



**General Certificate of Education**

**English Language and Literature  
1721**

*Specification A*

**ELLA1      Integrated Analysis and Text  
Production**

**Mark Scheme**

*2009 examination - June series*

**This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010**

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 meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting 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 candidates' 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 to download from the AQA Website: [www.aqa.org.uk](http://www.aqa.org.uk)

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**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.

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>Questions A</b>	15	15	
<b>Questions B</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 at the co-ordination meeting
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 Question A and 45 for Question 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 ticking)	
straight underline/ vertical line at side:	to indicate a good passage	
expl:	candidate explains	Question A
pr:	personal response	Question A
ewm:	engages with meaning	Question A

**Errors (in body of script)**

ringed or marked with S:	spelling mistake	Question B
ringed or marked with P:	punctuation error	Question B
squiggly underline:	poor expression/poor or wrong idea	Questions A and B
x (cross):	to indicate a point is wrong	Questions A and B

**Marginal annotation**

pnm:	point not made (if idea is not explained)	Question A
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**For Questions A**

voc:	vocabulary point
gr:	grammatical point
imag:	point made about imagery
phon:	point made about phonology
coh:	point made about cohesion
struc:	point made about structure
aud:	point made about audience
con:	point made about context
syn:	point made about syntax
DT:	point made about dramatic techniques
mode:	point made about spoken mode feature
NV	point made about narrative viewpoint

**For Questions B**

BE:	basic error
gr:	grammatical error
exp:	flaw in expression

These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but economic comments to show how your marks have been arrived at.

**MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE:  
SECTION A QUESTIONS**

		<p><b>Select and apply relevant concepts and approaches from integrated linguistic &amp; literary study, using appropriate terminology and accurate, coherent written expression</b></p> <p><b>AO1 (Marks out of 15)</b></p>	<p><b>Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</b></p> <p><b>AO2 (Marks out of 15)</b></p>
<b>4</b>	<b>13 – 15</b>	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. Conceptual comment on form / structure / literary techniques. Cogent comments on stylistic features. Entirely relevant response.
	<b>11 – 12</b>	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. Close focus on details with a range of examples discussed. Coherent comment on form / structure / literary techniques; thoughtful points made on stylistic features. Clear overview in response to question. Relevant response.

<b>3</b>	<b>9 – 10</b>	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. Explains form / structure / literary techniques accurately with significant points about stylistic features and how they work in texts. Sustains clear line of argument. Provides overview in response to question. Relevant response.
	<b>7 – 8</b>	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; appreciation of style/ structure / form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features interpreted; stylistic features are commented upon but may lack contextual understanding. Some sense of overview in response to question. Generally accurate and relevant.
<b>2</b>	<b>5 – 6</b>	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.	Some simple analysis and recognition of implied meaning; 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.
	<b>4</b>	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; responds to surface features in a broad fashion. 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.

<b>1</b>	<b>3</b>	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. Sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Comments on style are totally general. Flaws in understanding likely to be evident. No overview in response to question. Possibly largely irrelevant.
	<b>1 – 2</b>	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.	A little awareness of text but form / structure / literary techniques are ignored. Likely to reveal misunderstanding or serious misinterpretation throughout. Skimpy reading at bottom of band with no analysis or engagement with meaning of text. Possibly almost entirely irrelevant.

**01**

*Things Fall Apart* – Chinua Achebe

Explore the ways in which Achebe portrays Nwoye.

In your answer you should consider:

- Achebe’s language choices
- narrative viewpoint.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- is devoted to Ikemefuna and so resents father’s killing of him
- prefers mother’s stories to Okonkwo’s ‘masculine stories of violence’
- denies Okonkwo: ‘he is not my father’
- is saved from father’s anger by uncle, Uchendu
- is regarded by Okonkwo as a ‘degenerate and effeminate son’
- Achebe’s ironic contrasts of Unoka and Nwoye with Okonkwo
- Nwoye drawn to metaphorical allegories – imaginative
- Nwoye portrayed as having to conceal his real nature: ‘he kept it secret’.

Examiner notes



**02**

*Wuthering Heights* – Emily Brontë

How does Brontë convey Heathcliff's feelings for Catherine Earnshaw?

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- his childhood admiration of her compared to the Lintons
- his anger at her for marrying Edgar
- his passionate language - & use of exclamations
- reveals his feelings to Catherine when she is ill – 'would you like to live with your soul in the grave'
- the description of his extreme reactions to her death
- his assertions – e.g. – 'I cannot live without my life.....'
- he expresses the feeling that he and Catherine are one
- the suggestion that his love transcends death.

Examiner notes

**03**

*The Kite Runner* – Khaled Hosseini

Explore how Hosseini presents descriptions of cruelty in the novel. You should focus in detail on **one** or **two** episodes.

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- Amir's description of his emotional cruelty to Hassan
- description of Assef's rape of Hassan
- description of the incident with the Russian soldier (p.100-2)
- Hassan's letters to Amir describing the cruelty of the Taliban
- description of the Taliban's shooting of Hassan
- description of the stoning
- Assef's sadism and the description of the beating of Amir – use of 'violent' verbs, short sentences.

Examiner notes

**04**

*Property* – Valerie Martin

How does Martin convey Manon's feelings about her husband?

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- her use of 'my husband' instead of his name
- her disgust revealed through the description of his behaviour in the opening section
- her direct statements revealing her dislike
- her criticism of the way he runs the plantation (p.18)
- her description of their early relationship (p. 20 & 163)
- her expressions of resentment at his fathering of Walter
- revelation of her feelings to the doctor
- her lack of desire for her husband
- her reaction to her husband's death.

Examiner notes

**05**

*Close Range* – Annie Proulx

How does Proulx convey the hardship of life in rural Wyoming in ‘Job History’?

In your answer you should consider:

- Proulx’s language choices
- narrative viewpoint.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- the rapid passage of time measured by news events
- the ‘temporariness’ of life in use of present tense
- the loss of business when new roads are built
- constant moving to find jobs
- icy winters and sweltering summers
- illness and death in the family
- resentment of daughters for their father, Leeland
- people at the mercy of outside economic problems.

Examiner notes

06

*The History Boys* – Alan Bennett

How does Bennett create humour in the play? You should explore **one** or **two** episodes in detail.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

Extract 1: p. 28-9. Dakin's description of his seduction of Fiona:

- extended metaphor of military invasion: 'reconnoitred' 'deployments' etc.
- military report style: 'every inch of territory had been hotly contested'
- Scripps' feigned lack of interest and 'surrender'
- Posner's quibbling about the accuracy of the metaphor.

Extract 2: p. 12-16. Headmaster's visit to Hector's 'French' lesson

- direct translation of English idiom: 'on appelle un chat un chat'
- Hector's insistence on use of conditional and subjunctive tenses
- the absorption of the headmaster into the game and his ultimate failure
- the clumsy repetitions used by the boys to conceal the original plan:

Lockwood: Ma mère! Ma mère!

Akthar: Il appelle sa mère.

Examiner notes

07

*Murmuring Judges* – David Hare

How does Hare present the relationship between Irina and Sir Peter?

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- Edgecombe is arrogant (Desert Island Discs) while Irina is self-effacing and modest (attitude to Gerard) so contrast of speech
- Edgecombe is well into his career and represents the establishment in law: white, middle-aged, a settled man (unconcerned about outcome of case) while Irina is new to the job and contrasts with Edgecombe: black, young, ambitious and determined to see justice done (exposing corruption in police) so status difference influences relationship
- Edgecombe uses staged rhetorical language even when talking one to one: 'He will feel it, oh yes, most urgently. As urgently as if there were no electric light.' Irina's language is less elevated: 'Woody, he could have just said.' She makes fun of his pretensions.
- Edgecombe couches his aloofness in metaphor: 'There is a glass screen. And our clients, I'm afraid, live on one side of it.' He's not 'soggily compassionate' while Irina undermines Edgecombe with her direct accusations: 'You'd have just let him rot.'
- Irina 'has got to play a slightly tricky game' in her dealings with Sir Peter
- Sir Peter's sexist attitudes irritate Irina  
Irina wants Sir Peter to pursue appeal by exposing the Semtex planting. Ironically, Sir Peter wants to use 'sentimental grounds'.

Examiner notes

08

*The Rivals* – Richard Sheridan

How does Sheridan portray love and attraction in *The Rivals*?

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- Lydia's unrealistic idea of romantic love
- in contrast – Julia's more commonsense attitude
- Julia's loyalty to Faulkland
- Faulkland's love – jealous and insecure
- the lengths Jack will go to to please Lydia
- Mrs Malaprop's attraction to Sir Lucius
- Sir Anthony's attraction to pretty women.

Examiner notes

09

*The Importance of Being Earnest* – Oscar Wilde

How does Wilde portray the relationship between Algernon and Cecily?

In your answer you should consider:

- Wilde's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- humour of the contrast of Cecily maintaining formal distance while encouraging Algernon to make his approaches
- her trivial motives for wanting to love him
- humour of their expressing love for each other as formal conversation
- her fantasy diary world and his involvement in it
- her child-like manner ('Horrid Political Economy!')
- Algernon's desire for Cecily to 'reform' him
- Cecily's desire for excitement, not a 'sensible man'
- the superficiality of their protestations ('painful to part from people one has known for a brief space of time')
- Wilde's device of reversing common truths for humorous ends.

Examiner notes



10

*A Streetcar Named Desire* – Tennessee Williams

Eunice says, 'men are callous things with no feelings'. Explore how Williams has portrayed men in this play.

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and A02 (15 marks for each)**

Some possible content / stylistic points candidates may refer to:

- stage descriptions of Stanley – his physical power
- Stanley's language and behaviour – his machismo – his use of imperatives
- Stanley's lack of sensitivity towards Blanche
- Stanley's domination of Stella
- Stanley's rape of Blanche
- Mitch in contrast to Stanley – his lack of confidence
- the other poker players – more sensitive at times.

Examiner notes

**MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE:  
SECTION B QUESTIONS**

		<b>Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies</b>  <b>AO4 (Marks out of 30)</b>		<b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u></b>  <b>AO1 (Marks out of 15)</b>
<b>4</b>	<b>26 – 30</b>	<p>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.</p> <p>At the lower end, confident &amp; 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.</p>	<b>13 – 15</b>	<p>Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.</p>
	<b>23 - 25</b>	<p>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.</p>	<b>11 – 12</b>	<p>Fluent writing Mostly technically accurate. Expression well controlled and sustained.</p>

<b>3</b>	<b>20 – 22</b>	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.	<b>9 – 10</b>	Competent writing with underlying technical control – some slips. Clear expression, although lacking the more assured sense of style of the top band.
	<b>16 – 19</b>	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.	<b>7 – 8</b>	Some technical flaws – likely to be repetition of similar type. Expression clear and generally controlled, possibly with some minor flaws.
<b>2</b>	<b>12 – 15</b>	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 accepted.	<b>5 – 6</b>	A number of technical flaws and some basic errors. Expression communicates ideas but may lack flexibility or sophistication.
	<b>9 – 11</b>	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. Some noticeable flaws in content or inappropriate content. Possibly some misunderstanding about genre or task. Probably insecure sense of character's voice.	<b>4</b>	Likely to be a number of flaws in expression. Probably frequent technical errors.

<b>1</b>	<b>6 – 8</b>	Superficial / limited / naive 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.	<b>3</b>	Expression likely to be naïve. Frequent flaws in expression. Intrusive technical errors.
	<b>1 – 5</b>	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.	<b>1 – 2</b>	Intrusive basic errors. Major and persistent flaws in expression.

11

*Things Fall Apart* – Chinua Achebe

Write a first person narrative from Okonkwo's point of view in which he expresses his thoughts and feelings to Obierika about his time in exile.

Give careful consideration to your language choices, form and style, in order to convey a sense of Okonkwo's voice and point of view.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- be written in first person narrative form
- convey a sense of Okonkwo's voice – suppressed rage, sense of injustice, despair.

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

- much material in Chapters 20 and 21 (end) – must be 'interpreted'
- respect for Obierika so no outbursts of rage
- the bad timing of his return (ozo society / arrival of Christianity)
- resentment of Nwoye / Mr. Brown's visit
- concern about lack of ceremony for his return
- concern about new institutions – religion, government, trading stores
- Okonkwo's spoken style reflected best in Chapter 15 (Obierika's visit in exile)

Examiner notes

12

*Wuthering Heights* – Emily Brontë

Imagine that Hareton meets Lockwood some years after the events at the end of the novel, and Lockwood asks him for his opinion of Heathcliff. Write Hareton's response in which he reveals his thoughts and feelings about Heathcliff.

Give careful consideration to your language choices, form and style, in order to convey a sense of Hareton's voice.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- show awareness of representation of speech
- create a sense of Hareton's voice – possibly moderate, restrained, now educated, possibly some dialect.

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

- an account of how Heathcliff had brought up Hareton
- details of the harshness of his life
- reflections on why Heathcliff behaved as he did
- his fondness for Heathcliff
- his grief at Heathcliff's death
- reflection on his life since Heathcliff's death
- reflection on Heathcliff's treatment of the younger Cathy.

Examiner notes

13

*The Kite Runner* – Khaled Hosseini

Imagine that Baba has written a letter to Amir which he never gives to him and which is found in his belongings after his death. In this letter, Baba reveals the truth about Hassan and his own thoughts and feelings about his own actions. Your task is to write this letter.

Give careful consideration to your language choices, form and style, in order to convey a sense of Baba's voice and attitudes.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- show awareness of letter form
- create a sense of Baba's voice – forthright, honest, possibly more tender than usual towards Amir.

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

- apology for not having revealed the truth
- explanation of his relationship with Sanaubar
- explanation on the depth of his feelings for Ali
- expression of his feelings for Hassan
- apology for treating Amir harshly
- his feelings of guilt for his behaviour – and taking it out on Amir.

Examiner notes

14

*Property* – Valerie Martin

After his first reported visit, Joel Bordon tells a friend his thoughts and feelings about the situation between Manon and her husband. Write what Joel says.

Give careful consideration to your language choices, form and style, in order to convey a sense of Joel's voice and attitudes.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- show awareness of representation of speech
- create a sense of Joel's voice – confident, at ease.

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

- Joel's reasons for calling on the Gaudets
- how he spent the afternoon – drinking and eating
- his awareness of tensions in the house – and Manon's feelings
- his attitudes towards Manon's husband
- his awareness that there is no love between Manon and her husband
- his realisation that Walter is the child of Sarah and Manon's husband
- his description of Walter.

Examiner notes



15

*Close Range* – Annie Proulx

Imagine that, some years after the story takes place, Pake Bitts gives an account to a fellow rancher of the time he spent with Diamond Felts in 'The Mud Below'. Write what Bitts says, revealing his thoughts and feelings about the character Felts.

Give careful consideration to your language choices, form and style, in order to convey a sense of Bitts' voice and attitudes.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- be written in first person narrative form
- convey a sense of Bitt's voice – wistful, evangelical, disapproving.

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

- physical description – moles on cheek, 5' 3", called Shorty
- uncomfortably aggressive- Bitts's wariness
- tale of Jesus – the 'original cowboy'
- additional evangelising about Bible
- Bitts's own history – wife's work, taken to rodeo by father
- teaching Felts that the bull is 'his opponent not role model'
- his encouragement to Felts to value his family – Felts's resentment
- Felts's rejection of family and their falling out.

Examiner notes

16

*The History Boys* – Alan Bennett

Mrs Lintott notes that ‘Hector would have been surprised and gratified too, to find himself regularly recalled in the *Old Boys’ Letter*’. Write a short article on Hector, written by Mrs Lintott, that might have appeared in this magazine.

Give careful consideration to your language choices, form and style, in order to convey a sense of Mrs Lintott’s voice and opinions.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate’s response should:

- be written in article form
- convey a sense of Mrs. Lintott’s voice – ironic, detached, precisely formal.

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

- Hector’s enthusiasm for compound nouns
- his achievement of a ‘nickname’
- her detachment (‘one feels’, ‘something one would never do’)
- her irony (‘our fearless leader’) – possible subtle mocking of established educational theory
- audience likely to be his students – mention of their successes
- aphoristic (‘history is a commentary on the various and continuous incapacities of men’)
- her understanding of boys’ behaviour expressed in a common-sense way
- Hector did not give advice but ‘quotations’.

Examiner notes

17

*Murmuring Judges* – David Hare

Write an additional speech for Sandra which extends the play and shows what she says to Chief Superintendent.

Give careful consideration to your language choices, form and style, in order to convey a sense of Sandra's voice and viewpoint.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- be written in first person narrative form
- convey a sense of Sandra's voice – aware of importance, determined.

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

- a pouring out of details
- sense of betrayal, hence apologetic ('in my line of work, there's only one crowd')
- personal resentment against Barry
- she is a 'high flyer' so aware of sacrifice
- she is not 'buying into the bullshit' despite her potential career
- she sympathises with police 'talent for turning up every day'
- she has a dogged belief in the truth, sometimes in a rather simple way
- concern about not being 'beyond criticism'
- mention of link with Irina.

Examiner notes

18

*The Rivals* – Richard Sheridan

Imagine that Sir Anthony makes a speech to his gentlemen's club on the subject of how to bring up children. Write the text of this speech.

Give careful consideration to your language choices, form and style, in order to convey a sense of Sir Anthony's voice and attitudes.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- show awareness of spoken mode / speech form
- create a sense of Sir Anthony's voice – commanding, forceful.

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

- girls should not be taught to read
- if they do read – keep them out of libraries
- keep them under strict control
- hit them if necessary
- sons should do as their fathers command – including accept their father's choice of wife
- give sons some financial help – but only if they do as they are told and are respectful.

Examiner notes

19

*The Importance of Being Earnest* – Oscar Wilde

Write a letter from Jack to Lady Bracknell, explaining why he wishes to marry Gwendolen.

Give careful consideration to your language choices, form and style, in order to convey a sense of Jack's voice and attitudes.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- be written in letter form
- convey a sense of Jack's voice.

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

- a re-stating of his financial situation and control over Cecily's fortune
- the possibility of producing news of his 'parents'
- a conservative approach based on agreeing with her general attitudes
- his 'solid qualities' in 'an age of surfaces'
- admiration for her pragmatic realism
- a tasteful hint of 'blackmail' over his agreement to Cecily's marriage
- reference back to their first 'interview' in Act One, with some clarifications.

Examiner notes

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*A Streetcar Named Desire* – Tennessee Williams

Imagine that Stella writes to the doctor who eventually comes to take Blanche away. Write this letter, in which Stella explains the problems with Blanche and asks for help.

Give careful consideration to your language choices, form and style, in order to convey a sense of Stella's voice and viewpoint.

Assessment Objectives tested on this question: **AO1 (15 marks) and A04 (30 marks)**

The candidate's response should:

- show awareness of letter form
- sustain Stella's viewpoint.

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

- an account of Blanche's behaviour since her arrival
- Blanche's traumatic experience of her husband's suicide and its effects on her
- Blanche's reactions to losing Belle Reve
- her anxiety and need to be constantly taking baths
- her drinking
- her fantasies
- her 'false' claim that she has been raped by Stanley
- likely to be formal register.

Examiner notes