

AS-LEVEL

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

ELLA2 Analysing Speech and its Representation
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.

Further copies of this Mark Scheme are available from aqa.org.uk

Distribution of Assessment Objective and Weightings

The table below is a reminder of which Assessment Objectives will be tested by the questions and the marks available for them.

Unit 2

Assessment Objective	AO1	AO2	AO3
Question 1		15	30
Questions 2 – 9	15	15	

Note to examiners on 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 – ELLA2

Please use the following abbreviations for your marginal annotations as appropriate:

RM symbols

SF	speech effect exemplified and commented on
CONT	context/audience/purpose commented on
A	attitude exemplified and commented on
I	style/imagery exemplified and commented on
ND	narrative/dramatic technique identified and commented on
L	language/grammar/syntax/vocabulary exemplified and commented on
C	comparison exemplified and commented on
highlight	indicates relevant explanation/supporting comment (Section B answers only)
✘	incorrect point
^	underdeveloped/no example
?	unclear/lacks focus/irrelevant

Further or more detailed comments can be added using a text box. At the end of the response, you should add a summative comment for each AO using descriptors from the appropriate band and sub-band in the marking grid.

SECTION A

Question 1

Marking Procedure

1. Assess each AO separately; use the grid to ascertain the relevant band, sub-band.
2. In a text box at the end of the script write a comment for each AO and write your mark for each AO. Award a mark out of 15 for AO2 and a mark out of 30 for AO3. Add the marks together and write the total mark for the question at the end of your comment.
3. Transfer your total mark for the question to the mark table on your screen.

Make sure that you have used the correct marking grid for the section you are marking, Section A or Section B.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: SECTION A

		Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts		Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
		AO2 (Marks out of 15)		AO3 (Marks out of 30)
Band 4	13 – 15	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works.	26 – 30	Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts. Exploratory. Significant similarities and differences are made in an original/personal, possibly conceptual, manner. All texts effortlessly compared with attitudes assimilated.
	11 – 12	Secure and coherent reading and analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form and structure; thoughtful points made on speech and how it works.	23 – 25	Skilful and secure comparison; clear sense of context/variation/contextual influences underpins reading. Close focus on texts. Coherently compares and contrasts writer's choices of form, structure, mode, language. Confident comparison of attitudes.

Band 3	9 – 10	Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features; some comment on how speech works.	20 – 22	Expresses clearly comparisons and contrasts between two texts, clear interplay between text and context/sense of contextual variation; comments clearly on a variety of points/areas. Comparison may be imbalanced; possible imbalance of text coverage and/or attitudes.
	7 - 8	Responds with growing confidence; analysis emerging: appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; speech features are commented upon but may lack contextual understanding.	16 - 19	Context commented on; points are made but implicit meanings are probably shown; analysis may show implicit meanings; some comment on language use in texts. Imbalance in coverage of contexts, attitudes and comparison.

Band 2	5 – 6	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Speech comments will feature but will be made simply and may concentrate on straightforward mode differences. Very little contextual comment made.	12 – 15	Comparative framework used but may be partial and simplistic; develops a line of argument underpinned by comment on overall context; probably list-like in construction. Imbalance in coverage of texts; lacks evidence in places; perhaps no comment on content. Simplistic comments about attitudes.
	4	Basic and generalised analysis; responds to surface features in a broad fashion. May take a narrative approach with occasional simplistic comments. Lacks details or engagement and very few speech features, not related to the context at all.	9 – 11	May see how context influences language use; general awareness of writer's techniques and impact on meaning. Responds to obvious or broad links or comparisons. Sometimes comments on less important links. Lacks detail and evidence especially regarding attitudes.
Band 1	3	A little understanding; very limited analysis; sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Speech points are totally general.	7 – 8	Superficial idea of context. Occasional insight but not sustained; one area of study noted, others are ignored. No comparisons made, very limited awareness of details and probably little evidence used.
	1 – 2	A little awareness of text but form and structure are ignored. Erroneous use of speech terms. Possibly skimpy reading; no analysis; no engagement with meaning at bottom of band.	1 – 6	Very little awareness of context; very limited ideas. Very superficial. Contextual features identified erroneously with misreading at bottom of band.

Section A – Analysing Speech

0 1 Read **Texts A** and **B**.

Text A is a transcript of three neighbours, Steph, Justin and Angela, talking about the effects of a violent storm that had occurred the previous day.

Text B is an extract from a speech given by Barack Obama, the President of the United States of America, preparing the people of the country for the impact of an approaching hurricane.

Compare how information and attitudes about the storms are conveyed by the speakers in the two texts.

In your answer you should comment on:

- vocabulary, and grammatical, stylistic and speech features
- the influence of context on the ways in which speakers convey attitudes and ideas.

[45 marks]

Assessment Objectives tested on this question: **AO2** and **AO3**

Some possible content/stylistic points candidates may refer to:

- information in Text A is a transcript of spontaneous speech: Text B is part of a prepared speech
- information in Text A is delivered through the first person: Text B also uses first person, sometimes singular, sometimes plural form
- discourse features remain in Text A and show the spontaneous nature of the text
- Text A is in the past tense recounting a past event: Text B is in the present and future tenses reflecting the developing situation as the storm approaches
- the use of emphasis to stress specific words in Text A, eg you, tremendous, massive
- the use of language to stress the seriousness of the situation, eg In Text A ‘enormous gust’, ‘massive cracking’, ‘crashed into’; in Text B ‘we could have fatalities’, ‘our thoughts and prayers go out’
- the use of language to create a sense of urgency in Text B, eg the use of repetition – ‘Do not delay. Don’t pause. Don’t question.’
- the creation of a sense of national unity in Text B, eg ‘everybody’, ‘millions of people’, ‘pull together’
- the use of repetition, eg in Text A, ‘What a mess (.) what a mess’, ‘no (.) no’, ‘lift into the air’, ‘lifted into the air’; in Text B ‘...going to be a big storm...going to be a difficult storm’
- the use of adjectives to add impact in Text A, eg ‘tremendous’, ‘enormous’, ‘massive’, ‘cracking’, ‘unpredictable’, in Text B ‘big’, ‘powerful’, ‘fatal’, ‘difficult’
- use of dynamic verbs in Text A, eg ‘lifted’, ‘flipped’, ‘hung’, ‘hovering’, ‘fell’, ‘slid’
- the use of positive language to reassure in Text B, eg ‘appropriate preparations’, ‘as many assets as possible’, ‘prepare for the storm’, ‘working 24/7’, ‘respond appropriately’
- reference to the emergency services, in Text A the lifeboat station, in Text B, ‘Coast Guard’, ‘emergency crews’, first responders’
- the use of humour in Text A.

Examiner notes

SECTION B

Questions 2 – 9

Marking Procedure

4. Assess each AO separately; use the grid to ascertain the relevant band, sub-band.
5. In a text box at the end of the script write a comment for each AO and write your mark for each AO. Award a mark out of 15 for AO1 and a mark out of 15 for AO2. Add the marks together and write the total mark for the question at the end of your comment.
6. Transfer your total mark for the question to the mark table on your screen.

Make sure that you have used the correct marking grid for the section you are marking, Section A or Section B.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: SECTION B

		Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate coherent written expression	Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts
		AO1 (Marks out of 15)	AO2 (Marks out of 15)
Band 4	13 – 15	Use of framework(s) enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with the meaning of the text; patterns fully appreciated. Possibly conceptual in use of framework(s). Fluent, cohesive writing.	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works.
	11 – 12	Coherent use of framework(s); some thoughtful probing of features and, possibly, patterns. Thoughtful engagement with texts through framework(s) and details. Interpretation evident through approach taken/framework(s) used. Fluent writing.	Secure and coherent reading and analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form and structure; thoughtful points made on speech and how it works.
Band 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 underdeveloped in places. Clear and appropriate writing.	Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features; some comment on how speech works.
	7 – 8	Uses a suitable framework(s). Evidence of some range. Sense of patterns may emerge in places; likely to be underdeveloped. May use different approaches for literary/linguistic study; able to distinguish between different features fairly accurately but may be unable to comment on effect of features. Sound writing.	Responds with growing confidence; analysis emerging; appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; speech features are commented upon but may lack contextual understanding.

Band 2	5 – 6	Identification through framework(s) shows some of writer's choices within the text. List-like but sound ideas. Broad comments on effects and stylistic points. Aware different modes need approaching in different ways but may do so in simplistic fashion. Broad comments. Expression communicates ideas but lacks flexibility/sophistication.	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Speech comments will feature but will be made simply and may concentrate or straightforward mode differences. Very little contextual comment made.
	4	Simplistic. Attempts to use framework(s) but likely to be limited; identifies some points; limited appreciation of features and/or patterns; some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression with many technical errors.	Basic and generalised analysis; responds to surface features in a broad fashion. May take a narrative approach with occasional simplistic comments. Lacks details or engagement and very few speech features, not related to the context at all.
Band 1	3	Lack of coherence in selection of ideas; little apparent planning with probably no use of framework(s). Implicit views of language use; superficial ideas. Very few relevant ideas. Writing contains many flaws.	A little understanding; very limited analysis; sometimes responds to surface features; odd textual references but main focus is on textual narrative or general points. Speech points are totally general.
	1 – 2	Little awareness. Possible framework misconceptions. Weak writing with no apparent direction. Very wayward at bottom of band where inaccuracies abound.	A little awareness of text but form and structure are ignored. Erroneous use of speech terms Skimpy reading at bottom of band with no analysis or engagement with meaning.

EITHER*The Return of the Native* – Thomas Hardy

0	2
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How does Hardy use representations of speech and other stylistic techniques to present a sense of competition in the extract printed below, and in **one** other episode elsewhere in the novel?

[30 marks]

Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Wildeve's response to being slapped on the shoulder by Venn
- Venn holding up the letter to represent Eustacia – 'This is she.'
- Wildeve's puzzlement at the letter, the parcel and Venn's presence and Venn's attitude towards his puzzlement
- Wildeve's realisation of Venn's identity – 'why, you are the man who –'
- Wildeve's response on reading the letter and his questioning of Venn
- Venn's nonchalant response – 'The reddleman hummed a tune.'
- Venn's continued humming and refusal to answer Wildeve's question
- Wildeve's apparent surprise and comments that Venn's actions run 'counter to your own interests' and Venn's response to this
- Wildeve's humming 'as the reddleman had done' and Venn's response – 'O Lord, how we can imitate.'
- the description of Wildeve's attitude towards Venn, eg 'withering derision', 'no more that a heath cropper.'
- one other episode, eg Eustacia, dressed as a boy, seeing Clym with Thomasin.

Examiner notes

OR*In A Dry Season* – Peter Robinson

0	3
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 How does Robinson use representations of speech and other stylistic techniques to present a sense of awkwardness in the extract printed below, and in **one** other episode elsewhere in the novel?**[30 marks]**Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Annie's initial curiosity, eg '...let the manuscript drop to her lap.'
- Annie hearing a woman's voice
- Banks's slow stepping back
- the description of Sandra Banks as seen through Annie's eyes
- the woman noticing Annie 'out of the corner of her eye'
- the momentary speechless and 'slight flush' of the woman
- Annie's feelings, eg 'feeling foolish', 'acutely aware of her bare legs and feet.'
- the straightforward and quite formal introduction eg 'Sandra Banks...Pleased to meet you.'
- the description of Banks 'looking uncomfortable'
- his attempt to explain 'DS Cabbot's' presence
- Sandra Banks's 'withering glance' at Banks
- Her sarcastic tone, eg '...on a Sunday morning too', 'Such a devotion to duty.'
- Annie blush 'to her roots'
- the description of the effect on Annie, eg 'fast and loud heartbeat', 'burning skin', and her overall embarrassment
- the revealing of Annie's thought, eg 'But you still love her'
- one other episode, eg Banks's conversation with Brian.

Examiner notes

OR*The Lovely Bones* – Alice Sebold

0	4
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 How does Sebold use representations of speech and other stylistic techniques to present Ruana Singh in the extract printed below, and in **one** other episode elsewhere in the novel?**[30 marks]**Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Jack Salmon's initial response on seeing Ruana Singh – 'he was struck dumb'
- the description of her, eg '...something about her dark hair...', '...the strange way she seemed to step back from the door'
- the comments he had heard about her attitude towards the police, eg '...she was cold and snobbish, condescending, odd'
- the description of her dress, eg 'gold lame capri pants', 'her feet were bare'
- the description of the room and Ruana's comment, 'We don't have much furniture'
- her introduction of Ray and Susie's death into the conversation
- her comments about Ray's feelings for Susie, eg 'He did nothing wrong and loved your little girl.'
- the emphasis on the effects of Ruana on others, eg 'Schoolboy crushes happened all the time...it was the eyes...the smallest movement of her body.'
- her effect on the police, eg 'Ruana had so confused them...'
- her positive view of what Mr Salmon is doing, 'That's a good thing.'
- her resistance to the 'patter they relied on'
- the emphasis on her body language as they questioned Ray, eg she only grew more erect in posture.' 'she stood upright...while they questioned her son'
- one other episode, eg the description of Ruana a year after Susie's death when Ruth calls to see Ray.

OR*Strange Meeting* – Susan Hill

0	5
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 How does Hill use representations of speech and other stylistic techniques to present Hilliard's feelings about his home and family in the extract printed below, and in **one** other episode elsewhere in the novel?**[30 marks]**Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- John's comment on his mother's dress and on the kind of clothes she always wore
- her comment, 'I do have standards.' which triggers a memory from Hilliard's boyhood
- his memory of his embarrassment at her manner of dress when she visited him at school
- the repeated question this provoked in his school fellows, 'Who is she? Who is she?' and their response at the answer, 'Only Hilliard? Good Lord!'
- Hilliard's eagerness to leave and not stay for luncheon, 'I – no. I'd better be off.'
- his mother's questions about what to send in his 'parcels' and Hilliard's indifference
- the feelings of frustration at his mother's comments and his attempts to be courteous
- the italicised 'trouble' to emphasise the word
- his lack of reply and his inner thoughts and his surprise at his feelings about her, 'He could hardly believe it.'
- the lack of real communication between Hilliard and his mother and his thoughts on all the things he did not know about her
- the use of questions in his thoughts
- the use of repetition to emphasise Hilliard's desire to be left alone, 'No, he thought, no.' but his inability to speak his mind.
- the lack of reporting clauses in the dialogue
- his sudden realisation about the nature of his mother
- his general feeling of not fitting in at home
- his awareness that he himself has changed
- one other episode, eg Hilliard's conversation with his sister, Beth.

Examiner notes

OR*A Man for All Seasons* – Robert Bolt

0	6
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How does Bolt use representations of speech and other dramatic techniques to present Richard Rich in the extract printed below, and in **one** other episode elsewhere in the play?

[30 marks]

Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Rich's response to Cromwell's question – 'Well, nothing said in friendship' suggests he has limits to what he is prepared to do
- his deferential attitude towards Cromwell – 'may I say 'friendship'?'
- the use of the exclamation marks to emphasise his response to Cromwell's repeated questions
- the use of stage directions to reveal how Cromwell regards Rich – '...a kindly teacher with a promising pupil'
- Rich's response when pressed, 'It would depend on what I was offered.'
- the stage directions indicating he speaks 'bitterly', indicating some discomfiture at his admission
- Rich's response to Cromwell's offer and the stage direction 'conscious cynicism'
- Rich's answer to Cromwell's questions, 'Are you sure you're not religious?' – 'Almost sure.'
- the use of a pause and repetition, 'Yes...yes, yes.' in Rich's affirmation that he will take the job offered, coupled with the stage direction, 'But he seems gloomy.'
- his defensive attitude and attempts to make light of it ('hastily buffooning') and his comment, 'I've lost my innocence.'
- his change of attitude in response to Cromwell's comment '(*much struck*) That's true!'
- Rich's comment on More being an 'innocent man'
- one other episode, eg Rich giving evidence in the trial against More.

Examiner notes

OR

All My Sons – Arthur Miller

0 7

How does Miller use representations of speech and other dramatic techniques to present the state of mind of Kate Keller (Mother) in the extract printed below, and in **one** other episode elsewhere in the play?

[30 marks]

Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Frank's dramatic arrival with Larry's horoscope interrupts the developing confrontation between George and Keller focusing on Kate's slip about Keller's 'illness'
- the stage direction, '*desperately*' indicates Kate's state of mind and her exclamative, 'He finished Larry's horoscope!'
- her desperation to believe that Larry is alive seen through the stage direction, '*(instantly to Chris)* Why isn't it possible?'
- Chris's appeal to his mother and her response, 'Listen to him!' indicating her desperation that they take Frank seriously
- her repeated exclaimed question to Chris, 'Why isn't it possible, why isn't it possible, Chris!'
- Kate's gratitude to Frank, 'Thank you, darling'
- her insistence that George and Ann are leaving, 'They'll be right out, driver!'
- Kate's response to Chris that George '...misunderstood me'
- Kate's comment that she has packed Ann's bag further shows her insistence that she is leaving
- her use of 'darling' shows her continued affection for her
- Kate's hesitant response in answer to Chris's question, 'How dare you pack her bag?'
- her insistence that Ann is still 'Larry's girl' further revealing her refusal to accept Larry's death
- repetition revealing her strength of feeling, 'Never, never in the world!'
- her attitude towards Keller, 'You have nothing to say!'
- Kate finally snaps and she strikes Keller – the stage direction '*Mother smashes him across the face*'
- the change in name from 'Kate' to 'Mother'
- her repetition of 'Wait' and her comment '...Till he comes.'
- the stage direction of the words '*rolling out of her*'
- one other episode eg Kate's first appearance in Act One.

Examiner notes

OR*Pack of Lies* – Hugh Whitmore

0 8

How does Whitmore use representations of speech and other dramatic techniques to present Julie's relationship with Helen in the extract printed below, and in **one** other episode elsewhere in the play?

[30 marks]

Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Helen's appeal to Barbara – 'Come on, Barbara...' suggests Helen siding with Julie in a light, bantering way
- Barbara's comment that Helen spoils Julie and Helen's reply, 'Well, why not?'
- Helen's chatty style in speaking to Julie, 'Hey – I see the folk down the street...'
- the stage direction, '*Helen follows and sits at the table*'. Helen wants to continue her conversation with Julie
- the stage direction '*Helen watches Julie*' suggests she takes a close interest in her and in talking to her
- Helen's use of 'young lady' when addressing Julie
- Julie's playful use of a '*mock American accent*'
- her use of the American phrase, 'fine and dandy'
- Helen's comment, 'Let's hope it stays that way.' arouses Julie's curiosity seen through the stage direction '*glancing at Helen*' and her question, 'Why shouldn't it?'
- Julie's realisation that Helen is getting at something eg the stage direction '*Julie turns frowning to face Helen*' and her question 'What's the matter, Auntie Helen?'
- Helen's raising the issue of Julie riding on a motorcycle
- Helen's caring attitude towards Julie, '*she smiles affectionately*' and '*goes to Julie and kisses her*'
- Helen's agreement to say nothing about the motorcycle
- her use of the term 'sweetheart' and comment, 'She a good girl.'
- one other episode, eg singing carols around the Christmas tree.

Examiner notes

OR*Measure for Measure* – William Shakespeare

0	9
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 How does Shakespeare use representations of speech and other dramatic techniques to present Claudio in the extract printed below, and in **one** other episode elsewhere in the play?**[30 marks]**Assessment Objectives tested on this question: **AO1** and **AO2**

Some possible content/stylistic points candidates may refer to:

- Claudio speaks nobly of meeting his death if need be
- his use of the simile, 'I will encounter darkness as a bride...'
- his response to Isabella's rhetorical question, 'Think you I can... ' and her explanation of the true nature of Angelo
- his initial, horrified response to the fact he can be saved if Isabella gives herself to Angelo, ' O heavens, it cannot be!'
- his follow up, very definite, 'Thou shalt not do't!'
- his comment, 'Thank you, dear Isabel' in response to her comments that she would die for him
- his questioning of Isabella about what kind of person Angelo is
- the use of the image, 'bite the law by th' nose'
- signs of his beginning to weaken by questioning the seriousness of Angelo's sin, 'Sure, it is no sin...is the least.'
- this thought leads him to question why fornication is a deadly sin
- his fear of death begins to grip him, 'Death is a fearful thing.'
- his fearful thoughts grow in his mind expressed through his vision of hell
- the contrast between the 'sensible warm motion' and the 'kneaded clod'
- the graphic language used to describe his thoughts of the torments of death, eg 'fiery floods', 'thick-ribbed ice,' 'viewless winds'
- the use of listing, 'age, ache, penury and imprisonment'
- one other episode e.g. Claudio's discussion with Lucio in Act 1 scene 2.

Examiner notes