



**General Certificate of Education (A-level)  
June 2011**

**English Language and Literature      ELLA1  
A**

**(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 candidates' 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 candidates' 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 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.

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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 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:  
(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	<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>	<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.)
	<b>1 – 2</b>	<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 presents Ezinma.  
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:

- her 'sudden bouts of sickness and health'
- her energy – 'bubbled with energy like fresh palm wine'
- her physical fragility – 'her spare frame'
- her speech in conversation with Ekwefi – forthright, short declaratives
- her 'masculine' qualities (in comparison with Nwoye) – Okonkwo's thoughts – 'I wish she were a boy'
- Okonkwo's fondness for Ezinma (as shown through third person viewpoint)
- description of relationship between Ekwefi and Ezinma – 'companionship of equals'
- impact of the Agbala/Chielo incident on Ezinma
- description of the older Ezinma – 'crystal of beauty'.

Examiner notes

Candidates are likely to comment on the following chapters: 9, 11, 12 and 20.



*Wuthering Heights* – Emily Brontë

- 02** Explore how Brontë portrays Edgar Linton.  
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:

- Heathcliff's description of Edgar through the window at Thrushcross Grange
- Nelly's description of Edgar – in comparison to Heathcliff – 'quite a doll beside you'
- Heathcliff's jealousy towards Edgar – (Volume I Chapter VII)
- description of Edgar's behaviour during his confrontation with Heathcliff in Volume I Chapter XI – 'taken with a nervous trembling'
- Edgar's love for Catherine – calls her 'darling'
- Edgar's normally measured direct speech
- description of Edgar's illness and death – his parting words to Cathy (Volume II, Chapter XIV).

Examiner notes

*The Kite Runner* – Khaled Hosseini

- 03** Explore how Hosseini portrays the relationship between Amir and Hassan.  
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:

- Amir's first person narrative viewpoint – honesty about his complex feelings for Hassan
- symbolism of the pomegranate tree
- Amir's acts of tenderness towards Hassan
- Amir's acts of cruelty towards Hassan
- descriptions of Hassan's loyalty towards Amir – 'for you a thousand times over!'
- Hassan's respectful language to Amir, eg 'You are right, Agha'
- contrast between Amir's guilt and Hassan's love.

Examiner notes

*Property* – Valerie Martin

- 04** Explore how Martin uses the first person narrative perspective to suggest Manon's attitudes. 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:

- Manon's biased point of view
- through Manon's comments about her husband and how she never uses his first name
- her dislike for Walter – language of disgust
- her lack of sympathy for Sarah
- her praise for her father
- her admiration for Joel
- her self-pity
- her 'incidental' revelations that suggest there may be a different point of view
- her husband has some 'better qualities'
- her father wasn't so perfect.

Examiner notes

*Close Range* – Annie Proulx

**05** Explore how Proulx conveys the harshness of life 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 Felts’s difficult family life and unhappy family relationships, eg pg 71/72 – ‘vindictive silences’, ‘anguished sobbing’.
- description of the difficult bull-riding and rodeo life
- description of hard work on the ranch
- description of injuries sustained, eg Como Bewd pg 50/51, Diamond Felts pg 82-84, Hondo pg 66/67
- Leecil’s account of how he lost the ranch – use of demotic language – pg 62
- Imagery to describe the harsh Wyoming weather, eg ‘venomous blue sky threw heat’ pg 57
- metaphor in final paragraph: ‘It was all a hard, fast ride that ended in the mud’.

Examiner notes

*The History Boys* – Alan Bennett

**06** Explore how Bennett conveys the boys' attitudes towards their lessons and their education.

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:

- assumed lack of concern/jokey attitudes at times – their banter with Irwin
- their ability to quote poetry and their attitudes towards it – eg Lockwood quotes Stevie Smith to Irwin
- their enjoyment of Hector's lessons – eg the lesson in French
- their willingness to go along with Irwin's approach – especially Dakin
- their efforts to prepare for the exam
- Rudge's metaphor – 'force-fed on facts...'

Examiner notes

*Murmuring Judges* – David Hare

**07** Explore Hare's presentation of the prison system.

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 – convey harshness and gloom
- through Beckett's views – his cynicism
- dramatic techniques – eg Gerard's treatment
- dialogue between Gerard and Beckett – Beckett aims to help Gerard to adjust but recognises the harshness of the system
- Irina and Beckett's dialogue – Act 2 Scene 8 – Beckett's cynicism
- Sir Peter's acceptance of the system
- Barry's opinions – 'prison doesn't work'
- juxtaposition of prison cell & opera.

Examiner notes

*The Rivals* – Richard Sheridan

- 08** Explore how Sheridan presents Sir Anthony.  
Choose **two** or **three** sections from the play to analyse 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:

- his authoritarian approach and language
- his use of exclamatives
- his attitude towards women – outrageous declaratives – 'I'd as soon have them taught the black art as their alphabet!'
- his relationship with Jack – their dialogue in Act II, Scene I
- humour created by his hypocrisy – eg his description of Lydia
- his conversations with Mrs Malaprop – his polite attitude towards her.

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

**09** Explore Wilde's presentation of Miss Prism.

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:

- her role as Cecily's governess
- her relationship with Chasuble
- Lady Bracknell's description of her: 'a female of repellent aspect...'
- her comic, old-fashioned attitudes
- her formal language
- her important role in the plot
- her confrontation with Lady Bracknell.

Examiner notes



*A Streetcar Named Desire* – Tennessee Williams

- 10** Explore how Williams presents Stella.  
Choose **two** or **three** sections from the play to analyse 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:

- stage description of her in Scene 1
- contrast to Stanley and Blanche
- her language – mostly polite and educated
- her willingness to accept Stanley's character
- able to be assertive with Stanley at times
- caring attitude towards Blanche
- her love for Stanley – language of passion in explaining her feelings for him
- her reluctance to acknowledge the truth about the rape.

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>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. 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/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.	<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 Ezinma and Nwoye have a conversation some months after the events at the end of the novel in which they discuss their father's death and the situation for the tribe. Write this conversation as part of a third person narrative.

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

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

The candidate's response should:

- produce dialogue as part of a third person narrative
- create a sense of Ezinma's and Nwoye's voices – Standard English, fairly formal register.

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

- Ezinma's view of Okonkwo – her fondness towards him
- Nwoye's view of Okonkwo – critical
- their differing opinions on Christianity
- Ezinma's opinions on the Ibo's rituals
- Nwoye's opinions on the Ibo's rituals
- Nwoye's recognition that Okonkwo always preferred Ezinma
- Ezinma's sorrow at Okonkwo's death
- Nwoye's reaction to Okonkwo's death – possibly unemotional/harsh.

Examiner notes

*Wuthering Heights* – Emily Brontë

- 12** Write a first person narrative from the point of view of Isabella at the time when she has become infatuated with Heathcliff. In this narrative she reflects upon her growing feelings of love for Heathcliff and the possible consequences.

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

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

The candidate's response should:

- Produce a sustained first person narrative
- create a sense of Isabella's voice.

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

- qualities in Heathcliff to which she is attracted
- her feelings towards Catherine – resentment, jealousy
- her reaction to Catherine's description of Heathcliff as 'fierce, pitiless, wolfish'
- her reactions to Nelly's attempts to discourage her
- her reaction to Heathcliff's behaviour towards her
- reflection on what the future may hold.

Examiner notes

*The Kite Runner* – Khaled Hosseini

- 13** Write a first person narrative from the point of view of Hassan just before Ali and Hassan leave Baba's employment. In this narrative, Hassan focuses on his bewilderment at Amir's behaviour towards him.

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

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

The candidate's response should:

- produce sustained first person narrative
- achieve a sense of Hassan's 'voice' – Standard English, polite, respectful, possibly some inclusion of Afghan words taken from the text.

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

- confusion at Amir's detachment/unfriendliness
- misses their games and outings to the cinema
- reflects on what may have gone wrong
- shock at the pomegranate incident
- expresses his feelings of loyalty towards Amir
- his urge to please Amir on his birthday
- his reaction to Amir's false accusation
- possibly invents a conversation with Ali.

Examiner notes

*Property* – Valerie Martin

- 14** Imagine that the conversation between Manon and Sarah at the end of the novel continues. In this conversation, Manon tries to find out more about Sarah's experiences. Write the conversation from Manon's point of view.

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 candidate's response should:

- produce dialogue within first person narrative
- create a sense of Manon's and Sarah's voices - Manon formal and unfriendly; Sarah colloquial, use of dialect, utterances relatively brief.

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

- Manon asks Sarah about what she did in New York
- Sarah gives details of her experiences
- Sarah conveys her pleasure in what she experienced
- Manon shocked/surprised/disgusted
- Sarah possibly calm/resigned
- Description of Sarah
- Manon's thoughts in reaction to what is said.

Examiner notes



*Close Range* – Annie Proulx

- 15** Write a first person narrative from Old Red's point of view ('The Bunchgrass Edge of the World') in which he reflects on Aladdin's death and his attitude towards other members of the family.

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

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

The candidate's response should:

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

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

- his resentment at how Aladdin took over the ranch
- his resentment towards Wauneta for making him move rooms
- his liking for Ottaline as a child
- his opinions about the older, fatter, Ottaline
- his attitude towards Aladdin's desire for a plane
- his reaction to Aladdin's death – unemotional – selfishly sees a positive outcome for himself.

Examiner notes

*The History Boys* – Alan Bennett

- 16** Imagine Posner keeps a journal in which he records his thoughts and feelings. Write an entry for this journal just after he takes his Oxbridge exams. In this entry, he reflects on some of his experiences at school during his final term.

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

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

The candidate's response should:

- achieve a sense of journal form – 1<sup>st</sup> person account
- convey a sense of Posner's voice – self-effacing, reflective.

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

- reflections on lessons and what he has learnt
- opinions on some of the boys
- his fondness for Dakin
- his reaction to the death of Hector
- reflections on how others may perceive him (Posner)
- reflections on how being gay and Jewish has affected him.

Examiner notes

*Murmuring Judges* – David Hare

- 17** Imagine that, after the events of the play, the truth is known about Barry's actions and about the fact that Sandra has informed the Chief Superintendent. Lester and Esther discuss what they think of these events.  
Write their conversation in playscript form.

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

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 Lester's and Esther's voices – some informal vocabulary/ expressions, Lester forthright, cynical; Esther possibly less so.

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

- Lester's pragmatic view on Barry's actions
- Lester's opinions on Barry – gets the job done
- Lester's opinions on Sandra as a 'high flyer'
- his reaction to Sandra's 'betrayal' of Barry
- Esther's agreement with most of Lester's reactions
- Esther's possible surprise at Sandra's actions
- Esther may be more sympathetic to Sandra
- Lester and Esther reflect on what will happen next.

Examiner notes

*The Rivals* – Richard Sheridan

- 18** Imagine that Lydia keeps a diary in which she records her thoughts and feelings. Write an entry from this diary, after events at the end of Act III Scene 3, in which she reflects on her feelings for Beverley (Jack) and her attitudes towards Mrs Malaprop.

You should give careful consideration to your language choices and style, which should achieve a sense of Lydia'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
- create a sense of Lydia's voice – excited, lively, positive.

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

- her surprise at 'Beverley's' sudden visit
- her admiration for him
- her reflections on the romance of living in poverty with him
- her satisfaction in deceiving Mrs Malaprop
- her opinions on Mrs Malaprop
- her feelings about marriage to 'Capt Absolute'.

Examiner notes

*The Importance of Being Earnest* – Oscar Wilde

- 19** Imagine that, shortly after her interview with Jack in Act One, Lady Bracknell writes a letter to a friend. Write this letter, in which Lady Bracknell conveys her impressions of Jack and her thoughts on Gwendolen's marriage prospects.

You should give careful consideration to your language choices and style, which should achieve a sense of Lady Bracknell'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
- convey a sense of Lady Bracknell's voice – confident, opinionated, standard English.

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

- explains how Gwendolen announced her engagement – and her own response
- describes Jack
- voices her concerns about Jack's lack of parents
- concerns about the manner in which he was found as a baby
- tells of the reactions of Lord Bracknell to the news
- says what she intends to do next.

Examiner notes

*A Streetcar Named Desire* – Tennessee Williams

- 20** Imagine that Stanley talks to Steve some time between the events in Scenes 6 and 7. In this conversation Stanley expresses his opinions about Blanche. Write their conversation in playscript form.

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

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

The candidate's response should:

- produce dramatic dialogue form
- create a sense of Stanley's and Steve's voices – colloquial, some dialect. Stanley confident and assertive.

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

- Stanley describes difficulties at home with Blanche
- worried about Mitch's relationship with Blanche
- suspicious about Blanche's past
- impact of Blanche on his relationship with Stella
- concerns about the loss of Belle Reve
- says he will try to find out more about her life in Laurel
- Steve sympathetic to Stanley.

Examiner notes

**Converting marks into UMS marks**

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below:

UMS Conversion Calculator [www.aqa.org.uk/umsconversion](http://www.aqa.org.uk/umsconversion)