



**General Certificate of Education (A-level)
January 2013**

**English Language and Literature A ELLA1
(Specification 2720)**

Unit 1: Integrated Analysis and Text Production

Mark Scheme

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process ensures that the mark scheme covers the students' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for standardisation each examiner analyses a number of students' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of students' reactions to a particular paper. Assumptions about future mark schemes on the basis of one year's document should be avoided; whilst the guiding principles of assessment remain constant, details will change, depending on the content of a particular examination paper.

Further copies of this Mark Scheme are available from: aqa.org.uk

Copyright © 2013 AQA and its licensors. All rights reserved.

Copyright

AQA retains the copyright on all its publications. However, registered schools/colleges for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to schools/colleges to photocopy any material that is acknowledged to a third party even for internal use within the school/college.

Set and published by the Assessment and Qualifications Alliance.

DISTRIBUTION OF ASSESSMENT OBJECTIVES AND WEIGHTINGS

The table below is a reminder of which Assessment Objectives will be tested by the questions and the marks available to them.

Assessment Objective	AO1	AO2	AO4
Section A	15	15	
Section B	15		30

Marking Procedure

1. Assess each AO separately; use the grid to ascertain the relevant band, sub-band and then mark.
2. Additional points and ideas will be added to the question-specific mark scheme during standardisation
3. Award mark for each AO, record at the end of the script and add together to arrive at a mark out of 30 for Section A and 45 for Section B. Ring mark and transfer to front of script.

Notes to examiners re: question-specific mark schemes

Please note that the ideas and points given in each of the question-specific mark schemes are not exhaustive and are only printed to give an idea of some of the points you might see when marking scripts. Do **not** treat them as a checklist. Use them as a referral point with the opportunity to add to them as you continue to mark.

Marking notations for English Language and Literature – ELLA1

Use the guidelines in the Assistant Examiner's Handbook as the basis of your marking, but supplement with these specific notations used across all units of the specification.

Points that are correct:

✓ (tick):	to indicate a positive point (but not rhythmical ticks)
√E:	engages with meaning

Errors:

mistakes:	marked with X
spelling/punctuation error:	
• sp/p	for scripts marked on-line
• ringed in body of text	for scripts marked conventionally

Marginal annotation

?	query
I	for a point made about imagery
P	for a point made about phonology
D	a point made about dramatic technique
V	a point made about narrative viewpoint
sf	point made about feature of speech
mud	muddled
eg	example
irrel	irrelevant
c	error where a capital letter is used where a lower case should be, or vice versa
^	idea needs developing/omission

For 'A' questions

gr	for a grammatical point
lang	for a vocabulary point

For 'B' questions

gr	for a grammatical error
lang	for a vocabulary error
exp	for a flaw in expression

These points in no way supersede other marginal comments made by examiners. You should seek to make meaningful but economic comments in the margins and, particularly, at the end of the essay to show how your marks have been arrived at.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE

SECTION A – ANALYSIS

		Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression AO1 (Marks out of 15)	Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts AO2 (Marks out of 15)
4	13 – 15	Use of framework(s) enhances and illuminates textual interpretation – possibly conceptual. Sophisticated analysis of language. Engages closely with the meaning of the text; patterns fully appreciated. Fluent, cohesive, writing.	Illuminating analysis of text. Thorough overview in response to question. Possibly conceptualised or individualistic in approach. Entirely relevant response. (Conceptual comment on form/structure/literary techniques. Cogent comments on stylistic features.)
	11 – 12	Coherent use of framework(s). Some thoughtful probing of features and, possibly, patterns. Thoughtful engagement with texts through frameworks and details. Bases interpretation on evident use of frameworks – engages with meaning. Fluent writing.	Secure and coherent analysis underpinned by good textual evidence; textual grasp very evident. Clear overview in response to question. Relevant response. Close focus on details with a range of examples discussed. (Coherent comment on form/structure/literary techniques; thoughtful points made on stylistic features.)
3	9 – 10	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic and linguistic features. Engages with texts through explanation of features; possibly under-developed in places. Competent writing. Evidence of some range.	Some close analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Sustains clear line of argument. Provides overview in response to question. Relevant response. (Explains form/structure/literary techniques accurately with significant points about stylistic features and how they work in texts.)
	7 – 8	Partial use of suitable framework(s). Sense of patterns may emerge in places; likely to be underdeveloped. Able to distinguish between different features fairly accurately but may be unable to comment on effect of all features. Expression clear and generally controlled.	Analysis emerging; May concentrate on one area at expense of others. Some sense of overview in response to question. Generally accurate and relevant. (Appreciation of style/ structure/form becoming apparent. Some distinguishing features interpreted; stylistic features are commented upon but may lack contextual understanding.)

2	5 – 6	Shows awareness of some of writer's choices within the text. Makes some illustrated points but lacks precise comments on lit/ling features. List-like but largely accurate ideas. Broad comments on effects of features. Possibly feature spots. Approach may be fairly simplistic. Expression communicates ideas but lacks flexibility/sophistication. Possibly a limited number of ideas explored.	At least two illustrated points are made. Possibly lacks evidence in places; broader, list-like comments may feature. Ideas mostly simple/unsophisticated but accurate. Possibly very little contextual comment made. Limited overview in response to question. Possibly patchy relevance. (Some simple analysis and recognition of implied meaning.)
	4	Simplistic. Identifies some points but limited analysis occurs. Generalised and imprecise ideas. Lacks details or engagement and considers very few stylistic features. Some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression.	Basic and generalised analysis. At least one illustrated point made. May take a narrative approach with occasional simplistic comments. Some flaws in understanding may be evident. Possibly not related to the context at all. No real sense of overview in response to question. Possibly only occasional relevance. (Responds to surface features in a broad fashion.)
1	3	Lack of coherence in selection of ideas; little apparent planning with probably no use of framework. Implicit views of language use; superficial ideas. Possibly very few relevant ideas. Makes a number of errors. Ideas and expression likely to be naïve and vocabulary limited.	Very limited analysis/very superficial understanding. Flaws in understanding likely to be evident. No overview in response to question. Possibly largely irrelevant. (Sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Comments on style are totally general.)
	1 – 2	Little awareness of how language shapes meaning. Probably framework misconceptions. No apparent direction at bottom of band. Very wayward. Persistent misuse of terms; inaccuracies abound. Major weaknesses in expression.	Likely to reveal misunderstanding or serious misinterpretation throughout. Possibly almost entirely irrelevant. (A little awareness of text but form/structure/literary techniques are ignored. Skimpy reading at bottom of band with no analysis or engagement with meaning of text.)

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

- 01** Explore how Adichie portrays the contrast between traditional beliefs and Christianity. Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Adichie's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- Papa's beliefs in contrast to Papa-Nnukwu's
- Kambili's views on Papa-Nnukwu: 'He was not a catholic, that was all; he was not of the faith'
- use of Igbo language connected to traditional beliefs
- traditional belief in one's 'chi' and personal spirits
- Papa-Nnukwu's description of the coming of the missionaries - his contempt p.84
- Papa's contempt for '*pagan rituals*' - views traditionalists as *heathen*
- semantic field of the 'ungodly': *pagan masquerades, devilish folklore, ungodly tradition, they would end up in hellfire*
- Kambili's confession - p.106
- Ifeoma's mix of traditional and Christian – p.125
- description of Papa-Nnukwu's rituals - kindly - compared to the harshness of confession
- Christian suppression of Igbo - given English confirmation names.

Examiner notes

- students are likely to refer to the following passages: pages 81–87, 125, 166–169, 272.

OR

Jane Eyre – Charlotte Brontë

- 02** Explore how Brontë portrays St John Rivers.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- first person narrative viewpoint - address to reader in Chap xxxv: *'Do you know what terror those cold people can put into the ice of their questions?'*
- words associated with St John convey his seriousness and lack of warmth: *stern, earnest, gloom*
- sees himself as: *a cold, hard, ambitious man*
- Jane's physical description of him - use of imagery: *like chiselled marble/his eye was a cold, bright, blue gem/steely ire*
- his eyes and his gaze emphasise his firmness: *fixed, steadfastness, directness, firm, piercing look*
- his direct manner - composed and lacking emotional involvement
- Jane's description of his sermon: *a strange bitterness; an absence of consolatory gentleness*
- Jane's admiration for his resolve: *zealous in his ministerial labours*
- suppression of his emotions: *it is hard work to control the workings of inclination*
- suppression of his feelings for Rosamund
- Jane's comment on his restlessness: *lacked inward content/frequent flash and changeable dilation of eye*
- his direct speech - reporting clauses: *quite coolly*
 - his *peculiar, subdued yet emphatic voice*
 - his use of exclamations and rhetorical questions in relation to his ambitions
 - his persistence: *It is what I want.*

Examiner notes

OR

The Kite Runner – Khaled Hosseini

- 03** How does Hosseini explore the theme of betrayal?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- betrayal mostly seen through the actions and feelings of the 1st person narrator
- also through Baba's betrayal of Ali
- possible reference to Sanaubar's betrayal of Ali and Hassan
- Amir's feelings in chapter 7 - his awareness that he is betraying Hassan when he doesn't go to his aid: religious images - *a rooster crows*/the sacrificial lamb image/Amir's acknowledgement - *I was a coward*
- chapter 9 - Amir's feelings of guilt at his further betrayal by framing Hassan: describes himself as - *snake in the grass/monster in the lake/a liar, a cheat and a thief*
- Amir's subsequent attempts to atone for his betrayal
- Amir's sense of having been betrayed by Baba and Rahim Khan: his direct speech in chapter 17 - expletives and exclamatories
- Sohrab's sense that Amir has betrayed him: *You promised....*
- Amir's atonement for his betrayal in the end.

Examiner notes

OR

Property – Valerie Martin

- 04** How does Martin present Manon and her attitudes in the episode where she visits Dr Sanchez?

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- first person narrative viewpoint
- Manon's description of the examination process and her disgust at it: *extremely repugnant*
- the sense that she reluctantly agrees to the examination, her choice of verbs: *I would submit*
- adjectives and adverbs to convey her hatred of her husband and her life with him: *detested conjugal duties/embraces so urgent and disagreeable*/reporting clause - *I said coldly*
- her direct speech - conveys her sarcasm and harshness
- symbolism of the caged bird
- her desperation at the end: *I said desperately*
- her distress conveyed through the metaphor: *the awful red clamp of pain*.

Examiner notes

OR

Spies – Michael Frayn

- 05** How does Frayn portray Keith's father?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Frayn's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- Keith's father through Stephen's first person narrative viewpoint
- adverbs associated with Mr Hayward: *dextrously, exactly, spotlessly*
- adjectives associated with Mr Hayward: *tidy, perfect*
- Mr Hayward always appears to be working in his shed or garage - but doesn't have a 'proper' job
- his whistling suggests happiness - but there is a suggestion of repressed emotions and violence
- evidence of his violence to his wife and to Keith
- his smile: *his thin smile/he smiles his terrible smile again*
- his middle-class language with a facade of friendliness: *old boy/old bean/old chap*
- his direct speech - short, clipped sentences
- his conversation with Stephen over the basket - reveals his more vulnerable side when he pleads '*Please*'.

Examiner notes

OR

The Turn of the Screw & Other Stories – Henry James
(‘Sir Edmund Orme’, ‘Owen Wingrave’, ‘The Friends of Friends’)

- 06** In ‘Sir Edmund Orme’, how does James convey the narrator’s attitudes towards the visitations of Sir Edmund?

In your answer you should consider:

- James’s language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- first person narrative viewpoint
- at first the narrator is mostly calm/interested/excited - later, more horrified
- at first, curious but *slightly startled/felt rather cold and wishing he would say something*
- narrator responds to Sir Edmund’s behaviour as *unbecoming*
- narrator becomes more animated when he realises that Sir Edmund is dead - use of exclamation marks to convey excitement
- narrator does not feel personally afraid of Sir Edmund: *he struck me as strange, incontestably, but somehow always struck me as right/watching over my interest*
- narrator becomes more concerned when he thinks Charlotte sees Sir Edmund - increased use of words associated with horror: *a sensation of horror/horror passing into anger*
- narrator is concerned about the effects on Mrs Marden of Sir Edmund Orme’s appearances.

Examiner notes

OR

The History Boys – Alan Bennett

- 07** How does Bennett present Hector?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- stage directions: *a schoolmaster of 50 or so/a man of studied eccentricity*
- his eccentricity and unabashed language - his use of taboo language and insults: *Foul, festering, grubby minded little trollop*
- his eccentric behaviour - the lesson in French/*pillion duty*
- his disillusionment about the way education is changing
- his critical attitude towards the Headmaster - his sarcasm: *our esteemed Headmaster*
- his lessons are enjoyed by the boys, eg Timms: *The hitting never hurt. It was a joke. We lapped it up.*
- his love of literature - his use of quotations from poetry
- the sympathy created for Hector in his reaction to the arrival of Mr Irwin
- the contrast between Hector's approach to education and Irwin's
- Hector's death.

Examiner notes

OR

Top Girls – Caryl Churchill

08 How does Churchill present Nijo and her feelings about her experiences?

In your answer you should consider:

- Churchill's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- mixture of fastidiousness and toughness
- Nijo's concern with rituals and behaving in the right way - her embarrassment for Joan : *What a thing to do! In the street!*
- her love of clothes and concern for her appearance - *I loved my clothes*
- she describes clothes in rich detail: *Lady Betto had a five-layered gown in shades of green and purple*
- she is careful and correct in her speech
- some humour in her concern that she could not wear full mourning after the death of the Emperor
- her strength in her ability to withstand the harsh experiences in her life
- her acceptance of her fate and obedient: *I still did what my father wanted*
- simple expressions of her emotions: *I was sad/I never enjoyed .../I was very unhappy*
- contrast to the other guests.

Examiner notes

OR

The School for Scandal - Richard Sheridan

- 09** How does Sheridan present differing attitudes towards scandal and scandal-mongering? Choose **two** or **three** characters to focus on in your answer.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to – 2 or 3 of the following:

Lady Sneerwell

- a skilful gossip - admits she was *wounded* by scandal when younger
- enjoys scandal mongering: *the satisfaction I reap from the success of my efforts*
- Snake praises - *that delicacy of hint and mellowness of sneer that distinguishes your ladyship's gossip*

Mrs Candour

- name suggests honesty - she is, in fact, malicious
- dishonest: *I never will join in ridiculing a friend*

Sir Benjamin Backbite

- name reflects his character
- enjoys scandal mongering verbally and through his writing
- unkind in what he says about others, eg *When she has finished her face, she joins it so badly at the neck*

Crabtree

- interested in gossip and enjoys adding information about Charles
- his interrogatives: *Have you heard the news?*

Snake

- name suggests his character - maliciously spreads rumours
- has no sense of morality - Joseph : *Hasn't virtue enough to be faithful even to his own villainy*
- enjoys his 'infamous' reputation - recognises that he relies on scandal: *I live by the badness of my character*

Lady Teazle

- joins in enthusiastically with gossip earlier in the play : *the fat dowager*
- changes her attitude when she is gossiped about: *but to attack me, who am really so innocent...?*
- renounces scandal-mongering: *kills characters no longer*

Joseph Surface

- concerned to appear ethical
- Lady Sneerwell calls him: *artful, selfish, malicious*
- spreads scandal with Lady Sneerwell - *the oil to her vinegar*

Maria

- critical of scandal mongers: *Tis strangely impertinent for people to busy themselves so*
- language used to convey her feelings: *malicious smiles, contemptible, intemperance of their tongues, ungovernable bitterness of mind*

Sir Peter Teazle

- dislikes gossip
- asides reveal he is somewhat afraid of the scandal school malice: *Mercy on me, here is the whole set. A character dead at every word./Mercy on me*
- his ironic responses

Sir Oliver Surface

- sees through Joseph's facade
- his description of gossips to Rowley: *a set of malicious, prating, prudent gossips*

Charles Surface

- direct and honest
- doesn't gossip.

Examiner notes

OR

A Streetcar Named Desire – Tennessee Williams

- 10** How does Williams present Blanche's fantasy and delusion?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- Blanche's mental instability clear from the outset
- Blanche's avoidance of strong light - wants to deny she is getting older
- Blanche's revelation that she doesn't want to face the truth: *I don't want realism./I'll tell you what I want. Magic! Yes, yes, magic! I try to give that to people. I misrepresent things to them. I don't tell the truth. I tell what ought to be the truth.*
- the song that Blanche sings in the bathroom is about escaping from reality: *It's a Barnum and Bailey world*
- Blanche's relationships with men were a way of escaping the harshness of life and the truths she didn't like to face. She admits to Mitch: *After the death of Allan - intimacies with strangers was all I was able to fill my empty heart with*
- her final confrontation with Stanley - Scene 10 - Blanche claims she has had a telegram from Shep Huntleigh and has been invited to go on a cruise of the Caribbean on his yacht. She claims that Mitch returned with flowers and begged her forgiveness but that she rejected him on the grounds that their backgrounds were too different.
- her fantasy about how she will die as the result of eating an unwashed grape
- her fantasy about the ship's doctor appears to have prepared her to accept what the doctor in the final scene wants her to do: *Whoever you are - I have always depended on the kindness of strangers*
- stage directions.

Examiner notes

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE:

SECTION B - PRODUCTION

		Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies		Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u>
		AO4 (Marks out of 30)		AO1 (Marks out of 15)
4	26 – 30	At the top end, responds with originality and flair. Skilfully handled writing/interpretation which is completely fit for purpose. Sophisticated use of language. Audience/reader completely engaged. Entirely appropriate content. At the lower end, confident and cohesive writing that works. Engaging style with very clear and convincing ideas for audience and purpose. Content skilfully chosen. Wholly convincing sense of character's voice.	13 – 15	Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.
	23 - 25	Confident interpretation. Sustained use of appropriate style. Approaching fulfilment of aims. Content confidently selected for audience/task. Convincing sense of form with sustained evidence of audience and purpose being addressed. Convincing sense of character's voice.	11 – 12	Fluent writing. Mostly technically accurate. Expression well controlled and sustained.

3	20 – 22	Clear grasp of task with sound stylistic shaping evident. Successful language use for audience and purpose. Effective register. Sound structure. Sound choice of content. Occasional stylistic lapses at bottom end. Sound sense of character's voice.	9 – 10	Competent writing with underlying technical control – some slips. Clear expression, although lacking the more assured sense of style of the top band.
	16 – 19	Possibly inconsistent register. Mostly suitable style adopted for genre/task - some stylistic lapses occur. Awareness of audience and purpose but may be flawed in places. Some gaps in content. Partial sense of character's voice.	7 – 8	Some technical flaws – likely to be repetition of similar type. Expression clear and generally controlled, possibly with some minor flaws.
2	12 – 15	Some uncertainty about appropriate style. Some obvious shaping with a tendency towards the simplistic at times. Audience and purpose not always wholly evident. Content and approach broadly – but not entirely – appropriate for task and/or form. Possibly very brief/under-developed. Sense of character's voice not wholly apt but acceptable.	5 – 6	A number of technical flaws and some basic errors. Expression communicates ideas but may lack flexibility or sophistication.
	9 – 11	Style and approach not entirely convincing but there may be broad shaping for audience and genre at a basic level. Rather pedestrian in places. May opt for over general approach which is not necessarily appropriate. Possibly some noticeable flaws in content or inappropriate content. Possibly some misunderstanding about genre or task. Probably insecure sense of character's voice.	4	Likely to be a number of flaws in expression. Probably frequent technical errors.

1	6 – 8	Superficial/limited/ naïve ideas. Details are not thought through at all. Vocabulary may well be limited. Some, limited, sense of genre and task – but weak focus on audience and purpose. Possibly significant misunderstanding about genre or task. Possibly significant limitations/flaws in content. Possibly significant lifting from text.	3	Expression likely to be naïve. Frequent flaws in expression. Intrusive technical errors.
	1 – 5	Possibly very occasional glimpses of appropriate ideas and/or style at the top end; likely to be entirely inappropriate style/approach at the bottom. Likely to be a short and unsuitable answer. Probably no apparent direction.	1 – 2	Intrusive basic errors. Major and persistent flaws in expression.

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

- 11** Write a first person narrative from the point of view of Aunty Ifeoma during the events of the Christmas visit to her home town. In this narrative, she reveals her feelings about her brother and his treatment of his family.

You should give careful consideration to your language choices and style, which should achieve a sense of Aunty Ifeoma's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained first person narrative
- create a sense of Aunty Ifeoma's voice - humorous tone, ironic in places, some use of Igbo words.

The following **may** be present in the student's response:

- her critical attitude towards her brother
- her sympathy for Papa-Nnukwu
- description of Kambili and Jaja
- her motivation for taking Kambili and Jaja out with Papa-Nnukwu
- account of the visit to see the mmuo
- description of the Christmas day meal at Papa's.

Examiner notes

OR

Jane Eyre – Charlotte Brontë

- 12** Imagine that Bessie writes a letter to a friend shortly after Jane leaves Gateshead. Write this letter in which Bessie reveals her feelings about Jane and how Jane has been treated.

You should give careful consideration to your language choices and style, which should achieve a sense of Bessie's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained letter form
- create a sense of Bessie's voice - down-to-earth, warm, honest.

The following **may** be present in the student's response:

- includes suitable opening to the letter - possibly refers to previous communication about Jane
- describes events leading up to Jane's departure
- comments on how harshly Jane is treated (eg the Red Room)
- comments on Jane's 'oddness'
- reveals sympathy for Jane and that she prefers her to the Reed children
- comments that she expects Jane will 'surpass the Reed children in learning'.

Examiner notes

OR

The Kite Runner – Khaled Hosseini

- 13** Write a first person narrative from the point of view of Rahim Khan in 2001 when he meets Amir in Pakistan. In this narrative, Rahim Khan describes Amir and how Amir responds to the request to save Sohrab.

You should give careful consideration to your language choices and style, which should achieve a sense of Rahim Khan's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained first person narrative
- create a sense of Rahim Khan's voice - Standard English, possibly some Afghan words included.

The following **may** be present in the student's response:

- possibly sets the scene before Amir's arrival
- possibly considers what he is going to say
- describes his first impressions of the adult Amir
- gives an account of their meeting and how Amir responds to what he has to say about Hassan
- reveals the difficulty he has in speaking to Amir - perhaps reveals a sense of guilt
- reflects on what may happen to Sohrab if he is not rescued.

Examiner notes

OR

Property – Valerie Martin

- 14** Imagine that Joel Borden keeps a journal in which he records his thoughts and feelings. Write his entry for this journal after his final visit to Manon, in which he reveals his feelings about her and his plans for the future.

You should give careful consideration to your language choices and style, which should achieve a sense of Joel's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of journal form
- create a sense of Joel's voice - mostly standard English, possibly some colloquial expressions appropriate for the era. A sense of his selfishness conveyed.

The following **may** be present in the student's response:

- reveals his reasons for sending cards and a request for a visit
- describes his meeting with Manon
- his first impressions of her - she looked ill
- conveys his feelings of awkwardness in talking about his engagement to Alice McKenzie
- his feelings of guilt
- his concerns about Manon - locking herself away in the dark
- his concerns about her future - perhaps reflects on what might have been between them
- reflection on what the future holds for himself and Alice.

Examiner notes

OR

Spies – Michael Frayn

- 15** Imagine that Mr Wheatley keeps a journal in which he records his thoughts and feelings. Write an entry for this journal around the time of Chapter 4, in which he reflects on Stephen's behaviour.

You should give careful consideration to your language choices and style, which should achieve a sense of Mr Wheatley's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of journal form
- create a sense of Mr Wheatley's voice - standard English plus some German-sounding expressions, sensible, measured.

The following **may** be present in the student's response:

- his concern that Stephen doesn't get on with the boys at school/Stephen's lack of knowledge
- aware that Stephen is holding something back
- wonders why Stephen is so anxious to meet up with Keith all the time
- comments on what he has heard about Stephen's behaviour in the Close - watching out from the den
- reflects on the influence of Keith and his parents
- possibly reflects on the fact that Stephen doesn't know that he is German.

Examiner notes

OR

The Turn of the Screw & Other Stories – Henry James
(‘Sir Edmund Orme’, ‘Owen Wingrave’, ‘The Friends of Friends’)

- 16** Write a first person narrative from the point of view of Mrs Grose (‘The Turn of the Screw’) sometime during the first few days after the governess’s arrival. In this narrative, Mrs Grose reveals her concerns about Miles and her opinions of the governess.

You should give careful consideration to your language choices and style, which should achieve a sense of Mrs Grose’s voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student’s response should:

- achieve a sustained first person narrative
- create a sense of Mrs Grose’s voice - down-to-earth, possibly the occasional use of non-standard expressions appropriate to the era.

The following **may** be present in the student’s response:

- describes the governess
- reveals her liking for her
- her approval that the governess is clearly fond of Flora
- her concern that the governess should also like Miles
- her reaction to the letter from the school stating that Miles has been dismissed
- reflection on Miles’s more ‘naughty’ behaviour and the importance of understanding that boys will be boys
- account of the conversation she has with the governess about Miss Jessel and Quint.

Examiner notes

OR

The History Boys – Alan Bennett

- 17** Imagine that, later in life, Rudge writes his autobiography. Write a section from this autobiography which covers his final year at school.

You should give careful consideration to your language choices and style, which should achieve a sense of Rudge's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of autobiography form
- create a sense of Rudge's voice - confident, mostly standard English - some colloquial expressions.

The following **may** be present in the student's response:

- aware that he was less academic than the other boys
- some reference to his life now as a successful businessman (Rudge's Homes)
- describes the teachers :
 - Hector - who he thinks didn't like him
 - Headmaster - aware that he thought he'd be lucky to get to university at all
 - Mrs Lintott - preferred her more straightforward lessons
 - Irwin - not quite sure he understood what he was getting at - possibly mentions the advice to watch 'Carry On' films
- gives account of some of the lessons
- his views on history - 'just one fucking thing after another'
- describes his mock interview for Christ Church
- describes and gives opinions on some of his fellow pupils.

Examiner notes

OR

Top Girls – Caryl Churchill

- 18** Imagine that Mrs Kidd writes a letter to a friend after her meeting with Marlene. Write this letter in which she explains the reasons for her visit to Marlene, and her reactions to Marlene's response.

You should give careful consideration to your language choices and style, which should achieve a sense of Mrs Kidd's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained letter form
- create a sense of Mrs Kidd's voice - mostly standard English - possibly the occasional expletive, fluent, educated. Angry, bitter tone.

The following **may** be present in the student's response:

- explains how much her husband wanted the promotion
- comments on how hard he had worked for the company
- reveals how much she resents the fact that a woman got 'his' job
- describes how ill her husband feels as a result of the shock
- gives an account of her meeting with Marlene
- says what she wanted to get out of the meeting
- gives her impression of Marlene - unnatural, will end up lonely and miserable.

Examiner notes:

- be aware of the possibility of lifting from the text (Act 2 Scene 3).

OR

The School for Scandal – Richard Brinsley Sheridan

- 19** Imagine that Maria keeps a journal in which she records her thoughts and feelings. Write an entry for this journal after events in Act 2 Scene 2.

You should give careful consideration to your language choices and style, which should achieve a sense of Maria's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of journal form
- create a sense of Maria's voice - standard English, quite formal register. Critical/indignant tone when referring to the scandal school.

The following **may** be present in the student's response:

- describes the events at Lady Sneerwell's house
- conveys her disapproval of scandal-mongering
- conveys her reaction to the behaviour of some of those present
- describes the advances of Joseph Surface
- reveals her contempt for Joseph's involvement in gossip
- conveys a sense of her feelings for Charles.

Examiner notes

OR

A Streetcar Named Desire – Tennessee Williams

- 20** Imagine that Stella and Mitch talk about recent events the day after Blanche is taken away at the end of the play. Write this conversation in playscript form.

You should give careful consideration to your language choices and style, which should achieve a sense of Stella's and Mitch's voices. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of playscript form
- create a sense of Stella's and Mitch's voices - Stella: upset, mostly uses standard English. Mitch: possibly angry and upset, working class dialect.

The following **may** be present in the student's response:

- invents a reason/context for their discussion
- Stella explains why she feels she had no choice but to send Blanche away - Blanche's delusions becoming too hard to cope with
- reveals how upset she is about what has happened
- Mitch reveals how upset he is by recent events
- blames Stanley for pushing Blanche too far
- reveals how shocked he was to discover the truth about Blanche's past behaviour
- reveals his disappointment that his relationship with Blanche didn't work out.

Examiner notes

Re-Sit Questions

Section A - Analysis

EITHER

Things Fall Apart – Chinua Achebe

21 Explore how Achebe presents Unoka.

In your answer you should consider:

- Achebe's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- adjectives to describe Unoka - *lazy and improvident*
- contrast to Okonkwo - Okonkwo ashamed of Unoka
- physical description of Unoka
- his enjoyment of music and drinking
- repetition of *he loved* reveals his enjoyment of the good things in life
- his dislike of violence - 3rd person narrator's direct statement: *He was in fact a coward and could not bear the sight of blood*
- his direct speech with Okoye - unabashed about being in debt: *I shall pay you, but not today*
- words/expressions associated with Unoka reflect his urge to be cheerful: *made merry/his face beaming with blessedness and peace.*

Examiner notes

- students are likely to refer to the following passages: pages 4 – 8, 16 – 17.

OR

Wuthering Heights – Emily Brontë

- 22** How does Brontë present Catherine Earnshaw's attitudes towards Edgar?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- when younger - through her direct speech to Nelly in Vol I chap 9 - reveals she is attracted to his more superficial qualities
- Imagery - foliage metaphor: *my love for Linton is like the foliage in the woods. Time will change it*
- when married - her contempt for Edgar's lack of courage in facing Heathcliff: *Your type is not a lamb, it's a sucking leveret*
- imagery to convey her feeling that Edgar lacks passion: *Your cold blood cannot be worked into a fever - your veins are full of ice-water*
- her reference to him as an *apathetic being*
- contrast between her passionate language for Heathcliff and her language for Edgar
- Catherine's developing responses to Edgar.

Examiner notes

OR

Close Range – Annie Proulx

23 Explore how Proulx presents Renti and Roany in 'The Governors of Wyoming'.

In your answer you should consider:

- Proulx's language choices
- narrative viewpoint.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- physical contrast between the sisters - Renti: *a small, grubby woman*. Roany: *her hair sleeked with rose oil, twisted into a knot*
- Roany's direct speech to Renti: *You're like a greasy old crow*
- Renti's aggression - imagery: *chewed gum until it snapped for mercy/punching the radio buttons*
- sense of the harshness of Renti's life - p.238
- the sisters have a lot in common: *In truth they were both slovenly*
- both sisters distrust Wade Walls
- Roany's relationship with Shy Hamp
- their direct speech reveals they are quite educated
- third person narrator reveals: *They were the daughters of Tucson lawyers...brought up in comfortable style.*

Examiner notes

OR

Murmuring Judges – David Hare

- 24** Explore how Hare presents the theme of social class.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- social class seen especially through the contrast between the barristers and working class characters
- upper classes symbolised by Cuddeford and Sir Peter Edgecombe - who have unattractive traits
- their class attitudes emphasised through their high register language: *crestfallen/luncheon*
- their use of public school nicknames: *Beaky Harris*
- Cuddeford's attitude to the ordinary people he comes into contact with in his work: *ordinary, common-as-muck individuals. Some of them quite ghastly*
- the lawyers' self-interest
- the police are contrasted to the lawyers - their language more colloquial, their attitudes more sympathetic and down-to-earth
- scenes in the police station
- Gerard represents the powerless.

Examiner notes

OR

The Rivals – Richard Brinsley Sheridan

- 25** Explore how Sheridan presents Lydia.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- Lydia presented as an heiress with a lot of time on her hands - the suitability of her name - *Languish*
- her romantic ideas, encouraged by the romantic literature she reads
- her lively language: use of exclamations and *heigh-ho!*
- her spirited character - she is prepared to oppose Mrs Malaprop
- Julia's accusation of her being capricious in her behaviour with Ensign Beverley
- Lydia honest in what she says to Julia about Faulkland
- Lydia little sympathy for the romantic feelings of other characters - eg Mrs Malaprop
- the unconscious humour of her asides - eg *How persuasive are his words! How charming poverty will be with him!*

Examiner notes

OR *The Importance of Being Earnest* – Oscar Wilde

26 Explore how Wilde presents Jack in Act 3.

In your answer you should consider:

- Wilde's language choices
- dramatic techniques.

(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- increasingly irritated by Lady Bracknell's attitude towards Cecily
- humour in the way he appeals to Lady Bracknell's concerns about money: *Oh! about a hundred and thirty thousand pounds in the Funds. That is all. Good-bye, Lady Bracknell. So pleased to have seen you.*
- humorous description of Algy's behaviour
- Jack's reaction to hearing about the handbag - becomes increasingly energetic: stage directions - *Noises heard overhead as if someone is throwing trunks about*
- Cecily: *Uncle Jack seems strangely agitated*
- comedy in Jack's misunderstanding in thinking Miss Prism is his mother: *(embracing her) Yes....mother!*
- absurdly comic questioning of Lady Bracknell: *Lady Bracknell, I hate to be inquisitive, but would you kindly inform me who I am?*
- Jack's exclamations express his excitement.

Examiner notes

Re-Sit Questions

Section B - Production

EITHER

Things Fall Apart – Chinua Achebe

- 27** Write a first person narrative from the point of view of Enoch in which he gives his perspective on the events he experiences in Chapter 22.

You should give careful consideration to your language choices and style, which should achieve a sense of Enoch's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained first person narrative
- create a sense of Enoch's voice - his fervour.

The following **may** be present in the student's response:

- describes his pleasure at the arrival of Rev Smith
- reveals his critical attitude to Mr Brown for being too liberal
- describes the ceremony of the earth goddess - and his contempt for it
- gives an account of how he unmasked an egwugwu
- describes the clan's reactions to his actions - how he had to hide in the parsonage, how his compound and the church were destroyed
- reveals his disappointment that this was not the start of a holy war
- is critical of Okeke's attempts to defuse the situation.

Examiner notes

OR

Wuthering Heights – Emily Brontë

- 28** Write a first person narrative from Heathcliff's point of view on his return to Thrushcross Grange in Volume 1 Chapter 10, in which he gives an account of how he was treated by Catherine and Edgar, and conveys his feelings about being back.

You should give careful consideration to your language choices and style, which should achieve a sense of Heathcliff's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained first person narrative
- create a sense of Heathcliff's voice - forthright, confident, contemptuous tone when describing Edgar and Isabella.

The following **may** be present in the student's response:

- describes how he waited outside Thrushcross Grange and what was going through his mind
- his concern about how Catherine would react to his return
- gives an account of his meeting with Catherine and Edgar
- describes Catherine's happiness and Edgar's coldness
- describes Isabella's infatuation with him and conveys his contemptuous feelings towards her
- conveys his feelings for Catherine.

Examiner notes

OR

Close Range – Annie Proulx

- 29** Imagine that Leeland Lee ('Job History') talks about his life and experiences to the woman who buys the café. During this conversation, he reveals how he feels about what has happened to him. Write what he says within a third person narrative.

You should give careful consideration to your language choices and style, which should achieve a sense of Leeland Lee's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained third person narrative
- create a sense of Leeland Lee's voice - appropriate dialect, stoical.

The following **may** be present in the student's response:

- his childhood - hard life on a small ranch/his father bad-tempered
- while at school - broke his pelvis and in plaster for three months
- married at 17 to Lori Bovee - proud that she was pregnant
- worked at Egge's Service Station - disappointed that the inter-state highway led to its closure
- in the army for six years - returned less happy
- he and Lori lived in a trailer - a succession of children born
- set up a business with his father raising hogs - went bankrupt within two years
- set up a meat locker business - liked 'wrapping the tidy packages, the smell of damp bone and chill' - until the business failed
- more failed businesses and moving around
- the worst year - his mother died; Lori had breast cancer and was pregnant; Leeland disappointed that oldest son pulled out of possible hog raising business; Lori died
- in all of the above experiences, Leeland reacts with a mixture of resignation, acceptance and disappointment.

Examiner notes

OR

Murmuring Judges – David Hare

- 30** Imagine that, some years after he is released from prison, Gerard is invited by Irina to give a speech to a meeting of the John Wilkes Society. Write his speech, in which he explains what happened to him and how this has influenced his views on the legal system.

You should give careful consideration to your language choices and style, which should achieve a sense of Gerard's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained speech/spoken mode form
- create a sense of Gerard's voice - mostly standard English with some colloquialisms, possibly bitter/angry tone at times, some rhetorical techniques used.

The following **may** be present in the student's response:

- suitable introductory remark
- describes the pressures he was under before he got involved in the crime - needed money, had a child with Down's Syndrome
- conveys his resentment towards the judges and lawyers who lead easy lives
- shows his awareness that 'bent' police were involved in his case
- explains how he had never been to prison before - he was shocked at the conditions
- comments on the demeaning procedures - prison clothes, showers
- comments on the overcrowding and the behaviour of other prisoners - the violence
- possibly asserts that prison 'doesn't work'
- explains how the experience has made him more interested in politics - and republicanism.

Examiner notes

OR

The Rivals – Richard Brinsley Sheridan

- 31** Imagine that Jack writes a letter to Lydia while he is still pretending to be Ensign Beverley. Write this letter, in which he tells her about his life and urges her to elope with him.

You should give careful consideration to your language choices and style, which should achieve a sense of Jack's voice. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained letter form
- create a sense of Jack's voice - charming, persuasive, romantic, affectionate.

The following **may** be present in the student's response:

- includes some invented details of his life as a lowly ensign
- possibly invents details of a humble family background
- repeats his undying love for Lydia
- suggests plans for an elopement
- comments on how they can overcome the obstacle of Mrs Malaprop
- asserts they will be happy even if they have to live in poverty.

Examiner notes

OR

The Importance of Being Earnest – Oscar Wilde

- 32** Imagine that, after the events of Act 1, Gwendolen and Lady Bracknell discuss Jack and his prospects as a husband. Write this conversation in playscript form.

You should give careful consideration to your language choices and style, which should achieve a sense of Gwendolen's and Lady Bracknell's voices. (45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of playscript form
- create a sense of Gwendolen's and Lady Bracknell's voices - upper class dialect and some appropriate expressions for the era.

The following **may** be present in the student's response:

- context for the discussion - possibly with stage directions
- Gwendolen asserts that she loves Jack/Ernest
- Gwendolen gives reasons why he would make a good husband - his decency/simplicity of character/he has a country house and a town house - even if it is on the wrong side of the street/he's the right age to get married/he loves her
- Lady Bracknell states her objections - his unknown origins/probably a commoner/his Liberal politics
- Gwendolen argues that parents should listen to the views of their children
- Lady Bracknell states that she will not allow Gwendolen to marry Ernest - unless he finds some relations.

Examiner notes