



General Certificate of Education  
Advanced Subsidiary Examination  
January 2012

# English Language and Literature (Specification A)

## ELLA2

### Unit 2 Analysing Speech and its Representation

Friday 13 January 2012 1.30 pm to 3.00 pm

**For this paper you must have:**

- an AQA 12-page answer book.

**Time allowed**

- 1 hour 30 minutes

**Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is ELLA2.
- Answer Question 1 from Section A and **one** other question from Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

**Information**

- The texts prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 75.
- Question 1 carries 45 marks and Questions 2–11 carry 30 marks each.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

**Advice**

- You are advised to spend 50 minutes on Section A and 40 minutes on Section B.

**Re-sit candidates**

- The following texts will be examined for the **final** time in this paper:  
*Enduring Love* and *Waiting for Godot*  
These texts should therefore be attempted **only** by candidates who are **re-sitting** these texts.

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## Section A – Analysing Speech

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### Question 1

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

**Text A** is a transcript of the presenter Claudia Winkleman and the film critic Danny Leigh discussing the film *Spiderhole* on the television show *Film 2010*.

**Text B** is an extract from an interview with the film director James Watkins, the screenwriter Jane Goldman and the head of Hammer films Simon Oakes, on their new film version of Susan Hill's novel *The Woman in Black*. The interview is from the on-line site of the film magazine *Empire*.

Compare how information and attitudes about the films 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.

#### Key

(.)	micropause
(1.0)	pause in seconds
<u>underlining</u>	particular emphasis of a word
[	overlap
[ <i>italics</i> ]	non-verbal communication
::	elongation of a word

Some words have been spelled to reflect their pronunciation.

#### Text A

**Danny:** the set up is there are four art students in a van (.) they go and try and squat a derelict (.) er kind of mansion essentially in (.) in er London and you're watching them break in thinking OK (.) oh hum (.) art students (.) and er (.) the camera suddenly flips and you're seeing things from inside the point of view of the house and from that point everything starts to become quite eerie and quite ominous (.) er (.) it feels quite weird mentioning *The Shining* (.) er in the same sentence as *Spiderhole* (0.5) not that *Spiderhole* is a (.) er is a bad film but it does that sense (.) I mean it has what *The Shining* has which is that sudden sense of the house (.) and its malevolence kind of swirling around (.) erm (.) doesn't fulfil that promise unfortunately and which I'm not saying this is what happens in *Spiderhole* but the problem is when you have an

unknown evil it's always so much er (.) so much more frightening than (.) an old giffer in the basement with a clown mask and some waders on (.) erm that's not what happens in Spiderhole

**Claudia:** yes

**Danny:** but you know what I mean [ it

**Claudia:** going with the word giffer by the way

**Danny:** giffer's good

**Claudia:** here's where it fell apart for me (.) and it's always a sign in these films is (.) it reminded me of Jaws 2 where I wanted the shark to eat the kids (.) I don't know whether you remember (.) I'm like literally on the great white's side thinking (.) is this right (.) I was watching [*inaudible*] like go get them [*pulls a face*]

**Danny:** the thing is you're absolutely right (.) I personally don't have a problem with that (.) I mean (.) that's quite a horror movie tradition in genre terms (.) I mean there's actually quite a noble kind of history of (.) yeah I mean this (.) th (.) the (.) these characters are fodder (.) I mean (.) I have to say these are a particularly irritating bunch of people

**Claudia:** the dialogue is bulky and also I have to say (.) the baddy that I know we can't really talk about (.) yeah (.) they could take him (.) I'm (.) I'm going with that

**Danny:** you could take him Claudia (.) don't (.) don't speak for me (.) I'm I'm a feeble man

**Claudia:** [*laughs*] no::

**Danny:** yeah

**Claudia:** good now (.) yeah (.) go on (.) Spider [ hole

**Danny:** Spiderhole (.) I mean it would be unfair to say Spiderhole was a terrible movie it's not (.) it's (.) just (.) it's a low budget British horror

**Turn over for Text B**

**Turn over ►**

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## Text B

### Why *The Woman in Black*?

*Simon:* Well, it's a classic British ghost story I suppose. The play is an adaptation of the book, and it's very well done, but we felt it was a fantastic project to draw out many of the ideas that Susan touched on in the book but didn't really draw out.

### Jane and James, how are you going to keep it scary?

*James:* Well, we're just trying to write a scary film then shoot a scary film.

*Jane:* Well, I think it's a scary story, and what's great about the play is that it managed to conjure that up with very little beyond the imagination.

*James:* There's a lot of film grammar you can draw on. Jane's written a wonderful script, and it's basically my job not to screw it up. I don't want to get technical, but the way we shoot it, the sound design and all those things will contribute. Recently we've had those great films like *The Others* or Guillermo del Toro's work, but there hasn't been a British ghost story, so I think there's an opportunity to make a great British ghost story that's classy and scary but has some of the feel of those films.

### What's the story?

*Jane:* It's the story of a young solicitor who's given the rather duff job of going to sort out the estate of a lady who's just died in a remote village. He gradually begins to uncover a story that happened there long ago, which villagers still know about – that's a terrible description but there you go.

### How did you persuade Radcliffe<sup>1</sup> to come onboard?

*James:* He read the script, he loved the script, and we met in LA – which is weird since we both live in London – and he loved it. He's obviously finishing *Potter* and he's just looking for new things. He's a very smart guy, very talented.

### The original Hammer films have a really distinct feel. Are you trying to emulate that?

*Simon:* Hammer was a broad church<sup>2</sup> as you know. They had their mini-Hitchcocks in the late 1950s, the *Draculas* and so on. I think it's a broad church in terms of themes, and what I've done is look at how the DNA would transfer to now. Obviously those films were overtaken by the urban myth films coming out of the US in the 1970s, *Exorcist* and so on. So now we're not trying to do remakes, we're asking what would Hammer be today. So *Woman In Black* is a classic story, and it's the right time to bring that sort of thing to the fore.

*Jane:* I'll be wearing a white nightie on set in tribute. I think what Simon's intending to do with the new Hammer is to bring in filmmakers with their own vision, and each will have their own look rather than a house style, but that's something that evolves organically.

*Simon:* Hammer had a house family of actors and so on, but the world has changed in that way. From the point of view of creators and writers, I'd like to think we can have the same sort of thing, in terms of creative family.

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<sup>1</sup> Daniel Radcliffe – lead actor in the *Harry Potter* films.

<sup>2</sup> 'broad church' – an expression meaning wide-ranging.

**Turn over for Section B**

**Turn over ►**

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## Section B – Analysing the Representation of Speech

Answer **one** question from this section.

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**EITHER**

*Great Expectations* – Charles Dickens

**Question 2**

0	2
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How does Dickens use representations of speech and other stylistic techniques to reveal Estella's attitude towards Pip in the extract printed below, and in **one** other episode elsewhere in the novel?

‘It seems,’ said Estella, very calmly, ‘that there are sentiments, fancies – I don’t know how to call them – which I am not able to comprehend. When you say you love me, I know what you mean, as a form of words; but nothing more. You address nothing in my breast, you touch nothing there. I don’t care for what you say at all. I have tried to warn you of this; now, have I not?’

I said in a miserable manner, ‘Yes.’

‘Yes. But you would not be warned, for you thought I did not mean it. Now, did you not think so?’

‘I thought and hoped you could not mean it. You, so young, untried, and beautiful, Estella! Surely it is not in Nature.’

‘It is in *my* nature,’ she returned. And then she added, with a stress upon the words, ‘It is in the nature formed within me. I make a great difference between you and all other people when I say so much. I can do no more.’

‘Is it not true,’ said I, ‘that Bentley Drummle is in town here, and pursuing you?’

‘It is quite true,’ she replied, referring to him with the indifference of utter contempt.

‘That you encourage him, and ride out with him, and that he dines with you this very day?’

She seemed a little surprised that I should know it, but again replied, ‘Quite true.’

‘You cannot love him, Estella?’

Her fingers stopped for the first time, as she retorted rather angrily, ‘What have I told you? Do you still think, in spite of it, that I do not mean what I say?’

‘You would never marry him, Estella?’

She looked towards Miss Havisham, and considered for a moment with her work in her hands. Then she said, ‘Why not tell you the truth? I am going to be married to him.’

I dropped my face into my hands, but was able to control myself better than I could have expected, considering what agony it gave me to hear her say those words. When I raised my face again, there was such a ghastly look upon Miss Havisham’s, that it impressed me, even in my passionate hurry and grief.

‘Estella, dearest dearest Estella, do not let Miss Havisham lead you into this fatal step. Put me aside for ever – you have done so, I well know – but bestow yourself on some worthier person than Drummle. Miss Havisham gives you to

him, as the greatest slight and injury that could be done to the many far better men who admire you, and to the few who truly love you. Among those few, there may be one who loves you even as dearly, though he has not loved you as long, as I. Take him, and I can bear it better for your sake!

My earnestness awoke a wonder in her that seemed as if it would have been touched with compassion, if she could have rendered me at all intelligible to her own mind.

‘I am going,’ she said again, in a gentler voice, ‘to be married to him. The preparations for my marriage are making, and I shall be married soon. Why do you injuriously introduce the name of my mother by adoption? It is my own act.’

‘Your own act, Estella, to fling yourself away upon a brute?’

‘On whom should I fling myself away?’ she retorted, with a smile. ‘Should I fling myself away upon the man who would the soonest feel (if people do feel such things) that I took nothing to him? There! It is done. I shall do well enough, and so will my husband. As to leading me into what you call this fatal step, Miss Havisham would have had me wait, and not marry yet; but I am tired of the life I have led, which has very few charms for me, and I am willing enough to change it. Say no more. We shall never understand each other.’

‘Such a mean brute, such a stupid brute!’ I urged in despair.

‘Don’t be afraid of my being a blessing to him,’ said Estella; ‘I shall not be that. Come! Here is my hand. Do we part on this, you visionary boy – or man?’

‘O Estella!’ I answered, as my bitter tears fell fast on her hand, do what I would to restrain them; ‘even if I remained in England and could hold my head up with the rest, how could I see you Drummle’s wife?’

‘Nonsense,’ she returned, ‘nonsense. This will pass in no time.’

‘Never, Estella!’

‘You will get me out of your thoughts in a week.’

**Turn over for the next question**

**Turn over ►**

OR

*Eden Close* – Anita Shreve**Question 3**

0	3
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How does Shreve use representations of speech and other stylistic techniques to present the interaction between Andy and T.J. in the extract printed below, and in **one** other episode elsewhere in the novel?

Extract cannot be reproduced here due to third-party copyright constraints.



**Turn over for the next question**

**Turn over ►**

OR

*The Lovely Bones* – Alice Sebold**Question 4**

0	4
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 How does Sebold use representations of speech and other stylistic techniques to present the relationship between Lindsey and Samuel in the extract printed below, and in **one** other episode elsewhere in the novel?

Extract cannot be reproduced here due to third-party copyright constraints.

**Turn over for the next question**

**Turn over ►**

OR

*Strange Meeting* – Susan Hill**Question 5**

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

Extract cannot be reproduced here due to third-party copyright constraints.

**Turn over for the next question**

**Turn over ►**

OR

*The Caretaker* – Harold Pinter

## Question 6

0 6

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

MICK *flicks the trousers in DAVIES' face several times.*

DAVIES *retreats.*

*Pause.*

MICK

You know, you remind me of a bloke I bumped into once, just the other side of the Guildford by-pass—

DAVIES

I was brought here!

*Pause.*

MICK

Pardon?

DAVIES

I was brought here! I was brought here!

MICK

Brought here? Who brought you here?

DAVIES

Man who lives here ... he ...

*Pause.*

MICK

Fibber.

DAVIES

I was brought here, last night ... met him in a caff ... I was working ... I got the bullet ... I was working there ... bloke saved me from a punch up, brought me here, brought me right here.

*Pause.*

MICK

I'm afraid you're a born fibber, en't you? You're speaking to the owner. This is my room. You're standing in my house.

DAVIES

It's his ... he seen me all right ... he ...

MICK

(*pointing to DAVIES' bed*) That's my bed.

DAVIES

What about that, then?

MICK

That's my mother's bed.

DAVIES

Well she wasn't in it last night!

MICK

(*moving to him*) Now don't get perky, son, don't get perky. Keep your hands off my old mum.

DAVIES

I ain't ... I haven't ...

MICK

Don't get out of your depth, friend, don't start taking liberties with my old mother, let's have a bit of respect.

DAVIES

I got respect, you won't find anyone with more respect.

MICK

Well, stop telling me all these fibs.

DAVIES

Now listen to me, I never seen you before, have I?

MICK

Never seen my mother before either, I suppose?

*Pause.*

I think I'm coming to the conclusion that you're an old rogue. You're nothing but an old scoundrel.

DAVIES

Now wait—

MICK

Listen, son. Listen, sonny. You stink.

DAVIES

You ain't got no right to—

MICK

You're stinking the place out. You're an old robber, there's no getting away from it. You're an old skate. You don't belong in a nice place like this. You're an old barbarian. Honest. You got no business wandering about in an unfurnished flat. I could charge seven quid a week for this if I wanted to. Get a taker tomorrow. Three hundred and fifty a year exclusive. No argument. I mean, if that sort of money's in your range don't be afraid to say so. Here you are. Furniture and fittings, I'll take four hundred or the nearest offer. Rateable value ninety quid for the annum. You can reckon water, heating and lighting at close on fifty. That'll cost you eight hundred and ninety if you're all that keen. Say the word and I'll have my solicitors draft you out a contract. Otherwise I've got the van outside, I can run you to the police station in five minutes, have you in for trespassing, loitering with intent, daylight robbery, filching, thieving and stinking the place out. What do you say? Unless you're really keen on a straightforward purchase. Of course, I'll get my brother to decorate it up for you first. I've got a brother who's a number one decorator. He'll decorate it up for you. If you want more space, there's four more rooms along the landing ready to go. Bathroom, living-room, bedroom and nursery. You can have this as your study. This brother I mentioned, he's just about to start on the other rooms. Yes, just about to start. So what do you say? Eight hundred odd for this room or three thousand down for the whole upper storey. On the other hand, if you prefer to approach it in the long-term way I know an insurance firm in West Ham'll be pleased to handle the deal for you. No strings attached, open and above board, untarnished record; twenty per cent interest, fifty per cent deposit; down payments, back payments, family allowances, bonus schemes, remission of term for good behaviour, six months lease, yearly examination of the relevant archives, tea laid on, disposal of shares, benefit extension, compensation on cessation, comprehensive indemnity against Riot, Civil Commotion, Labour Disturbances, Storm, Tempest, Thunderbolt, Larceny or Cattle all subject to a daily check and double check. Of course we'd need a signed declaration from your personal medical attendant as assurance that you possess the requisite fitness to carry the can, won't we? Who do you bank with?

*Pause.*

Who do you bank with?

**Turn over for the next question**

**Turn over ►**

OR

*All My Sons* – Arthur Miller

## Question 7

0 7

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

[MOTHER *appears on porch. She is in her early fifties, a woman of uncontrolled inspirations, and an overwhelming capacity for love.*]

MOTHER: Joe?

CHRIS [*going toward porch*]: Hello, Mom.

MOTHER [*indicating house behind her. To KELLER*]: Did you take a bag from under the sink?

KELLER: Yeah, I put it in the pail.

MOTHER: Well, get it out of the pail. That's my potatoes. [CHRIS *bursts out laughing—goes up into alley.*]

KELLER [*laughing*]: I thought it was garbage.

MOTHER: Will you do me a favor, Joe? Don't be helpful.

KELLER: I can afford another bag of potatoes.

MOTHER: Minnie scoured that pail in boiling water last night. It's cleaner than your teeth.

KELLER: And I don't understand why, after I worked forty years and I got a maid, why I have to take out the garbage.

MOTHER: If you would make up your mind that every bag in the kitchen isn't full of garbage you wouldn't be throwing out my vegetables. Last time it was the onions. [CHRIS *comes on, hands her bag.*]

KELLER: I don't like garbage in the house.

MOTHER: Then don't eat. [*She goes into the kitchen with bag.*]

CHRIS: That settles you for today.

KELLER: Yeah, I'm in last place again. I don't know, once upon a time I used to think that when I got money again I would have a maid and my wife would take it easy. Now I got money, and I got a maid, and my wife is workin' for the maid. [*He sits in one of the chairs. MOTHER comes out on last line. She carries a pot of string-beans.*]

MOTHER: It's her day off, what are you crabbing about?

CHRIS [*to MOTHER*]: Isn't Annie finished eating?

MOTHER [*looking around preoccupiedly at yard*]: She'll be right out. [*Moves*] That wind did some job on this place. [*Of the tree*] So much for that, thank God.

KELLER [*indicating chair beside him*]: Sit down, take it easy.

MOTHER [*she presses her hand to top of her head*]: I've got such a funny pain on the top of my head.

CHRIS: Can I get you an aspirin?

MOTHER [*picks a few petals off ground, stands there smelling them in her hand, then sprinkles them over plants*]: No more roses. It's so funny ... everything decides to happen at the same time. This month is his birthday; his tree blows down, Annie comes. Everything that happened seems to be coming back. I was just down the cellar, and what do I stumble over? His baseball glove. I haven't seen it in a century.



CHRIS: Don't you think Annie looks well?

MOTHER: Fine. There's no question about it. She's a beauty ... I still don't know what brought her here. Not that I'm not glad to see her, but ...

CHRIS: I just thought we'd all like to see each other again. [MOTHER *just looks at him, nodding ever so slightly—almost as though admitting something.*] And I wanted to see her myself.

MOTHER [*her nods halt. To KELLER*]: The only thing is I think her nose got longer. But I'll always love that girl. She's one that didn't jump into bed with somebody else as soon as it happened with her fella.

KELLER [*as though that were impossible for Annie*]: Oh, what're you ... ?

MOTHER: Never mind. Most of them didn't wait till the telegrams were opened. I'm just glad she came, so you can see I'm not *completely* out of my mind. [*Sits, and rapidly breaks stringbeans in the pot.*]

CHRIS: Just because she isn't married doesn't mean she's been mourning Larry.

MOTHER [*with an undercurrent of observation*]: Why then isn't she?

CHRIS [*a little flustered*]: Well ... it could've been any number of things.

MOTHER [*directly at him*]: Like what, for instance?

CHRIS [*embarrassed, but standing his ground*]: I don't know. Whatever it is. Can I get you an aspirin? [MOTHER *puts her hand to her head.*]

MOTHER [*she gets up and goes aimlessly toward the trees on rising*]: It's not like a headache.

KELLER: You don't sleep, that's why. She's wearing out more bedroom slippers than shoes.

MOTHER: I had a terrible night. [*She stops moving.*] I never had a night like that.

CHRIS [*looks at KELLER*]: What was it, Mom? Did you dream?

MOTHER: More, more than a dream.

CHRIS [*hesitantly*]: About Larry?

MOTHER: I was fast asleep, and ... [*Raising her arm over the audience*] Remember the way he used to fly low past the house when he was in training? When we used to see his face in the cockpit going by? That's the way I saw him. Only high up. Way, way up, where the clouds are. He was so real I could reach out and touch him. And suddenly he started to fall. And crying, crying to me ... Mom, Mom! I could hear him like he was in the room. Mom! ... it was his voice! If I could touch him I knew I could stop him, if I could only ... [*Breaks off, allowing her outstretched hand to fall*] I woke up and it was so funny ... The wind ... it was like the roaring of his engine. I came out here ... I must've still been half asleep. I could hear that roaring like he was going by. The tree snapped right in front of me ... and I like ... came awake. [*She is looking at tree. She suddenly realizes something, turns with a reprimanding finger shaking slightly at KELLER.*] See? We should never have planted that tree. I said so in the first place; it was too soon to plant a tree for him.

CHRIS [*alarmed*]: Too soon!

**Turn over for the next question**

**Turn over ►**

OR

*Othello* – William Shakespeare

## Question 8

0 8

How does Shakespeare use representations of speech and other dramatic techniques to create dramatic tension and conflict in the extract printed below, and in **one** other episode elsewhere in the play?

*Enter Lodovico, Desdemona and attendants*

'Tis Lodovico,

Come from the Duke; and see your wife is with him.

LODOVICO

God save you, worthy General!

OTHELLO

With all my heart, sir.

LODOVICO

The Duke and Senators of Venice greet you.

*He gives him a letter*

OTHELLO

I kiss the instrument of their pleasures.

*He reads the letter*

DESDEMONA

And what's the news, good cousin Lodovico?

IAGO

I am very glad to see you, signor:  
Welcome to Cyprus.

LODOVICO

I thank you. How does Lieutenant Cassio?

IAGO

Lives, sir.

DESDEMONA

Cousin, there's fallen between him and my lord  
An unkind breach; but you shall make all well.

OTHELLO

Are you sure of that?

DESDEMONA

My lord?

OTHELLO

'This fail you not to do, as you will' –

LODOVICO

He did not call: he's busy in the paper.  
Is there division 'twixt my lord and Cassio?

DESDEMONA

A most unhappy one; I would do much  
T'atone them, for the love I bear to Cassio.

OTHELLO

Fire and brimstone!

DESDEMONA

My lord?

OTHELLO

Are you wise?

DESDEMONA

What, is he angry?

LODOVICO                    Maybe the letter moved him.  
                                  For, as I think, they do command him home,  
                                  Deputing Cassio in his government.

DESDEMONA  
                                  By my troth, I am glad on't.

OTHELLO                                            Indeed!

DESDEMONA                                            My lord?

OTHELLO  
                                  I am glad to see you mad.

DESDEMONA                                            Why, sweet Othello?

OTHELLO  
                                  Devil!  
                                  *He strikes her*

DESDEMONA  
                                  I have not deserved this.

LODOVICO  
                                  My lord, this would not be believed in Venice,  
                                  Though I should swear I saw't. 'Tis very much.  
                                  Make her amends; she weeps.

OTHELLO                                            O devil, devil!  
                                  If that the earth could teem with woman's tears,  
                                  Each drop she falls would prove a crocodile.  
                                  Out of my sight!

DESDEMONA                                            I will not stay to offend you.

LODOVICO  
                                  Truly an obedient lady.  
                                  I do beseech your lordship call her back.

OTHELLO  
                                  Mistress!

DESDEMONA  
                                  My lord?

OTHELLO  
                                  What would you with her, sir?

LODOVICO  
                                  Who? I, my lord?

OTHELLO  
                                  Ay, you did wish that I would make her turn.  
                                  Sir, she can turn, and turn, and yet go on,  
                                  And turn again. And she can weep, sir, weep.  
                                  And she's obedient; as you say, obedient,  
                                  Very obedient – proceed you in your tears –  
                                  Concerning this, sir – O, well-painted passion! –  
                                  I am commanded home – get you away!  
                                  I'll send for you anon. – Sir, I obey the mandate,  
                                  And will return to Venice. – Hence, avaunt!

*Exit Desdemona*

Cassio shall have my place. And sir, tonight  
 I do entreat that we may sup together.  
 You are welcome, sir, to Cyprus. Goats and monkeys!

*Exit*

**Turn over for the next question**

**Turn over ►**

OR

*Equus* – Peter Shaffer

## Question 9

0 | 9

How does Shaffer use representations of speech and other dramatic techniques to present Dysart's attitudes to his role and responsibilities as a psychiatrist in the extract printed below, and in **one** other episode elsewhere in the play?

*[The light changes quickly back to brightness.]*

DYSART *enters swiftly, hurls a blanket on the left bench, and rushes over to ALAN. The boy is having convulsions on the floor. DYSART grabs his hands, forces them from his eyes, scoops him up in his arms and carries him over to the bench. ALAN hurls his arms round DYSART and clings to him, gasping and kicking his legs in a dreadful frenzy.*

*DYSART lays him down and presses his head back on the bench. He keeps talking – urgently talking – soothing the agony as he can.]*

DYSART: Here ... Here ... Ssssh ... Ssssh ... Calm now ... Lie back. *Just lie back!* Now breathe in deep. Very deep. In ... Out ... In ... Out ... That's it ... In. *Out ... In ... Out ...*

*[The boy's breath is drawn into his body with a harsh rasping sound, which slowly grows less. DYSART puts the blanket over him.]*

Keep it going ... That's a good boy ... Very good boy ... It's all over now, Alan. It's all over. He'll go away now. You'll never see him again, I promise. You'll have no more bad dreams. No more awful nights. Think of that! ... You are going to be well. I'm going to make you well, I promise you ... You'll be here for a while, but I'll be here too, so it won't be so bad. Just trust me ...

*[He stands upright. The boy lies still.]*

Sleep now. Have a good long sleep. You've earned it ... Sleep. Just sleep ... I'm going to make you well.

*[He steps backwards into the centre of the square. The light brightens some more.]*

*A pause.]*

DYSART: I'm lying to you, Alan. He won't really go that easily. Just clop away from you like a nice old nag. Oh, no! When *Equus* leaves – if he leaves at all – it will be with your intestines in his teeth. And I don't stock replacements ... If you knew anything, you'd get up this minute and run from me fast as you could.

*[HESTHER speaks from her place.]*

HESTHER: The boy's in pain, Martin.

DYSART: Yes.

HESTHER: And you can take it away.

DYSART: Yes.

HESTHER: Then that has to be enough for you, surely? ... In the end!

DYSART [*crying out*]: *All right! I'll take it away!* He'll be delivered from madness. *What then?* He'll feel himself acceptable! *What then?* Do you think feelings like his can be simply re-attached, like plasters? Stuck on to other objects we select? *Look at him!* ... My desire might be to make this boy an ardent husband – a caring citizen – a worshipper of abstract and unifying God. My achievement, however, is more likely to make a ghost! ... Let me tell you exactly what I'm going to do to him!

*[He steps out of the square and walks round the upstage end of it, storming at the audience.]*

I'll heal the rash on his body. I'll erase the welts cut into his mind by flying manes.

**Turn over for the next question**

**Turn over ►**

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**Re-sit questions****For re-sit candidates only**Answer **one** question.**EITHER***Enduring Love* – Ian McEwan**Re-sit 1**

1	0
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How does McEwan use representations of speech and other stylistic techniques to create a sense of tension in the extract printed below, and in **one** other episode elsewhere in the novel?

The silence was all about who was going to speak first. It was Xan. ‘We’re not basically the sort of people who would have a gun.’

He trailed away, and it was Daisy who helped him out. ‘In the twelve years we’ve had it, it’s never been fired.’

Steve spoke quickly, telling her what she must already know. ‘It’s been oiled and cleaned regularly though.’

And she said to him, also for my benefit, ‘Yeah, but not because we expected to be firing it.’

There was a confused pause. No one knew where we were. Xan started again. ‘The thing is we don’t approve of this gun ...’

‘Or any guns,’ Daisy said.

Steve clarified. ‘It’s a Stoller .32, made before the factory was sold by the Norwegians back to the Dutch and German conglomerate that developed it originally. It’s got a carbide twin-action release that ...’

‘Steve,’ Xan said patiently. ‘Basically, this thing like came into our possession in a whole other time when everything was crazy and different and who knows we might have needed it.’

‘Self-defence,’ Steve said.

‘We’ve been talking about this a lot before you came,’ Daisy said. ‘We don’t really like the idea of it being just like taken away by someone and you know –’

She couldn’t finish this so I said, ‘Are you selling it or not?’

Xan folded his mighty forearms. ‘It’s not like that. And it’s not the money.’

‘Well wait a minute,’ said Steve. ‘That’s not true either.’

‘Jesus!’ Xan was a touch irritable. He couldn’t hitch his words round his thoughts, it was difficult, and people kept interrupting. His attitude was lining up behind his snarl. ‘Look,’ he said. ‘There was a time when it was all about money. Only the money. You could almost say it was simple. I’m not saying it was wrong, but look what happened. Nothing turned out the way people wanted. You can’t think about it on its own. You can’t think about anything on its own. Everything’s connected, we know that now, it’s been shown, it’s a society. It’s basically holistic.’

Steve leaned in towards Daisy and said theatrically behind his hand, 'What's he on about?'

Daisy spoke to me. Perhaps she was still thinking about my unhappiness. 'It's simple. We're not against selling, but we'd like to know what you'd be wanting with a gun.'

I said, 'You get the money, I take the gun.'

Johnny stirred again. The deal he had brokered might be slipping away. 'Look, Joe has to be discreet. For our sake as well as his.'

I didn't like the repetition of my name. It could hang in the air of this kitchen for weeks, along with everything else, and get used.

'But listen ...' Johnny was touching my arm. 'You could say something to put people's minds at rest.'

They were all looking at me. Through the open french windows we heard the mongrel whine, a squeezed-out sound it seemed to be trying to suppress. All I could think about was leaving – gun or not. I made a show of looking at my watch, and said, 'I'll tell you in four words and nothing more. Someone wants to kill me.'

In the silence everyone, including me, totted up the words.

'So it is self-defence,' Xan said with hope in his voice.

I shrugged a kind of yes. There was dither in these faces. They wanted the money and they wanted absolution. These coke-dealers, these property crooks impoverished by negative equity and their dim beliefs were making a stab at being moral, and they wanted me to help them out. I was beginning to feel better. So I was the bad person. Suddenly I was set free. I took the wad and tossed it on the table. What was the point of bargaining?

I said, 'Why don't you count it.'

No one moved at first, then there was a flash, and Steve's hand got there just ahead of Xan's. Daisy stared hard. It looked serious. Perhaps they were living on toast and porridge.

**Turn over for the next question**

**Turn over ►**

**OR***Waiting for Godot* – Samuel Beckett**Re-sit 2**

1	1
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How does Beckett use representations of speech and other dramatic techniques to present the inter-dependence of Estragon and Vladimir in the extract printed below, and in **one** other episode elsewhere in the play?

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**END OF EXTRACTS**

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Text B – *Empire Magazine* Online <http://www.empireonline.com/movie-con/qa/4.asp>

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