



General Certificate of Education

**English Language and Literature
1721**

Specification A

**ELLA1 Integrated Analysis and Text
Production**

Mark Scheme

2010 examination - January series

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

Copyright © 2010 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres 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 centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

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
Questions A	15	15	
Questions 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
------	---	------------

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:
(A) QUESTIONS**

		Select and apply relevant concepts and approaches from integrated linguistic & literary study, using appropriate terminology and accurate, coherent written expression AO1 (Marks out of 15)	Demonstrate detailed critical understanding in analysing 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. Conceptual comment on form / structure / literary techniques. Cogent comments on stylistic features. Entirely relevant response.
	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. 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.

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. 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.
	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; 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.
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.	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.
	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; 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.

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. 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.
	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.	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.

1. *Things Fall Apart* – Chinua Achebe

- (A) How does Achebe portray the Ibo's responses to the arrival of the missionaries in Chapters 16 and 17?

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:

- at first, thought it wouldn't last – unhappy about their arrival
- describe the missionaries as 'crazy men' with a 'strange faith'
- thought the converts were 'worthless, empty men'
- ridiculed the missionaries – 'your buttocks'
- naive responses – surprised they wanted to stay/puzzled that they survive in the evil forest
- wait for response from the gods
- imagery to describe Nwoye's response – end of Chapter 16
- Okonkwo's anger – language of violence
- Achebe's tone – gentle humour at their naivety.

Examiner notes

2.

Wuthering Heights – Emily Brontë

- (A) How does Brontë use descriptive detail to convey the setting and atmosphere of Thrushcross Grange? In your answer, you should refer to **one** or **two** examples.

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:

- Chapter VI – Heathcliff's description of the interior of Thrushcross Grange – adjectives to describe richness and wealth: beautiful, splendid, crimson, gold, silver
- Thrushcross Grange representative of civilisation and culture – compared to the stark wildness of Wuthering Heights
- Chapter X – Nelly's description of the garden and house – peaceful
- closeness to Gimmerton
- Volume II Chapter II – description of the garden where Heathcliff waits after Catherine's death
- modifiers associated with Thrushcross Grange: mellow, sweet, soothingly.

Examiner notes

3. *The Kite Runner* – Khaled Hosseini

(A) Explore how Hosseini presents the relationship between Baba and Rahim Khan.

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:

- long-term friends – Baba's 'best friend and business partner'
- 'Baba and Rahim Khan built a wildly successful carpet-exporting business, two pharmacies and a restaurant' – the list emphasises the number of things they have done in partnership
- share confidences – their conversation about Amir
- comfortable in each other's company
- respect each other's views
- Rahim Khan gives Amir many details about Baba's earlier life and actions.

Examiner notes

4.

Property – Valerie Martin

- (A) How does Valerie Martin influence the reader's attitude towards slavery through the way she writes about events in the novel? You should focus in detail on **one** or **two** episodes.

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:

- description of Manon's husband's 'games'
- Manon's attitudes towards her husband's actions
- Manon's treatment of Sarah – the way she speaks to her as well as the way her actions are described
- Manon's unsympathetic voice
- Manon's terse account of events
- descriptions of cruelty towards the slaves
- descriptions of the slaves' violence.

Examiner notes

5. *Close Range* – Annie Proulx

- (A) How does Annie Proulx create a sense of the life and experiences of Leeland Lee 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:

- listing in short sentences of events in his life – creates a sense of lack of depth in experiences
- use of present tense – creates a sense of a life always on the move
- little sense conveyed of Leeland's inner emotional life
- use of verbs to create sense of many things that have happened to Leeland and his family
- portrayal of harsh, unattractive life
- Leeland appears to quite passively accept what happens to him.

Examiner notes

6. *The History Boys* – Alan Bennett

- (A) How does Bennett portray Irwin's style of teaching history? You should choose **one** or **two** extracts to explore 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:

- references to 'risqué' topics in attempt to shock/engage
- aversion to 'dull' essays
- his use of colloquialisms – eg, 'The first World War gets the thumbs-down'
- his teacherly use of interrogatives and imperatives to get responses
- his rhetorical style – use of hypophora, antithesis
- his use of present tense to describe past events
- his attitude towards the First World War
- his advice on how to pass exams
- 'History nowadays is not a matter of conviction...It's entertainment'.

Examiner notes

7. *Murmuring Judges* – David Hare

(A) How does Hare convey Beckett's attitude towards his job?

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:

- his perfunctory utterances to Gerard
- his use of imperatives to Gerard
- his advice on how to survive in prison
- kindly towards Gerard
- short, simple & elliptical sentences; 'You got done. You did wrong....'
- his attitude towards the 'Something-Must-Be-Dones'
- his cynicism.

Examiner notes

8. *The Rivals* – Richard Sheridan

(A) How do you respond to Sheridan’s portrayal of Sir Lucius?

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:

- his duplicity – and the fact that he himself is tricked
- his confidence – declaratives show certainty
- his manipulation of Acres – including his use of imperatives
- Sheridan’s presentation of him as a ‘fighting Irishman’
- the humour in the way he expresses his opinions to Mrs Malaprop
- his magnanimous attitude at the end.

Examiner notes

9. *The Importance of Being Earnest* – Oscar Wilde

(A) How does Wilde convey Jack's attitudes towards Algernon?

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:

- Jack comments that Algy is greedy/always eating
- comments that he is 'unromantic'
- comments that he can be 'ungentlemanly'
- considers him 'not serious enough'
- Jack doesn't trust Algy with young women
- the way he expresses his feelings when Algy turns up at the Manor House
- considers Algy 'over-dressed'/vain
- the way he expresses his opinions on Algy to Lady Bracknell in the final Act.

Examiner notes

10. *A Streetcar Named Desire* – Tennessee Williams

(A) How has Williams created a sense of Mitch's character?

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 directions – description of his awkwardness
- his working class dialect
- his lack of confidence – use of hesitations
- his willingness to be open about his feelings
- his care for his mother
- his demonstrations of affection for Blanche
- his embarrassment about his perspiration
- his pride in his height and physique
- his angry utterances in Scene 9
- his response in Scene 11

Examiner notes

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

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

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 noticeable gaps in content. Possibly very brief/under-developed. Sense of character's voice not wholly apt but accepted.	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. 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 / 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.	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.

1. *Things Fall Apart* – Chinua Achebe

- (B) Write a first person narrative from Ekwefi's point of view, just after the events in Chapter 11, in which she reflects on Okonkwo's behaviour and her relationship with him.

You should give careful consideration to your language choices and style, which should achieve a sense of Ekwefi's voice and point of view.

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

The candidate's response should:

- achieve a sustained first person narrative
- create a sense of Ekwefi's voice – standard English, fairly formal register – few contractions.

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

- a sense of Ekwefi's fear at what was happening to Ezinma
- reflection on how important Ezinma is to her
- how she felt when Okonkwo arrived
- reflection on her strong feelings for Okonkwo and how she left her husband for him
- reflection on their relationship vis-à-vis his other wives.

Examiner notes

2.

Wuthering Heights – Emily Brontë

- (B) Imagine that Linton Heathcliff keeps a diary in which he records his thoughts and feelings. Write an extract from this diary around the time of the events in Volume II Chapter XI (Chapter 25 in alternative editions) when Cathy has been forbidden to see him.

You should give careful consideration to your language choices and style, which should achieve a sense of diary form and Linton's voice.

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

The candidate's response should:

- achieve a sense of Linton's 'voice' – possibly whining
- achieve a sustained account from Linton's perspective
- produce writing in diary form.

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

- some account of his life at Wuthering Heights
- his feelings for Cathy
- his feelings towards Heathcliff
- a sense of his selfishness
- a sense of lethargy.

Examiner notes

3.

The Kite Runner – Khaled Hosseini

- (B) Imagine that Soraya keeps a diary in which she records her thoughts and feelings. Write an extract from this diary shortly after Amir's return to America with Sohrab.

You should give careful consideration to your language choices and style, which should achieve a sense of Soraya's voice.

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

The candidate's response should:

- achieve a sense of Soraya's 'voice' – honest, well expressed, possibly some inclusion of Afghan words taken from the text
- achieve a sustained account from Soraya's perspective
- produce writing in diary form.

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

- her response to Amir's injuries
- a description of Sohrab and concern for him
- hopes for the future
- reflection on the reaction of her parents
- response to what Amir has told her about Afghanistan under the Taliban.

Examiner notes

4.

Property – Valerie Martin

- (B) Imagine that Manon’s husband keeps a journal in which he records his thoughts and feelings about events in his life. Write an extract from this journal which he writes just after Manon and Sarah have left (p.68 in the novel).

You should give careful consideration to your language choices and style, which should achieve a sense of Manon’s husband’s voice.

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

The candidate’s response should:

- achieve a sustained first person account and journal form
- create a sense of Manon’s husband’s voice – generally Standard English, possibly some slightly old-fashioned expressions

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

- possibly reveals his mixed feelings for Manon and Sarah
- possibly reveals his true concern for Manon
- reveals his concerns and feelings for Walter
- reflects on the cholera situation
- comments on his slaves/the plantation.

Examiner notes

5. *Close Range* – Annie Proulx

- (B) Write a first person narrative in which Sutton Muddyman ('Pair a Spurs') reflects on his life and the people he knows.

You should give careful consideration to your language choices and style, which should achieve a sense of Sutton Muddyman's voice.

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

The candidate's response should:

- convey a sense of Muddyman's voice – some non-standard dialect, colloquial vocabulary
- achieve a sustained first person narrative.

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

- his opinions on Scrope
- his feelings about having tourists staying on his ranch
- his account of buying the spurs – and the consequences
- his feelings about his wife
- his reactions to his wife's death.

Examiner notes

6. *The History Boys* – Alan Bennett

- (B) Imagine that Scripps eventually becomes a journalist. Write an extract from an article he writes about teachers for the magazine section of a quality newspaper. In this article he puts forward his views based on his own school experiences.

You should give careful consideration to your language choices and style, which should be appropriate for an article in a quality newspaper.

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

The candidate's response should:

- convey a sense of Scripps's possible written style – well expressed, range in vocabulary, possibly some humour
- achieve a sense of newspaper magazine article form.

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

- teachers (like Irwin) who get students to look for what isn't obvious
- his views on Irwin's approach: 'find a proposition, invert it, then look around for proofs'
- his views on teachers like Hector
- his views on headmasters
- some reflection on what education is about.

Examiner notes

7. *Murmuring Judges* – David Hare

- (B) Imagine that Gerard writes a letter to his wife shortly after the outcome of his appeal. Write this letter which reveals his feelings about what has happened to him.

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

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

The candidate's response should:

- achieve a sense of letter form
- convey a sense of Gerard's voice – some informal vocabulary/expressions, possibly some sense of his Irish background.

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

- some details of what happened at the appeal
- how he feels about the outcome – resigned/bitter
- possibly some comment on Irina
- expressions of concern for Barbara and the children
- his new interest in Irish history
- possibly some hints about what he intends to do in the future.

Examiner notes

8. *The Rivals* – Richard Sheridan

- (B) Write an extra section of dialogue for the play between Lucy and Fag which takes place just after the concluding events. In this exchange, Fag gives Lucy an explanation of what has happened and his attitude towards the events.

You should give careful consideration to your language choices and style, which should achieve a sense of the voices of Lucy and Fag. You should use dramatic dialogue form.

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

The candidate's response should:

- be written in play script form
- create a sense of Fag's and Lucy's voices – Fag: friendly, quite cheerful, some archaic expressions. Lucy: friendly, lively, some archaic language.

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

- outcome of the 'duel'
- Fag tells Lucy who told him what happened
- his news and reactions to Captain Absolute and Lydia's future prospects
- his news and reactions to Julia and Faulkland's reconciliation
- his news and reactions to Mrs Malaprop revealing that she is 'Delia'
- his feelings about Sir Lucius
- Lucy's reactions to Fag's comments.

Examiner notes

9. *The Importance of Being Earnest* – Oscar Wilde

- (B) In the Second Act, Cecily tells Miss Prism that she keeps a diary ‘in order to enter the wonderful secrets of my life’. Write the entry in Cecily’s diary for the day of the final scene of the play when the truth is revealed about Jack’s origins.

You should give careful consideration to your language choices and style, which should achieve a sense of Cecily’s voice.

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

The candidate’s response should:

- be written in diary form
- convey a sense of Cecily’s voice – lively, romantic, in some ways innocent – in other ways scheming.

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

- explains how Jack’s parentage is revealed
- her feelings about Jack and Algy being brothers
- her opinions on Gwendolen and Lady Bracknell
- her surprise at Miss Prism’s involvement
- her comment on the relationship between Miss Prism and Chausible
- her feelings about marriage to Algy.

Examiner notes

10.

A Streetcar Named Desire – Tennessee Williams

- (B) Imagine that Steve talks to Eunice the morning after the first poker game. Write an extra section of dialogue for the play, in which Steve reveals his thoughts about Stanley and the situation with Stella and Blanche.

You should give careful consideration to your language choices and style, which should achieve a sense of the voices of Steve and Eunice. You should use dramatic dialogue form

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

The candidate's response should:

- write in play script form
- create a sense of Steve's (and Eunice's) voice – colloquial, some dialect grammar.

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

- Steve's understanding attitude towards Stanley
- comment on the effects of alcohol on Stanley
- comment on the problems of women being present during a poker game
- sympathetic attitude towards Stella
- assessment of the situation with Blanche
- comment on Blanche's character.

Examiner notes