



General Certificate of Education
Advanced Subsidiary Examination
June 2009

English Language and Literature (Specification A)

ELLA2

Unit 2 Analysing Speech and its Representation

Wednesday 20 May 2009 9.00 am to 10.30 am

For this paper you must have:

- a 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.

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 2–9 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.

SECTION A – ANALYSING SPEECH

1 Read Texts A and B.

Text A is a transcript of two adults and a teenager talking about *James Bond* films.

Text B is from a printed interview with Daniel Craig, an actor who has played James Bond.

Compare how information and attitudes are conveyed in Text A and Text B.

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.

Text A

Key

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

Some words have been spelled to reflect their pronunciation.

Paul: don't you like James Bond films then Annie

Annie: no

Paul: why not

Annie: cos they're boring

Paul: that's what Steph said as well (0.5) she's really against James Bond films (.) what don't you like about them (.) that new one's meant to be pretty good (.) different (.) different from the usual ones

Steph: James Bond it (.) is just (.) ridiculous

Paul: why is it ridiculous

Steph: it's just like (.) like (.) you always know how it will end (.) the plots are never there (.) other night we were jus waitin for (.) who is it (.) Harry Hill to come on and there were this great roarin loud stuff (.) and I said what the hell's this on telly and Annie said it's a James Bond film and I said oh [and

Paul: [ye:::ah (.) but lots of films are like that aren't they (.) anyway there's been lots of different James Bonds (.) different (.) actors playin the part (.) didn't you like any of em

Annie: no:::o (.) I once went to see one wi Nicola when my mum tried to (.) make me her [friend

Steph: [she did wha

- Annie:** anyway (.) it were her birthday (.) an (.) and we went to see a James Bond film
- Paul:** yeah [an
- Annie:** [An we just (.) I just can't remember any of it (.) at all (.) it were just that (.) daft
- Steph:** they always are (.) they've always got a new gadget an (.) an (.) you think when's the new gadget going to be demonstrated (.) it's just too pointless
- Paul:** mmm (.) anyway (.) there's been lots of different James Bonds (.) I mean actors playin him (.) didn't you like any of them
- Steph:** I've seen Sean Connery (.) I've seen Roger Moore (.) erm (1.0) erm
- Paul:** oh right (.) cos there's been Timothy Dalton and then Pierce Brosnan since then (.) and then (.) Daniel Craig now
- Steph:** well (.) yeah (.) alright (.) erm
- Paul:** yeah (.) but each of the James Bonds has been different (.) very different and the films have been very different in character haven't they
- Steph:** I heard something on the telly not long ago and it were a big thing that this new James Bond (.) and (.) I don't know whether it were this new one or the one before (.) didn't say shaken not stirred or something (.) he actually said in the film or something (.) as a (.) as (.) as a (.) so (.) cos [it's
- Paul:** [yeah
- Steph:** famous (.) everybody says it's James Bond (.) shaken not stirred but he never actually said it (0.5) well this new one says it (.) or makes some kind of reference to it (.) in the film (.) this (.) and you know (.) isn't that incredible (.) what a good touch (.) not (*laughter*)

Turn over for Text B

Turn over ►

Text B

The interviewer is Bruno Lester. His questions are in bold print.

The interviewee is Daniel Craig.

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SECTION B – ANALYSING THE REPRESENTATION OF SPEECH

Answer **one** question from this section.

EITHER*Great Expectations* – Charles Dickens

- 2 How does Dickens use representations of speech and other stylistic techniques to explore the presentation of Estella in the following extract, and in **one** other episode elsewhere in the novel?

The ringing of a distant bell, combined with the echoing of some cry or call along the passage by which I had come, interrupted the conversation and caused Estella to say to me, “Now, boy!” On my turning round, they all looked at me with the utmost contempt, and, as I went out, I heard Sarah Pocket say, “Well I am sure! What next!” and Camilla add, with indignation, “Was there ever such a fancy! The i-de-a!”

As we were going with our candle along the dark passage, Estella stopped all of a sudden, and, facing round, said in her taunting manner with her face quite close to mine:

“Well?”

“Well, miss?” I answered, almost falling over her and checking myself.

She stood looking at me, and, of course, I stood looking at her.

“Am I pretty?”

“Yes; I think you are very pretty.”

“Am I insulting?”

“Not so much so as you were last time,” said I.

“Not so much so?”

“No.”

She fired when she asked the last question, and she slapped my face with such force as she had, when I answered it.

“Now?” said she. “You little coarse monster, what do you think of me now?”

“I shall not tell you.”

“Because you are going to tell, up-stairs. Is that it?”

“No,” said I, “that’s not it.”

“Why don’t you cry again, you little wretch?”

“Because I’ll never cry for you again,” said I. Which was, I suppose, as false a declaration as ever was made; for I was inwardly crying for her then, and I know what I know of the pain she cost me afterwards.

We went on our way up-stairs after this episode; and, as we were going up, we met a gentleman groping his way down.

“Whom have we here?” asked the gentleman, stopping and looking at me.

“A boy,” said Estella.

Turn over for the next question

Turn over ►

OR

Enduring Love – Ian McEwan

- 3 How does McEwan use representations of speech and other stylistic techniques to explore Mrs Logan's response to her husband's involvement in the balloon incident in the following extract, and in **one** other episode elsewhere in the novel?

She was pulling something from the pocket of her skirt. She took the bag from me and put in my hand a small silk scarf with grey and black zebra markings in stylised form.

'Smell it,' she commanded as she carefully stowed the bag in its corner.

It smelled salty, of tears or snot, or of the sweat of Jean's clenched hand.

'Take a deeper breath,' she said. She was standing over me, rigid and fierce in her desire for my complicity.

I raised the scrap of silk to my face and sniffed again. 'I'm sorry,' I said. 'It doesn't smell of anything much to me.'

'It's rose-water. Can't you smell it?'

She took it from me. I no longer deserved to hold it. She said, 'I've never used rose-water in my life. I found it on the passenger seat.' She sat down and seemed to be waiting for me to speak. Did she feel that as a man I was somehow party to her husband's transgression, that I was the proxy who should come clean and confess. When I didn't speak she said, 'Look, if you saw something, please don't feel you have to protect me. I need to know.'

'Mrs Logan, I saw no one with your husband.'

'I asked them to look for fingerprints in the car. I could trace this woman ...'

'Only if she has a criminal record.'

She didn't hear me. 'I need to know how long it was going on, and what it meant. You understand that, don't you?'

I nodded and I thought I did. She had to have the measure of her loss, and to know what to grieve. She would have to know everything and suffer for it before she could have any kind of peace. The alternative was tormented ignorance and a lifetime's suspicion, black guesses, worst-case thoughts.

'I'm sorry,' I started to say, but she cut me off.

'I simply have to find her. I have to talk to her. She must have seen the whole thing. Then she would have run off. Distressed, demented. Who knows?'

I said, 'I'd have thought there was a good chance of her making contact with you. It might be impossible to resist, coming to see you.'

'If she comes near this house,' Jean Logan said simply as the door behind us opened and two children came into the room, 'I'll kill her. God help me, but I will.'

OR

Eden Close – Anita Shreve

- 4 How does Shreve use representations of speech and other stylistic techniques to explore the reactions to the shooting in the following extract, and in **one** other episode elsewhere in the novel?

Andy watched his father walk toward him. It was a moment Andrew would never forget, though he wouldn't know until years later that the thing his father had seen, the thing that had changed his father's face and the movements of his body, had, in the space of a few short minutes, soaked in so deep that it would never leave him. Even in the dim, pulsing light, Andy could see the rivulets of sweat running down from his father's temples. His father's walk was slow, the rifle no longer a rigid brace – more like a heavy broken tool he was taking to the garage to fix. When his father stood in front of them, he looked first at Andy and then at his wife. He spoke to her.

'Go inside now. Take the boy. They're bringing Jim out.'

'Jim?' his mother said quickly.

'It's bad. You go on in. Quick, now.'

But his mother would not move. 'What happened?' she demanded. 'Tell me.'

His father raised his arms, as if he meant to shepherd his family back to shelter. But when he saw she would not move, he lowered them. He stabbed the barrel of the rifle into the gravel, like a stick. He looked at the ground. He sighed – a deep, exhausted sound.

'Jim is dead,' said his father. 'Eden's been shot, but she's still alive.'

His mother brought her hands to her mouth. Andrew heard a high, strangled murmur.

'But how?' she asked. 'Who?'

'I don't know. It looks like, *looks like*,' his father said, faltering, repeating himself, 'and I think Edith was trying to say this, a man broke in while she and Jim were out, Jim was out, and Jim found him in Eden's room. He was' – his father hesitated, looked at Andy, searched for the proper wording – '*assaulting* Eden, and the man had a gun – we heard the shots ... Eden somehow got in the way ... a struggle, I think ... Edith saw the man on the stairs ... He had a mask ... She found them both.' His father stared. 'I saw her in the bedroom ... covered, covering ...'

Andy watched his father's mouth tighten. He was seeing something Andy could only imagine, yet could not imagine at all. The image refused to form. Later Andrew realized that his father must, at that moment, have been in deep shock himself. How could his father, a dairyman, ever have been prepared for that scene in Eden's bedroom? Why did they think, did his father think, sheltered as he was by his homely routines, that he was any better equipped to deal with it than Andy or his mother?

Turn over for the next question

Turn over ►

OR*The Lovely Bones* – Alice Sebold

- 5 How does Sebold use representations of speech and other stylistic techniques to convey the reactions of Susie’s family to her death in the following extract, and in **one** other episode elsewhere in the novel?

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OR*Waiting for Godot* – Samuel Beckett

- 6 How does Beckett use representations of speech and other dramatic techniques to present Vladimir's attitude towards Estragon in the following extract, and in **one** other episode elsewhere in the play?

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Turn over ►

OR

The Caretaker – Harold Pinter

- 7 How does Pinter use representations of speech and other dramatic techniques to present the character of Davies in the following extract, and in **one** other episode elsewhere in the play?

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Turn over ►

OR

Equus – Peter Shaffer

- 8 How does Shaffer use representations of speech and other dramatic techniques to present Martin Dysart's meetings with Dora Strang in the following extract, and in **one** other episode elsewhere in the play?

DYSART [*shaking hands*]: Mrs Strang.

DORA: Mr Strang's still at the Press, I'm afraid. He should be home in a minute.

DYSART: He works Sundays as well?

DORA: Oh, yes. He doesn't set much store by Sundays.

DYSART: Perhaps you and I could have a little talk before he comes in.

DORA: Certainly. Won't you come into the living-room?

[*She leads the way into the square. She is very nervous.*]

Please ...

[*She motions him to sit, then holds her hands tightly together.*]

DYSART: Mrs Strang, have you any idea how this thing could have occurred?

DORA: I can't imagine, Doctor. It's all so unbelievable! ...

Alan's always been such a gentle boy. He loves animals! Especially horses.

DYSART: Especially?

DORA: Yes. He even has a photograph of one up in his bedroom. A beautiful white one, looking over a gate. His father gave it to him a few years ago, off a calendar he'd printed – and he's never taken it down ... And when he was seven or eight, I used to have to read him the same book over and over, all *about* a horse.

DYSART: Really?

DORA: Yes; it was called Prince, and no one could ride him.

[*ALAN calls from his bed, not looking at his mother.*]

ALAN [*excited, younger voice*]: Why not? ... Why not? ... Say it! In his voice!

DORA: He loved the idea of animals talking.

DYSART: Did he?

ALAN: *Say it! Say it! ... Use his voice!*

DORA [*'proud' voice*]: 'Because I am faithful!'

[*ALAN giggles.*]

'My name is Prince, and I'm a Prince among horses! Only my young Master can ride me! Anyone else – I'll *throw off!*'

[*ALAN giggles louder.*]

And then I remember I used to tell him a funny thing about falling off horses. Did you know that when Christian cavalry first appeared in the New World, the pagans thought horse and rider was one person?

DYSART: Really?

ALAN [*sitting up, amazed*]: One person?

DORA: Actually, they thought it must be a god.

ALAN: *A god!*

DORA: It was only when one rider fell off, they realized the truth.

DYSART: That's fascinating. I never heard that before ... Can you remember anything else like that you may have told him about horses?

DORA: Well, not really. They're in the Bible, of course. 'He saith among the trumpets, Ha, ha.'

DYSART: Ha, ha?

DORA: The Book of Job. Such a noble passage. *You* know – [*Quoting.*] 'Hast thou given the horse strength?'

ALAN [*responding*]: 'Hast thou clothed his neck with thunder?'

DORA [*to* ALAN]: 'The glory of his nostrils is terrible!'

ALAN: 'He swallows the ground with fierceness and rage!'

DORA: 'He saith among the trumpets – '

ALAN [*trumpeting*]: 'Ha! Ha!'

DORA [*to* DYSART]: Isn't that splendid?

DYSART: It certainly is.

ALAN [*trumpeting*]: Ha! Ha!

DORA: And then, of course, we saw an awful lot of Westerns on the television. He couldn't have enough of those.

DYSART: But surely you don't have a set, do you? I understood Mr Strang doesn't approve.

DORA [*conspiratorially*]: He doesn't ... I used to let him slip off in the afternoons to a friend next door.

DYSART [*smiling*]: You mean without his father's knowledge?

DORA: What the eye does not see, the heart does not grieve over, does it? Anyway, Westerns are harmless enough, surely?

Turn over for the next question

Turn over ►

OR

Othello – William Shakespeare

- 9 How does Shakespeare use representations of speech and other dramatic techniques to explore the theme of jealousy in the following extract, and in **one** other episode elsewhere in the play?

IAGO O, beware, my lord, of jealousy!
 It is the green-eyed monster, which doth mock
 The meat it feeds on. That cuckold lives in bliss
 Who certain of his fate loves not his wronger,
 But O, what damnèd minutes tells he o'er,
 Who dotes yet doubts, suspects yet fondly loves!

OTHELLO
 O misery!

IAGO
 Poor and content is rich, and rich enough;
 But riches fineless is as poor as winter,
 To him that ever fears he shall be poor.
 Good God, the souls of all my tribe defend
 From jealousy!

OTHELLO Why, why is this?
 Think'st thou I'd make a life of jealousy,
 To follow still the changes of the moon
 With fresh suspicions? No, to be once in doubt
 Is once to be resolved. Exchange me for a goat,
 When I shall turn the business of my soul
 To such exsufflicate and blown surmises,
 Matching thy inference. 'Tis not to make me jealous
 To say my wife is fair, loves company,
 Is free of speech, sings, plays, and dances well:
 Where virtue is, these are more virtuous.
 Nor from mine own weak merits will I draw
 The smallest fear or doubt of her revolt,
 For she had eyes and chose me. No, Iago,
 I'll see before I doubt; when I doubt, prove;
 And on the proof, there is no more but this:
 Away at once with love or jealousy!

IAGO
 I am glad of this: for now I shall have reason
 To show the love and duty that I bear you
 With franker spirit. Therefore, as I am bound,
 Receive it from me. I speak not yet of proof.
 Look to your wife; observe her well with Cassio.
 Wear your eye thus: not jealous, nor secure.
 I would not have your free and noble nature,
 Out of self-bounty, be abused. Look to't.
 I know our country disposition well:
 In Venice they do let God see the pranks
 They dare not show their husbands; their best conscience
 Is not to leave't undone, but keep't unknown.

END OF QUESTIONS

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- Question 1:** Text A – a transcript involving two adults and a teenager.
Text B – from an interview of Daniel Craig by Bruno Lester. *The Big Issue* magazine.
- Question 2:** from *Great Expectations* by Charles Dickens, published by Penguin Classics, 1994.
- Question 3:** from *Enduring Love* by Ian McEwan, published by Jonathan Case. Reproduced by permission of the Random House Group Ltd.
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- Question 9:** from *Othello* by William Shakespeare, published by Penguin Shakespeare, 2005.

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