,

- B.** “The characters deceive each other in *The Importance of Being Earnest*.” Using linguistic and literary approaches 14, explore how true this is for **one** or **two** relationships in the play. Support your answer with reference to the play. Comment on the play’s contexts.

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

[illegible]

This image shows a full page of a worksheet designed for handwriting practice. It features approximately 20 evenly spaced, horizontal dashed lines across the entire width of the page. The background is plain white, providing a clear guide for letter height and placement. There are no margins, text, or other markings present.

Refugee Boy – Benjamin Zephaniah, adapted by Lemn Sissay

Examiner
only

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

You are advised to spend about 15 minutes on question 7, and about 35 minutes on question 6a or question 6b.

- 5. Alem** I will be going home soon.
- Mustapha** Humph. Dribbler thought he was here a week...
- Alem** How long has he been here?
- Mustapha** Ahh it doesn't matter. Look at him, man. Dribbles everywhere.
Nasty.
Na-a-sty...
- Sweeney enters.**
- Sweeney** Hey guys. What's going on?
- Mustapha** Not much. Chips!
- Sweeney** Wanna play table tennis later? Tournament on. Dribbler's a mess but he's a demon on the table, man. Aren't you, Dribs? Aren't you a demon on the table? I'm gonna thrash him. You playing, Musty?

- (a) What is the word class of the word "thought" in this extract? [1]

.....

.....

- (b) Read the first two lines from the extract. [2]

What do you learn about Mustapha from these lines?

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- | | |
|-----|------------------|
| [1] | Examiner
only |
|-----|------------------|

“a demon on the table”

Simile	
Metaphor	
Personification	
Onomatopoeia	

- [4]

This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

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

Examiner
only

Write your answers in the spaces below.

Sweeney is _____ in his manner, _____
wanting the other boys to join the table tennis game.

helpful	shy	despite
confrontational	as	still

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. Answer one of the following:

Either

- A. Using linguistic and literary approaches, explore how the characters in the play are changed by the threats they face. Support your answer with reference to the play. Comment on the play's contexts.

Or,

- B. Using linguistic and literary approaches, explore how Zephaniah presents friendship throughout *Refugee Boy*. Support your answer with reference to the play. Comment on the play's contexts.

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

This image shows a full page of a handwriting practice worksheet. It consists of multiple rows of horizontal dotted lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

Pygmalion – George Bernard Shaw

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. **HIGGINS** You might marry, you know. [*He bites a large piece out of the apple, and munches it noisily*]. You see, Eliza, all men are not confirmed old bachelors like me and the Colonel. Most men are the marrying sort (poor devils!); and you're not bad-looking; it's quite a pleasure to look at you sometimes - not now, of course, because you're crying and looking as ugly as the very devil; but when you're all right and quite yourself, you're what I should call attractive. That is, to the people in the marrying line, you understand. You go to bed and have a good nice rest; and then get up and look at yourself in the glass; and you won't feel so cheap.

- (a) Explain in your own words what Higgins means by the following: [2]

“when you're all right and quite yourself”

.....

.....

“you won't feel so cheap”

.....

.....

- (b) Which one of the following statements about this extract is true? [1]

Tick (✓) **one** box.

Higgins and the Colonel are both married.	
Higgins pities Eliza.	
Eliza is emotional.	
Higgins says Eliza has no money.	

- | | |
|-----|------------------|
| [1] | Examiner
only |
|-----|------------------|

.....

.....

- [4]

This image shows a full page of white paper with horizontal dotted 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.

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

Examiner
only

Write your answers in the spaces below.

Higgins considers himself _____ to Eliza, which is shown
by the _____ he uses to try and get rid of her.

superior	alliteration	imperatives
checks	winning	similar

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

8. Choose one of the following:

Either

- A.** Using linguistic and literary approaches, explore what Higgins' treatment of Eliza in *Pygmalion* shows us about life in Britain in the early twentieth century. Support your answer with reference to the play. Comment on the play's contexts.

Or,

- B.** "People are clever in different ways in *Pygmalion*." Using linguistic and literary approaches, explore how far you agree with this statement. Support your answer with reference to the play. Comment on the play's contexts.

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

[illegible]

An Inspector Calls – J.B. Priestley

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. **Sheila** I caught sight of this girl smiling at Miss Francis – as if to say: “Doesn’t she look awful” – and I was absolutely furious. I was very rude to both of them, and then I went to the manager and told him that this girl had been very impertinent – and – and – (*She almost breaks down, but just controls herself.*) How could I know what would happen afterwards? If she’d been some miserable plain little creature, I don’t suppose I’d have done it. But she was very pretty and looked as if she could take care of herself. I couldn’t be sorry for her.

- (a) (i) What is the word class of the following two words in this extract? [1]

“furious” “rude”

.....

.....

- (ii) What do each of the words show the audience about Sheila? [2]

furious

.....

.....

rude

.....

.....

- (b) What word class is the word “almost” in the line. “She almost breaks down”. [1]

Tick (✓) **one** box.

Adjective	
Adverb	
Verb	
Noun	

- (d) Select one word from the list below for each of the two gaps that best fit the meaning of this sentence.

[2]

Examiner
only

Write your answers in the spaces provided:

Priestley presents Sheila _____ as someone who
abuses her _____.

bitterly	unfavourably	position
angrily	friends	stage

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

10. Answer one of the following:

Either

- A. Using linguistic and literary approaches, explore which character you think changes the most as a result of the Inspector's visit. Support your answer with reference to the play. Comment on the play's contexts.

Or,

- B. Using linguistic and literary approaches, explore how Priestley presents the upper class in Britain at the time the play is set. Support your answer with reference to the play. Comment on the play's contexts.

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

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 practice. There are no margins, text, or other markings on the page.

This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing 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.

[25]

Examiner
only

Marks are awarded for writing accurately.

You should aim to write about 350-500 words.

You are advised to spend about 40 minutes on question 11.

11. Choose one of the following for your writing:

Either

A. Describe a scene when someone is preparing for a significant event.

Or,

B. Write an extract from a novel describing one character from the point of view of another. These two characters are meeting after a year.

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

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 practice. There are no margins, text, or other markings on the page.

[illegible]

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

A Midsummer Night's Dream – William Shakespeare

Question		Answer	AO1	AO2	Total marks
1.	(a)	Which of the following is the best definition of Hermia's question "Whither away" in this extract? Tick (✓) one box. Award one mark for the correct answer: Where are you going?	[1]		[1]
	(b)	(i) What literary technique is used in the line below? <i>"Your eyes are lodestars".</i> Metaphor	[1]		[1]
		(ii) Explain what this line suggests about Hermia's appearance. Award one mark to those who give a straightforward explanation of what it shows about Hermia's appearance, such as: - Hermia's eyes are beautiful / attractive / pleasant 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: - Hermia's eyes are like lights / guiding lights - Hermia inspires / enchants - Hermia's eyes have led Demetrius to her Reward <u>valid alternatives</u> . Award 0 marks for a simple statement that Hermia's eyes are stars.	[2]		[2]

Question	Answer	AO1	AO2	Total marks
(c)	Read the whole extract. What impressions of Helena 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: • Helena doesn't believe that Hermia thinks she is beautiful: "That 'fair' again unsay" • Helena uses the adjective "happy" in her claims that she would be content if she looked like Hermia • Helena is insecure –she isn't the same kind of beauty as Hermia: "Demetrius loves your fair" • she feels the need to be different in order to make Demetrius love her • she wishes she were more like Hermia: "were favour so, / Yours would I catch" • she is generous in her praise of Hermia: "your tongue's sweet air" • she maybe concealing her jealousy with her exaggerated flattery: "My tongue should catch your tongue's sweet melody." Reward valid alternatives.	[4]		[4]

	(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): upset attracted 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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Section B

Question	Answer	Total marks
2a.	“Cruelty is the driving force for all of Oberon’s behaviour.” Using linguistic and literary approaches, explore how far you agree with this statement. Support your answer with reference to the play. 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 Oberon’s behaviour throughout the play. Look for and reward all valid interpretations. These might include a consideration of: • Puck’s introduction to Oberon • Oberon’s past relationship with Hippolyta • Oberon’s clear jealousy of Titania’s changeling boy • Oberon’s cruel plan to use Love-in-Idleness to “torment” Titania • Oberon’s kind motives towards Helena and frustration over Puck’s mistake • Oberon’s eventual pity for Titania’s affection for Bottom • Oberon’s reconciliation with Titania • the end of the play • Shakespeare’s control of structure • the use of tension • the language and tone Shakespeare gives his characters to use. The most successful responses will consider a range of examples of Oberon’s behaviour and the motivations behind these. Discussion of whether cruelty is the driving force for all of Oberon’s behaviour 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 Shakespeare’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 Oberon’s actions, and events that show him, perhaps, as a cruel figure. Paraphrase or general references may be used. There may be some awareness of how Oberon reflects the wider society of the play, or Elizabethan society, such as men’s attitudes towards women.		

Question	Answer	Total marks
2b.	Using linguistic and literary approaches, explore how Shakespeare presents attitudes to love throughout <i>A Midsummer Night's Dream</i> . Support your answer with reference to the play. 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 attitudes towards love throughout the play. Look for and reward all valid interpretations. These might include considerations of: • Theseus and Hippolyta's relationship • Egeus' objections to Lysander • the relationship between the four lovers – in friendship, love and anger • Oberon and Titania • Titania and Bottom • the story of Pyramus and Thisbe • Shakespeare's control of structure • the use of conflict and tension • the language and tone Shakespeare gives his characters to use. The most successful responses will consider the motivations behind attitudes to love in the play, and how Shakespeare presents these. Discussion of attitudes towards love 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 Shakespeare to convey attitudes, and assured analysis of Shakespeare'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 love relationships in the play, such as the royal wedding, the four lovers, Oberon and Titania, Titania and Bottom, and a recognition of attitudes towards these. Paraphrase or general references may be used. There may be some awareness of how these relationships reflect the wider society of the play, or Elizabethan society.		

The Importance of Being Earnest – Oscar Wilde

Question		Answer	AO1	AO2	Total Mark
3.	(a)	What is the word class of the word “reckless” in this extract? Award one mark for any of the following correct answers: - adjective - modifier / post-modifier	[1]		[1]
	(b)	Which of the following is the best definition of the word “hypocrisy” in this extract? Tick (✓) one box. Award one mark for the correct answer: Pretending to hold beliefs that do not match your behaviour. Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(c)	Read the extract again. What does the underlined word here refer to? <i>“now you mention the <u>subject</u>...”</i> Tick (✓) one box. Award one mark for the correctly identified interpretation: Algernon’s behaviour ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(d)	Which one of the following statements about this extract are true? Tick (✓) one box. Award one mark for the correct answer: Algernon wants to create a good impression. ✓ Where a candidate has ticked/indicated more than the stipulated number of answers including the correct answer, no marks can be awarded.	[1]		[1]

Question		Answer	AO1	AO2	Total Mark
	(e)	Read the whole extract. What impressions of Algernon 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: • Algernon is trying to create a good impression for Cecily "You mustn't think that I am wicked" • he is accused of "deceiving us all" suggesting he is untrustworthy / hasn't been truthful about himself • Algernon is seen as "pretending to be wicked" when really he's a good person • he is accused of "hypocrisy": he is not true to himself • he has been "leading a double life" • "I have been rather reckless" suggests he's careless / daring / thoughtless in behaviour / lives dangerously • Algernon is just claiming to be a rash / impetuous person to please Cecily / win approval • Algernon is trying to live up to Cecily's expectations of him and will claim to be anything she wants. Reward valid alternatives.	[4]		[4]

Question		Answer	AO1	AO2	Total marks
	(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): affection adapts 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	Total marks
4a.	Using linguistic and literary approaches, explore what we learn about Victorian society through the behaviour of one or two of the female characters. Support your answer with reference to the play.	[25]
Content		
Look for relevant textual support with some reference to how linguistic and literary features are used to present female behaviour and Victorian society as its driving-force throughout the play. Look for and reward all valid interpretations. These might include a consideration of: • Lady Bracknell's relationship with Algernon • Lady Bracknell's treatment of Gwendolen and expectations for her marriage • Lady Bracknell's treatment of Jack • Gwendolen's behaviour with Jack • Cecily's behaviour with Algernon • Algernon and Jack's discussions about the female characters • Miss Prism's behaviour towards Dr Chasuble • Cecily and Gwendolen's interactions, both as adversaries and then as friends • the end of the play • the way Wilde uses structure to make events more interesting • the use of conflict and tension • the language and tone Wilde gives his characters to use. The most successful responses will consider how the behaviour of female characters is motivated by Victorian social expectations. Discussion of how the behaviour of female characters is motivated by Victorian social expectations will be assured and evaluative, with direct reference and overview. There will be an increased sensitivity in discussion. Gwendolen and Cecily may well still be the main characters considered, but the impact of social rules on other female characters, such as Lady Bracknell and Miss Prism, should also be valued when considered relevantly. There will be assured analysis of Wilde's use of literary and linguistic techniques. Less successful responses will be fairly simple narrative with an awareness of the behaviour of some of the female characters, perhaps linked to some discussion of Victorian society. Paraphrase or general references may be used.		

Question	Answer	Total marks
4b.	"The characters deceive each other in <i>The Importance of Being Earnest</i>." Using linguistic and literary approaches, explore how true this is for one or two relationships in the play. Support your answer with reference to the play. 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 the ways in which characters deceive each other. Look for and reward all valid interpretations. These might include a consideration of: • Algernon and Jack's claim to the name of Ernest and their deceptions at the Manor House • Algernon and Jack's claim to the name of Ernest and their deceptions at the Manor House • Algernon's use of Bunbury to excuse himself from invitations • Jack's lies to Cecily • Gwendolen's hints of doing "something desperate" to marry Jack as a covert response to Lady Bracknell's disapproval • Algernon's lies to Cecily • Cecily's made-up letters from Algernon • Gwendolen and Cecily's fractious first meeting • Miss Prism's secret past • the way Wilde uses structure to make events more interesting • the use of conflict and tension • the language and tone Wilde gives his characters to use. The most successful responses will consider the motivations behind the deceptive behaviour of characters in the play, with reference to how class expectations affect these behaviours. Discussion of deceptive characters and actions and what motivates these 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 deception are portrayed by Wilde, and assured analysis of the playwright's use of literary and linguistic techniques. There will be a particular focus on how contextual factors and class expectations affect characters' deceptive behaviours. Less successful responses will be mostly narrative, with some discussion of one or two characters and events that show deception. Paraphrase or general references may be used. There will be awareness of the play's context, and, perhaps, empathy, towards the top of this mark range.		

Refugee Boy – Benjamin Zephaniah, adapted by Lemn Sissay

Question		Answer	AO1	AO2	Total Mark
5.	(a)	What is the word class of the word “thought” in this extract? Award one mark for the correct answer: verb	[1]		[1]
	(b)	Read the first two lines from the extract. What do you learn about the character of Mustapha from these lines? Award one mark to those who give a straightforward interpretation about what they learn about Mustapha. Details candidates may explore or comment on could be: • He disagrees with Alem / doubts that Alem is right • He knows that the boys stay longer at the home than they think they will. Award two marks to those who give a more detailed interpretation about what they learn and / or offer some analysis of how language and/or technique is used to achieve effects. Details candidates may explore or comment on could be: • “Humph” suggests he’s quite dismissive of Alem’s view • He can’t be bothered to explain that the boys end up staying at the home for a while. Alternatively, candidates may suggest that Mustapha does not go into detail in order to save Alem’s feelings. Reward <u>valid</u> alternatives.	[2]		[2]

Question		Answer	AO1	AO2	Total Mark
	(c)	What is the literary technique in the lines below? <i>"Dribbler's a mess"</i> <i>"a demon on the table"</i> Tick (✓) one box. Award one mark for the correct answer: metaphor Where a candidate has ticked/indicated more than the stipulated number of answers including the correct answer, no marks can be awarded.	[1]		[1]
	(d)	Read the whole extract. What impressions of Dribbler 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: - the nickname suggests he has drips of spit on him and the fact he's been nicknamed suggests it's an ongoing problem and/or he does nothing to address it - he is a sympathetic character as he was unaware of his situation in the home "thought he was here a week" - he has little pride in his appearance: "Dribbler's a mess" he is seen as untidy / unhygienic "a demon on the table" – he plays well / a talented player / a ruthless player - Dribbler has some respect from the other boys as the person to beat at table-tennis "I'm going to thrash him". Reward valid alternatives.	[4]		[4]

	(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): • confrontational • 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]
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Question	Answer	Total marks
6a.	Using linguistic and literary approaches, explore how the characters are changed by the threats they face. Support your answer with reference to the play. 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 how characters are changed by the threats they face. Look for and reward all valid interpretations. These might include a consideration of: • Alem's reaction to Mr Hardwick in scene 2 • the threats posed and experienced by the boys from the children's home • the flashback scenes in Ethiopia and Eritrea and the effect of threat on Alem's family • the Fitzgeralds' reactions to events and Alem's experiences in the foster family • the court scene and the effect of the threat of deportation • the protest scenes • Alem's parents • the way Zephaniah and Sissay use structure to make events more interesting • the use of conflict and tension • the language and tone the writers give the characters to use. The most successful answers will consider the effect of threats on characters' decisions and behaviours, with careful discussion of what changes these bring about. Answers will be well referenced, discussing the way characters are changed by the threats they face. There will be some sensitivity, and, towards the top of this mark range, evidence of evaluation. There will be assured analysis of the ways the writers use literary and linguistic techniques. There will be a focus on how contextual factors, such as social situation, conflict, and the justice system might affect the ways characters change. Candidates might also consider aspects relevant to the writers' backgrounds. Less successful responses will be reliant on narrative with some relevant discussion of events in the play that show how characters change. There will be awareness of the play's context, and, perhaps, empathy, towards the top of this mark range. Paraphrase or general references may be used.		

Question	Answer	Total marks
6b.	Using linguistic and literary approaches, explore how Zephaniah presents friendship throughout the play Refugee Boy. Support your answer with reference to the play. 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 attitudes towards friendship throughout the play. Look for and reward all valid interpretations. These might include a consideration of: • Alem's confusion when misunderstanding the other boys' speech and motives • the boys' behaviour towards each other and their changing treatment of Alem • Ruth's concerns for Alem • the court scenes and the writers' choice to have court roles played by the Fitzgeralds • evidence of friendship in the protest scenes • the end of the play • the way Zephaniah and Sissay use structure to make events more interesting • the use of conflict and tension • the language and tone the writers give the characters to use. The most successful responses will consider the motivations behind forming and keeping friendships in the play. Discussion of attitudes towards friendship 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 writers to convey attitudes, and assured analysis of how the writers use literary and linguistic techniques. There will be a particular focus on how contextual factors affect characters. Candidates might also consider aspects relevant to the writers' backgrounds. Less successful responses will be mostly narrative, with some discussion of friendship, or lack of friendship in the play, such as for Alem, the boys in the children's home, and Ruth. Paraphrase or general references may be used. There may be some awareness of how these relationships reflect the wider society of the play and the writers' own experiences.		

Pygmalion – George Bernard Shaw

Question		Answer	AO1	AO2	Total Mark
7.	(a)	Explain in your own words what Higgins means by the following comments. “when you're all right and quite yourself” “you won't feel so cheap” Award one mark for a sensible explanation of each comment. Details candidates may explore or comment on could be: “when you're all right and quite yourself” – when you're not upset and you're feeling calm / composed / more like your usual self No marks for an explanation of half of the comment. “you won't feel so cheap” – you won't feel so worthless / ashamed / embarrassed Reward valid alternatives.	[2]		[2]
	(b)	Which one of the following statements about this extract are true? Tick (✓) one box. Award one mark for the correct answer: Eliza is emotional. ✓ Where a candidate has ticked/indicated more than one answer, including the correct answer, no marks can be awarded.	[1]		[1]
	(c)	Higgins describes Eliza as being “as ugly as the very devil”. What literary technique is used in this line? Award one mark for the correct answer: simile	[1]		[1]

Question		Answer	A01	A02	Total Mark
	(d)	Read the whole extract. What impressions of Higgins 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: • Higgins considers himself a "confirmed old bachelor" and different from the majority of men • he has a sense of superiority as he considers married men to be "poor devils!" • the modal verb "might" suggests that he does not think it is certain that Eliza will marry • he uses hyperbole – "as ugly as the very devil" – to belittles Eliza (and possibly mask his own feelings) • he shows little affection towards Eliza as he undercuts any compliments "... attractive. That is, to the people in the marrying line" • he treats Eliza like a child: "You go to bed". Reward valid alternatives.	[4]		[4]
	(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):	[2]		[2]

		superior imperatives 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.			
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Question	Answer	Total marks
8a.	Using linguistic and literary approaches, explore what Higgins' treatment of Eliza in <i>Pygmalion</i> shows us about life in Britain in the early twentieth century.	[25]
Content		
Look for relevant textual support with some reference to how linguistic and literary features are used to present Higgins' treatment of Eliza. Look for and reward all valid interpretations. These might include: • how Higgins upsets Eliza on their first meeting • the way he speaks and behaves towards her at his flat • when he's teaching her • the way he views her as a project • their confrontation after the embassy party • the fact that he struggles to manage without her at the play's end • the way Shaw uses structure to make events more interesting • the use of conflict and tension • the language and tone Shaw gives his characters to use. The most successful responses will consider how far Higgins' treatment of Eliza is informed by the time in which he lives. Discussion of what Higgins' treatment of Eliza shows us about life in Britain in the early twentieth century will be assured and evaluative, with overview as well as through direct reference, and with increasing sensitivity. There will be assured analysis of Shaw's use of literary and linguistic techniques. Contexts are likely to be explored with confidence. There may be a recognition that Higgins embodies many aspects of society at the time, but is also socially inept himself. Less successful responses will be general and narrative with some focus on Higgins' treatment of Eliza. Paraphrase or general references may be used. There may be some awareness of how Higgins' attitudes reflect the wider society of the play.		

Question	Answer	Total marks
8b.	“People are clever in different ways in Pygmalion.” 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 linguistic and literary features are used to present characters different areas of knowledge. Look for and reward all valid interpretations. These might include a consideration of: • Eliza’s areas of knowledge and also misinterpretations of events • Higgins and Pickering’s knowledge of language • Higgins’ lack of social awareness or empathy • Mrs Pearce’s influence on both Eliza and Higgins • Eliza’s learning experience • Mrs Eynsford Hill and Clara learning about the ‘new ways’ • Mrs Higgins’ understanding of her son and awareness of events • Mr Doolittle’s bargaining with Higgins • the way Shaw uses structure to make events more interesting • the use of conflict and tension • the language and tone Shaw gives his characters to use. The most successful responses will consider how characters’ cleverness is affected by class expectations of the time. Answers will be well referenced, discussing the characters’ different areas of knowledge with some sensitivity, and, towards the top of this mark range, with evidence of evaluation. There will be assured analysis of Shaw’s use of literary and linguistic techniques. There will be a focus on how contextual factors, such as class and education levels, might affect characters’ areas of knowledge. Less successful responses will be reliant on narrative with some relevant discussion of events in the play that show in what way characters are clever. There will be awareness of the play’s context, and, perhaps, empathy, towards the top of this mark range. Paraphrase or general references may be used.		

An Inspector Calls – J.B. Priestley

Question			Answer	AO1	AO2	Total Marks
9.	(a)	(i)	What is the word class of the following two words? “furious” “rude” Award one mark for any of the following correct answers: • adjective • modifier	[1]		[1]
		(ii)	What do each of the words show the audience about Sheila’s behaviour? Award one mark for an appropriate interpretation of what each word shows the audience about Sheila (up to a maximum of 2 marks). Details candidates may explore or comment on could be: • “furious” – angry / short-tempered / reactive / excessive in her reaction • “rude” – impolite / bad-mannered / impetuous Reward <u>valid</u> alternatives	[2]		[2]
	(b)		What word class is the word “almost” in the line. “She almost breaks down”. Tick (✓) one box. Award one mark for the correct answer: adverb 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 Marks
(c)	Read the whole extract. What impressions of Sheila 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: • Sheila uses her social status to get Eva sacked "I went to the manager"... • ... although she can't seem to bring herself to say this in the extract – she feels ashamed • she lies to get what she wants "I told him that this girl had been very impertinent" • the repetition / false start "– and – and –" indicates that Sheila is losing fluency as she is emotionally affected • she is very distressed about her actions and struggles to control her emotions: "<i>She almost breaks down</i>" • she tries to absolve herself of blame: "How could I know what would happen afterwards?" • she acknowledges her petty, jealous behaviour: "If she'd been some miserable plain little creature, I don't suppose I'd have done it" • she attempts to justify her actions "I couldn't be sorry for her". Reward valid alternatives.	[4]		[4]

	(d) Select one word from the list below for each of the two gaps that best fit the meaning of this sentence. Write your answers in the spaces provided: Award one mark for the correct word in each of the gaps (up to a maximum of 2 marks): unfavourably position 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	Total marks
10a.	Using linguistic and literary approaches, explore which character you think changes the most as a result of the Inspector's visit. Support your answer with reference to the play. 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 the character's change. Candidates may choose any appropriate character, although arguments for characters who do not change much will probably be less convincing. Look for and reward all valid interpretations. These might include a consideration of: • the extent to which Birling learns about himself and others • Sheila's change, and what she learns about herself, other people and wider society • the extent to which Gerald learns about himself and other people • the extent to which Mrs Birling learns about herself and other people • Eric's change, and what he learns about himself, other people and wider society • the way Priestley uses structure and Act breaks to make events more interesting • the use of conflict and tension • the language and tone Priestley gives his characters to use. The most successful responses will consider how the chosen character's ability to change is affected by the time in which they live and what this shows about the character. Answers will be well referenced, discussing the character's change with some sensitivity, and, towards the top of this mark range, with evidence of evaluation. There will be assured analysis of Priestley's use of literary and linguistic techniques. There will be a focus on how contextual factors, such as class, might affect the character's learning journey and change. Less successful responses will be reliant on narrative, with some relevant discussion of a character who changes as a result of the Inspector's visit. There will be awareness of the play's context, and, perhaps, empathy, towards the top of this mark range. Paraphrase or general references may be used.		

Question	Answer	Total marks
10b.	Using linguistic and literary approaches, explore how Priestley presents the upper class in Britain at the time the play is set. Support your answer with reference to the play. 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 upper class in the play. Look for and reward all valid interpretations. These might include a consideration of: • Birling's power in the household and in work, and his attempts to intimidate the Inspector • Sheila's abuse of her privileged position / her growing confidence and empowerment • Gerald's treatment of Eva and his attitude towards women • Mrs Birling's behaviour, her attempts to avoid interrogation and her treatment of Eva • Eric's treatment of Eva and his changing role in the household • the Inspector's attitudes to upper-class characters • a wider consideration of the upper class in Edwardian society, perhaps through characters • such as Joe Meggarty and Charlie Brunswick • the way Priestley uses structure and Act breaks to make events more interesting • the use of conflict and tension • the language and tone Priestley gives his characters to use. The most successful responses will consider how Priestley presents the behaviour of upper-class characters as motivated by Edwardian social expectations. Discussion of upper-class characters and their attitudes 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 these 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 dependent on simple narrative with an awareness of upper-class characters and the events they are involved in. There may be empathy evident. Paraphrase or general references may be used. Reference to context will probably be implicit at this level.		

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).
4	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	0 marks 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.

Section B

In this task, candidates are assessed on the quality of their writing skills. [25]

Unit 4a 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

16. Describe the scene when someone is preparing for a significant event.

Or

17. Write an extract from a novel describing one character from the point of view of another. These two characters are meeting after a year.

Marks available: 25

Band	AO2
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 mark • 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	0 marks Nothing worthy of credit.

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

Question			Topic and Section			Total Marks	AO1 Marks	AO2 Marks
			4.1	4.2	4.3			
Section A part A								
A Midsummer Night's Dream								
1.	(a)					1	1	
	(b) (i)					1	1	
	(b) (ii)					2	2	
	(c) (i)					1	1	
	(c) (ii)					2	2	
	(d)					1	1	
	(e)					2	2	
2.	Learners choose to answer either 2. or 3.					25	20	5
3.								
The Importance of Being Earnest								
4.	(a)					1	1	
	(b)					2	2	
	(c) (i)					1	1	
	(c) (ii)					2	2	
	(d)					1	1	
	(e)					2	2	
	(f)					1	1	

5.	Learners are required to answer either 5. or 6.				25	20	5
6.							
Refugee Boy							
7.	(a)				1	1	
	(b)				2	2	
	(c) (i)				1	1	
	(c) (ii)				2	2	
	(d)				1	1	
	(e)				1	1	
	(f)				2	2	
8.	Learners are required to answer either 8. or 9.				25	20	5
9.							
Pygmalion							
10.	(a)				3	3	
	(b)				1	1	
	(c) (i)				1	1	
	(c) (ii)				2	2	
	(d)				2	2	
	(e)				1	1	
11.	Learners are required to answer either 11. or 12.				25	20	5
12.							

An Inspector Calls								
13.	(a) (i)					1	1	
	(a) (ii)					2	2	
	(b) (i)					1	1	
	(b) (ii)					2	2	
	(c)					1	1	
	(d)					1	1	
	(e)					2	2	
14.	Learners are required to answer either 14. or 15.					25	20	5
15.								
Section B								
16.	Learners are required to answer either 16 or 17.					25		25
17.								
Total marks						60	30	30