



General Certificate of Education
Advanced Subsidiary Examination
January 2013

English Language and Literature (Specification A)

ELLA1

Unit 1 Integrated Analysis and Text Production

Wednesday 16 January 2013 9.00 am to 10.30 am

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 1 hour 30 minutes

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is ELLA1.
- Answer **two** questions: **one** analytical question from Section A on one set text and **one** production question from Section B on a **different** set text.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- The marks for questions are shown in brackets.
- The maximum mark for this paper is 75.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend 40 minutes on the analytical question and 50 minutes on the production question.

Re-sit candidates

- Questions 21–32 on pages 8–11 are on texts which are being **examined for the final time this series**, and are for **re-sit candidates only**.

Section A – Analysis

Answer **one** question from this section on one of the set texts that you have studied.

You **must** answer on **both** the set texts that you have studied – **one** set text for your Section A (analytical) answer and a **different** set text for your Section B (production) answer.

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

0	1
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Explore how Adichie portrays the contrast between traditional beliefs and Christianity. Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Adichie's language choices
- narrative viewpoint.

(30 marks)

OR

Jane Eyre – Charlotte Brontë

0	2
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Explore how Brontë portrays St John Rivers. Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

OR

The Kite Runner – Khaled Hosseini

0	3
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How does Hosseini explore the theme of betrayal? Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

(30 marks)

OR

Property – Valerie Martin

0 4

How does Martin present Manon and her attitudes in the episode where she visits Dr Sanchez?

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

(30 marks)

OR

Spies – Michael Frayn

0 5

How does Frayn portray Keith's father?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Frayn's language choices
- narrative viewpoint.

(30 marks)

OR

The Turn of the Screw & Other Stories – Henry James
(‘Sir Edmund Orme’, ‘Owen Wingrave’, ‘The Friends of the Friends’)

0 6

In ‘Sir Edmund Orme’, how does James convey the narrator's attitudes towards the visitations of Sir Edmund?

In your answer you should consider:

- James's language choices
- narrative viewpoint.

(30 marks)

OR

The History Boys – Alan Bennett

0 7

How does Bennett present Hector?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

(30 marks)

Turn over ►

OR

Top Girls – Caryl Churchill

0 8

How does Churchill present Nijo and her feelings about her experiences?

In your answer you should consider:

- Churchill's language choices
- dramatic techniques.

(30 marks)

OR

The School for Scandal – Richard Brinsley Sheridan

0 9

How does Sheridan present differing attitudes towards scandal and scandal-mongering? Choose **two** or **three** characters to focus on in your answer.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

OR

A Streetcar Named Desire – Tennessee Williams

1 0

How does Williams present Blanche's fantasy and delusion? Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

(30 marks)

End of Section A

Section B – Production

Answer **one** question from this section on one of the set texts that you have studied.

You **must** answer on a **different** set text for Section B from the text you answered on in Section A.

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

1	1
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Write a first person narrative from the point of view of Auntie Ifeoma during the events of the Christmas visit to her home town. In this narrative, she reveals her feelings about her brother and his treatment of his family.

You should give careful consideration to your language choices and style, which should achieve a sense of Auntie Ifeoma's voice. (45 marks)

OR

Jane Eyre – Charlotte Brontë

1	2
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Imagine that Bessie writes a letter to a friend shortly after Jane leaves Gateshead. Write this letter in which Bessie reveals her feelings about Jane and how Jane has been treated.

You should give careful consideration to your language choices and style, which should achieve a sense of Bessie's voice. (45 marks)

OR

The Kite Runner – Khaled Hosseini

1	3
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Write a first person narrative from the point of view of Rahim Khan in 2001 when he meets Amir in Pakistan. In this narrative, Rahim Khan describes Amir and how Amir responds to the request to save Sohrab.

You should give careful consideration to your language choices and style, which should achieve a sense of Rahim Khan's voice. (45 marks)

Turn over ►

OR

Property – Valerie Martin

1	4
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Imagine that Joel Borden keeps a journal in which he records his thoughts and feelings. Write his entry for this journal after his final visit to Manon, in which he reveals his feelings about her and his plans for the future.

You should give careful consideration to your language choices and style, which should achieve a sense of Joel's voice. (45 marks)

OR

Spies – Michael Frayn

1	5
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Imagine that Mr Wheatley keeps a journal in which he records his thoughts and feelings. Write an entry for this journal around the time of Chapter 4, in which he reflects on Stephen's behaviour.

You should give careful consideration to your language choices and style, which should achieve a sense of Mr Wheatley's voice. (45 marks)

OR

The Turn of the Screw & Other Stories – Henry James
(‘Sir Edmund Orme’, ‘Owen Wingrave’, ‘The Friends of the Friends’)

1	6
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Write a first person narrative from the point of view of Mrs Grose (‘The Turn of the Screw’) sometime during the first few days after the governess's arrival. In this narrative, Mrs Grose reveals her concerns about Miles and her opinions of the governess.

You should give careful consideration to your language choices and style, which should achieve a sense of Mrs Grose's voice. (45 marks)

OR

The History Boys – Alan Bennett

1	7
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Imagine that, later in life, Rudge writes his autobiography. Write a section from this autobiography which covers his final year at school.

You should give careful consideration to your language choices and style, which should achieve a sense of Rudge's voice. (45 marks)

OR

Top Girls – Caryl Churchill

1	8
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Imagine that Mrs Kidd writes a letter to a friend after her meeting with Marlene. Write this letter in which she explains the reasons for her visit to Marlene, and her reactions to Marlene's response.

You should give careful consideration to your language choices and style, which should achieve a sense of Mrs Kidd's voice. (45 marks)

OR

The School for Scandal – Richard Brinsley Sheridan

1	9
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Imagine that Maria keeps a journal in which she records her thoughts and feelings. Write an entry for this journal after events in Act 2 Scene 2.

You should give careful consideration to your language choices and style, which should achieve a sense of Maria's voice. (45 marks)

OR

A Streetcar Named Desire – Tennessee Williams

2	0
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Imagine that Stella and Mitch talk about recent events the day after Blanche is taken away at the end of the play. Write this conversation in playscript form.

You should give careful consideration to your language choices and style, which should achieve a sense of Stella's and Mitch's voices. (45 marks)

Turn over for the next question

Turn over ►

Re-Sit Questions

These questions are for re-sit candidates ONLY

Section A – Analysis

Answer **one** question from this section on one of the set texts that you have studied.

You **must** answer on **both** the set texts that you have studied – **one** set text for your Section A (analytical) answer and a **different** set text for your Section B (production) answer.

EITHER

Things Fall Apart – Chinua Achebe

2	1
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Explore how Achebe presents Unoka.

In your answer you should consider:

- Achebe's language choices
- narrative viewpoint.

(30 marks)

OR

Wuthering Heights – Emily Brontë

2	2
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How does Brontë present Catherine Earnshaw's attitudes towards Edgar?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

OR

Close Range – Annie Proulx

2	3
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Explore how Proulx presents Renti and Roany in 'The Governors of Wyoming'.

In your answer you should consider:

- Proulx's language choices
- narrative viewpoint.

(30 marks)

OR

Murmuring Judges – David Hare

2 4

Explore how Hare presents the theme of social class.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Hare's language choices
- dramatic techniques.

(30 marks)

OR

The Rivals – Richard Brinsley Sheridan

2 5

Explore how Sheridan presents Lydia.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

OR

The Importance of Being Earnest – Oscar Wilde

2 6

Explore how Wilde presents Jack in Act 3.

In your answer you should consider:

- Wilde's language choices
- dramatic techniques.

(30 marks)

Turn over for Section B

Turn over ►

Re-Sit Questions

These questions are for re-sit candidates ONLY

Section B – Production

Answer **one** question from this section on one of the set texts that you have studied.

You **must** answer on a **different** set text for Section B from the text you answered on in Section A.

EITHER

Things Fall Apart – Chinua Achebe

2	7
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Write a first person narrative from the point of view of Enoch in which he gives his perspective on the events he experiences in Chapter 22.

You should give careful consideration to your language choices and style, which should achieve a sense of Enoch's voice. (45 marks)

OR

Wuthering Heights – Emily Brontë

2	8
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Write a first person narrative from Heathcliff's point of view on his return to Thrushcross Grange in Volume 1 Chapter 10, in which he gives an account of how he was treated by Catherine and Edgar, and conveys his feelings about being back.

You should give careful consideration to your language choices and style, which should achieve a sense of Heathcliff's voice. (45 marks)

OR

Close Range – Annie Proulx

2	9
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Imagine that Leeland Lee ('Job History') talks about his life and experiences to the woman who buys the café. During this conversation, he reveals how he feels about what has happened to him. Write what he says within a third person narrative.

You should give careful consideration to your language choices and style, which should achieve a sense of Leeland Lee's voice. (45 marks)

OR

Murmuring Judges – David Hare

3	0
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Imagine that, some years after he is released from prison, Gerard is invited by Irina to give a speech to a meeting of the John Wilkes Society. Write his speech, in which he explains what happened to him and how this has influenced his views on the legal system.

You should give careful consideration to your language choices and style, which should achieve a sense of Gerard's voice. (45 marks)

OR

The Rivals – Richard Brinsley Sheridan

3	1
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Imagine that Jack writes a letter to Lydia while he is still pretending to be Ensign Beverley. Write this letter, in which he tells her about his life and urges her to elope with him.

You should give careful consideration to your language choices and style, which should achieve a sense of Jack's voice. (45 marks)

OR

The Importance of Being Earnest – Oscar Wilde

3	2
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Imagine that, after the events of Act 1, Gwendolen and Lady Bracknell discuss Jack and his prospects as a husband. Write this conversation in playscript form.

You should give careful consideration to your language choices and style, which should achieve a sense of Gwendolen's and Lady Bracknell's voices. (45 marks)

END OF QUESTIONS

There are no questions printed on this page