

AS-LEVEL

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

ELLA1 Integrated Analysis and Text Production
Mark scheme

2720
June 2015

Version 1.0: Final

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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 Questions	15	15	
Section B Questions	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 Questions and 45 for Section B Questions. 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 & 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 new specification.

Annotations

?	query
^	omission or idea needs developing
For 'A' questions	
underlined in body of text / s or p	spelling/punctuation error
gm	for a grammatical point
L	for a language point
NE	no example
EG	example/ quote provided
D	dramatic technique
✓ (tick):	to indicate a positive point (but not rhythmical ticks)
X	mistakes
highlighting or wavy line	to draw attention to flawed idea

For 'B' questions

gm	for a grammatical error
exp	for a flaw in expression
✓ (tick):	to indicate a well expressed idea (but not rhythmical ticks)
X	mistakes
highlighting or wavy line	to draw attention to flawed phrase or sentence

In addition to using the annotations above, you should make other marginal comments where appropriate. At the end of the answer you should provide a summative comment to show how your marks have been arrived at.

		<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 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	<p>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.</p>	<p>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.)</p>
	7 – 8	<p>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.</p>	<p>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.)</p>
2	5 – 6	<p>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.</p>	<p>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.)</p>
	4	<p>Simplistic. Identifies some points but limited analysis occurs. Generalised and imprecise ideas. Lacks details or engagement and considers very few stylistic features.</p>	<p>Basic and generalised analysis. At least one illustrated point made. May take a narrative approach with occasional simplistic comments. Some flaws in</p>

		<p>Some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression.</p>	<p>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.)</p>
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

0	1
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 How does Adichie present Auntie Ifeoma? 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 content / stylistic points candidates may refer to:

- we see Auntie Ifeoma through Kambili’s first person narrative
- Kambili’s very positive attitudes to Ifeoma conveyed through the physical descriptions of her: *A wide smile / she looked taller, even more fearless*
- her large presence emphasised through hyperbole: *She filled a room*
- her liberal minded attitudes conveyed through her outspoken direct speech
- critical of her brother: *Eugene has to stop doing God’s job. God is big enough to do his own job*
- Kambili shocked by Ifeoma’s lack of fear of Papa: *It was the flippant tone; she did not seem to recognise that it was Papa, that he was different...*
- Ifeoma a Catholic but respectful of traditional beliefs: *I watched Auntie Ifeoma sink to one knee and say, ‘Igwe!’*
- warm and caring – words used to suggest this: *she clasped me in her arms and held me tightly against the softness of her body*
- lively – repeated description of Ifeoma’s laughter, especially the use of the adjective ‘cackling’: *I would know that cackling, hearty sound anywhere / throaty and enthusiastic / her stream of sentences punctuated by her cackling laughter.*

Examiner notes

OR

Jane Eyre – Charlotte Brontë

0	2
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 Explore how Brontë conveys Jane's thoughts and feelings on her return to Thornfield Hall in Chapter 36 (XXXVI).

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 content / stylistic points the candidate may refer to:

- explains context – Jane now resolved to return to Mr Rochester, having heard his 'call'
- 1st person narrative viewpoint
- Jane's resolve to return to Thornfield emphasised by the verbs *I shall / I will*
- Use of imagery to describe the impact of hearing Rochester's voice: *..like the earthquake which shook the foundations of Paul and Silas's prison...*
- Adjectives convey emotional impact of the call that makes Jane return to Thornfield: *my startled ear / my quaking heart*
- Simile to describe how Jane felt she belonged at Thornfield: *I felt like the messenger-pigeon flying home*
- Jane's see-sawing emotions as she approaches Thornfield Hall: *My heart leapt up...It fell again*
- Use of exclamations to convey Jane's excitement: *How fast I walked! How I ran sometimes!*
- Jane's sense of urgency conveyed by the verbs and adverbials: *ran / hastened / coasted along / advanced*
- Jane's shock at seeing a ruined Thornfield conveyed through the extended metaphor of the lover finding his mistress dead
- Repeated use of questions to convey Jane's fear and uncertainty about what has happened to Rochester: *In what land? Under what auspices?*
- Jane's fear and urgency conveyed through her direct speech with Mr Rochester's butler: *I gasped...I breathed again...I exclaimed...My blood was running cold again...What agony was this!*

Examiner notes

OR*The Kite Runner* – Khaled Hosseini

0 3

How does Hosseini convey Amir's thoughts and feelings in Chapter 17, when he visits Rahim Khan and learns the truth about Hassan?

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 content / stylistic points the candidate may refer to:

- contextualises this chapter
- events presented through the actions and feelings of the 1st person narrator, Amir
- simile to describe Amir's feelings of being back with Rahim Khan and hearing about Ali: *like finding an old dusty music box that hadn't been opened in years*
- Amir's guilt surfaces again: *It hit me again, the enormity of what I'd done*
- Amir's reaction to reading Hassan's letter and then finding out he is dead: repetition of *No. No. No.*
- The shock of the news of Hassan's death drains him: *I felt tired, drained.*
- Amir's negative reaction to Rahim's request for him to go back to Kabul to save Sohrab – his rather panicked direct speech: *Why me? Why can't you pay someone here to go?*
- Amir's response to learning that Hassan is his half brother – use of the simile: *I felt like a man sliding down a steep cliff....*
- His anger at the news – use of expletives: *goddam bastards... my whole life is one fucking lie*
- Amir's actions at the end of the chapter: *I stormed out.*

Examiner notes

OR*Property* – Valerie Martin

0 4

Explore how Martin presents Manon's husband. 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 content / stylistic points the candidate may refer to:

- 1st person narrative viewpoint conveys Manon's dislike of her husband
- The impact of the opening of the novel and the description of Mr Gaudet's 'game'
- Manon never gives her husband a name – reveals her distance from him
- Manon presents him as a man with a temper: *he was in a fury...he cursed and declared he would kill Sutter*
- Physical description: *red curly hair and green eyes*
- Manon's disgust at her husband revealed through her description of his eating habits: *he attacked it like a starving man*
- In spite of Manon's negativity, we are aware of possible positive aspects to Mr Gaudet through his direct speech – eg his comments on why the slaves stole food: *It's all Borden's fault. He doesn't half-feed his negroes and his overseer is the meanest man on earth*
- Manon's description of her husband's love-making suggests he is uncouth and lacking sensitivity: *his kneading and sucking...his fingers probing...his harsh breath*
- Mr Gaudet's bravery before he is killed revealed through Manon's slightly changed perspective on him: *He's going to save me, I thought, and a great perplexity came upon me.*
- Gruesome description of his death; *there was the sickening sound of steel breaking through bone....*

Examiner notes

OR*Spies* – Michael Frayn

0	5
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 How does Frayn present Uncle Peter?

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 content / stylistic points the candidate may refer to:

- through Stephen's 1st person narrative viewpoint
- although rarely seen in the book, his presence is felt: *His very absence was a kind of presence*
- Stephen’s description of his return home as a hero:
- Religious imagery used to describe his house – he is a kind of saintly presence: *glowed with a kind of sacred light, like a saint....*
- Contrast between Peter the war hero and the broken man at the Barns: *He’s scared. Scared of Keith, scared of me. He’s that low in the table of human precedence*
- Stephen’s account of meeting Peter in Chapter 9 – his difficulty coming to terms with who the man is
- Stephen’s physical description of Peter: *a dark tangle of hair and beard*
- Peter’s sadness / depression conveyed through his direct speech: *It gets a bit bleak lying here. Nothing to see but....*
- Peter’s account of the feelings that led to his desertion: *you’re up there in the darkness five hundred miles from home and suddenly the darkness is inside you as well*
- Repetition of *scream* conveys a sense of Peter’s breakdown
- Peter’s sense of guilt at his ‘failure’: *They trusted you and you failed them*
- Pity for Peter created by the sense that Stephen doesn’t fully understand him
- Repetition of *it’s over* – Peter is tragically aware of his situation.

Examiner notes

OR*The Turn of the Screw and Other Stories* – Henry James

0 6

How does James present the governess's feelings about Miles in *The Turn of the Screw*? Choose **two** or **three** extracts to explore in detail.

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 content / stylistic points the candidate may refer to:

- her first meeting with Miles reveals the immediate strength of feeling she has towards him: *He was incredibly beautiful...a sort of passion of tenderness for him*
- she uses words from semantic field of the divine and purity to describe Miles: *something divine...sweetness and innocence...prodigy of delightful loveable goodness*
- She finds him very beautiful and repeats this adjective many times during the story: *the whites of his beautiful eyes and the uncovering of his clear teeth*
- She is mesmerised by the children: *I was under their spell...he smiled with the same loveliness...she repeats the adjective charming in relation to Miles*
- She sees Miles as perfect in many ways: *a little fairy prince*
- Her possessiveness towards Miles revealed through her use of the personal pronoun: *my boy* and in her direct speech just before Miles's death: *What does it matter now, my own? I have you*
- She fears that Miles has been corrupted by Quint – she twists what he says as being evidence of this
- Her desperation and drive to rid Miles of the 'evil' influence of Quint and Miss Jessel
- As readers, we are never sure whether the governess's feelings towards Miles are a 'genuine' and 'good' response to him – or the result of an unbalanced state of mind.

Examiner notes

OR

The History Boys – Alan Bennett

0 7

How does Bennett present the contrasting attitudes of Hector and Irwin towards education? Choose **two** or **three** extracts to explore in detail.

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 content / stylistic points the candidate may refer to:

- contrast between the attitudes of Hector and Irwin is central to the play
- contrast in their appearances and ages reflects their different attitudes
- Hector wants to educate the boys for life – Irwin's focus is on passing exams and getting an Oxbridge place
- For Hector *all knowledge is precious* and 'truth' is important – for Irwin it is something to be exploited for short-term gain, as revealed by his analogy: *truth is no more at issue in an examination than thirst at a wine-tasting or fashion at a striptease*
- Hector appears old fashioned compared to Irwin's 'new' approach
- Hector sees qualifications as *the footings of your CV*, which he disparagingly refers to as a *Cheat's Visa* - education is *the bits in between*
- It is less obvious what the boys are learning in Hector's lessons eg *the French brothel scene* – although they are having fun
- The boys are immediately aware of the differences in approach: *You don't object to our using the expression 'mind-set', do you, sir? Mr Hector doesn't care for it.*
- The Headmaster makes clear to Irwin and Hector that he is critical of Hector's approach: e.g. *Mr Hector, our long-time English master, is General Studies. There is passion there. Or, as I prefer to call it, commitment. But not curriculum-directed.*
- Hector regards learning quotations from poetry as an *antidote* to life's difficulties – Irwin disparagingly refers to them as *gobbets*.
- Dramatic clash of styles in the shared General Studies lesson.

Examiner notes

OR*Top Girls* – Caryl Churchill

0 | 8

How does Churchill present the contrast between the political views of Joyce and 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 content / stylistic points the candidate may refer to:

- contextual comment – 'Top Girls' written at a time when there was conflict between Thatcherite values and socialist views
- Marlene and Joyce are on the opposite ends of this political spectrum – this is dramatically revealed in Act 3
- Marlene is concerned about the individual, particularly women, while Joyce takes a more socialist perspective
- For Joyce, there is such a thing as the working class whose lives aren't improving: *nothing's changed for most people*
- In contrast, Marlene rejects her working class roots: *I don't believe in class. Anyone can do anything if they've got what it takes*
- Marlene shows contempt for the working class in her choice of words associated with it: *beer guts and football vomit and saucy tits*
- Joyce shows contempt for the rich: *I spit when I see a Rolls Royce, scratch it with my ring*
- Marlene uses positive language to refer to Thatcher and her government: *she's a tough lady, Maggie* - contrasted to Joyce's: *they're filthy bastards*
- Joyce reacts in an angry way at Marlene's views – overlaps and interruption in their argument
- Marlene and Joyce have different perspectives on their parents' lives: Marlene looks back on their father as a violent drunkard: *that bastard* - while Joyce sees his problems arising from his harsh life: *Why wouldn't he want a drink?*
- Joyce also has personal resentment towards Marlene, who is successful at her job because she chose to abandon her family and her baby daughter.

Examiner notes

OR*The School for Scandal* – Richard Brinsley Sheridan

0 | 9

Explore Sheridan's presentation of Sir Peter and Lady Teazle's marriage. 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 content / stylistic points the candidate may refer to:

- Charles sums up their marriage: *pretty woman married to a man old enough to be her father*
- Sir Peter's first speech introduces the problem with comic use of the verb 'committed': *I have been the miserablest dog since we committed matrimony*
- Much of the play's comedy is focused on the conflict between Sir Peter and Lady Teazle
- Their marriage is blighted by constant arguments – humour created by their banter. E.g. *Lady Teazle: For my part, I should think you would like to have your wife thought a woman of taste. Sir Peter: Aye! There again! Zounds, madam, you had no taste when you married me.*
- Sir Peter genuinely loves his wife: *How happy should I be if I could tease her into loving me*
- Lady Teazle reveals the attraction of marriage to Sir Peter: *I know very well that women of fashion in London are accountable to nobody after they are married*
- In Act II Lady Teazle wishes she were a widow – by the end of the play, she and Sir Peter are reconciled
- in Act IV Lady Teazle recognises and values the sincerity of Sir Peter's feelings and undertakes to change her ways: *but the tenderness you expressed for me...the sincerity of my gratitude.*

Examiner notes

OR

A Streetcar Named Desire – Tennessee Williams

1	0
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How does Williams present Stanley's attitude towards Blanche in Scene 7?

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 content / stylistic points the candidate may refer to:

- explains context of scene
- Stanley's *mimicking* reveals his lack of respect for Blanche
- Sarcastic comments about her behaviour: *Temperature 100 on the nose, and she soaks herself in a hot tub*
- Contempt shown through his use of ironic terms of address: *Her Majesty, Sister Blanche, Dame Blanche*
- Dislikes Blanche's hypocrisy: *All this squeamishness she puts on*
- His ironic/ sarcastic use of *lily-white*
- His use of similes to persuade Stella: *she is as famous in Laurel as if she was the President... / she has been washed up like poison*
- Lists her lies in rhetorical fashion
- His enjoyment of Blanche's misfortune: *I'd like to have seen her trying to squirm out of that one!*
- Lacks any sympathy for Blanche – harshness in his blunt statement: *She'll go on a bus and like it.*

Examiner notes

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: 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		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.	13 – 15	Fluent, cohesive writing. Expression precise and wholly appropriate. Stylish with rare errors.
	23 - 25	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.		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	Definite if 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 relatively minor technical flaws– likely to be repetition of same 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 accepted.	5 – 6	A number of technical flaws and some basic errors. Expression communicates ideas but lacks flexibility and 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. Some noticeable flaws in 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. Possibly major flaws in character’s voice.</p>	3	<p>Expression likely to be naïve.</p> <p>Frequent flaws in expression.</p> <p>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. Wholly unconvincing sense of character’s voice.</p>	1 – 2	<p>Intrusive basic errors.</p> <p>Major and persistent flaws in expression.</p>

EITHER

Purple Hibiscus – Chimamanda Ngozi Adichie

1	1
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Write a first person narrative from the point of view of Father Amadi when he visits Ifeoma's house and takes Kambili to the sports stadium (pg 171-180). In his narrative, Father Amadi reveals his thoughts and feelings about Kambili.

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

[45 marks]

The candidate's response should:

- achieve a sustained first person narrative
- create a sense of Father Amadi's voice – mostly Standard English.

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

- describes his arrival at the house and his thoughts about the family
- reveals his awareness that he will be leaving the area in a year's time
- describes the discussion on religion that he has with Obiora and Amaka – and how Kambili watches quietly
- reveals that he thinks Kambili says little but is thinking a lot
- describes Kambili
- reveals his reasons for taking Kambili to the stadium
- gives an account of the game he plays with Kambili and his attempts to get her to relax and enjoy herself
- reveals his religious beliefs – and an awareness of how they are different from Kambili's father's
- gives an account of Kambili's questioning him about why he became a priest.

Examiner notes

OR*Jane Eyre* – Charlotte Brontë

- | | |
|---|---|
| 1 | 2 |
|---|---|
- Write a first person narrative from Miss Temple's point of view on the day of Mr Brocklehurst's visit to Lowood in Chapter 8 (VIII). In this narrative, Miss Temple describes what happens to Jane and reveals her feelings about Mr Brocklehurst and the way the girls are treated.

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

[45 marks]

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

The candidate's response should:

- achieve a sustained first person narrative form
- create a sense of Miss Temple's voice – standard English, educated, restrained yet critical.

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

- possibly describes the cold weather and the harshness of the girls' lives
- describes the arrival of Mr Brocklehurst
- conveys her feelings about him and his family
- describes how Mr Brocklehurst criticises how the girls have been 'indulged' – and her response to this
- conveys her amusement at the extremes of Mr Brocklehurst's views – e.g his reaction to curly hair
- describes the incident with Jane being forced to stand on the stool – and her reaction to it
- describes how she invites Jane and Helen Burns into her room later in the day
- conveys her fears for Helen's health
- describes the conversation she has with the girls and her feelings about Jane

Examiner notes

OR

The Kite Runner – Khaled Hosseini

1 | 3

Write a first person narrative from Baba's point of view at the time of Ali and Hassan's departure. In this narrative, Baba describes how Amir reports the 'theft' of his watch and money, the interview with Ali and Hassan, and reveals his thoughts and feelings about the situation.

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

[45 marks]

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

The candidate's response should:

- achieve a sustained first person narrative
- create a sense of Baba's voice - forthright, possibly some Afghan words included.

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

- sets the scene by describing the aftermath of Amir's birthday
- describes Amir's subdued reaction to his presents and the offer of being taken for a ride in the car
- describes how Amir comes to see him and tells him that his watch and money have been stolen
- describes his reaction to this and reflection on whether or not Hassan is capable of the theft
- gives an account of how he summons Ali, Hassan and Amir to his study and questions Hassan
- reveals his feelings of sadness and desperation at the loss of Ali and Hassan
- describes how he drives Ali and Hassan to the bus station.

Examiner notes

OR

Property – Valerie Martin

1	4
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Imagine that, after the events at the end of the novel, Manon writes a letter to Mr and Mrs Palmer, the couple who sheltered Sarah when she was in New York. Write this letter, in which Manon expresses her feelings about what the Palmers have done and the effect it has had on herself and Sarah.

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

[45 marks]

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

The candidate's response should:

- achieve a sense of letter form
- create a sense of Manon's voice - Standard English, formal register, critical tone.

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

- appropriate salutation
- opening of the letter that explains the reason for writing
- explanation of the circumstances of Sarah's escape – the murder of Mr Gaudet and her own injuries
- comments on the social order – slaves having their 'place'
- describes the difficulties she has gone through in order to get her property (Sarah) returned
- describes Sarah's attitude now she is back – that she has changed
- complains that the Palmers' behaviour is ridiculous – that they don't understand what they have done.

Examiner notes

OR

Spies – Michael Frayn

1	5
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Write a first person narrative from the point of view of Mr Hayward at the time he is becoming suspicious about Keith and Stephen's behaviour (Chapters 6 & 7). In this narrative he comments on what he has observed, and conveys his thoughts and feelings about what the boys are doing.

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

[45 marks]

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

The candidate's response should:

- achieve a sense of first person narrative form
- create a sense of Mr Hayward's voice - standard English, middle class, educated, possibly clipped style.

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

- sets the scene / context
- describes what he sees from his perspective of working in the garden or garage
- creates a sense of Mr Hayward's obsessive behaviour and urge to control
- creates a sense of the cruel side of Mr Hayward's personality
- conveys his attitudes towards Keith and Stephen
- describes some of Keith and Stephen's games
- reveals his suspicions about what Keith and Stephen are up to
- describes the incident where he canes Keith for taking the Thermos.

Examiner notes

OR

The Turn of the Screw and Other Stories – Henry James

1	6
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Imagine that, after the events at the end of *The Turn of the Screw*, Mrs Grose talks to a friend and conveys her thoughts and feelings about the governess and the strange events that occurred. Write this conversation within a third person narrative.

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

[45 marks]

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

The candidate’s response should:

- achieve a sustained third person narrative
- create a sense of Mrs Grose’s voice - down-to-earth, fairly informal register.

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

- 3rd person narrator sets the scene – location / context
- Description of Mrs Grose
- Mrs Grose reveals her opinions about the recent events through her direct speech
- Gives an account of some of the main events during the time the governess was at Bly
- Reveals her feelings about the governess and the children
- Comments on Quint and Miss Jessel
- Relates her final conversation with the governess before her departure from Bly and Miles’s death
- Relates what she thinks had happened and why Miles had died.

Examiner notes

OR*The History Boys* – Alan Bennett

1	7
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Imagine that, after his retirement, the Headmaster writes a book about his experiences as a headmaster. Write a section for a chapter in this book in which he expresses his thoughts and feelings about some of the characters and events included in the play. (You may choose which characters and events to focus on.)

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

[45 marks]

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

The candidate's response should:

- achieve a sustained first person account
- create a sense of the Headmaster's voice - assertive, mostly standard English - some colloquial expressions.

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

- comments on how the school was low in the league tables and no students had been getting into Oxford or Cambridge
- explains his 'mission' was to get scholarships for a group of promising students and to rise in the league table
- reveals his attitude towards Hector and his more old fashioned teaching style
- comments on his good choice of new teacher in Irwin
- comments on some of the difficulties of managing teachers – e.g. Hector and his eccentric approach, Irwin's unconventional ideas (eg the Holocaust)
- includes his opinions on some of the boys
- reflects on the boys' successful exam results
- reflects on the death of Hector.

Examiner notes

OR

Top Girls – Caryl Churchill

1 | 8

Imagine that, after the events at the end of the play, Marlene confides in Win about her visit to see Joyce and Angie and reveals her thoughts and feelings about the situation. Write this conversation in playscript form.

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

[45 marks]

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

The candidate's response should:

- achieve a sustained sense of playscript form
- create a sense of Marlene's and Win's voices – lively, informal, possibly some expletives.

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

- some dialogue leading up to Marlene's revelations
- Win prompts, ask questions, offers opinions – but Marlene does most of the talking
- Marlene reveals her reasons for leaving home and giving Angie to Joyce
- Marlene comments on Joyce's domestic situation
- Marlene comments on Joyce's political views and how she disagrees with them
- Marlene reveals her feelings about Angie and her concerns about her prospects in life
- Marlene reflects on how different their lives are and whether or not she made the right decisions in her life.

Examiner notes

OR*The School for Scandal* – Richard Sheridan

1	9
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Imagine that Charles keeps a diary in which he records his thoughts and feelings. Write an entry for his diary shortly after the events in Act IV Scene 1. In this entry, he reflects on the day's events and on his personal situation.

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

[45 marks]

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

The candidate's response should:

- achieve a sense of sustained first person diary form
- create a sense of Charles's voice – quite informal register, lively style, use of some oaths.

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

- his light-hearted approach to selling his family paintings
- comments on the appropriateness of Careless using the family tree as an auctioneer's 'hammer'
- reveals his feelings about Sir Oliver and not wanting to sell his portrait
- gives his opinions on 'Mr Premium'
- shows concern for Stanley and is pleased to be able to give him money
- reflects on his own financial situation but is philosophical – While I have...I'll give.

Examiner notes

OR

A Streetcar Named Desire – Tennessee Williams

2	0
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Write the conversation that Stanley has with Mitch (between Scenes 6 and 7) when he reveals what he has discovered 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 and Mitch’s voices.

[45 marks]

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

The candidate’s response should:

- achieve a sense of sustained playscript form
- create a sense of Stanley’s and Mitch’s voices – colloquial expressions, some non-standard grammar, Stanley forceful and confident.

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

- appropriate opening remarks from Stanley
- appropriate stage directions
- Stanley informs Mitch:
- he knows the truth about Blanche and it’s his duty as a friend to tell Mitch
- she pretends to be pure when she’s the opposite
- she was forced to leave the Flamingo Hotel in Laurel
- she had a reputation for being ‘loco nuts’
- she lost her job as a teacher because she ‘got mixed up with’ a 17 year-old boy
- she’s not the kind of woman Mitch would want to marry

Mitch could respond in the following ways

- with anger directed towards Blanche
- with disbelief / shock
- with anger towards Stanley.

Examiner notes