



General Certificate of Education
Advanced Subsidiary Examination
June 2011

English Language and Literature (Specification A)

ELLA1

Unit 1 Integrated Analysis and Text Production

Monday 23 May 2011 9.00 am to 10.30 am

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is ELLA1.
- Answer **two** questions: **one** analytical question from Section A on one set text and **one** production question from Section B on a **different** set text.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend 40 minutes on the analytical question and 50 minutes on the production question.

Section A – Analysis

Answer **one** question from this section on one of the set texts you have studied.

You **must** answer on **both** the set texts you have studied – **one** set text for your Section A (analytical) answer and a **different** set text for your Section B (production) answer.

EITHER

Things Fall Apart – Chinua Achebe

0	1
---	---

Explore how Achebe presents Ezinma.

Choose **two** or **three** sections from the novel to analyse in detail.

In your answer you should consider:

- Achebe's language choices
- narrative viewpoint.

(30 marks)

OR

Wuthering Heights – Emily Brontë

0	2
---	---

Explore how Brontë portrays Edgar Linton.

Choose **two** or **three** sections from the novel to analyse in detail.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

OR

The Kite Runner – Khaled Hosseini

0	3
---	---

Explore how Hosseini portrays the relationship between Amir and Hassan.

Choose **two** or **three** sections from the novel to analyse in detail.

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

(30 marks)

OR

Property – Valerie Martin

0	4
---	---

Explore how Martin uses the first person narrative perspective to suggest Manon's attitudes.

Choose **two** or **three** sections from the novel to analyse in detail.

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

(30 marks)

OR

Close Range – Annie Proulx

0	5
---	---

Explore how Proulx conveys the harshness of life in 'The Mud Below'.

In your answer you should consider:

- Proulx's language choices
- narrative viewpoint.

(30 marks)

OR

The History Boys – Alan Bennett

0	6
---	---

Explore how Bennett conveys the boys' attitudes towards their lessons and their education.

Choose **two** or **three** sections from the play to analyse in detail.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

(30 marks)

OR

Murmuring Judges – David Hare

0	7
---	---

Explore Hare's presentation of the prison system.

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

(30 marks)

Turn over ►

OR

The Rivals – Richard Sheridan

0	8
---	---

Explore how Sheridan presents Sir Anthony.

Choose **two** or **three** sections from the play to analyse in detail.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

OR

The Importance of Being Earnest – Oscar Wilde

0	9
---	---

Explore Wilde's presentation of Miss Prism.

In your answer you should consider:

- Wilde's language choices
- dramatic techniques.

(30 marks)

OR

A Streetcar Named Desire – Tennessee Williams

1	0
---	---

Explore how Williams presents Stella.

Choose **two** or **three** sections from the play to analyse in detail.

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

(30 marks)

End of Section A

Section B – Production

Answer **one** question from this section on one of the set texts you have studied.

You **must** answer on a **different** set text for Section B from the text you answered on for Section A.

EITHER

Things Fall Apart – Chinua Achebe

1	1
---	---

Imagine Ezinma and Nwoye have a conversation some months after the events at the end of the novel in which they discuss their father's death and the situation for the tribe. Write this conversation as part of a third person narrative.

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

OR

Wuthering Heights – Emily Brontë

1	2
---	---

Write a first person narrative from the point of view of Isabella at the time when she has become infatuated with Heathcliff. In this narrative she reflects upon her growing feelings of love for Heathcliff and the possible consequences.

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

OR

The Kite Runner – Khaled Hosseini

1	3
---	---

Write a first person narrative from the point of view of Hassan just before Ali and Hassan leave Baba's employment. In this narrative, Hassan focuses on his bewilderment at Amir's behaviour towards him.

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

Turn over ►

OR*Property* – Valerie Martin

1	4
---	---

Imagine that the conversation between Manon and Sarah at the end of the novel continues. In this conversation, Manon tries to find out more about Sarah's experiences. Write the conversation from Manon's point of view.

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

OR*Close Range* – Annie Proulx

1	5
---	---

Write a first person narrative from Old Red's point of view ('The Bunchgrass Edge of the World') in which he reflects on Aladdin's death and his attitude towards other members of the family.

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

OR*The History Boys* – Alan Bennett

1	6
---	---

Imagine Posner keeps a journal in which he records his thoughts and feelings. Write an entry for this journal just after he takes his Oxbridge exams. In this entry, he reflects on some of his experiences at school during his final term.

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

OR*Murmuring Judges* – David Hare

1	7
---	---

Imagine that, after the events of the play, the truth is known about Barry's actions and about the fact that Sandra has informed the Chief Superintendent. Lester and Esther discuss what they think of these events. Write their conversation in playscript form.

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

OR

The Rivals – Richard Sheridan

1	8
---	---

Imagine that Lydia keeps a diary in which she records her thoughts and feelings. Write an entry from this diary, after events at the end of Act III Scene 3, in which she reflects on her feelings for Beverley (Jack) and her attitudes towards Mrs Malaprop.

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

OR

The Importance of Being Earnest – Oscar Wilde

1	9
---	---

Imagine that, shortly after her interview with Jack in Act One, Lady Bracknell writes a letter to a friend. Write this letter, in which Lady Bracknell conveys her impressions of Jack and her thoughts on Gwendolen's marriage prospects.

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

OR

A Streetcar Named Desire – Tennessee Williams

2	0
---	---

Imagine that Stanley talks to Steve some time between the events in Scenes 6 and 7. In this conversation Stanley expresses his opinions about Blanche. Write their conversation in playscript form.

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

END OF QUESTIONS

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2011 AQA and its licensors. All rights reserved.