

GCSE

WJEC Eduqas GCSE in ENGLISH LITERATURE

ADDITIONAL EXEMPLAR ASSESSMENT MATERIALS

FOR TEXTS BEING EXAMINED FOR THE FIRST
TIME IN 2025:

Twelfth Night
Boys Don't Cry
Leave Taking



COMPONENT 1 SECTION A

TWELFTH NIGHT

Twelfth Night

Answer **both**

5	1
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and

5	2
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You are advised to spend about 20 minutes on

5	1
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 , and about 40 minutes on

5	2
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 .

5	1
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 Read the extract on the opposite page. Answer the following question:

Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer.

[15]

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5	2
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 Write about Sir Toby Belch and how he is presented at different points in the play.

[25]

*5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

ORSINO There is no woman's sides
 Can bide the beating so strong a passion
 As love doth give my heart; no woman's heart
 So big, to hold so much. They lack retention.
 Alas, their love may be call'd appetite,
 No motion of the liver, but the palate,
 That suffers surfeit, cloyment, and revolt;
 But mine is all as hungry as the sea,
 And can digest as much. Make no compare
 Between that love a woman can bear me
 And that I owe Olivia.

VIOLA Ay, but I know—

ORSINO What dost thou know?

VIOLA Too well what love women to men may owe.
 In faith, they are as true of heart as we.
 My father had a daughter lov'd a man—
 As it might be, perhaps, were I a woman,
 I should your lordship.

ORSINO And what's her history?

VIOLA A blank, my lord. She never told her love,
 But let concealment, like a worm i' th' bud, Feed
 on her damask cheek. She pin'd in thought, And
 with a green and yellow melancholy
 She sat like Patience on a monument,
 Smiling at grief. Was not this love indeed?
 We men may say more, swear more, but indeed
 Our shows are more than will: for still we prove
 Much in our vows, but little in our love.

ORSINO But died thy sister of her love, my boy?

VIOLA I am all the daughters of my father's house,
 And all the brothers too: and yet I know not.

SECTION A (SHAKESPEARE)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Extract questions

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in these questions.

Total 15 marks

Band	AO1:1a+b, AO1:2	AO2
5 13-15 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 10-12 marks	Candidates: sustain focus on the task, convey ideas with coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 7-9 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 4-6 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-3 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

INDICATIVE CONTENT

Twelfth Night

5	1
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Read the extract on the opposite page. Answer the following question:
Look at how the characters speak and behave here. How do you think an audience might respond to this part of the play? Refer closely to details from the extract to support your answer. [15]

This question assesses AO1 and AO2.

Indicative content

Responses may include:

AO1

- An overview of the situation presented in the extract, including an understanding of Viola's disguise as Cesario and her feelings towards the duke
- Comments on Duke Orsino's assertion that his love is stronger than any woman's
- Discussion of Viola's illustration of the strength and constancy of women's love
- Comments on how Viola's unspoken love is becoming increasingly difficult for her to conceal, perhaps underlined by her final lines
- An audience's possible reactions to Orsino's view of "the love an woman can bear" and his professed love for Olivia, and Viola's difficult situation

AO2

- Comments on Shakespeare's use of language in the extract
- An appreciation of Orsino's use of repetition, listing, hyperbole and imagery related to consumption when comparing his love to a woman's
- Viola's use of pronouns, similes, a rhetorical question and language related to sadness and devotion in her response to Orsino's views
- Comments on the use of language and structure to suggest the closeness of Orsino and Viola (for example questions, rhyme, sharing iambic lines and the phrase "my boy")
- Shakespeare's use of verse in the extract

This is not a checklist. Please reward valid alternatives.

Essay questions

The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in these questions.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 20+5

Band	AO1:1a+b, AO1:2	AO2
5 17-20 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the text critically; show a perceptive understanding of the text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 13-16 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the text, with considerable engagement; support and justify their responses by well-chosen direct reference to the text, including quotations	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 9-12 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the text, with engagement; support and justify their responses by appropriate direct reference to the text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 5-8 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the text, with some engagement; support and justify their responses by some direct reference to the text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-4 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the text, with a little engagement; may support and justify their responses by some general reference to the text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

*5	2
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Write about Sir Toby Belch and how he is presented at different points in the play.

[20+5]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks).

Indicative content

Responses may include:

AO1

- An overview of the character of Sir Toby and how Shakespeare presents him in the play
- His importance to the play's comic sub-plot
- Some selection of key moments from the play involving Sir Toby
- His love of eating, drinking and singing, and how this puts him in conflict with Olivia and Malvolio
- Comments on Sir Toby's relationships with Olivia, Maria and Feste
- Comments on his wit, intelligence and love of pranks
- Discussion of the darker side to his character, including his manipulation and exploitation of Sir Andrew and treatment of Malvolio

AO2

- Comments on Shakespeare's use of language in the presentation of Sir Toby
- The extravagant and sometimes bawdy language Sir Toby uses at different points in the play
- An appreciation of structure through the identification of key moments and events in Shakespeare's presentation of Sir Toby
- Comments on Shakespeare's use of prose in his presentation of Sir Toby

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High Performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

COMPONENT 2 SECTION A

BOYS DON'T CRY

Boys Don't Cry

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole novel to answer this question.

'Many of the characters in *Boys Don't Cry* show bravery'. Write about some of the times characters are brave and how Blackman presents this in the novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

Adam finally turned round to face me. 'Dante, I can't live like this,' he said. 'Look at me. Look at my face.'

'You are more than just your damned face. There is more to you than that!' I shouted at him. 'Is that why you did it? Because of how you look?'

'No.'

'Then why?'

'Because Josh was right, Dante. What's the point? When you get right down to it, what's the point?'

I looked down at my lap trying to frame the right words.

'The point is, you have a family and friends who love you. You have a world out there waiting for you to conquer it. You have a life that will be anything you make it. That's the point.'

'But the world is full of people like Josh who hate everyone – including themselves – because it's too much effort or they're too scared to do anything else,' sighed Adam.

'And how are the cowards who live like that your problem?' I asked.

'Dante, don't you get it? Look at my face. Take a good look. That's how they're my problem.'

And I did look. I clenched my fists and took a good look. My lips clamped together and I took a good look. My eyes narrowed, and still I looked. Anger, like a trapped bird, flitted inside my chest. Anger at Josh and Logan and Paul, anger at the whole world. Anger at myself.

'That's why you can't let them win, Adam,' I said at last. 'That's why you've got to keep getting up when they knock you down. But you don't just give in.'

'Dante, I'm tired.'

'So am I. D'you think this is where I saw myself at eighteen? D'you think this is what I wanted? But I'm not giving up.'

SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions

0	1
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1	0
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The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

Boys Don't Cry

You are advised to spend about 45 minutes on this question.

Many of the characters in *Boys Don't Cry* show bravery'. Write about some of the times characters are brave and how Blackman presents this in this novel.

In your response you should:

- refer to the extract and the novel as a whole
- show your understanding of characters and events in the novel

[40]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative Content

Responses may include:

AO1

- An overview of how characters' bravery is presented in both the extract and the rest of the novel.
- Comments on how Dante has to show bravery at different times in the novel e.g. facing up to his responsibilities as a father; standing up to his friends when he takes Emma to Bar Belle; asking Aunt Jackie for help and facing up to his temper; reflecting on his own homophobia
- Comments on how Adam has to show bravery at different times in the novel, e.g. his acceptance of his sexuality, his attitude to life, how he has to show bravery in dealing with his injuries following the attack
- Comments on times when other characters show bravery. Be open to candidates' interpretations, e.g. Melanie's bravery in leaving Emma with Dante, Josh's bravery in coming out to Dante then apologising to Adam and turning himself in

AO2

- Comments and analysis on Blackman's use of language and techniques to portray character's bravery in the extract (e.g. the use of dialogue, interrogative tone, anaphora, simile and emotive language) and other parts of the novel
- The use of the first-person narrator and the effect of this on the presentation of bravery both in the extract and elsewhere in the novel
- Comments on the structure of the novel, e.g. the dual narrative
- Comments on turning points in the novel and the effect these have on characters' bravery

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.

COMPONENT 2 SECTION A

LEAVE TAKING

0	7
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Leave Taking

You are advised to spend about 45 minutes on this question.

You should use the extract below and your knowledge of the whole play to answer this question.

Many of the characters in *Leave Taking* keep secrets. Write about some of these secrets and how Pinnock presents them in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play.

[40]

5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.

ENID *sits.*

DEL *shuffles the cards.*

DEL *puts the pile on the table and indicates for ENID to cut the deck. ENID does so. DEL shuffles again then lays seven cards face up on the table. She examines the cards.*

DEL. I see... I see... I see...

DEL *can't speak, the words won't come out. She blows out the candle and stands up from the table.*

Uncle Brod told me about what that man did to you...

ENID. Brod have no business telling you those things.

DEL. He wants me to know who I am.

ENID. Him think knowing what happen in my life going to make you understand who you are?

DEL. Why did you have to make a big secret of everything.

Enid. Brod talk too much.

DEL *goes to a cupboard and takes out the envelope that VIV gave her.*

DEL. Viv left this behind.

ENID. Keep it. What I have is yours.

DEL. I don't need money.

SECTION A (POST-1914 PROSE/DRAMA)

GENERIC ASSESSMENT OBJECTIVES GRIDS

Questions

0	1
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 to

1	0
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The following descriptions have been provided to indicate the way in which progression within the criteria is likely to occur. Each successive description assumes demonstration of achievements in lower bands.

AO1 and AO2 are equally weighted in this question.

This assessment also includes 5 marks for accuracy in spelling, punctuation and the use of vocabulary and sentence structures (AO4). There is a separate assessment grid for AO4.

Total marks 35+5

Band	AO1:1a+b, AO1:2	AO2
5 29-35 marks	Candidates: sustain focus on the task, including overview, convey ideas with consistent coherence and use an appropriate register; use a sensitive and evaluative approach to the task and analyse the extract and wider text critically; show a perceptive understanding of the extract and wider text, engaging fully, perhaps with some originality in their personal response; their responses include pertinent, direct references from across the extract and wider text, including quotations.	Candidates: analyse and appreciate writers' use of language, form and structure; make assured reference to meanings and effects exploring and evaluating the way meaning and ideas are conveyed through language structure and form; use precise subject terminology in an appropriate context.
4 22-28 marks	Candidates: sustain focus on the task, convey ideas with considerable coherence and use an appropriate register; use a thoughtful approach to the task; show a secure understanding of key aspects of the extract and wider text, with considerable engagement; support and justify their responses by well-chosen direct reference to the extract and wider text, including quotations.	Candidates: discuss and increasingly analyse writers' use of language, form and structure; make thoughtful reference to the meanings and effects of stylistic features used by the writer; use apt subject terminology.
3 15-21 marks	Candidates: focus on the task, convey ideas with general coherence and use a mostly appropriate register; use a straightforward approach to the task; show an understanding of key aspects of the extract and wider text, with engagement; support and justify their responses by appropriate direct reference to the extract and wider text, including quotations.	Candidates: comment on and begin to analyse writers' use of language, form and structure; make some reference to meanings and effects; use relevant subject terminology.
2 8-14 marks	Candidates: have some focus on the task, convey ideas with some coherence and sometimes use an appropriate register; use a limited approach to the task; show some understanding of key aspects of the extract and wider text, with some engagement; support and justify their responses by some direct reference to the extract and wider text, including some quotations.	Candidates: recognise and make simple comments on writers' use of language, form and structure; may make limited reference to meanings and effects; may use some relevant subject terminology.
1 1-7 marks	Candidates: have limited focus on the task, convey ideas with occasional coherence and may sometimes use an appropriate register; use a simple approach to the task; show a basic understanding of some key aspects of the extract and wider text, with a little engagement; may support and justify their responses by some general reference to the extract and wider text, perhaps including some quotations.	Candidates: may make generalised comments on writers' use of language, form and structure; may make basic reference to meanings and effects; may use some subject terminology but not always accurately.
0 marks	Nothing worthy of credit.	Nothing worthy of credit.

Leave Taking

You are advised to spend about 45 minutes on this question.

Many of the characters in *Leave Taking* keep secrets. Write about some of these secrets and how Pinnock presents them in the play.

In your response you should:

- refer to the extract and the play as a whole
- show your understanding of characters and events in the play

[40]

**5 of this question's marks are allocated for accuracy in spelling, punctuation and the use of vocabulary and sentence structures.*

This question assesses AO1, AO2 and AO4 (5 additional marks)

Indicative Content

Responses may include:

AO1

- An overview of how secrets are presented in both the extract and the rest of the play
- Comments on some of the secrets Enid keeps from her daughters e.g. the hardships she faced before moving to the UK, her strained relationship with her mother; the abuse she suffered in her relationship and which resulted in her leaving the girls' father
- Comments on other secrets in the play e.g. Del's pregnancy, the racism the girls' father suffered, Del and Viv know little of their Caribbean heritage and have never met their relatives
- Comments on the impact of secrets on character's and relationships in the play

AO2

- Comments on Pinnock's use of language and techniques to present secrets in the extract and other parts of the play e.g. the use of stage directions, hesitation, repetition, interrogative tone, body language, dialect
- Comments on the structure of the play e.g. the way the secrets are revealed
- Comments on the use of humour in the play
- Comments on the setting and/or culture of the Caribbean and Britain e.g. readings/Obeah practices

This is not a checklist. Please reward valid alternatives.

AO4

Level	Performance Descriptors
High performance 4-5 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with consistent accuracy, and consistently use vocabulary and sentence structures to achieve effective control of meaning.
Intermediate Performance 2-3 marks	In the context of the Level of Demand of the question, Learners spell and punctuate with considerable accuracy, and use a considerable range of vocabulary and sentence structures to achieve general control of meaning.
Threshold Performance 1 mark	In the context of the Level of Demand of the question, Learners spell and punctuate with reasonable accuracy, and use a reasonable range of vocabulary and sentence structures; any errors do not hinder meaning in the response.
0 marks	Candidates do not reach the threshold performance outlined in the performance descriptor above.