



## **General Certificate of Education**

# **English Language and Literature 1721**

## *Specification A*

**ELLA1      Integrated Analysis and Text  
Production**

## **Mark Scheme**

*2009 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](http://www.aqa.org.uk)

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**DISTRIBUTION OF ASSESSMENT OBJECTIVES AND WEIGHTINGS**

The table below is a reminder of which Assessment Objectives will be tested by the questions and the marks available to them.

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO4</b>
<b>Questions A</b>	15	15	
<b>Questions B</b>	15		30

**Marking Procedure**

1. Assess each AO separately; use the grid to ascertain the relevant band, sub-band and then mark.
2. Additional points and ideas will be added to the question-specific mark scheme at the co-ordination meeting
3. Award mark for each AO, record at the end of the script and add together to arrive at a mark out of 30 for Question A and 45 for Question B. Ring mark and transfer to front of script.

**Notes to examiners re: question-specific mark schemes**

Please note that the ideas and points given in each of the question-specific mark schemes are not exhaustive and are only printed to give an idea of some of the points you might see when marking scripts. Do **not** treat them as a checklist. Use them as a referral point with the opportunity to add to them as you continue to mark.

**Marking notations for English Language and Literature – ELLA1**

Use the guidelines in the Assistant Examiner’s Handbook as the basis of your marking, but supplement with these specific notations used across all units of the specification.

**Points that are correct**

✓ (tick):	to indicate a positive point (but not rhythmical ticking)	
straight underline/ vertical line at side:	to indicate a good passage/relevant idea	
expl:	candidate explains	Question A
pr:	personal response	Question A
ewm:	engages with meaning	Question A

**Errors (in body of script)**

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

**Marginal annotation**

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

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

**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**

		<p><b>Select and apply relevant concepts and approaches from integrated linguistic &amp; literary study, using appropriate terminology and accurate, coherent written expression</b></p> <p><b>AO1 (Marks out of 15)</b></p>	<p><b>Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in a range of spoken and written texts</b></p> <p><b>AO2 (Marks out of 15)</b></p>
<b>4</b>	<b>13 – 15</b>	Use of framework(s) enhances and illuminates textual interpretation – possibly conceptual. Sophisticated analysis of language. Engages closely with the meaning of the text; patterns fully appreciated. Fluent, cohesive, writing.	Profound & illuminating analysis of text. Thorough overview in response to question. Possibly conceptualised or individualistic in approach. Conceptual comment on form / structure / literary techniques. Cogent comments on stylistic features. Entirely relevant response.
	<b>11 – 12</b>	Coherent use of framework(s). Some thoughtful probing of features and, possibly, patterns. Thoughtful engagement with texts through frameworks and details. Bases interpretation on evident use of frameworks – engages with meaning. Fluent writing.	Secure and coherent analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form / structure / literary techniques; thoughtful points made on stylistic features. Clear overview in response to question. Relevant response.

<b>3</b>	<b>9 – 10</b>	Uses framework(s) to highlight reading. Evidence of some range. Describes significant features/patterns. Awareness of stylistic and linguistic features. Engages with texts through explanation of features; possibly under-developed in places. Competent writing.	Some Close analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form / structure / literary techniques accurately with significant points about stylistic features and how they work in texts. Sustains clear line of argument. Provides overview in response to question. Relevant response.
	<b>7 – 8</b>	Uses a suitable framework(s). Sense of patterns may emerge in places; likely to be underdeveloped. Able to distinguish between different features fairly accurately but may be unable to comment on effect of all features. Expression clear and generally controlled.	Analysis emerging; appreciation of style/ structure / form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features interpreted; stylistic features are commented upon but may lack contextual understanding. Some sense of overview in response to question. Generally accurate and relevant.
<b>2</b>	<b>5 – 6</b>	Shows awareness of some of writer's choices within the text through applying framework(s). 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.	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. Possibly lacks evidence in places; broader, list-like comments may feature. Ideas mostly simple/ unsophisticated but accurate. Possibly very little contextual comment made. Limited overview in response to question. Possibly patchy relevance.
	<b>4</b>	Simplistic. Attempts to use framework(s) but likely to be limited. Identifies some points but limited analysis occurs. Lacks details or engagement and considers very few stylistic features. Some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression.	Basic and generalised analysis; responds to surface features in a broad fashion. At least one illustrated point made. May take a narrative approach with occasional simplistic comments. Some flaws in understanding may be evident. Possibly not related to the context at all. No real sense of overview in response to question. Possibly only occasional relevance.

<b>1</b>	<b>3</b>	Lack of coherence in selection of ideas; little apparent planning with probably no use of framework. Implicit views of language use; superficial ideas. Possibly very few relevant ideas. Makes a number of errors. Ideas and expression likely to be naive and vocabulary limited.	Very limited analysis / very superficial understanding. Sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Comments on style are totally general. Flaws in understanding likely to be evident. No overview in response to question. Possibly largely irrelevant.
	<b>1 – 2</b>	Little awareness of how language shapes meaning. Probably framework misconceptions. No apparent direction at bottom of band. Very wayward. Persistent misuse of terms; inaccuracies abound. Major weaknesses in expression.	A little awareness of text but form / structure / literary techniques are ignored. Likely to reveal misunderstanding or serious misinterpretation throughout. Skimpy reading at bottom of band with no analysis or engagement with meaning of text. Possibly almost entirely irrelevant.

1.

*Things Fall Apart* – Chinua Achebe

(A) How does Achebe convey Okonkwo's sense of what it is to be manly?

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:

- contrast with his father, Unoka: 'a failure' vs. 'one of the greatest men of his time'
- believes that 'to show emotion is a sign of weakness'
- he is a famous wrestler and self-made man
- Ekwefi is attracted to him because 'he was not a man of many words'
- contrast with Obierika who 'was a man who thought about things'
- disowns his son, Nwoye' because he is 'degenerate and effeminate'
- describes his enemies as 'cowards' with 'womanish wisdom'
- use of contrastive male / female imagery
- irony of his sin as a 'female' crime because it is inadvertent
- kills his own 'son', Ikemefuna, to prove his own manliness.

Examiner notes

2.

*Wuthering Heights* – Emily Brontë

(A) Explore the ways in which Brontë portrays Isabella.

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:

- impressions of Isabella as a child – spoilt
- Heathcliff's and Catherine's early views on her
- Nelly's opinions on Isabella
- Mr Kenneth's view – 'she's a sly one. She keeps her own counsel! But she's a real little fool'.
- her infatuation with Heathcliff – and her later awareness of it
- her letter, giving her own 1<sup>st</sup> person perspective – sympathy created for her
- the sense of her 'voice' from the letter.

Examiner notes

3. *The Kite Runner* – Khaled Hosseini

(A) Explore the ways in which Hosseini portrays Ali.

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:

- physical description of Ali – his facial paralysis, the effects of having had polio
- his fortitude in the face of ridicule (eg p7)
- his unfortunate marriage to Sanaubar
- his relationship with Baba
- his tenderness towards Hassan (p31)
- his honesty
- his loyalty
- his response to Hassan's being accused of theft.

Examiner notes

4.

*Property* – Valerie Martin

(A) Explore the ways in which Martin portrays Joel Borden.

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:

- Joel presented through Manon's viewpoint
- Joel portrayed as popular, sociable and pleasure-seeking
- 'handsome' and 'indolent'
- Manon's attraction towards Joel
- Joel's polite and friendly speech to Manon
- exchange between Joel and Manon after the attack
- his desire for money and marrying someone wealthy
- he represents the husband Manon would have liked.

Examiner notes

5. *Close Range* – Annie Proulx

(A) How does Proulx convey different attitudes to family in ‘The Mud Below’?

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:

- Diamond’s concern about who his father is
- Diamond’s attempt to be a role model to his little brother, Pearl
- the tension between Diamond and his mother
- Pake’s advice to Diamond not to model himself on the ‘bull’
- the sentimental anecdotes about family at the rodeo
- the rage expressed when Diamond deflates this sentimentality
- Pake’s role as ‘father’ figure
- Kaylee’s attempt to give Diamond a better future.

Examiner notes

6.

*The History Boys* – Alan Bennett

(A) How does Bennett present the character of Dakin?

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:

- extravert, confident but initially quiet at Irwin's arrival
- a link to information via Fiona, the headmaster's secretary
- a spokesman for class ('You're hitting us, sir')
- creates acceptance of Irwin
- shows wit through teacher parody ('one should have targets')
- a childish, insinuating style – repeated use of 'sir'
- embarrassment about mispronunciation (kneeshaw for Nietzsche)
- decisive action and language at end of play.

Examiner notes

7.

*Murmuring Judges* – David Hare

- (A) How does Hare convey the changes in Gerard's state of mind during the course of the play?

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:

- use of repetition to suggest anticipation of verdict: 'it's coming, it is coming'
- sense of detachment from crime: "there's a part of me which isn't...'
- his submission and anxiety when jailed
- hesitant details of life to Irina
- his inability to pursue appeal – assault in the shower
- broken stream-of-consciousness account of life
- repetitious sentence construction: 'That's not what they do. They don't do that.'
- his politicisation as a result of imprisonment.

Examiner notes

8. *The Rivals* – Richard Sheridan

(A) How does Sheridan portray the relationship between Julia and Faulkland?

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:

- Julia's 'debt' to Faulkland for saving her life
- Julia's expressions of gratitude and love
- Julia's long-suffering tolerance of Faulkland
- Faulkland's expression of insecurity and jealousy
- Faulkland's exaggerated fretting
- Faulkland's testing of Julia's sincerity – his use of disguise
- Lydia's view of their relationship
- Jack's view of their relationship.

Examiner notes

9.

*The Importance of Being Earnest* – Oscar Wilde

- (A) How does Wilde create humour through his presentation of the character of Lady Bracknell?

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:

- contrast of her aloof 'pronouncements' with her practical solutions
- her matriarchal disapproval
- her out-of-date morality
- her snobbery
- her aphorisms: 'We live, I regret to say, in an age of surfaces'
- the multiple clause sentences she uses to dominate conversation
- her dominating physical appearance
- her pretence of an emotional life: To Jack - 'should your answers be what a really affectionate mother requires'.

Examiner notes

10.

*A Streetcar Named Desire* – Tennessee Williams

(A) How does Williams convey the tension between Blanche 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:

- contrast between Stanley's directness and Blanche's evasiveness
- their obvious class differences
- Stanley accuses Blanche of making money out of Belle Reve
- Stanley criticises Blanche's behaviour in the apartment
- Blanche reveals her feelings about Stanley to Stella
- Stanley reveals his feelings about Blanche to Stella
- Blanche flirtatious with Stanley
- tensions culminate in the rape.

Examiner notes

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

		<b>Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies</b>  <b>AO4 (Marks out of 30)</b>		<b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u></b>  <b>AO1 (Marks out of 15)</b>
<b>4</b>	<b>26 – 30</b>	<p>At the top end, responds with originality and flair. Skilfully handled writing/interpretation which is completely fit for purpose. Sophisticated use of language. Audience / reader completely engaged. Entirely appropriate content.</p> <p>At the lower end, confident &amp; cohesive writing that works. Engaging style with very clear and convincing ideas for audience and purpose. Content skilfully chosen.</p>	<b>13 – 15</b>	<p>Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.</p>
	<b>23 - 25</b>	<p>Confident interpretation. Sustained use of appropriate style. Approaching fulfilment of aims. Content confidently selected for audience / task. Convincing sense of form with sustained evidence of audience and purpose being addressed.</p>	<b>11 – 12</b>	<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.	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	Definite if 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.	7 – 8	Some relatively minor technical flaws. 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.	5 – 6	Some technical flaws and some basic errors. Expression communicates ideas but lacks flexibility and 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. Possibly some misunderstanding about genre or task.	4	A number of flaws in expression. 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.	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) Imagine that Mr Brown has written his memoirs of his time in Umuofia. Write an extract from these memoirs, in which Mr Brown describes the coming of Christianity to the town.

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

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

The candidate’s response should:

- be written in memoir form
- convey a sense of Mr. Brown’s voice – kindly, enthusiastic, logical.

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

- best information –Chapter 21 (not to be followed slavishly)
- a conciliatory tone - unlikely to criticise his successor but to make contrasts
- his love of Ibo culture
- his New Testament values - parallels with bible stories?
- textual dialogue is ‘interpreted’ so may sound more formal than his memoirs might be
- acknowledgement of Chukwu as parallel god
- emphasis on value of education
- mention of his visit to see Okonkwo
- his illness?

Examiner notes

2.

*Wuthering Heights* – Emily Brontë

- (B) Imagine that Edgar keeps a diary in which he records his feelings about events in his life. Write his diary entry shortly after his confrontation with Heathcliff in Volume I Chapter XI.

Give careful consideration to your language choices, form and style, in order to convey a sense of Edgar'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 sense of Edgar's voice – educated, possibly angry, worried
- achieve a sustained account from Edgar's perspective
- focus on events in Vol 1 Ch XI
- produce writing in diary form

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

- Edgar's reactions to hearing Nelly's account of the situation between Heathcliff and Isabella
- Edgar's feelings about Catherine and Heathcliff's friendship
- his attitudes towards Heathcliff
- his account of the confirmation with Heathcliff
- his concern about Catherine's reactions to the events.

Examiner notes

3.

*The Kite Runner* – Khaled Hosseini

- (B) Imagine that on returning from the trip to save Sohrab, Farid gives an account to his wife of his impressions of Amir. Write what Farid says.

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

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

The candidate's response should:

- achieve a sense of Farid's voice – direct, down-to-earth
- show an awareness of speech
- achieve a sustained sense of Farid's perspective on the trip to rescue Sohrab.

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

- first introduction to Amir by Rahim Khan in Peshawar
- Farid's first impression of Amir – dismissive
- his reactions to Amir's car sickness
- Farid at first contemptuous about Amir's protected life in USA
- Farid's softening once he understood the reasons for the trip to Afghanistan
- Farid's account of what happens – and his response to Amir's bravery
- his account of their final parting and his reaction to being given the money.

Examiner notes

4.

*Property* – Valerie Martin

- (B) Write a first person narrative from Sarah’s point of view in which she reveals her thoughts and feelings about Manon and her husband before the attack on the house.

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

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 Sarah’s voice – include some non-standard grammar, possibly some sense of her pronunciation.

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

- her account of one or more of her interactions with Manon
- her attitude towards Manon and her husband’s relationship
- reflections on her relationship with Manon’s husband
- her resentment/contempt towards Manon
- reflections on the way she is viewed/treated by Manon
- reflections on what she would like to see happen to Manon and her husband.

Examiner notes

5.

*Close Range* – Annie Proulx

- (B) Write a letter from Ottaline ('The Bunchgrass Edge of the World') to her sister Shan in Las Vegas, in which she gives an account of her life at home on the ranch.

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

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

The candidate's response should:

- be written in letter form
- convey a sense of Ottaline's voice – apologetic, admiring of Shan, newly enthusiastic.

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

- determination to lose weight
- an invitation to the wedding?
- comment on Wauneta's low opinion of her
- her success with cattle and desire to mend machines
- her former loneliness
- her enthusiasm for her husband-to-be, Flyby Amendinger
- comments on overheard phone calls on the scanner
- enquiries about Las Vegas
- not articulate but correctly spelled.

Examiner notes

6.

*The History Boys* – Alan Bennett

- (B) Imagine that the headmaster insists that Irwin should write a letter of apology to Posner's parents who are offended by Irwin's comments in class about the Holocaust. Write Irwin's letter of apology, giving his own account of the lesson.

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

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

The candidate's response should:

- be written in letter form
- convey a sense of Irwin's voice – polite, intellectual, concerned with ideas.

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

- unreserved polite apology
- explain context of classroom discussion – ideas not reality
- express interest in and praise for their son
- any historical justification to be very generalised
- a sense of the duplicitous argument with which Irwin opens the play?
- conclude with repeated apology
- invitation to make contact personally over any other concerns.

Examiner notes

7.

*Murmuring Judges* – David Hare

- (B) Imagine that Lester is talking to a colleague about his day in the charge room and his feelings about his job (Act 1 Scene 5). Write what Lester says.

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

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

The candidate's response should:

- be written in first person narrative form
- convey a sense of Lester's voice – unruffled, long-suffering, resigned, dark humour.

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

- comic formality ('Madam, I most certainly am not.')
- casual references to his daily routine - drudgery
- general resentment
- categorises people into groups – immigrants, domestics, drunks, women
- 'racist' banter ('of the Asian persuasion' 'bloody Taffy')
- sarcasm ('astonishing')
- irony (you're in luck')
- hyperbole ('a major procedural problem' about new form)
- limited sympathy for 'sob stories'.

Examiner notes

8.

*The Rivals* – Richard Sheridan

- (B) Write an extract from Mrs Malaprop's diary, shortly after Act III Scene 3, in which she reflects on the character of Captain Absolute and Lydia's behaviour.

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

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

The candidate's response should:

- be written in diary form
- create a sense of Mrs Malaprop's voice – possibly including some malapropisms, exaggerated description.

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

- her response to Jack's flattery – he is 'the pineapple of politeness'
- she sees Lydia as a 'giddy girl'
- criticises Lydia's love for Ensign Beverley
- her reflection on the way women should behave
- her reaction to 'Ensign Beverley's' letter
- her feelings about the agreed 'plot' with Jack
- her reaction to Lydia's treatment of Jack.

Examiner notes

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

- (B) Imagine that Lane has to leave work for a short period and writes his instructions to a temporary replacement. Write Lane's instructions about how to deal effectively with Algernon.

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

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

The candidate's response should:

- be written in letter form
- convey a sense of Lane's voice – formal, lugubrious, utterly discreet.

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

- a fussily precise itinerary
- no indiscretions about personal habits
- the importance of formal dealings with messages and enquiries
- practical details of shopping – market, tailors etc.
- details of the clothes to be laid out for Algernon
- emphasis that Algernon's unpredictability must be dealt with calmly
- a gossip-free account of Algernon's likely movements
- language consistent with Lane's speech in the play.

Examiner notes

10.

*A Streetcar Named Desire* – Tennessee Williams

- (B) Imagine that Mitch returns home and talks with his mother before the events of Scene 6, (where he and Blanche reveal their feelings to one another). Write the dialogue between Mitch and his mother, in which Mitch tells his mother about Blanche.

Give careful consideration to your language choices, form and style, in order to convey a sense of Mitch's voice. You should use dramatic dialogue form.

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

The candidate's response should:

- show awareness of dramatic dialogue form
- create a sense of Mitch's voice – perhaps a little reticent, sensitive towards his mother, enthusiastic about Blanche

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

- an account of how he came to meet Blanche
- an explanation of some of her past difficulties
- a physical description of her
- reasons why his mother would like her
- his feelings for Blanche.

Examiner notes