

Version 1.0



**General Certificate of Education  
January 2011**

**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](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>Section A</b>	15	15	
<b>Section 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 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 vice 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 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 &amp; literary study, using appropriate terminology and accurate, coherent written expression</p> <p><b>AO1</b> (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><b>AO2</b> (Marks out of 15)</p>
<b>4</b>	<b>13 – 15</b>	<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>
	<b>11 – 12</b>	<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	<b>Lack of coherence in selection of ideas; little apparent planning with probably no use of framework. Implicit views of language use; superficial ideas. Possibly very few relevant ideas. Makes a number of errors. Ideas and expression likely to be naïve and vocabulary limited.</b>	<b>Very limited analysis/very superficial understanding. Flaws in understanding likely to be evident. No overview in response to question. Possibly largely irrelevant.</b> (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	<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.</b>	<b>Likely to reveal misunderstanding or serious misinterpretation throughout. Possibly almost entirely irrelevant.</b> (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 conveys the importance of the Ibo's spiritual beliefs. Choose **two** or **three** sections from the novel to analyse in detail.

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:

- description of rituals
- description of attitudes towards Agbala
- oral tradition – 'it was said that..'
- superstitions
- references to evil spirits
- description of belief in the Evil Forest and its powers
- description of the egwugwu and their influence
- actions justified in reference to the earth goddess
- conversation between the missionary and the Ibos about spiritual beliefs.

Examiner notes



*Wuthering Heights* – Emily Brontë

- 02** Explore how Brontë conveys Nelly's relationship with Heathcliff.  
Choose **two** or **three** sections from the novel to analyse 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:

- use of 1<sup>st</sup> person narrative from Nelly's point of view
- Nelly's sympathy for Heathcliff as a child
- their conversations
- Nelly's attitude towards Heathcliff as an adult
- her negative language to describe him to others
- Heathcliff reveals his true feelings to Nelly
- Nelly's bluntness with Heathcliff.

Examiner notes

*The Kite Runner* – Khaled Hosseini

- 03** Explore how Hosseini portrays Assef.  
Choose **two** or **three** sections from the novel to analyse in detail.

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 him as a teenager
- his fascist beliefs
- description of his behaviour towards Hassan and the rape
- his direct speech
- description of the way he dominates his parents
- descriptions of his acts of cruelty
- physical description of him as a Taliban leader
- his role as villain.

Examiner notes

*Property – Valerie Martin*

- 04** Explore how Martin portrays Sarah.  
Choose **two** or **three** sections from the novel to analyse in detail.

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:

- through Manon's biased 1<sup>st</sup> person viewpoint
- Manon's descriptions of Sarah's actions and demeanour
- Sarah's direct speech
- Manon's account of the early days when Sarah worked for her (p 25/6) – creates sympathy for Sarah
- description of Sarah's reaction to Manon's abusive intimacy (p.81/2)
- Sarah's complicity in the attack
- description of Sarah's attitude – and her direct speech – at the end.

Examiner notes

*Close Range* – Annie Proulx

- 05** Explore how Proulx presents female characters in 'A Lonely Coast'.  
Choose **two** or **three** sections from the story to analyse in detail.

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:

- 1<sup>st</sup> person narrative female perspective
- narrator's view of her life with Riley
- harshness of the women's lives
- Descriptions of Josanna, Palma, Ruth
- use of metaphors – e.g. the women 'disintegrating into drifts of ash'
- the women have 'rough marriages full of fighting and black eyes'
- narrator's view of the incident and the deaths on the road to Casper.

Examiner notes

*The History Boys* – Alan Bennett

- 06** Explore how Bennett presents Mrs Lintott.  
Choose **two** or **three** sections from the play to analyse in detail.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

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

Some possible content/stylistic points candidates may refer to:

- down-to-earth approach to higher education – her description of Durham
- her attitude towards the Headmaster
- her attitude towards men and history
- her conversations with and attitude towards Hector
- her friendly relationship with the boys
- her soliloquy revealing her feelings
- her use of expletives
- her role as confidante
- her role in linking the various characters.

Examiner notes

*Murmuring Judges* – David Hare

- 07** Explore how Hare presents Sandra.  
Choose **two** or **three** sections from the play to analyse in detail.

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:

- stage directions description of her – Scene 5
- her soliloquy – Scene 5
- her confidence in handling the public
- her conversations with Barry – and her relationship with him
- Barry's view of her
- her attitudes towards her job
- her conversation with Irina
- her assertions about what is 'right'
- Lester's view of her as a 'high flyer'.

Examiner notes

*The Rivals* – Richard Sheridan

**08** Analyse Sheridan’s presentation of the relationship between Jack and Lydia. Choose **two** or **three** sections from the play to explore in detail.

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:

- relationship based on misunderstanding/deception
- comic nature of Jack’s disguise and Lydia’s romantic ideas
- Lydia’s description of Ensign Beverley, in conversation with Julia
- Jack’s description of himself as a lover, in conversation with Faulkland
- their expressions of love in their dialogue in Act III Scene 3
- the happy ending.

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

- 09** Analyse Wilde's presentation of romantic love.  
Choose **two** or **three** sections from the play to explore in detail.

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:

- Wilde's satirical aims
- 'romance' as a means to an end for Gwendolen
- Jack's protestations of love for Gwendolen
- Lady Bracknell's unromantic approach
- Cecily's absurdly romantic ideas
- Algy and Cecily's comic conversation about their feelings for one another
- Miss Prism's comic attempts to 'capture' Chasuble
- the happy ending.

Examiner notes



*A Streetcar Named Desire* – Tennessee Williams

- 10** Explore how Williams uses stage settings and directions to convey dramatic effects. Choose **two** or **three** sections from the play to explore in detail.

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:

- description of Elysian Fields – Scene 1
- description of characters – and use of imagery
- use of verbs and adverbs to convey sense of movement and feelings
- poker night – references to primary colours
- description of music and sound effects
- description of the sunset – Scene 8
- Scene 10 – description of menacing sights and sounds.

Examiner notes

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

		<b>Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies</b>  <b>AO4 (Marks out of 30)</b>		<b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u></b>  <b>AO1 (Marks out of 15)</b>
<b>4</b>	<b>26 – 30</b>	<p>At the top end, responds with originality and flair. Skilfully handled writing/interpretation which is completely fit for purpose. Sophisticated use of language. Audience/reader completely engaged. Entirely appropriate content.</p> <p>At the lower end, confident &amp; cohesive writing that works. Engaging style with very clear and convincing ideas for audience and purpose. Content skilfully chosen. Wholly convincing sense of character's voice.</p>	<b>13 – 15</b>	<p>Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.</p>
	<b>23 - 25</b>	<p>Confident interpretation. Sustained use of appropriate style. Approaching fulfilment of aims. Content confidently selected for audience/task. Convincing sense of form with sustained evidence of audience and purpose being addressed. Convincing sense of character's voice.</p>	<b>11 – 12</b>	<p>Fluent writing Mostly technically accurate. Expression well controlled and sustained.</p>

<b>3</b>	<b>20 – 22</b>	Clear grasp of task with sound stylistic shaping evident. Successful language use for audience and purpose. Effective register. Sound structure. Sound choice of content. Occasional stylistic lapses at bottom end. Sound sense of character's voice.	<b>9 – 10</b>	Competent writing with underlying technical control – some slips. Clear expression, although lacking the more assured sense of style of the top band.
	<b>16 – 19</b>	Possibly inconsistent register. Mostly suitable style adopted for genre/ task - some stylistic lapses occur. Awareness of audience and purpose but may be flawed in places. Some gaps in content. Partial sense of character's voice.	<b>7 – 8</b>	Some technical flaws – likely to be repetition of similar type. Expression clear and generally controlled, possibly with some minor flaws.
<b>2</b>	<b>12 – 15</b>	Some uncertainty about appropriate style. Some obvious shaping with a tendency towards the simplistic at times. Audience and purpose not always wholly evident. Content and approach broadly – but not entirely – appropriate for task and/or form. Possibly very brief/under-developed. Sense of character's voice not wholly apt but accepted.	<b>5 – 6</b>	A number of technical flaws and some basic errors. Expression communicates ideas but may lack flexibility or sophistication.
	<b>9 – 11</b>	Style and approach not entirely convincing but there may be broad shaping for audience and genre at a basic level. Rather pedestrian in places. May opt for over general approach which is not necessarily appropriate. Some noticeable flaws in content or inappropriate content. Possibly some misunderstanding about genre or task. Probably insecure sense of character's voice.	<b>4</b>	Likely to be a number of flaws in expression. Probably frequent technical errors.

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

*Things Fall Apart* – Chinua Achebe

- 11** Write a first person narrative from Unoka's point of view in which he reflects on his attitudes to life and his position within the tribe.

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

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

The candidate's response should:

- achieve a sustained first person narrative
- create a sense of Unoka's voice – Standard English, fairly formal register – friendly tone.

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

- his pleasure in drinking palm wine with his neighbours and playing his flute
- his 'live for today' attitude
- his acceptance of being in debt
- his awareness that he has different priorities from his peers
- his love for the dry season
- the meeting with Okoye
- his attitude towards wars
- his feelings towards Okonkwo.

Examiner notes

*Wuthering Heights* – Emily Brontë

- 12** Imagine that Catherine Earnshaw writes a letter to Nelly during the five weeks she stays at Thrushcross Grange (after the events in Volume 1 Chapter VI (Chapter 6 in alternative editions)).

Write this letter, in which she reveals her thoughts about the Lintons and life at Thrushcross Grange.

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

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

The candidate's response should:

- produce writing in letter form
- create a sense of Catherine's voice.

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

- some account of how she and Heathcliff had looked through the window of Thrushcross Grange
- her attempt to escape and being bitten by Skulker
- a description of her injuries
- her impressions of Isabella
- her impressions of Edgar
- her feelings about Thrushcross Grange compared to Wuthering Heights
- how she misses Heathcliff
- recognises that Heathcliff is very different from the Lintons.

Examiner notes

*The Kite Runner* – Khaled Hosseini

- 13** Imagine that Rahim Khan keeps a diary in which he records his thoughts and feelings. Write an entry for this diary on the day he gives Amir feedback on his story (Chapter 4). In this entry, Rahim Khan reveals his thoughts on Amir's character and Amir's relationship with Baba and Hassan.

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

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

The candidate's response should:

- produce writing in diary form
- achieve a sense of Rahim Khan's 'voice' – Standard English, honest, well expressed, possibly some inclusion of Afghan words taken from the text.

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

- awareness of Amir's sensitivity
- awareness of Amir's creative talent
- recognition of the difficulties in Amir's relationship with Baba
- Baba too critical of Amir
- Amir too keen to win Baba's affection
- Amir's complex relationship with Hassan
- recognises why and how Baba's treatment of Hassan troubles Amir.

Examiner notes

*Property – Valerie Martin*

- 14** Imagine that, after events at the end of the novel, Manon's Aunt Lelia writes to a friend. Write this letter which comments on Manon's situation and her efforts to get Sarah back.

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

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

The candidate's response should:

- produce writing in letter form
- create a sense of Aunt Lelia's voice – generally Standard English, possibly some slightly old-fashioned expressions

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

- her concerns for Manon – not currently looking for a suitor, childless
- her optimism that things may work out if Manon goes to parties
- her opinions on Joel
- account of how they searched for Sarah
- comments on Mr Roget's offer – and Manon's refusal
- comments on Sarah's return
- comments on what the future may hold.

Examiner notes



*Close Range* – Annie Proulx

- 15** Imagine that, after the end of the story, Renti and Roany ('The Governors of Wyoming') discuss the shooting of Shy and the behaviour of Wade Walls. Write their conversation in third person narrative form.

You should give careful consideration to your language choices and style, which should achieve a sense of the voices of Renti and Roany.

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

The candidate's response should:

- produce dialogue within a third person narrative
- convey a sense of Renti's and Roany's voices – some non-standard dialect, colloquial vocabulary.

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

- comments on Wade Walls' physical appearance
- comments on Wade's refusal to eat meat
- comments on Wade's political views and his aims
- opinions on Shy's interest in helping Walls
- Roany's relationship with Shy
- opinions on Wade's abandonment of Shy
- comments on Shy's injuries
- comments on Shy's arrest.

Examiner notes

*The History Boys* – Alan Bennett

- 16** Imagine that, in later years, Irwin writes his autobiography. Write an extract from this autobiography that deals with his time as a supply teacher at the school.

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

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

The candidate's response should:

- achieve a sense of autobiography form – 1<sup>st</sup> person account
- convey a sense of Irwin's voice – confident, opinionated, critical.

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

- describes his first meeting with the Headmaster
- his first impressions of the school
- his opinions on Hector and his way of teaching
- his own approach to teaching
- his impressions of the boys
- describes how the accident happened
- reflection on what the experience has taught him.

Examiner notes

*Murmuring Judges* – David Hare

- 17** Imagine that, after the events of the play, Barry is accused by the Chief Superintendent of perverting the course of justice. Write the conversation Barry has with him when he is called to see him in his office. Write their conversation in playscript form.

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

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

The candidate's response should:

- produce playscript form
- convey a sense of Barry's voice – some informal vocabulary/expressions, maybe forthright, cynical.

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

- Chief Superintendent accuses Barry/asks questions
- Barry justifies his actions:
  - criminals needed to be caught
  - the ends justify the means
- Barry may deny/lie
- Barry reacts to Sandra's 'betrayal'
- Barry comments on the difficulties of being a policeman.

Examiner notes

*The Rivals* – Richard Sheridan

- 18** Imagine that, after the events at the end of the play, Sir Lucius writes to a friend. Write this letter, in which he explains why he has failed to marry 'Delia', and he reflects on what he has learned from his experiences.

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

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

The candidate's response should:

- produce letter form
- create a sense of Sir Lucius's voice –friendly, quite cheerful, some archaic expressions.

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

- comments on the letters he exchanged with 'Delia'
- describes Lydia
- explains how Lucy tricked him
- describes his attempts to organise the duel
- explains how the truth was revealed
- expresses his feelings about the outcome – disappointment? Resignation?

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

- 19** Gwendolen says she keeps a diary in which she records her thoughts and feelings about people and events. Write an entry from her diary shortly after the events at the end of Act 1, in which she reflects on her feelings for Jack and her mother's reaction to their relationship.

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

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

The candidate's response should:

- be written in diary form
- convey a sense of Gwendolen's voice – confident, practical, superficially romantic.

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

- reflects on how it is her destiny to marry someone called Ernest
- her love for Ernest/Jack
- wonders why Ernest should ask her if she likes the name Jack
- her reaction to his proposal
- her reaction to her mother's refusal to allow the marriage
- her reflection on Ernest/Jack's strange origins.

Examiner notes

*A Streetcar Named Desire* – Tennessee Williams

- 20** Imagine that, before events at the start of the play, Stella writes a letter to Blanche. Write this letter, in which she tells Blanche about her life with Stanley in New Orleans and asks about Blanche's future plans.

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 candidate's response should:

- produce letter form
- create a sense of Stella's voice – friendly, Standard English.

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

- friendly, affectionate tone
- asks Blanche how she is keeping
- asks about Belle Reve
- tells Blanche about Stanley
- comments on life in New Orleans
- comments on how her life is different from when she lived at Belle Reve
- asks Blanche to visit.

Examiner notes