

AS

English Language and Literature A

ELLA2 Analysing Speech and its Representation
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.

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 and then mark.
2. Additional points and ideas will be added to the question-specific mark schemes 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 45 for Question 1. Ring mark and transfer to front of script.

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 AO2 (Marks out of 15)		Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception 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 text 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. Lacks 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.

Question 1

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

Text A is a transcript of an interview in which Dan Roan (DR) talks to Lance Armstrong (LA), the seven times Tour de France cycling champion, who was stripped of his titles after a doping scandal.

Text B is an article from *The Guardian* newspaper online reporting on a speech made by Boris Johnson, the then Mayor of London, promoting cycling in the capital.

Compare how information and attitudes 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 (15 marks) and AO3 (30 marks for each)**

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

- information in Text A is a transcript of spontaneous speech: Text B has been prepared as an on line newspaper report based on a speech
- information in Text A is delivered through responses using first person: Text B uses a mixture of reported and direct speech
- original discourse features have been removed from Text B whereas they remain in text A
- use of pauses by LA to allow time to formulate response e.g. ‘...but it (0.5) of course (2.0) I don’t think...’
- use of repetition for emphasis, e.g. in Text A, ‘asked or not asked’, ‘answered or nor answered’, ‘there was not (.) not one’. In Text B, ‘People go by bike...love to go by bike.’ and ‘We must...’
- mention of official agencies or initiatives e.g. in Text A ‘Department of Justice (.) and the FDA (.) and federal agents.’ In Text B ‘Operation Safeway.’
- language used to create a sense of exaggerated drama e.g. in Text A, e.g. ‘at their door with badge and a gun’, or humour in Text B e.g. ‘messianic abilities’, ‘I am not some kind of Pied Pedaller.’
- the use of direct questions in Text A, e.g. ‘aren’t we in this situation because you cheated’
- use of overlaps in Text A
- use of feedback in Text A e.g. ‘hm,hm’, ‘sure’
- the use of false starts, perhaps indicating uncertainty in Text A e.g. ‘well I don’t know that (.) and then again’
- the use of comparisons with other countries in Text B

SECTION B

Questions 2 - 9

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 schemes at the coordination meeting.
3. Award 15 marks for AO1 and AO2, record at the end of the script and add together to arrive at a mark out of 30. Ring mark out of 30 and transfer to front of script.

MARKING GRID FOR AS ENGLISH LANGUAGE AND LITERATURE: SECTION B

		<p>Select and apply relevant concepts and approaches from integrated linguistic 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 spoken and written texts</p> <p>AO2 (Marks out of 15)</p>
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. Simplistic in approach, lacking in detail and evidence. 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 on 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. Skimpy reading at bottom of band with no analysis or engagement with meaning

Either

The Return of the Native – Thomas Hardy

Question 2

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

[30 marks]

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

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

- the impression created by the description of Clym as a 'young man rambling leisurely across the heath.'
- the assumption made by Fairway - 'A man who...for nothing.'
- the speculation on his intentions e.g. 'I don't see...going to bide'
- Yeobright's manner of approaching the 'hair-cutting group' e.g. 'Marching up', 'looking critically'
- his direct manner in speaking to them e.g. '...said with introduction', 'Now, folks...talking about'
- Yeobright's frank response to Fairbright's question
- the reporting clause - 'said Yeobright, with unexpected earnestness'
- Yeobright's feelings about coming home e.g. 'I can be a trifle less useless here than anywhere else'
- his past attitude towards home - e.g. 'not worth troubling about', 'thought our life here was contemptible', 'to oil your boots instead of blacking them.'
- his explanation of his change of view and his recognition of a difference between a 'better' and a 'different life.'
- his changed view of his business, e.g. 'the idlest, vainest, most effeminate business'
- his explanation of his intentions now he has returned
- the use of the dialect form of the 'hair-cutting group', e.g. 'diament shop', 'mollyhorning'
- their use of contraction e.g. 'Well, 'a can't', 'o't', 'tis'
- Yeobright's use of standard English – contrasting
- one other episode, e.g. Clym's meeting with Thomasin at the end of the novel.

or

In A Dry Season - Peter Robinson

Question 3

0 3 How does Robinson use representations of speech and other stylistic techniques to present Detective Chief Inspector Alan Banks in the extract printed below, and in **one** other episode elsewhere in the novel?

[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:

- Banks's non-committal response to Blackstone's enquiry about his family e.g. 'Fine, I suppose. Well at least...'
- Banks's use of demotic language to express his view of Brian, e.g. 'Silly bugger' 'cocked up', 'bloody problem'
- Blackstone's use of repeated questions to draw more information from Banks about Brian
- the resigned tone of Banks's response - 'No, not really' 'he just sort of lost interest'
- Banks's admission of his regret about the way he had initially responded to Brian's decision to join the band, e.g. 'I said some things I regret.'
- his recognition that he had sounded like his own parents and has caused him to reflect on his own life, e.g. 'It brought back...choices I did'
- his slightly humorous response to Blackwood's question 'Any answers?' coupled with his smile - 'Banks smiled. 'On a postcard please.'
- his friendly banter with Blackstone, e.g. 'Been reading those self-help books again Ken?'
- his reticence to say much about Annie Cabbot and his response to Blackstone's question 'Is it serious?'
- Banks's self-reflection about his marriage to Sandra, e.g. 'I'm not sure how deep it went.'
- Banks's use of the expletive in response to Blackstone's advice, e.g. '...but if I'd wanted Claire fucking Rayner –'
- Banks's sudden show of anger at Blackstone's comments, e.g. 'half ready to leave and half ready to punch Blackstone'
- Blackstone's comments reveal Banks's character, e.g. 'The kind of detective who cares...'
- one other episode, e.g. Banks's talk with Brian.

or

The Lovely Bones - Alice Sebold

Question 4

0 4 How does Sebold use representations of speech and other stylistic techniques to present Abigail Salmon in the extract printed below, and in **one** other episode elsewhere in the novel? **[30 marks]**

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

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

- Abigail's response when she saw Len Fenerman approaching – e.g. 'she relaxed'
- her opening words 'Oh, Len' followed by the description of her puzzled look, not knowing what to say next
- Sebold's comment, 'Everything that came next was not words' suggesting Abigail's feelings about Len
- Abigail and Len touching hands and the nurses turning away
- Len's suggestion they talk in the visitors' area
- Abigail's 'incredulous' response to the fact that Jack had thought Clarissa was Harvey and her excusing his mistake - 'It was dark outside.'
- Abigail's insistence on keeping walking revealing her nervous tension
- Abigail's reluctance to make eye contact with Len - 'He had to seek out her eyes' - reflecting her preoccupied state of mind
- Sebold's description of them both looking at each other 'as if they had...moved on to a new page'
- Abigail's questioning of Len, e.g. 'How did your wife die?', 'Why did she kill herself?'
- Susie's vision of her mother as she had never seen her - 'I was also struck by her red mouth'
- Abigail's response to Len using the word 'murder' and the sense of this being a turning point in help her reach an acceptance of Susie's murder
- Susie's description of Abigail and Len kissing - 'I watched that flat red mouth...rest of the world'
- one other episode, e.g. Abigail's visit to Jack in the hospital.

or

Strange Meeting - Susan Hill**Question 5**

0 5 How does Hill use representations of speech and other stylistic techniques to present impressions of the effects of war in the extract printed below, and in **one** other episode elsewhere in the novel?

[30 marks]

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

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

- Barton's opening remark on seeing Hilliard's wound scar and his under-statement - 'I imagine it was fairly painful'
- Hilliard's response, e.g. '..glanced up, startled', '...want to conceal it', 'he felt ashamed'
- His response to Barton - 'You'll see a lot worse than this.'
- Barton's continued curiosity - it's the first shrapnel wound he has seen
- Barton's comments about the personal aspect of the injury to Hilliard, e.g. 'It's your own injury...what other people suffer, surely'
- Hilliard's thoughts reveal the accuracy of Barton's comments - 'Hilliard thought, how does he know?'
- Hilliard's description of how he received the injury - his brief explanation, 'some bit of metal flying through the air' followed by his more detailed description and the emphasis on the speed at which such events happen, e.g. 'Just like that', 'snapped his fingers'
- Hilliard's reflections on the death and injuries he had seen that had been simply down to luck or fate, e.g. 'the single random bullets', 'careless accident', 'sheer bad luck'
- the use of adjectives to emphasise the futility of the deaths, 'pointless, messy, inglorious' and the feelings of resentment these memories stir in Hilliard
- Hilliard's thought that Barton has yet to experience these things - 'I can sleep...and so will you'
- Hilliard's disturbed memories of the night before he had been sent home from the hospital and the memory of his conversation with the Field-gunner
- the use of repetition, e.g. 'talk to him, to help him, help him, to take him away'
- the lack of reporting clause in the direct speech to quicken the pace and urgency of the gunner's questioning
- one other episode, e.g. Barton after the death of Harris.

or

A Man for All Seasons - Robert Bolt**Question 6****0 6**

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

[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 formality of Norfolk's opening words, e.g. his reference to More as 'the prisoner', 'This is the Seventh Commission...His Majesty's Council' distances Norfolk from More
- Norfolk's change to the less formal address of 'Thomas' compared to the more formal address used by Cromwell and Cranmer of 'Sir Thomas'
- Norfolk's direct attempt to address Thomas - 'we must know plainly', interrupted by Cromwell
- Norfolk's exclamation in response to Cromwell - 'Master Cromwell' shows his lack of respect for him
- the use of stage directions to reveal Norfolk and Cromwell's feelings - 'They regard one another in hatred'
- Norfolk continues with his sentence using a friendly tone to persuade Thomas to cooperate
- Norfolk's use of questions to probe Thomas's reasons for refusing to swear to the act, e.g. 'Is that it?'
- Cromwell's impatience with Norfolk seen through his interjections - 'Because there is more than that in the Act'
- Norfolk's angry response to Cromwell's patronising 'Brilliant' seen through the stage direction - 'Norfolk rounds on him'
- Cranmer's attempt to defuse the situation and Norfolk's anger
- The use of repeated exclamation to express Norfolk's frustration and his inability to understand Thomas's attitude
- His further lack of understanding of Thomas's arguments - 'Is it material why you won't?' and the stage direction describing his difficulty after Thomas's response – e.g. 'he has followed with some difficulty'
- further stage directions reveal his feelings, e.g. 'hardly responds to the insult, his face gloomy and disgusted'
- His recognition of his own limited understanding, e.g. 'I'm not a scholar', 'frankly I don't know!' and his appeal to Thomas to join him and the others 'for fellowship'
- one other episode, e.g. Norfolk's earlier conversation with More at More's home.

or

All My Sons - Arthur Miller**Question 7**

0 7 How does Miller use representations of speech and other dramatic techniques to present Ann Deever in the extract printed below, and in **one** other episode elsewhere in the play?

[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:

- Ann's suggestion that they go to dinner at the shore like they used to do when Larry was alive - her innocent mention of Larry is taken by Kate that Ann is faithful to Larry's memory
- Ann's failure to see the significance of her suggestion and the use of stage directions to indicate her lack of understanding of Kate's response e.g. 'with an uncomprehending smile and her question 'What do you mean Kate?'
- her lack of understanding further seen through her comments - e.g. 'That's a funny thing to say.'
- Ann's shocked reaction when she finds Kate has kept all Larry's clothes - 'You mean...they're Larry's?...I mean the shoes are all shined'. Unlike Kate, Ann has chosen to leave the past behind
- stage directions indicate her sense of embarrassment when she realises the truth - 'slowly rising, a little embarrassed'
- Kate's questioning of Ann about her family and Ann's reluctance to talk about her parents, e.g. 'I don't care, she can take him back if she like.'
- Ann's awareness of the question that Kate really wants to ask her - 'You mean am I still waiting for him?'
- her unequivocal answer that she is not waiting for Larry, e.g. 'Well, I'm not Kate' and her attitude to the idea that she might be, e.g. 'Isn't it ridiculous?' and the implications of her unfinished sentence - 'You don't imagine he's - ?'
- Ann's defying of Kate by her continued refusal to say she is waiting for Larry - the stage directions 'resolutely' adding weight to her 'No, Kate'
- her reaction to Kate's continued pressure - 'ANN *stands there in silence, then turns trembling*' before repeating for the final time, 'No Kate. '
- one other episode, e.g. Ann showing Kate the letter from Larry in Act 3.

or

Pack of Lies - Hugh Whitmore**Question 8**

0 8 How does Whitmore use representations of speech and other dramatic techniques to present Bob Jackson in the extract printed below, and in **one** other episode elsewhere in the play?

[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:

- Bob's repeated 'No, no' to reassure Stewart that he does not feel neglected
- the slightly hesitant response to Stewart's question about his wife, 'Well, yes'
- Bob's politeness and concern with the social niceties, e.g. 'Can I get you a drink, Sir?' and his response to Stewart's request to smoke, 'Please'
- Bob's hedging in response to Stewart's query about how his wife feels, e.g. 'Something like that, yes'
- the use of simple, one word responses to Stewart's questions
- Bob's straightforward explanation about the Consul
- the use of pauses in Bob's responses to reflect his careful thought in answering Stewart's questions, e.g. 'Apart from that...nothing much (*Pause*)'
- his use of repetition, e.g. 'He likes music. He listens to music a lot' to make the most of the limited knowledge he has
- his use of slightly technical vocabulary in response to Stewart's query about Peter being a 'hi-fi' fanatic, e.g. 'stereo sound', 'FM radio', 'rumble filters'
- Bob's repeated use of hedging to reflect his lack of certainty, e.g. 'I suppose', 'not really', 'Hardly ever'
- Bob's attitude towards Helen, e.g. the colloquial use of 'Dizzy Lizzy' and his reference to her as 'Poor old Helen'
- Bob's concern about disturbing Peter as a reason for not going round to their house much, e.g. 'We're always afraid of disturbing him'
- stage directions used to indicate Bob not understanding Stewart's question and his irritation about being pressed
- irritation rises to anger as Stewart gives him an example of what he means and his increasing scepticism of Stewart's questioning, e.g. 'You can make anything look suspicious if you try hard enough'
- his use of questions to Stewart, e.g. 'Why shouldn't...if they want to?', 'Clever, why?'
- one other episode, e.g. Bob talking to Julie and Barbara at the opening of the play.

or

Measure for Measure –William Shakespeare

Question 9

0 9 How does Shakespeare use representations of speech and other dramatic techniques to present the Duke in the extract printed below, and in **one** other episode elsewhere in the play?

[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 dismissal of the thought that the Duke's action is due to love, e.g. 'Holy father, throw away that thought.'
- his comment that he has a heart well protected from love, e.g. 'Believe not...a complete bosom.'
- he reveals a serious purpose, - 'a purpose / More grave', behind the pretence that he has left the city. The sense of secrecy is created through the metaphor 'secret harbour'
- he reveals a liking for the solitary life, e.g. 'I have ever loved the life removed', 'held in idle price to haunt assemblies, / Where youth and cost, witless bravery keeps.'
- the deputy he has left in control is 'A man of stricture and firm abstinence' indicating the kind of man he has handed over power to
- he expresses a concern at the way the strict laws concerning morality have fallen into disuse e.g. 'We have strict statutes and most biting laws', which have become 'more mocked than feared.'
- the metaphorical use imagery relating to headstrong horses to describe the need for these laws to express his view that the populace are like children that need the threat of chastisement to make them behave
- the effect of personification to further express his view that e.g. ' Liberty plucks Justice by the nose.'
- the Duke's sense that it would be unfair to enforce the laws himself as it was he that allowed them to lapse and go unenforced e.g. 'Twould be my tyranny to strike and gall them / For what I bid them do'.
- the Duke's comment that he wants to see how Angelo behaves suggests a further motive for his actions e.g. 'Hence we shall see if power changes purpose, what our seemers be.' This creates doubt and ambiguity about what the Duke's real purpose is
- one other episode, e.g. the Duke's intervention at the end of the play.