



**General Certificate of Education (A-level)
January 2012**

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

Unit 1: Integrated Analysis and Text Production

Mark Scheme

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

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

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

Copyright © 2012 AQA and its licensors. All rights reserved.

Copyright

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

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 ticks)
√E: engages with meaning

Errors:

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

Marginal annotation

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

For ‘A’ questions

gr for a grammatical point
lang for a vocabulary point

For ‘B’ questions

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

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

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

		<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	<p>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.</p>	<p>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.)</p>
	7 – 8	<p>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.</p>	<p>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.)</p>
2	5 – 6	<p>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.</p>	<p>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.)</p>
	4	<p>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.</p>	<p>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.)</p>

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 Explore how Achebe portrays Ikemefuna and his importance within the novel.

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 students may refer to:

- his importance noted in the simple declarative at the end of Chapter One - *The ill-fated lad was called Ikemefuna*
- sympathetic description of his early distress: *wept bitterly, vomit painfully*
- his popularity within the household
- descriptions of Okonkwo's feelings for Ikemefuna - *inwardly...very fond of the boy*
- Nwoye's attachment to Ikemefuna
- nature imagery to describe Ikemefuna - *grew rapidly like a yam tendril in the rainy season*
- description of the killing of Ikemefuna
- effects of Ikemefuna's death on Okonkwo and Nwoye.

Examiner notes

Wuthering Heights – Emily Brontë

- 02** Explore how Brontë portrays Cathy Linton (Edgar's daughter).
Choose **two** or **three** extracts to explore 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 students may refer to:

- Lockwood's first impressions of her: scornful but with an *exquisite little face...delicate neck*
- Nelly's point of view - a contrast to the Cathy that Lockwood has met: *she was the most winning thing that ever brought sunshine into a desolate house*
- descriptions of Cathy's liveliness and good health - in contrast to Linton's lethargy: *ran wild with joy, bounded before me*
- Nelly's affection for Cathy: *she was a happy creature and an angel, in those days. It's a pity she could not be content*
- Cathy's concern for Linton - her naivety
- Cathy's early treatment of Hareton
- Cathy's return to happiness at the end
- imagery of Spring - new life.

Examiner notes

The Kite Runner – Khaled Hosseini

03 How does Hosseini convey Sohrab's distress in Chapter 24?

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 students may refer to:

- repetition of simple sentences to emphasise Sohrab's lack of communication: *He shook his head. /He shook his head again.*
- his wariness about physical contact - use of verb *flinched*
- descriptions of his body language: *he buried his face in his hands*
- use of adverbs: *crying softly, silently*
- use of verbs: *convulsed, gasping, hitching, croaked*
- use of adjectives: *twisted, strained*
- desperation in his direct speech - use of exclamatives, pleading.

Examiner notes

Property – Valerie Martin

04 Explore how Martin creates a sense of the drama and chaos of the attack on the house in pages 119-127.

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 students may refer to:

- through Manon's 1st person viewpoint - chronological narrative of events
- snap-shots of what Manon glimpses
- repeated reference to the horse getting closer
- description of trying to make out figures in the dark: references to *torchlight*, *blaze of light*, *blackness* and *darkness*
- dramatic description of Manon's husband: *his neck was gashed...his hair was wild*
- use of dynamic verbs: *burned*, *jabbed*, *threw*, *kicked*
- sense of the passage of time: imagery - *everything happened quickly, though it felt as if time itself had fallen open like a book*
- description of physical injuries
- description of Mr Gaudet's murder
- use of shorter sentences to reflect Manon's efforts to escape.

Examiner notes

Close Range – Annie Proulx

05 How does Proulx portray the character of Wade Walls in 'The Governors of Wyoming'?

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 students may refer to:

- Roany's opinions of Wade through her conversations: *doesn't drink and doesn't drive but he's happy to blow up a dam for you*
- Wade Walls's direct speech - his repeated strong opinions
- his political views
- use of free indirect speech to reflect Wade Walls's character and attitudes: *The ranchers couldn't see their game was over. They needed a hard lesson and he was here to give one.*
- unattractive descriptions of him: *lower lip jutting like that of a grouper fish ...courtesy smile showed yellow teeth all the same size*
- Wade's influence over Shy
- Wade's cowardice and abandonment of Shy at the end.

Examiner notes

The History Boys – Alan Bennett

06 How does Bennett present Irwin's relationship with the boys?
Choose **two** or **three** 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 students may refer to:

- banter between them
- boys try to challenge Irwin: *You've got crap handwriting, Sir*
- Irwin's attempts to engage the boys - references to sex
- Timms's view of Irwin: *What a wanker*
- Dakin's awareness of Irwin's situation / role
- Dakin's concern about Irwin's opinion of him (*Kneeeshaw*)
- Irwin's aims in his interactions with the boys
- Irwin gradually gains some respect
- Scripps's comments on Irwin
- boys tell Irwin he's *more focused*
- aware that Irwin likes them *smart* not *thoughtful*
- Posner's openness with Irwin
- contrast to Hector's relationship with the boys.

Examiner notes

Murmuring Judges – David Hare

07 How does Hare present the police officers' attitudes to the public in Act 1 Scene 5?

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 students may refer to:

- Sandra's address to the audience
- Sandra's exasperation with Keith - use of expletive: *I'm not bloody touching you*
- Lester's reference to Keith as a *body*
- Lester's sarcasm: *I'll have to fill in a completely different form*
- emotional detachment: Lester's *uh-huh* in response to the woman's *she had cancer*
- Lester's forced / artificial politeness
- Lester's racism
- police officers' patience in response to Keith's insults
- Barry's comments / cynicism: *you've taken so much shit...I'm not sure I care for the public that much*
- humorous interaction between Barry and Keith
- Barry's comment to Sandra about *a load of micks*
- Sandra's reference to *scrotas and dickheads*.

Examiner notes

The Rivals – Richard Sheridan

08 How does Sheridan portray the servants, Lucy and Fag?

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 students may refer to:

- to their employers, they appear loyal:
 - Fag's willingness to lie for Jack (Act II Scene 1)
 - Lucy helps Lydia to hide her books
- their respectful language to their employers: *Sir, ma'am*
- Fag's feelings about his position and his treatment of the errand-boy (Act II Scene 1)
- Lucy's soliloquy revealing her deceit (Act II Scene 2)
- Lucy's 'simple' language (Act II Scene 2)
- conversation between Fag and Lucy in Act II Scene 2 and its importance to the plot.

Examiner notes

The Importance of Being Earnest – Oscar Wilde

09 How does Wilde present the changing relationship between Cecily and Gwendolen in Act 2?

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 students may refer to:

- Wilde's satirical aims - their relationship is not naturalistic
- comic first exchange - Gwendolen's forwardness in proclaiming: *I like you already more than I can say*
- change in Gwendolen's attitude when she realises Cecily is 'Ernest's' ward
- comic misunderstanding about the identity of Ernest Worthing
- comic contrast between their use of polite terms of address when they want to get on with one another: *my darling Cecily / dearest Gwendolen* - and their formal address when disagreeing: *Miss Cardew / Miss Fairfax*
- Cecily's anger at Gwendolen - her use of rhetorical questions
- Gwendolen's comic snobbish attitude towards Cecily: *I am glad to say I have never seen a spade. It is obvious our social spheres have been widely different*
- their forced politeness whilst taking tea
- their alliance with one another when they discover they have both been tricked
- exaggerated affection for one another by the end of the Act: *my poor wounded Cecily / my sweet wronged Gwendolen.*

Examiner notes

A Streetcar Named Desire – Tennessee Williams

10 How does Williams present the relationship between Blanche and Mitch?

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 students may refer to:

- relationship based on need for security
- Mitch's attraction to Blanche: *stage direction - glancing back at Blanche, coughing a little shyly*
- Blanche sees Mitch as *superior to the others*
- their first tentative conversation - Mitch polite and interested in Blanche; compliments her: *you're certainly not an old maid*
- Blanche's comment to Mitch at end of Scene 3: *I need kindness now*
- reveal their past loves to one another - they have something in common
- Scene 6 - Mitch's awkwardness (hesitations and short utterances); Blanche's knowing flirtatiousness
- Mitch's changed attitude when he knows about Blanche's past - repeated use of negatives / challenging / brutal
- Blanche's desperation
- dramatic break-up of the relationship: Blanche screaming *Fire!*

Examiner notes

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

		<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 very brief / under-developed. Sense of character's voice not wholly apt but acceptable.	5 – 6	A number of technical flaws and some basic errors. Expression communicates ideas but may lack flexibility or sophistication.
	9 – 11	Style and approach not entirely convincing but there may be broad shaping for audience and genre at a basic level. Rather pedestrian in places. May opt for over general approach which is not necessarily appropriate. Possibly some noticeable flaws in content or inappropriate content. Possibly some misunderstanding about genre or task. Probably insecure sense of character's voice.	4	Likely to be a number of flaws in expression. Probably frequent technical errors.

1	6 – 8	Superficial / limited / 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 the conversation between Mr Smith and the District Commissioner which is mentioned at the beginning of Chapter 23. In this conversation, Mr Smith seeks to persuade the District Commissioner to take action in response to the destruction of the church. Write this conversation as part of a third person narrative.

You should give careful consideration to your language choices and style, which should achieve a sense of the voices of Mr Smith and of the District Commissioner.

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

The student's response should:

- achieve a sustained third person narrative and use of direct speech
- create a sense of Mr Smith's and the District Commissioner's voices - Standard English, possibly some expressions characteristic of the period.

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

- Mr Smith comments on the evil behaviour of the natives:
 - the heathen practices of the converts
 - the mutilation of the dead child
 - Mr Brown has been too soft
- explanation of how Enoch's unmasking of the egwugwu led to the burning of the church
- request to the District Commissioner to take action
- District Commissioner's response - sympathises with Mr Smith, says he will deal with those who led the attack on the church.

Examiner notes

Wuthering Heights – Emily Brontë

- 12** Imagine that Edgar writes a letter to Heathcliff just before the events in Volume II Chapter XII (Chapter 26 in alternative editions). Write this letter, in which Edgar sets out the conditions under which he is allowing Catherine to see Linton.

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

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

The student's response should:

- be in letter form
- create a sense of Edgar's voice - Standard English, formal, controlled.

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

- some sense of his reluctance to allow Cathy and Linton to meet
- an explanation of why he is going to allow them to meet - Linton's poor health / Cathy's wishes
- states that Cathy and Linton must stay on Grange land
- may ride or walk together once a week
- Nelly always to be present
- suggestion what might be his response if they do not stick to his conditions
- possibly statement of his regret that the relationship with those at Wuthering Heights is not better - maybe criticism of Heathcliff.

Examiner notes

The Kite Runner – Khaled Hosseini

- 13** Imagine that when Sohrab is much older he writes his autobiography. Write an extract from this autobiography, covering the period of Sohrab's early experiences in America.

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

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

The student's response should:

- be in autobiographical form
- achieve a sense of Sohrab's 'voice' – Standard English, sensitive, range of appropriate styles.

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

- description of his state of mind when he arrived in U.S
- description of meeting Soraya and seeing his room for the first time
- description of meeting Soraya's parents
- reflection on Amir's and Soraya's attempts to engage him
- reflection on how he missed his old life in Afghanistan
- explanation of why he didn't speak
- account of the kite-flying and how this was a turning point for him.

Examiner notes

Property – Valerie Martin

- 14** Imagine that Mr Roget talks to a friend about Manon after his meeting with her on pages 179-186. Mr Roget conveys his feelings about Manon and describes her reactions to his offer. Write this conversation as part of a third person narrative. You may invent a name for the friend.

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

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

The student's response should:

- achieve a sustained third person narrative and use of direct speech
- create a sense of Mr Roget's voice – generally Standard English, possibly some slightly old-fashioned expressions.

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

- explanation of what he had hoped to achieve from the meeting with Manon
- description of Manon and her house
- an account of his conversation with Manon
- his surprise at Manon's news that Sarah has another child
- his reactions to Walter
- his reactions to Manon's offer
- comments on what he will do next.

Examiner notes

Close Range – Annie Proulx

- 15** Write a first person narrative from the point of view of Ennis del Mar ('Brokeback Mountain') in which he reflects on his thoughts and feelings following his visit to Jack's parents' house after Jack has died.

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

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

The student's response should:

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

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

- reflection on how he felt about the visit and why he went there
- description of the house and surrounding area
- description of Jack's parents
- an account of the conversation he has with them
- his thoughts on their reaction to his visit
- his thoughts on their attitudes towards Jack
- his account of going into Jack's room and finding the shirts
- his feelings on leaving the house.

Examiner notes

The History Boys – Alan Bennett

- 16** Imagine that Hector keeps a journal in which he records his thoughts and feelings. Write an entry for this journal in which he reflects on Irwin and his approach to teaching.

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

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

The student's response should:

- achieve a sense of journal form (accept diary form)
- convey a sense of Hector's voice – articulate, eccentric.

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

- first impressions of Irwin
- reflection on why the Headmaster has employed Irwin
- account of Irwin's behaviour during the 'French' lesson
- reflections on Irwin's teaching style
- comments on the purpose of education - at variance with Irwin
- reflections on how Irwin is influencing the boys.

Examiner notes

Murmuring Judges – David Hare

- 17** Imagine that Irina keeps a journal in which she records her thoughts and feelings. Write an entry for this journal after she has met Sandra in Act 2 Scene 6. In this entry, she reflects on Sandra's situation and the actions of the police.

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

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

The student's response should:

- achieve a sense of journal form
- convey a sense of Irina's voice – Standard English, articulate, possibly the occasional colloquialism.

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

- description of the setting - Crystal Palace
- explanation of what she hoped to achieve from the meeting
- description of Sandra's surprise/response at seeing Irina
- comment on Sandra's relationship with her father and his views on policing
- reflection on what Sandra says about there not being an 'alternative police' to join
- reflection on how well they got on and whether Sandra will make contact with her later
- reflection on the legal system.

Examiner notes

The Rivals – Richard Sheridan

- 18** Imagine that Julia keeps a diary in which she records her reactions to people and events. Write an entry for this diary after Act III Scene 2. In this entry, she reflects on Faulkland's behaviour.

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

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

The student's response should:

- achieve a sense of diary form
- create a sense of Julia's voice – Standard English, some expressions characteristic of the period.

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

- a summary of what Faulkland has said
- exasperation of Faulkland's 'caprice'
- affirmation that she only 'dressed sorrows in smiles' when away from him
- anger that Acres has suggested she was happy
- feeling that Faulkland doesn't understand her
- emphasis on her love for him
- reflection on how it is impossible to please Faulkland.

Examiner notes

The Importance of Being Earnest – Oscar Wilde

- 19** Imagine that Algernon keeps a diary in which he records his thoughts and feelings about people and events. Write an entry for this diary, shortly after the events at the end of Act 1, in which he reflects on Jack's situation and the possibility of meeting Cecily.

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

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

The student's response should:

- achieve a sense of diary form
- convey a sense of Algernon's voice – confident, upper class register.

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

- reflection on Jack's wish to marry Gwendolen
- an unromantic view of Jack's love
- reflection on the problems caused by Jack's double identity
- curiosity about Cecily
- musing on how he can arrange a visit to Jack in the country eg. note on shirt cuff
- inclusion of some comment about food.

Examiner notes

A Streetcar Named Desire – Tennessee Williams

- 20** Imagine that Stella keeps a diary in which she records her thoughts and feelings. Write an entry for this diary, shortly after the events at the end of Scene 5, in which she reflects on the situation with Blanche.

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

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

The student's response should:

- achieve a sense of diary form
- create a sense of Stella's voice – Standard English, concerned.

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

- comments on Blanche's mental health - her nervousness, drinking
- reflection on Stanley's accusations
- comments on Stanley's reaction to Blanche
- comments on Blanche's views on Stanley
- reflection on Blanche's relationship with Mitch
- musing on how events may turn out
- comments on loss of Belle Reve.

Examiner notes