



**General Certificate of Education (A-level)
June 2013**

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

Unit 1: Integrated Analysis and Text Production

Final

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 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.

Assessment Objective	AO1	AO2	AO4
Section A	15	15	
Section 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 during standardisation
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 & literary study, using appropriate terminology and accurate, coherent written expression</p> <p>AO1 (Marks out of 15)</p>	<p>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</p> <p>AO2 (Marks out of 15)</p>
4	13 – 15	<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>
	11 – 12	<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	<p>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.</p>	<p>Very limited analysis/very superficial understanding. Flaws in understanding likely to be evident. No overview in response to question. Possibly largely irrelevant. (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>
	1 – 2	<p>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.</p>	<p>Likely to reveal misunderstanding or serious misinterpretation throughout. Possibly almost entirely irrelevant. (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>

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

- 01** Explore how Adichie portrays Kambili's conflicting feelings for her father.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Adichie's language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- how Kambili tries to guess what will please him - and sometimes fails: *I wanted to make Papa proud. But Papa yanked my ear in the car....*
- she repeatedly reveals her urge to please him: *...to make sure that Papa saw....*
- repetition of phrases such as: *Papa would be proud that I had said that*
- use of figurative language to convey her fear of him - *a knot formed in my throat/I felt fear, stinging and raw, fill my bladder and my ears*
- her feelings about him conveyed through strong physical sensations
- her nervousness around him: *I froze in my seat, felt the skin of my arms melding and becoming one with the cane of the chair*
- her pride in him: *I felt myself go warm all over, with pride, with a desire to be associated with Papa*
- her reactions to his death - disbelief: *He had seemed immortal*
- she loves/respects him in spite of his violence - even after his death: *I offer masses for Papa every Sunday.....I want to see him in my dreams.*

Examiner notes

OR

Jane Eyre – Charlotte Brontë

02 Explore how Brontë presents the attitudes of the Reed family towards Jane.

In your answer you should consider:

- Brontë's language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- importance of their effect on Jane - seen at beginning of the novel and half-way through (Jane's visit to Mrs Reed when she is dying)
- 1st person narrative perspective - Jane very aware of their unpleasant feelings towards her
- the description of their treatment of her encourages the reader's sympathy towards Jane
- Mrs Reed resentment of Jane and dislike for her personality - revealed through her direct speech: *I feel anxious to be relieved of a responsibility that was becoming too irksome/I disliked you fixedly/you have a very bad disposition*
- John's cruelty towards Jane - name-calling: *bad animal/rat*
- Jane's description of John's treatment of her: *he bullied and punished me...continually*
- Eliza cold and unfeeling in her attitude
- Georgiana too self-absorbed to really consider Jane.

Examiner notes

OR

The Kite Runner – Khaled Hosseini

- 03** Explore how Hosseini presents Baba's attitude towards Amir when he is a child. Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- Amir's 1st person narrative perspective - constantly feels inadequate - wants to gain Baba's love but notes: *my father's aloofness*
- Baba's disappointment that Amir is not like him
- Baba compares Amir unfavourably with Hassan
- Baba's direct speech with Rahim Khan: *there's something missing in that boy....*
- Baba doesn't engage with Amir - his lack of interest in his story-writing
- edge of criticism in Baba's direct speech to Amir: *Do you think you can handle that for once?*
- Baba's responses to Amir: *breathed a sigh of impatience*
- contrast between how Ali is openly affectionate towards Hassan and Baba is aloof with Amir
- Baba's pride when Amir wins the kite tournament: *a smile played on his lips. He opened his arm.*

Examiner notes

OR

Property – Valerie Martin

- 04** Explore how Martin presents the theme of property within the novel.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Martin's language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- slave-owning seen through Manon's 1st person narrative perspective
- slaves seen as property - examples of how their complete obedience is expected
- language applied to the slaves reflects their position as property – eg Aunt Lelia's and Manon's discussion about Peek: *Your poor mother used to borrow Ines for her dinner parties.....It was an exchange*
- Mr Gaudet's attitude towards the slaves - uses them for his entertainment
- Manon's attitude towards the slaves - reflects her father's opinions - cannot understand the views of abolitionists: *What on earth did they think they were doing?*
- Manon's father's attitude towards being a slave-owner: *father was strict and fair....He didn't allow them to work garden patches of their own*
- Manon and her aunt's attitudes towards Sarah- Manon: *she is not for sale*
- Manon is her husband's property.

Examiner notes

OR *Spies* – Michael Frayn

05 How does Frayn convey a sense of Stephen's naivety?
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Frayn's language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- Stephen's 1st person narrative as an adult - aware of his own childish naivety
- his lack of understanding of adults' lives - his response to Auntie Dee living nearby: *Aunts don't live in the same street as you!*
- his willingness to believe that Keith's mother could be a spy
- the games he plays - hiding in the den
- his lack of knowledge about sex and girls - taunted by Barbara: *'You mean you don't know what privet is?'*
- Stephen's direct speech with Barbara: *'They kiss each other,' she whispers.....'I know, I know,' I say, though I didn't.*
- Stephen's tragic lack of understanding of what is going on between Mrs Hayward and Peter.

Examiner notes

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

06 Explore how James presents the manifestations of Quint in ‘The Turn of the Screw’.

In your answer you should consider:

- James’s language choices
- narrative viewpoint.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- the governess’s 1st person (unreliable) narrative viewpoint
- sightings get progressively closer
- first sighting on the battlements - she notices his stare: *he still markedly fixed me*
- second sighting through the dining room window: *his stare into my face was deep and hard*
- her physical description of Quint: *red hair....*
- third sighting on the stairs: *a living, detestable, dangerous presence*
- her sense on other occasions that Quint and Miss Jessel are close: *they passed....catch my breath and turn cold*
- the question of whether Quint is only in the governess’s imagination. He appears only to her - arrives and disappears suddenly
- final episode - Quint appears at the window - language of religion, Hell and horror: *demon/the white face of damnation/it/the thing.*

Examiner notes

OR

The History Boys – Alan Bennett

07 Explore how Bennett presents Dakin's attitudes towards life.

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- Dakin is confident: *You should treat us with more respect. We're scholarship candidates now. We're all going to Oxford and Cambridge.*
- Dakin wants to experience new things
- he is hedonistic - lively - takes risks - his relationship with Fiona
- he is complacent/unconcerned about consequences - eg in relation to Irwin: *It's only a wank, after all.*
- he is attracted to Irwin's de-bunking approach: *he was the one who made me realise you were allowed to think like this*
- he is unethical/money orientated later in life: *a tax lawyer, telling highly paid fibs.../I like money. It's fun.*

Examiner notes

OR *The School for Scandal* – Richard Brinsley Sheridan

08 Explore how Sheridan presents Lady Teazle.
Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to 2 or 3 of the following:

- Lady Teazle is lively/spirited - her name suggests 'teasing'
- socially confident although a relative newcomer on the scene
- happily joins in with the gossip of the scandal school - adds some unkind comments about people: *the fat dowager*
- later renounces scandal mongering after she becomes the subject of it
- stands her ground in her quarrels with her husband - is quick-witted and creates comedy in her responses to him:
Sir Peter:*contradicting isn't the way to keep friends.*
Lady Teazle: *Then don't begin it, my love.*
- realises that she is 'imprudent' with Joseph and sees through his facade: *that smooth-tongued hypocrite.*

Examiner notes

OR

Top Girls – Caryl Churchill

09 Explore how Churchill presents Joyce's feelings about Marlene.

In your answer you should consider:

- Churchill's language choices
- dramatic techniques.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- Joyce dislikes the fact Marlene chose her career rather than her family - accusatory tone:
You're the one who went away, not me
- resents Marlene for not visiting Angie - direct criticism: *You never come to see her*
- Joyce has conflicting feelings - then tells Marlene to stay away
- Joyce's quick retorts, verging on insults:
Marlene: *I'm not clever, just pushy.*
Joyce: *True enough.*
- the argument with Marlene - Joyce's anger - repetition: *you was the most stupid....the most stupid*
- becomes tender when Marlene cries - uses childish nickname *Marly* and says *love you really*
- dislikes Marlene's political views - disagrees with her about Margaret Thatcher: *I suppose you'd have liked Hitler if he was a woman*
- sees her as the enemy: *you're one of them*
- refuses to end on a friendly note - emphatic use of negatives:
Marlene: *But we're friends anyway*
Joyce: *I don't think so, no.*

Examiner notes

OR

A Streetcar Named Desire – Tennessee Williams

- 10** Explore how Williams presents the relationship between Stella and Blanche. Choose **two** or **three** extracts to explore in detail.

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

(30 marks)

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- Blanche treats Stella as her 'baby sister' - her use of imperatives and child-like language directed at Stella: *I said stand up! You messy child....*
- Blanche relies on Stella: *You're all I have in the world*
- Stella has been overshadowed by Blanche in the past: *you never did give me a chance to say much*
- tension in the relationship caused by the fact that Blanche had to deal with family deaths alone: *you are the one that abandoned Belle Reve*
- Stella does not allow the problems over Belle Reve to harm her relationship with Blanche
- Stella feels protective towards Blanche - realises she is ill - defends her in arguments with Stanley
- tensions between the sisters over Blanche's opinions of Stanley: *He acts like an animal, has an animal's habits!*
- ultimately, Stella is willing to sacrifice her sister rather than her marriage to Stanley.

Examiner notes

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

		Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies		Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and <u>accurate, coherent written expression</u>
		AO4 (Marks out of 30)		AO1 (Marks out of 15)
4	26 – 30	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.	13 – 15	Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.
	23 - 25	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.	11 – 12	Fluent writing. Mostly technically accurate. Expression well controlled and sustained.

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

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

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

- 11** Imagine that Amaka writes to a friend a few days after the arrival of Kambili and Jaja for their first visit to her home in Nsukka. Write this letter, in which Amaka conveys her impressions about her cousins, Kambili and Jaja, and her thoughts and feelings about their behaviour.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of letter form
- create a sense of Amaka's voice - contemptuous tone in relation to Kambili and Jaja, softer tone when writing about others.

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

- reveals her attitudes towards Kambili and Jaja – more accepting of Jaja
- is particularly critical of Kambili - of her concern to do everything 'right'/her timidity/ saying little
- describes some of the events - the meals and visits
- describes Chima's enjoyment at Kambili and Jaja's arrival
- comments on how Eugene treats his family – the rigid schedule
- comments on what her mother says about her brother and his family
- conveys her sympathy and love for her grandfather - and her concern for his health
- conveys her resentment at Kambili and Jaja's wealth and their pampered lifestyle at home.

Examiner notes

OR

Jane Eyre – Charlotte Brontë

- 12** Imagine that Mr Rochester keeps a diary in which he records his thoughts and feelings. Write an entry for this diary shortly after Jane's arrival at Thornfield Hall, in which he reflects on their meetings and his impressions of her.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of diary form
- create a sense of Mr Rochester's voice - forthright, standard English, possible with some mild oaths, occasional use of exclamations.

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

- describes their first meeting - the accident and how Jane helped
- physical description of Jane - notes her plainness
- comments on Jane's intelligence and her ability to paint
- comments on how well she gets on with Adele
- reflects on Jane's honesty
- comments on the fact that he finds her unusual
- possibly comments on Bertha.

Examiner notes

OR

The Kite Runner – Khaled Hosseini

- 13** Imagine that Hassan talks to his wife about Amir and Baba. Write what Hassan says within a third person narrative.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained third person narrative
- create a sense of Hassan's voice - fairly formal register, polite, possibly includes some Afghan words.

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

- possibly some descriptive scene setting
- possibly includes a reason for the topic to be brought up
- Hassan conveys his sense of loyalty towards Amir
- describes some events from their childhood
- alludes to the problems in their relationship before he left Kabul
- comments on his love and respect for Baba
- gives examples of Baba's concern for him
- comments on the relationship between Baba and Amir - shows awareness of the difficulties.

Examiner notes

OR

Property – Valerie Martin

- 14** Imagine that Mr Gaudet talks to a friend shortly after Manon's visit to see Dr Sanchez. In this conversation, Mr Gaudet voices his concerns about Manon and reveals his feelings about Walter and Sarah. Write what Mr Gaudet says within a third person narrative.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained third person narrative
- create a sense of Mr Gaudet's voice - quite direct in style, standard English with some expressions appropriate to the era.

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

- cue for the conversation - possibly the friend asks a question
- Mr Gaudet reveals his concern/bewilderment at why Manon is not conceiving
- describes Manon's state of mind, as he sees it - shows some awareness of reasons for her unhappiness
- shows awareness that she is upset by the presence of Walter
- reveals that Manon needs tincture to sleep at night
- describes his attitudes towards Sarah
- reveals his feelings about Walter - some sympathy for the boy.

Examiner notes

OR

Spies – Michael Frayn

- 15** Write a first person narrative from the point of view of Keith's mother, focusing on the behaviour of Stephen and Keith some time during the period when Stephen and Keith are spying on her. You may choose to focus on one day's events or cover a longer period.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sustained first person narrative
- create a sense of Keith's mother's voice - standard English with some middle class expressions appropriate to the era, formal register.

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

- describes the boys' behaviour
- shows her awareness that their game involves watching her
- conveys her discomfort at being the subject of their interest
- reveals her concern about Peter and her feelings for him
- comments on her husband and the importance of keeping her visits to Peter a secret
- gives an account of how she takes supplies to Peter
- describes Aunty Dee and her feelings towards her.

Examiner notes

OR

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

- 16** Imagine that Charlotte (‘Sir Edmund Orme’) keeps a diary in which she records her thoughts and feelings. Write an entry for this diary shortly after the narrator’s proposal, in which she reveals her feelings about the narrator and her concerns about her mother.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student’s response should:

- achieve a sense of diary form
- achieve a sense of Charlotte’s voice - standard English, some expressions appropriate to the era, possibly worried tone.

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

- account of events that day and how the narrator proposed
- her feelings about the narrator - his declared love for her - his persistence
- reflects on her reasons for not wanting to marry him - possibly: she doesn’t love him/she worries about leaving her mother/she is aware that something ‘is not right’
- her awareness that her mother likes the narrator - he would make a suitable husband
- her fears for her mother’s health.

Examiner notes

OR

The History Boys – Alan Bennett

- 17** Imagine that Scripps keeps a journal in which he records his thoughts and feelings. Write an entry for this journal shortly after the events on pages 63–77 (from: ‘*Classroom. Hector is in sombre and distracted mood.*’ to ‘Scripps: We must hope so. Perhaps it will turn me into Proust.’). In this entry, Scripps reflects on Hector’s behaviour and on the first lesson with Irwin.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student’s response should:

- achieve a sense of journal form
- create a sense of Scripps’s voice - fluent, mostly standard English, some colloquialisms.

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

- describes Hector’s behaviour in the lesson - head down on desk, despondent
- feels he should have attempted to comfort Hector
- reflects on why Hector was upset and on his words: *What made me piss my life away...*
- describes how he and Dakin performed an extract from ‘The Seventh Veil’
- describes Irwin’s lesson on the holocaust and reactions to it
- comments on Dakin flirting with Irwin
- reflects on the ending of ‘pillion duty’.

Examiner notes

OR

The School for Scandal – Richard Brinsley Sheridan

- 18** Imagine that Sir Oliver writes to a friend after the events at the end of the play. Write this letter, in which Sir Oliver expresses his feelings about what has happened.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of letter form
- create a sense of Sir Oliver's voice - mostly standard English + some mild oaths (*egad*) and some expressions appropriate to the era.

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

- possibly explains his intentions to discover the truth about his nephews
- conveys his impressions of Joseph: *too civil by half/dissembler*
- conveys his impressions of Charles: like his father, admires his honesty, a bit of a rogue
- describes his encounter with Charles over the paintings
- describes his conversation with Joseph
- conveys his happiness at the outcome - Charles and Maria's wedding.

Examiner notes

OR

Top Girls – Caryl Churchill

- 19** Imagine that Marlene keeps a diary in which she records her thoughts and feelings. Write an entry for this diary shortly after Act One, in which she reflects on the meal and the behaviour of her guests.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve a sense of diary form
- create a sense of Marlene's voice - forthright, mostly standard English, some colloquialisms.

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

- gives account of the preparations for the meal
- reflects on why she chose each guest
- comments on Isabella: Marlene admires her courage to travel/recognises how she tried to keep the gathering at the meal in order
- comments on Nijo: Marlene recognises her sadness and fortitude/aware of her concern for appearance/thinks the Emperor 'a sod' for beating her
- comments on Gret: didn't say much at first/her behaviour at the table - stealing food/how she was affected by the violence she experienced
- comments on Griselda: Marlene thought her husband a monster/doesn't know how she put up with the treatment she received
- comments on Joan: got drunk/broke into Latin - hard to shut her up/how socially inept she is/the awful nature of her experiences.

Examiner notes:

OR

A Streetcar Named Desire – Tennessee Williams

- 20** Imagine that, after events at the end of the play Blanche accuses Stanley of attacking her, and Stanley is interviewed by a police officer investigating the accusation. Write this interview in playscript form.

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

(45 marks)

Assessment Objectives tested on this question: **AO1 (15 marks) and AO4 (30 marks)**

The student's response should:

- achieve playscript form
- create a sense of Stanley's voice - confident, assertive, suitable dialect.

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

- appropriate stage directions
- appropriate opening to the questioning of Stanley
- Stanley explains how Blanche came to be staying with him and Stella
- Stanley describes some of the difficulties of Blanche's visit: her frequent bathing/her complaints about the lights being too bright/her designs on Mitch /her increasingly hysterical behaviour
- Stanley claims that Blanche is a fantasist - she frequently heard music that wasn't playing/claimed that an imaginary person was going to come to collect her
- admits that he didn't get on with her
- denies attacking her.

Examiner notes