

AS

English Language and Literature A

ELLA1 Integrated Analysis and Text Production
Mark scheme

2720
June 2016

Version 1.0: Final Mark Scheme

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.

Further copies of this mark scheme are available from aqa.org.uk.

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

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
GD	to acknowledge a good point
For ‘A’ questions	
gm	for a grammatical point
L	for a language point
NE	no example
EG	example/ quote provided
DT	dramatic technique
✓ (tick):	to indicate a positive point (but not rhythmical ticks)
X	mistakes
highlighting or wavy line	to draw attention to flawed idea
SF	Feature of Speech
IRRL	Irrelevant
NAR	Narrative Voice
DNT	Does not follow
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
–	error in technical accuracy (eg spelling /
punctuation)	

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.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: SECTION A

		<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>

	<p>9 – 10</p>	<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>
	<p>7 – 8</p>	<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>
<p>2</p>	<p>5 – 6</p>	<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	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	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.	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.)
	1 – 2	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.	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.)

Either

Purple Hibiscus – Chimamanda Ngozi Adichie

0 1 How does Adichie present Papa in the opening section, 'Breaking Gods'?

In your answer you should consider:

- Adichie's language choices
- narrative viewpoint.

[30 marks]

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

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

- through Kambili's first person narrative
- the first mention of Papa is a description of his role in a religious ceremony
- papa's religious fervour conveyed through the verbs and adverbials: *he pressed hard on each forehead; meaningfully enunciated every word*, description of Papa's violent response to Jaja's rebellion: *He picked up the missal and flung it across the room*
- suggestion of Papa's violence to Mama: *something banged against the door; her swollen eye was still the black-purple colour of an overripe avocado*
- contrast between Mama's passivity and Papa's threatening presence
- tension created by sense of Papa's potential violence – and Kambili's fear of him
- papa's controlling behaviour described – and his fear of losing control conveyed in the extended metaphor: *There was a shadow clouding Papa's eyes, a shadow that had been in Jaja's eyes. Fear.....The shadow grew, enveloping the whites of Papa's eyes*
- Kambili's intense love of Papa conveyed through her description of the 'love sip' and her willingness to suffer pain for him – repetition of the verb 'burned': *The tea was always hot, always burned my tongue...But it didn't matter, because I knew when the tea burned my tongue, it burned Papa's love into me*
- physical description of Papa – the suggestion that he is unwell through the rashes on his face: *so many, so evenly spread that they made his skin look bloated.*

or

Jane Eyre – Charlotte Brontë

0 2 How does Brontë convey the experience of being a pupil at Lowood School?

In your answer you should consider:

- Brontë’s language choices
- narrative viewpoint.

[30 marks]

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

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

- Lowood seen through Jane’s first person narrative
- Mr Brocklehurst’s report of his daughter’s description of the pupils emphasises their poor appearance through the adjectives used: *how quiet and plain all the girls at Lowood look...they are almost like poor people’s children!*
- Jane’s first impressions of Lowood emphasise its lack of comfort through the adjectives: *gloomy, cold, dimly-lit*
- poor quality food described: *abominable porridge*;
- teachers are described as being mostly unfriendly/ unattractive: *none of whom precisely pleased me; for the stout one was a little coarse, the dark one not a little fierce...*
- Miss Temple’s presence important to the pupils – Jane’s description of her reveals Jane’s high opinion: *refined features; a complexion, if pale, clear; and a stately air and carriage*
- Jane frequently refers to the cold weather – emphasised by the choice of adjectives and alliteration: *all was wintry blight and brown decay...darkened by a drizzling yellow fog...the dense mist penetrated to their shivering frames.*

or

The Kite Runner – Khaled Hosseini**0 3**

How does Hosseini convey the contrasting ways in which Baba and Amir respond to life in America?

In your answer you should consider:

- Hosseini's language choices
- narrative viewpoint.

[30 marks]

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

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

- through Amir's first person narrative
- opening of Chapter 11 encapsulates Baba's response through the contrasting ideas: *Baba loved the **idea** of America. It was living in America that gave him an ulcer*
- Amir admits that living in America gives him a chance to 'forget' – list of 3 nouns and positive verb: *Someplace with no ghosts, no memories, and no sins. If for nothing else, for that, I embraced America*
- Amir is successful in America – he graduates, marries, writes a book
- Amir aware of the contrasting responses through the extended metaphor: *For me, America was a place to bury my memories. For Baba, a place to mourn his loss*
- Amir aware that Baba has made a sacrifice for him – sentence fragments emphasise this: *Now America. One last gift for Amir*
- Baba misses Afghanistan – use of the simile: *Baba was like the widower who remarries but can't let go of his dead wife*
- Baba loses status in America – Amir describes Baba's work-worn hands: *his nails chipped and black with engine oil, his knuckles scraped*
- Baba struggles to accept American ways of doing things -shown through his direct speech: *'What kind of country is this! No one trusts anybody!'*

or

Property – Valerie Martin

0 4

How does Martin convey the attitudes of slave owners towards their slaves?
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 (15 marks) and AO2 (15 marks for each)**

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

- shown through Manon’s first person narrative
- Manon reveals her own views, those of her father, her husband, Joel Borden and her Aunt Lelia
- Manon’s attitude towards and treatment of Sarah – sees her as her property but also relies on her
- Manon’s response to the slave rebellions: *these plots only exist in the brains of malcontents*
- Manon’s description of her husband’s self-gratifying use of the slaves – *one of his games*
- Manon and Aunt Lelia’s discussion about Peek – her value seen in financial terms: *She wouldn’t bring one hundred dollars at sale / she’s of little value*
- Aunt Lelia’s direct speech - refers to the slaves as commodities: *Your poor mother used to borrow Ines for dinner parties*
- Manon presents her father as a strict and fair slave owner: *he used the whip sparingly and stood by while the driver administered the sentence*
- Manon’s description of the cruel beating of Bam: *Mr Sutter ...beat Bam near to death*
- Manon’s conversation with Mr Roget reveals her attitude to her ‘property’: *she is not for sale.*

or

Spies – Michael Frayn

0 5 In Chapters 1 and 2, how does Frayn convey Stefan’s difficulties in remembering what has happened in the past?

In your answer you should consider:

- Frayn’s language choices
- narrative viewpoint.

[30 marks]

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

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

- through Stefan’s first person narrative
- the process of Stefan trying to remember the name of the shrub and the feelings associated with it – his use of questions: *And what is it? / I feel What? / But what is it, that terrible, disturbing presence in the summer air?*
- the use of ellipses to convey the gaps in memory: *A shower of sparks ...A feeling of shame ...Someone unseen coughing*
- his use of imagery to convey his memory as being difficult to reach: *seeping unnoticed into the deepest recesses of my memory / I should like to bring them out into the daylight at last*
- Stefan’s memory of events increases on his return to the Close when he hears the train: *as if the past were somehow rematerialising out of the air itself*
- Stefan is aware that his memory is not reliable – use of the short declarative: *No, wait. I’ve got that wrong*
- doubts about the reliability of his memory conveyed through questions: *When is this? Or have I got everything back to front?*
- Stefan’s sense of the way his memory works conveyed through his comment: *my memory ...isn’t a narrative at all. It’s a collection of vivid particulars*
- towards the end of Chapter 2, Stefan is more definite about what happened, conveyed through the verb phrases: *I understand now / I remembered from the start.*

or

The Turn of the Screw & Other Stories – Henry James**0 6**

How does James present Mrs Grose 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 (15 marks) and AO2 (15 marks for each)**

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

- through the governess's first person narrative
- the governess's first impressions of Mrs Grose, summed up by the adjectives: *stout simple plain clean wholesome*
- the governess conveys how she likes Mrs Grose through referring to her as: *my friend, the good woman, the dear woman*
- her enthusiasm for the children conveyed through her direct speech: 'You will be carried away by the little gentleman!'
- her polite terms of address to the governess: *Miss*
- Mrs Grose's lack of education: *My counsellor couldn't read!*
- her non-Standard English expressions: 'Do the gentleman say so?'
- the governess notes her limited intelligence – use of the adjectives: *Mrs Grose listened with dumb emotion / with one of the quick turns of simple folk*
- Mrs Grose's role in telling the governess about Quint - and becoming the governess's confidante
- Mrs Grose's trust in the governess conveyed in the image: *had I wished to mix a witch's broth and proposed it with assurance, she would have held out a large clean saucepan.*

or

The History Boys – Alan Bennett

0 7

How does Bennett present his characters and their attitudes in the final section of the play, beginning with the stage direction: *The staff, Irwin in his wheelchair and the boys...* to the end of the play?

In your answer you should consider:

- Bennett's language choices
- dramatic techniques.

[30 marks]

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

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

- the Headmaster's eulogy on Hector – rhetorical style and use of banking metaphor
- remembering Hector serves as the framework for discovering what happens to the boys in later life
- Timms, Lockwood, Akthar and Crowther all reveal that they valued Hector – even if they were unsure about aspects of his behaviour: *It was the first time I realised a teacher was a human being / Even his death was a lesson and added to the store*
- Mrs Lintott's central role in giving her opinions on what has become of the boys
- the dramatic device of the boys raising their hands
- Rudge's lack of compliance: *I'm not putting my hand up to that*
- Mrs Lintott dismissive of Irwin's notion of history: *more journalism than history*
- Mrs Lintott's description of Posner as a troubled adult: *haunts the local library*
- Hector has the last word – his educational philosophy closes the play with the 'pass the parcel' metaphor.

or

Top Girls – Caryl Churchill**0 8**

How does Churchill create a sense of the historical characters' individual voices in Act 1? Choose **two** or **three** characters to explore in detail.

In your answer you should consider:

- Churchill's language choices
- dramatic techniques.

[30 marks]

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

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

- their individual speech styles mirror their position in society, level of education and temperament
- Isabella – upper class background reflected in her Standard English: *Mr Nugent was a man that any woman might love but none could marry.* Her straightforward and honest expression: *I knew it would be terrible when Hennie dies but I didn't know how terrible*
- Nijo – her concern about social propriety reflected in her precise language and polite expressions – her references to *His majesty* Her concern for clothes reflected in her choice of words: *I wore raw silk pleated trousers and a seven-layered gown in shades of red*
- Joan – her responses not always appropriate: *Marlene: What excited you when you were ten? Joan: Because angels are without matter they are not individuals. At other times, she is straightforward in her explanations: I dressed as a boy when I left home.*
- Joan's use of Latin
- Gret – lack of speech to begin with. Monosyllabic responses: *pig / potatoes / soup* Her concern about food reflected in the content of her utterances: *Can we have some more bread?* Crude language: *big cock. / Balls!* Her long final speech – colloquial language – some expletives: *I hate the bastards.* Non-standard grammar: *But most of us is fighting the devils*
- Griselda – apologetic: *I'm sorry I'm so late.* Obedient: *But of course a wife must obey her husband.* Occasionally hesitant: *I do think – I do wonder – it would have been nicer if Walter hadn't had to.*

or

The School for Scandal – Richard Brinsley Sheridan

0 9 How does Sheridan present Charles in Act IV Scene i?

In your answer you should consider:

- Sheridan's language choices
- dramatic techniques.

[30 marks]

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

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

- context: Charles needs to sell the family paintings to raise money
- Charles appears cheerful in spite of the difficult situation as revealed by his expressions: *Walk in, gentlemen, pray walk in / Bravo, Careless*
- his honest – and unflattering - description of his relatives in choice of adjectives: *all stiff and awkward as the originals*
- Charles's comic lack of sentimentality about his ancestors and relatives: *Careless, knock down my uncle Richard! / Give us three hundred pounds for the rest of the family in the lump*
- Charles's use of expressions used at auctions: *make it guineas, and I'll throw you the two aldermen there into the bargain*
- Charles shows genuine affection for his uncle Oliver: *No, hang it! I'll not part with poor Noll*
- Charles's generosity towards Stanley: *while I have, by Heaven I'll give*
- Charles's informal speech: *Egad / Zounds, no! / hark'ee.*

or

A Streetcar Named Desire – Tennessee Williams

1 0 How does Williams present the theme of desire?

In your answer you should consider:

- Williams's language choices
- dramatic techniques.

[30 marks]

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

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

- 'Desire' presented primarily through the character of Blanche – sexual desire and desire for security
- also through Stella and Stanley's relationship and Mitch's desire for Blanche
- significance of the tram symbolism – 'Desire' at one end of the line, 'Cemeteries' at the other
- Blanche uses the tram metaphor to express her feelings: Stella: *Haven't you ever ridden on that street-car?* Blanche: *It brought me here* To Mitch - *Death.....The opposite is desire*
- Blanche's intense love for her young husband – light imagery: *It was like you suddenly turned a blinding light on something that had always been half in shadow*
- Blanche's promiscuity: Her advances to the young man – *I want to kiss you – just once – softly and sweetly on your mouth*
- **Stella's desire for Stanley blinds her to his faults: *there are things that happen between a man and woman in the dark – that sort of make everything else seem – unimportant***
- **Blanche calls Stella's love for Stanley *brutal desire***
- **Stanley and Stella's primal desire for one another – animal imagery: *They stare at each other. Then they come together with low, animal moans***
- the play ends with the destructive force of Stanley's sexual desire.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: SECTION B

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

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

Imagine that Papa Nnukwu talks to a friend about his son, Eugene, and Eugene’s family. In this conversation, Papa Nnukwu reveals his feelings about Eugene’s religious ideas and Eugene’s treatment of his wife and children. 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 Papa Nnukwu’s voice.

[45 marks]

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

The student’s response should:

- achieve a sense of third person narrative form
- create a sense of Papa Nnukwu’s voice – use of some Igbo words.

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

- description to set scene
- description of Papa Nnukwu
- Papa Nnukwu may initiate the discussion – or the friend may ask a question
- comments that he doesn’t have long to live – mentions meeting the ancestors
- says how he doesn’t understand Eugene’s beliefs – that he should not have allowed him to follow the missionaries
- reveals that he is aware that Eugene thinks he is a pagan – but that his gods are real
- comments on Eugene’s wealth and how he doesn’t share it with his father
- reveals he is aware that Eugene does not like Kambili and Jaja spending too much time with him
- compares Eugene with Ifeoma.

or

Jane Eyre – Charlotte Brontë

- 1 2** Imagine that Diana Rivers keeps a journal in which she records her thoughts and feelings about events. Write an entry for this journal a week after Jane's arrival, in which she reflects on what has happened and what she thinks about Jane.

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

[45 marks]

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

The student's response should:

- achieve a sense of journal form
- create a sense of Diana Rivers's voice – Standard English, concerned tone.

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

- describes Jane's arrival – how ill she looked and how she tried to help her
- describes how she and Mary discussed with St John what they should do about Jane
- gives an account of Jane's 3 days in bed, how ill she was – conveys her concern
- provides a physical description of Jane
- gives an account of what they discovered about Jane when talking to her on her fourth day with them
- reflects on the circumstances that may have brought Jane to Moor House.

or

The Kite Runner – Khaled Hosseini

- 1 3** Imagine that Rahim Khan keeps a journal in which he records his thoughts and feelings at significant times. Write a section for this journal just after Amir’s thirteenth birthday party. In this section, Rahim Khan reflects on how Amir is developing and on Amir’s relationship with Baba and Hassan.

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

[45 marks]

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

The student’s response should:

- achieve a sense of journal form
- create a sense of Rahim Khan’s voice - fairly formal register, polite, possibly includes some Afghan words.

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

- describes the birthday party
- reveals his concern for Amir’s apparent unhappiness
- comments on the fact that Amir and Hassan do not appear to be as close as they were - possibly reveals that he knows why this is
- reflects on Amir’s difficult relationship with Baba
- reflects on Amir’s character and how he may mature in the future.

or

Property – Valerie Martin

1 4

Imagine that, when Manon is recovering after the attack on her house, Aunt Lelia talks to a friend about what has happened. In this conversation, Aunt Lelia expresses her feelings about the attack and reflects on Manon’s situation. 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 Aunt Lelia’s voice.

[45 marks]

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

The student’s response should:

- achieve a sustained third person narrative
- create a sense of Aunt Lelia’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:

- description to set the scene
- Aunt Lelia’s direct speech dominates the conversation – the friend prompts / responds / asks questions
- Aunt Lelia describes what happened when Manon’s house was attacked
- describes Manon’s injuries – and what the future may hold for her
- gives her views on the attackers and on Sarah
- comments on slave rebellions in general and what should be done about them.

or

Spies – Michael Frayn

1 5

In Chapter 9, Mrs Hayward gives Stephen a basket to take to the man at the Barns (Uncle Peter). In this basket there is a letter from Mrs Hayward to Uncle Peter.

Write this letter, in which Mrs Hayward expresses her feelings about the situation at home and her concerns for Peter.

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

[45 marks]

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

The student's response should:

- achieve a sense of letter form
- create a sense of Mrs Hayward's voice - standard English, some middle class expressions appropriate to the era.

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

- suitable salutation and valediction
- includes a comment on Stephen's role in carrying communications between them
- apologises for not being able to send him some hot food
- states how much she misses Peter and what he means to her
- says how worried she is about him
- reveals some details about the difficulties in her own situation at home
- tries to boost Peter's spirits – or be more realistic.

or

The Turn of the Screw & Other Stories – Henry James

1 6

In 'The Turn of the Screw', Miles writes letters to his uncle that are never delivered. Write one of these letters after the events in section XIV. In this letter Miles tells his uncle about the governess and how he feels about life at Bly.

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

[45 marks]

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

The student's response should:

- achieve a sense of letter form
- create a sense of Miles's voice - standard English, mostly formal register, some expressions appropriate to the era.

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

- appropriate salutation and valediction
- polite tone
- describes what he has been doing recently – going to church, spending time with the governess and Flora
- comments on what he thinks of the governess – is polite about her
- says he would like to go back to school - to be with boys his own age
- says he is getting older and more grown up – that he is being well behaved
- asks his uncle if he will come to visit.

or

The History Boys – Alan Bennett

1 7

Imagine that, many years after leaving school, Posner publishes a book for a general readership about the schooldays and lives of some of his successful classmates. Write a section from this book which focuses on Dakin.

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

[45 marks]

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

The student's response should:

- achieve a sense of non-fiction form
- create a sense of Posner's voice - fluent, mostly standard English, some colloquialisms.

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

- describes Dakin – his good looks, his liveliness, his willingness to push boundaries
- describes Dakin's relationships with teachers and the other boys – his confidence
- reveals that he loved Dakin but that it was unrequited
- describes Dakin's behaviour towards Irwin
- describes Dakin's attitudes towards Hector
- reflects on what Dakin has done since leaving school.

or

Top Girls – Caryl Churchill

1 8

Imagine that, a few years after the events in the play, Angie discovers that Marlene is her mother. Write the conversation that Angie has with Marlene in which she tries to discover why Marlene left her to be brought up by Joyce. Write this conversation in playscript form.

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

[45 marks]

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

The student’s response should:

- achieve a sense of playscript form
- create a sense of Marlene’s and Angie’s voices - Marlene: mostly standard English, some colloquialisms, fluent Angie: more hesitant, less fluent, mostly simple vocabulary.

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

- stage directions to set scene
- appropriate prompt / reason for the discussion
- Angie informs Marlene how she has discovered that Marlene is her mother
- asks Marlene why she didn’t keep her
- Marlene explains the difficulties of being an unmarried mother in 1960s – that Joyce was married and childless
- Angie says how she feels about Joyce – that she prefers Marlene
- Angie asks Marlene if she is sorry that she didn’t bring her up
- appropriate response from Marlene.

or

The School for Scandal – Richard Brinsley Sheridan

- 1 9** Near the end of Act V Scene ii Sir Peter recalls that he has found a letter which appears to be from Lady Teazle to Charles. Write this letter, in which Lady Teazle reveals her feelings about her situation, her husband and Charles.

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

[45 marks]

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

The student's response should:

- achieve a sense of letter form
- create a sense of Lady Teazle's voice - mostly standard English + some expressions appropriate to the era.

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

- appropriate salutation and valediction
- says how much she has missed his company
- comments on the state of her marriage to Sir Peter
- comments on the rumours circulating about her
- suggests ways they can meet and be together.

or

A Streetcar Named Desire – Tennessee Williams

2 0

Imagine that Stella talks with Eunice shortly after she returns from hospital after having her baby. In this conversation, Stella explains what Blanche has told her about Stanley's behaviour and also reveals her uncertainty about what to do. Write this conversation in playscript form.

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

[45 marks]

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

The student's response should:

- achieve playscript form
- create a sense of Stella's and Eunice's voices – Stella: concerned, possibly tentative, mostly Standard English. Eunice: assertive, suitable dialect.

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

- appropriate stage directions
- Stella describes Blanche's condition on her return from hospital
- Stella reveals what Blanche has told her about Stanley's behaviour when she was in hospital
- reveals Blanche's accusation of rape
- says she doesn't know what to believe – asks Eunice's advice
- Eunice comments on Blanche's fragile state of mind – says she has probably invented it
- Stella and Eunice discuss what can be done about Blanche.