

Version 1.0



**General Certificate of Education
June 2010**

**English Language and Literature A
1721**

**ELLA1 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 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
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 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 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 ticking)	
straight underline/ vertical line at side:	to indicate a good passage	
expl:	candidate explains	Section A
pr:	personal response	Section A
ewm:	engages with meaning	Section A

Errors (in body of script)

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

Marginal annotation

pnm:	point not made (if idea is not explained)	Section A
------	---	-----------

For Section 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 Section B

BE:	basic error
gr:	grammatical error
voc:	vocabulary 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) SECTION**

		<p>Select and apply relevant concepts and approaches from integrated linguistic & literary study, using appropriate terminology and accurate, coherent written expression</p> <p>AO1 (Marks out of 15)</p>	<p>Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</p> <p>AO2 (Marks out of 15)</p>
4	13 – 15	<p>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.</p>	<p>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.)</p>
	11 – 12	<p>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.</p>	<p>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.)</p>

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.)

Things Fall Apart – Chinua Achebe

01 How does Achebe portray Okonkwo's relationship with Ikemefuna?

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:

- descriptions of Okonkwo's 'inward' fondness for Ikemefuna
- his outward harshness at times
- their father-son relationship
- Okonkwo's pleasure at the positive effect Ikemefuna has on Nwoye
- Okonkwo's response to the news that Ikemefuna is to be killed (p 50)
- Description (literal and figurative) of Okonkwo's reactions to the murder of Ikemefuna (Chap 8).

Examiner notes

Wuthering Heights – Emily Brontë

02 How does Brontë portray Lockwood's attitudes towards the characters he comes into contact with? You should choose **two** characters to discuss in detail.

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:

Lockwood's attitude to Heathcliff:

- uses adjectives: dark-skinned, morose
- thinks him 'handsome' but also a 'scoundrel'
- interested in him
- at first, sees some similarity between Heathcliff and himself

Lockwood's attitude to Nelly:

- uses her as a source of information/to entertain him
- trusts her
- calls her a 'worthy woman'

Lockwood's attitude to Cathy (younger):

- finds her attractive as well as unfriendly
- intrigued to discover her history

Lockwood's attitude to Hareton

- describes his roughness/lack of 'civilised' manners.

Examiner notes

The Kite Runner – Khaled Hosseini

03 How does Hosseini create a sense of Amir's guilt in Chapter 9?

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:

Chapter 9:

- expressions of self-loathing
- his recognition that he had caused others pain
- use of adjectives: *shameful, unworthy*
- list of nouns applied to himself: *I was a liar, a cheat, and a thief*
- description of his inability to enjoy his birthday
- description of his presents as *blood money*
- his inability to own up to the truth

Elsewhere:

- his various unkindnesses to Hassan
- his jealousy towards Hassan when Baba is affectionate towards him
- expressions of guilt for 'killing' his mother
- semantic field of guilt: *pardoned, sins, atone, lamb*
- use of stark declaratives: *I ran because I was a coward*
- metaphorical language: *I was that monster.*

Examiner notes

Property – Valerie Martin

- 04** How does Valerie Martin portray the relationship between Manon and Sarah after Sarah has been forced to return to Manon's house?

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:

- Manon shows no sympathy for Sarah's physical state – expressions of inconvenience
- Manon's view of Sarah: *sullen*
- physical closeness – Manon uses Sarah: *no one could dress my hair so well as Sarah*
- Sarah's attitude to Manon: *thinly veiled looks of contempt*
- Manon's accusatory tone when talking to Sarah
- Sarah's obvious feelings of delight at being treated as an equal in the North – her longest direct speech
- Manon's surprise at Sarah being treated as an equal: *perfectly ridiculous*.

Examiner notes

Close Range – Annie Proulx

05 How does Proulx portray the relationship between Jack Twist and Ennis del Mar in 'Brokeback Mountain'?

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:

- both from similar backgrounds
- at first, little speech between them about their closeness
- their first parting and the description of its effects on Ennis
- descriptions of their physical passion for one another
- creation of a sense of time passing – their relationship endures – with difficulty
- Jack's expressions of desire to see more of Ennis
- description of their embrace on p.301
- description of the effect of Jack's death on Ennis
- description of the two shirts – a symbol of their closeness
- portrayal of Ennis's grief.

Examiner notes

The History Boys – Alan Bennett

06 How does Bennett present the Headmaster?

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:

- his open desire to do well in the league tables
- his rhetorical style (especially towards the beginning) – use of repetition, short imperatives
- his clipped, elliptical utterances showing his certainty
- his encouragement of Irwin in gaining scholarships
- attitude towards Hector – at first tolerant – more critical later
- his harsher, more desperate expressions as he worries about results
- his use of 'fuck' to express his anger / emphasise what he wants
- his reactions to the news about Hector's behaviour on the motorbike
- his anger at Irwin in reaction to Posner's parents' complaints
- his final eulogy to Hector.

Examiner notes

Murmuring Judges – David Hare

07 How do you respond to Hare's portrayal of Barry?

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:

- experienced – his handling of Keith
- his humour – quick-witted replies
- his cynicism – conversation with Sandra
- his attitude towards 'villains'
- racist attitudes to the Irish: *a load of Micks*
- his lost moral sense
- his attitudes towards barristers and characterisation of them – mocking, comic
- his view of how to act as a 'copper'
- his corrupt actions and justification of them.

Examiner notes

The Rivals – Richard Sheridan

08 How does Sheridan portray Mrs Malaprop?

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:

- Mrs Malaprop creates much of the play's humour
- her use of malapropisms
- her attitude towards Lydia
- the way she puts forward her opinions about women's education
- her relationship with Sir Antony
- her attraction towards Sir Lucius
- the language of her letter to Sir Lucius
- her feelings at the end that 'men are all barbarians'.

Examiner notes

The Importance of Being Earnest – Oscar Wilde

09 How does Wilde present the relationship between Jack and Gwendolen?

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:

- Gwendolen's superficial comments about love
- Jack's expressions of more sincere love
- Gwendolen only feels affection for Jack if his name is Ernest
- Gwendolen easily suspicious / jealous
- exclamatory expressions of passion for one another: *Ernest! My own Ernest!*
- artificiality of their love affair.

Examiner notes

A Streetcar Named Desire – Tennessee Williams

10 Explore how Williams portrays the relationship between Stella and Stanley.

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:

- Stella's obvious love for Stanley – shown through stage directions and her conversation with Blanche
- Stanley's love for Stella – physical, domineering
- Stanley's desperate calling for Stella after the poker night
- Stage directions to describe their physical passion for one another – animalistic
- Stella's love for Stanley leads her to make poor judgements (denial of the rape)
- Blanche threatens their stability
- Stanley's attempts to dominate / control Stella – his language towards her
- Link between Stella and Stanley's relationship and the theme of desire.

Examiner notes

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

		Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies AO4 (Marks out of 30)		Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u> AO1 (Marks out of 15)
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 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.

Things Fall Apart – Chinua Achebe

- 11** Write a first person narrative from Nwoye’s point of view when he decides to leave home and join the missionaries (end of Chapter 17). In this narrative Nwoye explains why he left and reveals his feelings about his father and the Ibo’s customs.

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

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

The candidate’s response should:

- achieve a sense of Nwoye’s voice – Standard English, quite formal register, polite
- use first person narrative form.

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

- his inability to really talk to Okonkwo
- his feelings that he and his father are very different
- his recognition that he is not the kind of person whom his father admires
- his criticism of his father for killing Ikemefuna
- his criticism of the kinds of beliefs that his father (and the Ibo) holds.

Examiner notes

Wuthering Heights – Emily Brontë

- 12** Write a first person narrative from the point of view of Heathcliff which reveals his thoughts and feelings about the events following Catherine's return from Thrushcross Grange in Chapter VII.

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

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

The candidate's response should:

- achieve a sense of Heathcliff's voice – forthright, passionate, possibly bitter, some use of exclamation marks
- use first person narrative form.

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

- his mixed feelings at Catherine's return
- his self-consciousness at his own appearance
- his hatred of Hindley
- his reactions to Catherine's comments about his dirtiness
- his view of the conversation with Nelly about how to improve himself
- his feelings about Edgar and Isabella.

Examiner notes

If candidates have used an edition of the text different to the recommended edition, and have based their response on Volume II Chapter 7, the following alternative indicative points apply:

- criticisms of Linton
- account of meeting Cathy and Nelly on the moors
- description of the youthful, energetic Cathy
- account of Cathy's first visit to Wuthering Heights
- his plans for Linton and Cathy to marry
- reflections on the character of Hareton
- aware of Cathy and Linton's letters to one another.

Examiner notes

The Kite Runner – Khaled Hosseini

- 13** Imagine that Baba writes a letter to Rahim Khan after he and Amir have been in America for a few years. Write this letter, in which Baba explains how he feels about his life in America with Amir.

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

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

The candidate's response should:

- achieve a sense of Baba's voice – forthright, honest, Standard English, possibly some use of Afghan words taken from the text
- show awareness of letter form

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

- comments on the American way of life
- compares America to Afghanistan
- reminisces on life in Kabul
- comments angrily about the current situation in Afghanistan
- describes the work he has to do in America
- tells of Amir's success at college
- reflects on how his relationship with Amir has developed
- enquires after Rahim Khan's health
- possibly asks about Hassan and Ali.

Examiner notes

Property – Valerie Martin

- 14** Imagine that Dr Sanchez keeps a journal in which he records his impressions of his patients. Write his entry in the journal about Manon after she consults him about not being able to have a child.

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

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

The candidate's response should:

- achieve a sense of Dr Sanchez's voice – formal register, considered, possibly uses some euphemisms / may use more technical terms
- show awareness of journal form.

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

- comments that there are no physical problems/Manon is healthy
- no physical problems with husband
- comments on Manon's problematic relationship with her husband and that she doesn't want a child
- possibly comments that having a child would do her good
- possibly diagnoses stress/neurosis/instability – headaches / insomnia
- comments on Manon's request that he lie to her husband.

Examiner notes

Close Range – Annie Proulx

- 15** Imagine that Palma ('A Lonely Coast') is interviewed by the police following the shoot-out at the end of the story. Write the statement that she makes in which she truthfully explains what happened that evening and her reactions to it.

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

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

The candidate's response should:

- achieve a sense of Palma's voice – colloquial expressions, some dialect grammar
- create a first person account.

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

- explains how she, Ruth and Josanna regularly met up for a 'girls' night out'
- explains how Elk Nelson arrived on the scene
- explains how she talked to Elk, then danced with him
- as this is a truthful account – relates how they were flirting with one another
- explains how Josanna arrived in a bad mood after getting the sack
- describes the trip down to Casper - argument – road accident – the car chase
- gives her version of how Elk and Josanna died.

Examiner notes

The History Boys – Alan Bennett

- 16** Imagine that Dakin writes a diary in which he records his thoughts and feelings about people and events. Write the entry Dakin makes in his diary shortly after Irwin's accident and Hector's death at the end of the play.

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

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

The candidate's response should:

- achieve a sense of Dakin's voice – honest, well expressed, use of some slang / colloquial language
- use diary form.

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

- possibly comments on how he gave Irwin a helmet before they drove off
- his thoughts about Hector giving Irwin a lift
- how he heard the news
- details of what happened – and musing on how
- his reactions to Hector's death
- his reactions to Irwin's injuries.

Examiner notes

Murmuring Judges – David Hare

- 17** Imagine that, shortly after the end of Act 1, Irina talks to a close friend who has no experience of legal work. Write the dialogue in which Irina explains how she feels about Gerard's case and the legal system. You may invent a name for the friend she talks to.

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

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

The candidate's response should:

- achieve a sense of Irina's voice – educated, quite measured, honest, possibly a little colloquial language
- use play script form.

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

- describes Gerard and his situation
- explains why she sympathises with him
- describes Sir Peter and Cuddeford
- comments on the judge's attitudes towards their clients
- reports on Woody's advice on working for a legal team – and her reactions to it.

Examiner notes

The Rivals – Richard Sheridan

- 18** In Act 1 Scene 2, Lydia mentions the letters she has written to Julia. Write one of these letters, in which Lydia first tells Julia about Ensign Beverley.

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

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

The candidate's response should:

- achieve a sense of Lydia's voice – excited, romantic, fluent, possibly uses exclamatives, some archaic lexis / expressions
- use letter form.

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

- explains how she met Ensign Beverley
- describes him
- says what she likes about him
- explains the difficulties with Mrs Malaprop
- conveys a sense of her excitement at the situation
- possibly mentions Julia's relationship with Faulkland.

Examiner notes

The Importance of Being Earnest – Oscar Wilde

- 19** Imagine that, after the events depicted in the play, Jack talks to a friend who does not know any of the play's characters or events. In playscript form, write the dialogue in which Jack explains how he discovered the truth about his parentage. You may invent a name for the friend he talks to.

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

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

The candidate's response should:

- achieve a sense of Jack's voice – polite, articulate, quite formal register
- use playscript form.

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

- explains his history – not aware of his parentage – how he was found
- reveals his feelings about not knowing his family background
- reveals his feelings for Gwendolen – why the name Ernest was important to her
- his attraction to the name Ernest – and his invented brother of this name
- gives an account of the events at the end of the play when his true identity was discovered
- possibly expresses his opinions on the coincidences involved.

Examiner notes

A Streetcar Named Desire – Tennessee Williams

- 20** Imagine that Blanche keeps a diary in which she records her thoughts and feelings about people and events. Write an extract from this diary, written after the events of Scene One, in which she reveals her thoughts about Stella, Stanley and Elysian Fields.

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

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

The candidate's response should:

- achieve a sense of Blanche's voice – educated, some imaginative / descriptive language, effusive, sensitive, use of exclamatives
- use diary form.

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

- reflects on her state of mind on arrival
- her impressions of the area
- her impressions of Stella's neighbours
- her reactions to Stella's apartment
- her feelings about Stella – her appearance and her new life
- her initial reactions to Stanley – his lower class roughness, his physical appearance
- possibly some comment on difficulties to come.

Examiner notes