



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

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

**Unit 1: Integrated Analysis and Text Production**

***Mark Scheme***

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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.

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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 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 &amp; literary study, using appropriate terminology and accurate, coherent written expression</p> <p><b>AO1 (Marks out of 15)</b></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 (Marks out of 15)</b></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. <b>Fluent, cohesive, writing.</b></p>	<p><b>Illuminating analysis of text. Thorough overview in response to question. Possibly conceptualised or individualistic in approach. Entirely relevant response.</b> (Conceptual comment on form / structure / literary techniques. Cogent comments on stylistic features.)</p>
	<b>11 – 12</b>	<p><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.</b></p>	<p><b>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.</b> (Coherent comment on form / structure / literary techniques; thoughtful points made on stylistic features.)</p>

3	9 – 10	<p><b>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.</b></p>	<p><b>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.</b> (Explains form / structure / literary techniques accurately with significant points about stylistic features and how they work in texts.)</p>
	7 – 8	<p><b>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.</b></p>	<p><b>Analysis emerging; May concentrate on one area at expense of others. Some sense of overview in response to question. Generally accurate and relevant.</b> (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><b>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.</b></p>	<p><b>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> (Some simple analysis and recognition of implied meaning.)</p>
	4	<p><b>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.</b></p>	<p><b>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.</b> (Responds to surface features in a broad fashion.)</p>

<b>1</b>	<b>3</b>	<p><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></p>	<p><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.)</p>
	<b>1 – 2</b>	<p><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></p>	<p><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. Skippy reading at bottom of band with no analysis or engagement with meaning of text.)</p>

*Things Fall Apart* – Chinua Achebe

**01** Explore how Achebe presents Okonkwo and his rising anger in Chapters 23 and 24.

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:

- contrast between Okonkwo's feelings '*akin to happiness*' at the beginning of Chapter 23 and how he feels later
- Okonkwo's reactions to being held by the District Commissioner: *choked with hate*
- after his release, Okonkwo consumed with desire for vengeance: *the bitterness in his heart was now mixed with a child-like excitement*
- repetition of: *he ground his teeth*
- verbs to convey Okonkwo's feelings: *dreaded, despised*
- his anger so great he struggles to speak: *trembling with hate, unable to utter a word*
- climax of his anger - cuts off the head of the messenger
- use of third person narrative perspective.

Examiner notes



*Wuthering Heights* – Emily Brontë

- 02** How does Brontë convey Heathcliff's attitude towards his son, Linton?  
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:

- use of 1<sup>st</sup> person narrative from Nelly's point of view
- through Heathcliff's direct speech to Nelly (Chap. 20) - contemptuous, rhetorical language: *I'm bitterly disappointed with the whey-faced whining wretch*
- Heathcliff's impatience with Linton's poor health
- through the housekeeper's conversation with Nelly (Chap. 21): *he had an antipathy to the sound of his voice*
- Heathcliff's desire to use Linton in his plan for revenge on Edgar
- Nelly has some sympathy for Heathcliff's reactions to Linton (Chap. 21): *I began to dislike more than compassionate Linton, and to excuse his father, in some measure, for holding him cheap*
- Linton's fear of Heathcliff: *Don't provoke him against me, Catherine, for he is very hard*
- Heathcliff's interactions with Linton / descriptions of Linton's terror (Chap. 27) - *Linton had sunk prostrate again in another paroxysm of helpless fear, caused by his father's glance towards him*
- Heathcliff's reaction to Linton's death – unconcerned.

Examiner notes

*The Kite Runner* – Khaled Hosseini

**03** How does Hosseini present the appearance and atmosphere of Kabul in Chapter 20?

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:

- through Amir's first person narrative perspective
- contrast to the Kabul of Amir's childhood
- Imagery: *Returning to Kabul was like running into an old, forgotten friend and seeing that life hadn't been good to him*
- Farid's warning: *Kabul is not the way you remember it*
- sentence fragment to introduce description of Kabul: *Rubble and beggars*
- semantic field of destruction: *collapsed, caved-in, pierced, obliterated* etc
- semantic field of war: *rocket shells, bullet-pocked* etc
- description of the Taliban patrols / fear on the streets
- description of the beggar who used to be a university teacher emphasises the decline
- description of the orphanage: *splintered walls* etc.

Examiner notes

*Property* – Valerie Martin

- 04** How does Martin convey Manon's feelings about her life in Part Four of the novel?  
Choose **two** or **three** extracts to explore 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 students may refer to:

- through Manon's biased 1<sup>st</sup> person viewpoint
- her reflections on her wedding night - imagery: *my husband roared over me like a locomotive* - creates some sympathy for Manon
- bitter that she had not realised what the reality of life with Mr Gaudet would be like: *he had not so much destroyed my life as emptied it*
- imagery: when Joel *looked into my eyes, it must have been like staring through the windows of a burnt-out house*
- her feelings about Walter: *my husband's curse, as impossible to accustom myself to as my own crippled right arm*
- her sharp retorts to Aunt Lelia's views of her prospects
- her feelings about Joel and his engagement: *with a shudder of misery I understood that I would never again feel aught but bitterness to hear his laughter*
- her desire for Sarah to suffer as she is suffering
- her envy of Sarah: *she has tasted a freedom you and I will never know*
- her feelings about being childless: *Let Alice McKenzie....* (p.175).

Examiner notes

*Close Range* – Annie Proulx

- 05** How does Proulx portray Jack Twist in 'Brokeback Mountain'?  
Choose **two** or **three** extracts to explore 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 students may refer to:

- physical description: *curly hair, quick laugh, buck-teeth*
- his colloquial language and use of expletives: *that goddamn pup tent smells like piss or worse*
- more talkative than Ennis - mostly longer utterances
- Jack initiates the sexual relationship with Ennis and initiates contact 4 years later
- his physical toughness – bull-riding and the injuries he sustains
- open about his feelings to Ennis: *you just shot my airplane out a the sky...*
- Jack's dreams for a better life with Ennis: *if you and me had a little ranch together*
- feels disappointed with his life: *fuck-all has worked the way I wanted*
- his frustration at the relationship with Ennis: *this is a goddamn bitch of an unsatisfactory situation*
- Jack's parents' opinions of him.

Examiner notes

*The History Boys* – Alan Bennett

**06** Explore how Bennett portrays Posner.

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:

- the only boy to be rejected for 'pillion duty'
- Posner's feelings for Dakin - wants to get into Cambridge to impress him
- Posner's low self-esteem - comic list - comment on syntax: *I'm a Jew. I'm small. I'm homosexual. And I live in Sheffield. I'm fucked.*
- Mrs Lintott's view of Posner: *he's a bright boy*
- evidence of him being verbally quick-witted - his conversation with Dakin about Fiona
- Scripps's view of Posner: *basically he just wanted company*
- his role as the singer
- the relationship with Hector / the Hardy poem 'Drummer Hodge'
- Posner's meeting with Irwin 5 years later (Act Two) - he has dropped out of university, is troubled and is seeing a counsellor - his pleading
- final description of Posner's life from Mrs Lintott emphasises his loneliness
- his conversation with Irwin.

Examiner notes

*Murmuring Judges* – David Hare

**07** How does Hare portray Sir Peter and his attitudes towards his job?

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

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

Some possible content / stylistic points students may refer to:

- description of him at the beginning of Scene Two: *slightly raffish appearance which contradicts the precision of his speech*
- his interactions with Cuddeford reinforce his upper class position - he is part of the 'old boys' club'
- his speech reflects his social class: *luncheon*
- contemptuous attitude towards criminals: *a silly sort of warehouse robbery*
- his egotism - appearance on 'Desert Island Discs'
- his concern for appearance rather than principles - sees Irina as a *catch*
- self-interested - wants to retain the specialist Bar
- His attitude towards the police: *a force which is catching scarcely anyone at all.....sees it as a police club*
- his cynical attitude to criminal law and why he doesn't like criminal cases: *you have to establish the facts*
- his preference for cases which are *a matter of opinion*. Imagery: *you're juggling with air, pure and simple*
- his unemotional approach to Gerard's case : *he's an ordinary, slightly sub-average human being who has landed himself in a damn stupid mess*. Sees Gerard's case as *not interesting*.
- his superior attitude: *sub-average is what half the human race is fated to be*
- his discomfort in his conversation with Irina in Scene Five - culminating in declaring: *I'm not a crusader*.

Examiner notes

*The Rivals* – Richard Sheridan

- 08** Explore how Sheridan portrays Jack Absolute.  
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

Assessment Objectives tested on this question: **AO1 and AO2 (15 marks for each)**

Some possible content / stylistic points students may refer to:

- Jack is central to the main actions in the play
- a 'likeable rake' - deceives Lydia - wants her fortune, tricks his father, teases Falkland and Acres
- lively and entertaining for the audience - in spite of his deception
- use of Jack's asides - audience sees events from his point of view - e.g. Act II Sc 1 - :  
*Now for a parental lecture....*
- sympathy for him in his resistance to his father's unreasonable demands. His spirited defiance: *I cannot obey you*
- his ability to play a part - e.g his exaggerated politeness to Sir Anthony in Act II Sc 1: *A sincere penitent*
- skilled in his use of language - Lydia's aside: *How persuasive are his words*
- creates comedy in his exchanges with Mrs Malaprop - Act III Sc 3.

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

**09** Explore how Wilde portrays Algernon in Act 1.

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 - Algernon an exaggerated example of an idle upper class young man
- easily bored: *It's awfully hard work doing nothing*
- lives a life of deception - e.g lies to Lady Bracknell about having to visit Bunbury
- takes nothing seriously - except eating: *I hate people who are not serious about meals. It is so shallow of them*
- loves food - he is always eating. Jack comments: *Eating as usual, I see, Algy*
- Irony and comedy in his attitudes to the lower classes - criticises them for a lack of moral responsibility when he has none: *If the lower orders don't set a good example, what is the use of them?*
- has clear opinions - his use of declaratives: *It is very foolish of you*
- Algy used by Wilde as a vehicle for verbal humour
- His attitude towards women: *All women become like their mothers...../ The only way to behave to a woman is to make love to her, if she is pretty, and to someone else if she is plain.*

Examiner notes



*A Streetcar Named Desire* – Tennessee Williams

**10** How does Williams portray Stanley in Scenes 10 and 11?

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:

Scene 10

- his conversation with Blanche early in the scene - humours her, no open conflict
- brutal / direct later: *Take a look at yourself in that worn-out Mardi Gras outfit...*
- his dominance - use of exclamatives
- his physical presence and confidence: *The bathroom door is thrown open.....He grins*
- his grinning shows his lack of compassion in the face of Blanche's fear
- stage directions suggest he is like an animal: *he springs towards her*
- suggest interpretations of : *We've had this date with each other from the beginning*
- the rape of Blanche

Scene 11

- his opening exchanges with Pablo reveal his lack of concern for Blanche and the seriousness of the situation
- his repeated use of 'I' suggests his self-centredness
- cruelty to Blanche in blocking her way and pulling down the lantern
- lack of feeling towards Mitch: *Quit the blubber*
- attempts to regain control over Stella by making love to her.

Examiner notes

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

		<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>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>AO4 (Marks out of 30)</b>		<b>AO1 (Marks out of 15)</b>
<b>4</b>	<b>26 – 30</b>	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.  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.	<b>13 – 15</b>	Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.
	<b>23 - 25</b>	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.	<b>11 – 12</b>	Fluent writing Mostly technically accurate. Expression well controlled and sustained.

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

*Things Fall Apart* – Chinua Achebe

- 11** Imagine that, after the events at the end of the novel, Obierika talks to a visitor from another village about the circumstances surrounding Okonkwo's death. Write this conversation as part of a third person narrative. You may invent a name for the visitor.

You should give careful consideration to your language choices and style, which should achieve a sense of Obierika'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 Obierika's voice - Standard English, polite, formal, possibly some Ibo imagery.

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

- his sadness at Okonkwo's death
- explanation of why Okonkwo was angry: the arrival of the white men / the actions of the missionaries/ their humiliating treatment at the hands of the District Commissioner's men
- description of events leading to the killing of the messenger
- explanation of why he thinks Okonkwo did this
- description of how he found Okonkwo hanged
- explanation of how they asked the DC's men to take down the body
- possibly reflects on the future for the tribe.

Examiner notes

*Wuthering Heights* – Emily Brontë

- 12** Imagine that Cathy (Edgar's daughter) keeps a diary in which she records her thoughts and feelings about people and events. Write the entry for this diary after Lockwood's second visit to Wuthering Heights in Volume 1 Chapters II and III (Chapters 2 and 3 in alternative editions). In this entry, she reflects on Lockwood's visit and how he reacted to his experiences.

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

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

The student's response should:

- produce writing in diary form
- create a sense of Cathy's voice - Standard English, some archaic expressions, articulate, spirited but quite bitter at this stage.

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

- description of Lockwood's arrival and his efforts to make conversation
- reflection on Lockwood's stupidity in venturing out in bad weather
- her resentment at being told by Heathcliff to make tea for Lockwood
- comment on Lockwood's lack of tact when trying to understand the family relationships
- her annoyance at Joseph
- description of the incident with the dogs and Lockwood's nose bleed
- description of what she knows of Lockwood's night-time experiences and Heathcliff's reactions.

Examiner notes

*The Kite Runner* – Khaled Hosseini

- 13** Imagine that Baba keeps a journal in which he comments on important events. Write an entry for this journal just after the kite tournament. In this entry, he reflects on the tournament and on his feelings about Amir's victory.

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

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

The student's response should:

- achieve a sense of journal form
- create a sense of Baba's 'voice' – forthright, mostly Standard English, some colloquialisms and Afghan words.

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

- description of the contest
- his happiness that Amir has finally succeeded in something
- reflection on Amir's character - conveys his disappointment thus far
- his appreciation of Hassan's role in the victory
- awareness that Hassan was a little withdrawn after the victory - possibly speculates on reasons for this
- possible musing that this may be a turning point for Amir
- possible reflection on his own past experiences of the kite tournament.

Examiner notes

*Property* – Valerie Martin

- 14** Imagine that, after the events in the novel, Manon writes to an abolitionist in response to hearing about his views that slavery should be abolished. In this letter, she argues why slavery should continue. You may invent a name for the abolitionist.

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

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

The student's response should:

- produce writing in letter form
- create a sense of Manon's voice - Standard English, formal, opinionated.

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

- reference to what the abolitionist is reported to have said
- argument that it is dangerous to allow slaves to have equal rights - cites how Sarah has changed since being in the North
- account of her father's 'correct' treatment of slaves: how they begged him to take them on / slaves should be well housed and well fed / need to be 'strict but fair' / should not be allowed to work gardens of their own / slaves' children should not play with white children
- admission that some slave owners do not treat their slaves well - but this is not a reason to end slavery
- speculation about what may happen if slavery abolished - the likes of Mr Roget would be a threat to plantation owners.

Examiner notes



*Close Range* – Annie Proulx

- 15** Imagine that Mrs Freeze ('Pair a Spurs') tells a visitor about Car Scrope and his strange behaviour. Write their conversation as part of a third person narrative. You may invent a name for the visitor.

You should give careful consideration to your language choices and style, which should achieve a sense of Mrs Freeze'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
- convey a sense of Mrs Freeze's voice – some non-standard dialect, colloquial vocabulary.

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

- possible invention of a reason for the visitor to question Mrs Freeze
- explanation of how she came to know Car - has known him since he was a child
- comments on him as a child - didn't like to venture far from the ranch; his brother died a mysterious death
- explanation of how he and his wife had parted and Car was injured
- explanation of how the spurs affected Car - how he pursued Inez - her death
- explanation of how she came to own the spurs - and their effect on Car
- comment on Car's current sad state and what may happen to him.

Examiner notes

*The History Boys* – Alan Bennett

- 16** Imagine that an old boys' reunion is held at the school a few years after the events in the play. Write the speech that the Headmaster makes at this reunion in which he talks about his ideas on education and reflects on the contributions of past teachers.

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

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

The student's response should:

- achieve a sense of planned speech form
- convey a sense of the Headmaster's voice – confident, opinionated

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

- welcoming / introductory remarks
- comments on the achievements of the boys - their successes at university / their new careers
- what he values in education: to enable as many as possible to reach Oxford and Cambridge / further benefit the school - important for the boys and the school that they do themselves justice / gain scholarships / it is in the boys' interests to be seen to succeed / importance of training 'Renaissance' men
- comments on the achievements of past teachers – Hector, Irwin, Mrs Lintott
- appropriate concluding remarks.

Examiner notes

*Murmuring Judges* – David Hare

- 17** Imagine that Sandra keeps a diary in which she records her thoughts and feelings about people and events. Write the entry for this diary after her conversation with Barry in Act 2 Scene 3. In this entry, she considers the implications of what Barry has said and reflects on what she should do about it.

You should give careful consideration to your language choices and style, which should achieve a sense of Sandra'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 Sandra's voice – articulate, honest, mostly Standard English - some colloquialisms.

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

- reflection on the difficulty of policing
- comments on some of the day's events and how Barry coped with them
- her admiration for Barry's skills with the public
- her surprise that Barry knew Travis and Fielding - and reflects on her realisation that they pretended not to know Barry
- her sympathy for Gerard and her reaction to Barry's overt lack of feelings for him
- reflection on how Barry thinks 'it's clever to pretend to be stupid'
- comments on Barry's methods and how his grievances have affected his behaviour
- comments on her disappointment in Barry's attitude towards her
- comments on what she will do or say to Barry when she next sees him
- reflection on her dilemma - to act or to remain 'one of the boys'.

Examiner notes

*The Rivals* – Richard Sheridan

- 18** At the end of Act III Scene 1, Sir Anthony tells Jack that he will write a 'note' to Mrs Malaprop to inform her about Jack's agreement to marry Lydia. Write this 'note' in the form of a letter which explains how he managed to persuade Jack and suggests what the next step should be.

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

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

The student's response should:

- produce writing in letter form
- create a sense of Sir Anthony's voice – brusque, confident, some archaic expressions.

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

- appropriate introductory remarks
- comments on the importance of a son obeying his father's wishes
- explanation of how Jack was not compliant at first - possibly comments that Jack was jesting with him
- comments on how reasonable a father he is
- explanation of how he convinced Jack through describing Lydia's qualities
- statement that he is sure Jack will fall in love with Lydia when he meets her
- suggestion what the next step should be - Mrs Malaprop to prepare Lydia and arrange a meeting between Lydia and Jack.

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

- 19** Imagine that Miss Prism writes a letter to an old friend shortly after the events at the end of the play. Write this letter in which she informs her friend about recent events and about her relationship with Chasuble. 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 Miss Prism's voice.

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

The student's response should:

- produce writing in letter form
- convey a sense of Miss Prism's voice - Standard English, formal, some archaic expressions.

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

- appropriate opening remarks
- possible revelation that she is to marry the Rev Chasuble
- comments on Chasuble's qualities and how she has long admired him
- explanation of recent events - admits how her early mistake led to complications for Jack that are now resolved
- reflection on her future happiness
- appropriate concluding remarks.

Examiner notes

*A Streetcar Named Desire* – Tennessee Williams

- 20** Imagine that Blanche writes to Shep Huntleigh after Mitch has left at the end of Scene 9 and before she has had too much to drink. Write this letter in which she explains her problems and asks Shep to help her.

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

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

The student's response should:

- produce writing in letter form
- create a sense of Blanche's voice - overly exuberant, nervous, Standard English, some literary descriptions.

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

N.B. students could decide that Blanche would be truthful but it is more likely that she would give her own version of events, so appropriate 'distortions' are acceptable

- appropriate salutation and opening remarks
- explanation that she is currently staying with her sister and brother-in-law
- description of the problems she is experiencing: the apartment is too small / the area is very rough / she is not getting on well with Stanley / Stella is expecting a baby
- possible invention of reasons for her desire to get away - e.g. needs a holiday / needs a rest after her experiences at Belle Reve
- possible expressions of her extreme distress and need to escape
- possible expressions of how much she admires / respects / is fond of Shep
- request for Shep's help - possibly asks him to collect her
- appropriate concluding remarks.

Examiner notes