



General Certificate of Education  
Advanced Subsidiary Examination  
June 2012

# English Language and Literature (Specification A)

## ELLA2

Unit 2 Analysing Speech and its Representation

Friday 18 May 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 2–9 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

---

### Question 1

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

**Text A** is a transcript of two women, Sonia and Rebecca, talking about cookery programmes and cooking.

**Text B** is an extract from a *Mail Online* article based on an interview with the famous French chef, Raymond Blanc.

Compare how information and attitudes about food and cooking 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
[	overlapping speech
( <i>italics</i> )	non-verbal communication

Some words have been spelled to reflect their pronunciation.

### Text A

**Sonia:** did you see Masterchef last night (.) it was brilliant

**Rebecca:** yes (.) it was good wasn't it

**Sonia:** there are loads of (.) er (.) cookery programmes on now [ are

**Rebecca:** I love them (.) watch a lot of  
them (.) I like watching (0.5) cookery programmes

**Sonia:** yeah

**Rebecca:** yeah is (.) have (.) er

**Sonia:** yeah (.) do you do quite a lot of cooking (.) er (.) fancy stuff like

**Rebecca:** I hate cooking (.) can't stand [ cooking

**Sonia:** what (.) really

**Rebecca:** yes

**Sonia:** why

**Rebecca:** I've never been able to cook (.) whatever I make always turns out wrong (.) and you only need three or four failures to let you know you're not good at cooking (0.5) I like eating but I don't like cooking (0.5) an you see these (.) these people on the telly who make it look really easy (.) chopping it up and chucking it in and stirring it up and something lovely always comes out but that's not the same when I do it

**Sonia:** why do you like watching food programmes then

**Rebecca:** because I love food (*laughs*) love food but (*laughs*) I hate cooking

**Sonia:** but don't [ you

**Rebecca:** [ sorry (.) but I think it all goes back to when I was at school (.) and (.) we were all in the cookery lesson (.) an we had to make this beef cobbler and it was like a beef stew with some dumplings that sat on top (.) and you put it in the oven and these dumplings would come out all golden brown (.) and mine sank (1.0) I don't know what I'd done wrong (0.5) an I was always next to (.) to this girl (.) and her food always turned out lovely and mine (0.5) the cookery teacher never liked me (0.5) and that's why I don't like it (1.0) but I love watching others do it

**Sonia:** you must cook some stuff

**Rebecca:** er (.) well (.) I'd like to say yes but I don't really (0.5) I can make a sandwich (.) a really good sandwich though (*both laugh*)

**Turn over for Text B**

**Turn over ►**

---

**Text B**

Blanc is certainly passionate about food. Indeed, he can wax lyrical in his heavily-accented English for hours about how to cook the perfect steak or make your soufflé rise. Another thing he's passionate about is local ingredients. Not just any local ingredients of course. The *best* local ingredients.

"Oxfordshire is a region I live by but I also source products from Berkshire, Buckinghamshire, all across England. Yorkshire is brilliant. But the problem is in this country it's very difficult for our restaurants to find the best local food. The best story is cheese – we produce as many cheeses as the French – that is the greatest success of Great Britain. Stilton is my favourite. I've also tasted Mrs Bell's Blue in Yorkshire and, wow, that is something quite special."

Blanc moved to England in 1972 and clearly considers it home. But he admits that his adopted country still has lessons to learn when it comes to local produce: "England is lagging behind France – it would be foolish to deny it. But the UK is catching up fast. Things have changed dramatically here!

"When I arrived in 1972 the first fish I had was a square fish – it was a fish finger – I come from France where a fish is a fish! Food was class-led in the UK – working class people would never think of going into a French restaurant. I was longing to see this revolution that is happening now."

So what does he attribute this change in attitude to? The rise of the celebrity chef? "No, it's not celebrity chefs although Jamie Oliver has done a lot. In fact we should call him St Jamie and put a bronze statue of him up in the middle of London or something like that," he laughs.

"British chefs have elevated England's status as one of the most creative countries in the world but the consumer is starting to reconnect with food too. We are starting to understand the impact of our choices on our health and on the environment."

Blanc took part in a reality TV cookery show in 2007 called *The Restaurant*. So is he tempted to follow in the footsteps of his famous pupil Marco Pierre White and get involved with more shows like this in the future? "I'm developing an idea for a reality show at the moment actually – it has been in the pipeline for the past 8 or 9 years."

He will not, he insists, be adopting the shouty-sweary style of the likes of Gordon Ramsay.

"It's nonsense that you have to be some sort of fierce, controlling chef – it's yesterday's cliché – those people will end up in prison because that's where they belong. The world is changing – we need to create a modern business in which young people will be empowered and treated with respect."

**End of Section A**

**Turn over for Section B**

**Turn over ►**

---

## Section B – Analysing the Representation of Speech

Answer **one** question from this section.

---

**EITHER**

*Great Expectations* – Charles Dickens

### Question 2

0	2
---	---

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

‘When will you come to London?’

I said (glancing at Joe, who stood looking on, motionless), that I supposed I could come directly.

‘First,’ said Mr. Jaggers, ‘you should have some new clothes to come in, and they should not be working clothes. Say this day week. You’ll want some money. Shall I leave you twenty guineas?’

He produced a long purse, with the greatest coolness, and counted them out on the table and pushed them over to me. This was the first time he had taken his leg from the chair. He sat astride of the chair when he had pushed the money over, and sat swinging his purse and eyeing Joe.

‘Well, Joseph Gargery? You look dumb-founded?’

‘I *am!*’ said Joe, in a very decided manner.

‘It was understood that you wanted nothing for yourself, remember?’

‘It were understood,’ said Joe. ‘And it are understood. And it ever will be similar according.’

‘But what,’ said Mr. Jaggers, swinging his purse, ‘what if it was in my instructions to make you a present, as compensation?’

‘As compensation what for?’ Joe demanded.

‘For the loss of his services.’

Joe laid his hand upon my shoulder with the touch of a woman. I have often thought him since, like the steam-hammer, that can crush a man or pat an eggshell, in his combination of strength with gentleness. ‘Pip is that harty welcome,’ said Joe, ‘to go free with his services, to honour and fortun’, as no words can tell him. But if you think as money – can make compensation to me – fur the loss of the little child – what come to the forge – and ever the best of friends!—’

O dear good Joe, whom I was so ready to leave and so unthankful to, I see you again, with your muscular blacksmith’s arm before your eyes, and your broad chest heaving, and your voice dying away. O dear good faithful tender Joe, I feel the loving tremble of your hand upon my arm, as solemnly this day as if it had been the rustle of an angel’s wing!

But I encouraged Joe at the time. I was lost in the mazes of my future fortunes, and could not retrace the by-paths we had trodden together. I begged Joe to be comforted, for (as he said) we had ever been the best of friends, and

(as I said) we ever would be so. Joe scooped his eyes with his disengaged wrist, as if he were bent on gouging himself, but said not another word.

Mr. Jagers had looked on at this, as one who recognised in Joe the village idiot, and in me his keeper. When it was over, he said, weighing in his hand the purse he had ceased to swing:

‘Now, Joseph Gargery, I warn you this is your last chance. No half measures with me. If you mean to take a present that I have it in charge to make you, speak out, and you shall have it. If on the contrary you mean to say—’ Here, to his great amazement, he was stopped by Joe’s suddenly working round him with every demonstration of a fell pugilistic purpose.

‘Which I meantsay,’ cried Joe, ‘that if you come into my place bull-baiting and badgering me, come out! Which I meantsay as sech if you’re a man, come on! Which I meantsay that what I say, I meantsay and stand or fall by!’

I drew Joe away, and he immediately became placable; merely stating to me, in an obliging manner and as a polite expostulatory notice to any one whom it might happen to concern, that he were not a going to be bull-baited and badgered in his own place. Mr. Jagers had risen when Joe demonstrated, and had backed near the door. Without evincing any inclination to come in again, he there delivered his valedictory remarks. They were these.

‘Well, Mr. Pip, I think the sooner you leave here – as you are to be a gentleman – the better. Let it stand for this day week, and you shall receive my printed address in the mean time. You can take a hackney-coach at the stage coach-office in London, and come straight to me. Understand, that I express no opinion, one way or other, on the trust I undertake. I am paid for undertaking it, and I do so. Now, understand that, finally. Understand that!’

He was throwing his finger at both of us, and I think would have gone on, but for his seeming to think Joe dangerous, and going off.

**Turn over for the next question**

**Turn over ►**

OR

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

0	3
---	---

How does Shreve 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?

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



This 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
---	---

 How does Sebold use representations of speech and other stylistic techniques to present the relationship between Abigail and Jack Salmon in the extract printed below, and in **one** other episode elsewhere in the novel?

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

This 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
---	---

How does Hill use representations of speech and other stylistic techniques to convey reactions to death in the extract printed below, and in **one** other episode elsewhere in the novel?

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

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

**Turn over for the next question**

**Turn over ►**

OR

*All My Sons* – Arthur Miller

## Question 6

0 | 6

How does Miller use representations of speech and other dramatic techniques to present Chris's attitude to his father in the extract printed below, and in **one** other episode elsewhere in the play?

CHRIS [*unyielding*]: Dad ... you did it?

KELLER: He never flew a P-40, what's the matter with you?

CHRIS [*still asking, and saying*]: Then you did it. To the others.

[*Both hold their voices down.*]

KELLER [*afraid of him, his deadly insistence*]: What's the matter with you? What the hell is the matter with you?

CHRIS [*quietly, incredibly*]: How could you do that? How?

KELLER: What's the matter with you?

CHRIS: Dad ... Dad, you killed twenty-one men!

KELLER: What, killed?

CHRIS: You killed them, you murdered them.

KELLER [*as though throwing his whole nature open before CHRIS*]: How could I kill anybody?

CHRIS: Dad! Dad!

KELLER [*trying to hush him*]: I didn't kill anybody!

CHRIS: Then explain it to me. What did you do? Explain it to me or I'll tear you to pieces!

KELLER [*horrified at his overwhelming fury*]: Don't, Chris, don't ...

CHRIS: I want to know what you did, now what did you do? You had a hundred and twenty cracked engine-heads, now what did you do?

KELLER: If you're going to hang me then I ...

CHRIS: I'm listening, God Almighty, I'm listening!

KELLER [*their movements now are those of subtle pursuit and escape. KELLER keeps a step out of CHRIS's range as he talks*]: You're a boy, what could I do! I'm in business, a man is in business; a hundred and twenty cracked, you're out of business; you got a process, the process don't work you're out of business; you don't know how to operate, your stuff is no good; they close you up, they tear up your contracts, what the hell's it to them? You lay forty years into a business and they knock you out in five minutes, what could I do, let them take forty years, let them take my life away? [*His voice cracking*] I never thought they'd install them. I swear to God. I thought they'd stop 'em before anybody took off.

CHRIS: Then why'd you ship them out?

KELLER: By the time they could spot them I thought I'd have the process going again, and I could show them they needed me

and they'd let it go by. But weeks passed and I got no kick-back, so I was going to tell them.

CHRIS: Then why didn't you tell them?

KELLER: It was too late. The paper, it was all over the front page, twenty-one went down, it was too late. They came with handcuffs into the shop, what could I do? [*He sits on bench.*] Chris ... Chris, I did it for you, it was a chance and I took it for you. I'm sixty-one years old, when would I have another chance to make something for you? Sixty-one years old you don't get another chance, do ya?

CHRIS: You even knew they wouldn't hold up in the air.

KELLER: I didn't say that ...

CHRIS: But you were going to warn them not to use them ...

KELLER: But that don't mean ...

CHRIS: It means you knew they'd crash.

KELLER: It don't mean that.

CHRIS: Then you *thought* they'd crash.

KELLER: I was afraid maybe ...

CHRIS: You were afraid maybe! God in heaven, what kind of a man are you? Kids were hanging in the air by those heads. You knew that!

KELLER: For you, a business for you!

CHRIS [*with burning fury*]: For me! Where do you live, where have you come from? For me!—I was dying every day and you were killing my boys and you did it for me? What the hell do you think I was thinking of, the Goddam business? Is that as far as your mind can see, the business? What is that, the world—the business? What the hell do you mean, you did it for me? Don't you have a country? Don't you live in the world? What the hell are you? You're not even an animal, no animal kills his own, what are you? What must I do to you? I ought to tear the tongue out of your mouth, what must I do? [*With his fist he pounds down upon his father's shoulder. He stumbles away, covering his face as he weeps.*] What must I do, Jesus God, what must I do?

KELLER: Chris ... My Chris ...

CURTAIN

**Turn over for the next question**

**Turn over ►**

OR

*The Caretaker* – Harold Pinter

## Question 7

0 7

How does Pinter use representations of speech and other dramatic techniques to present Davies's attempts to exert control over Aston in the extract printed below, and in **one** other episode elsewhere in the play?

*It is night. ASTON and DAVIES are in bed, DAVIES groaning.*

*ASTON sits up, gets out of bed, switches on the light, goes over to DAVIES and shakes him.*

ASTON

Hey, stop it, will you? I can't sleep.

DAVIES

What? What? What's going on?

ASTON

You're making noises.

DAVIES

I'm an old man, what do you expect me to do, stop breathing?

ASTON

You're making noises.

DAVIES

What do you expect me to do, stop breathing?

*ASTON goes to his bed, and puts on his trousers.*

ASTON

I'll get a bit of air.

DAVIES

What do you expect me to do? I tell you mate, I'm not surprised they took you in. Waking an old man up in the middle of the night, you must be off your nut! Giving me bad dreams, who's responsible, then, for me having bad dreams? If you wouldn't keep mucking me about I wouldn't make no noises! How do you expect me to sleep peaceful when you keep poking me all the time? What do you want me to do, stop breathing?

*He throws the cover off and gets out of bed, wearing his vest, waistcoat and trousers.*

It's getting so freezing in here I have to keep my trousers on to go to bed. I never done that before in my life. But that's what I got to do here. Just because you won't put in any bleeding



heating! I've had just about enough with you mucking me about. I've seen better days than you have, man. Nobody ever got me inside one of them places, anyway. I'm a sane man! So don't you start mucking me about. I'll be all right as long as you keep your place. Just you keep your place, that's all. Because I can tell you, your brother's got his eye on you. He knows all about you. I got a friend there, don't you worry about that. I got a true pal there. Treating me like dirt! Why'd you invite me in here in the first place if you was going to treat me like this? You think you're better than me you got another think coming. I know enough. They had you inside one of them places before, they can have you inside again. Your brother's got his eye on you! They can put the pincers on your head again, man! They can have them on again! Any time. All they got to do is get the word. They'd carry you in there, boy. They'd come here and pick you up and carry you in! They'd keep you fixed! They'd put them pincers on your head, they'd have you fixed! They'd take one look at all this junk I got to sleep with they'd know you were a creamer. That was the greatest mistake they made, you take my tip, letting you get out of that place. Nobody knows what you're at, you go out you come in, nobody knows what you're at! Well, nobody messes me about for long. You think I'm going to do your dirty work? Haaaaahhhhh! You better think again! You want me to do all the dirty work all up and down them stairs just so I can sleep in this lousy filthy hole every night? Not me, boy. Not for you boy. You don't know what you're doing half the time. You're up the creek! You're half off! You can tell it by looking at you. Who ever saw you slip me a few bob? Treating me like a bloody animal! I never been inside a nuthouse!

*ASTON makes a slight move towards him. DAVIES takes his knife from his back pocket.*

Don't come nothing with me, mate. I got this here. I used it. I used it. Don't come it with me.

*A pause. They stare at each other.*

Mind what you do now.

*Pause.*

Don't you try anything with me.

**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 present Iago's manipulation of Othello in the extract printed below, and in **one** other episode elsewhere in the play?

IAGO Did Michael Cassio,  
When you wooed my lady, know of your love?

OTHELLO  
He did, from first to last. Why dost thou ask?

IAGO  
But for a satisfaction of my thought –  
No further harm.

OTHELLO Why of thy thought, Iago?

IAGO  
I did not think he had been acquainted with her.

OTHELLO  
O yes, and went between us very oft.

IAGO  
Indeed!

OTHELLO  
Indeed? Ay, indeed. Discern'st thou aught in that?  
Is he not honest?

IAGO Honest, my lord?

OTHELLO Honest? Ay, honest.

IAGO  
My lord, for aught I know.

OTHELLO What dost thou think?

IAGO  
Think, my lord?

OTHELLO  
Think, my lord! By heaven, he echoes me,  
As if there were some monster in his thought  
Too hideous to be shown. Thou dost mean something.  
I heard thee say even now, thou lik'st not that,  
When Cassio left my wife. What didst not like?  
And when I told thee he was of my counsel  
In my whole course of wooing, thou cried'st 'Indeed!'  
And didst contract and purse thy brow together,  
As if thou then hadst shut up in thy brain  
Some horrible conceit. If thou dost love me,  
Show me thy thought.

IAGO  
My lord, you know I love you.

OTHELLO I think thou dost:  
And for I know thou'rt full of love and honesty,  
And weigh'st thy words before thou giv'st them breath,  
Therefore these stops of thine affright me more:  
For such things in a false disloyal knave

Are tricks of custom; but in a man that's just,  
They're close dilations, working from the heart,  
That passion cannot rule.

IAGO For Michael Cassio,  
I dare be sworn I think that he is honest.

OTHELLO  
I think so too.

IAGO Men should be what they seem;  
Or those that be not, would they might seem none!

OTHELLO  
Certain, men should be what they seem.

IAGO  
Why, then, I think Cassio's an honest man.

OTHELLO  
Nay, yet there's more in this.  
I prithee speak to me as to thy thinkings,  
As thou dost ruminate, and give thy worst of thoughts  
The worst of words.

IAGO Good my lord, pardon me;  
Though I am bound to every act of duty,  
I am not bound to that all slaves are free to:  
Utter my thoughts. Why, say they are vile and false?  
As where's that palace whereinto foul things  
Sometimes intrude not? Who has a breast so pure,  
But some uncleanly apprehensions  
Keep leets and law-days, and in session sit  
With meditations lawful?

OTHELLO  
Thou dost conspire against thy friend, Iago,  
If thou but think'st him wronged, and mak'st his ear  
A stranger to thy thoughts.

IAGO I do beseech you,  
Though I perchance am vicious in my guess –  
As I confess it is my nature's plague  
To spy into abuses, and of my jealousy  
Shapes faults that are not – that your wisdom then,  
From one that so imperfectly conjects,  
Would take no notice, nor build yourself a trouble  
Out of his scattering and unsure observance.  
It were not for your quiet nor your good,  
Nor for my manhood, honesty, and wisdom,  
To let you know my thoughts.

**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 Alan in the extract printed below, and in **one** other episode elsewhere in the play?

[DYSART *sits on his bench, left, and opens his file.* ALAN *gets out of bed, leaves his blanket, and comes in. He looks truculent.*]

DYSART: Hallo. How are you this morning?

[ALAN *stares at him.*]

Come on: sit down.

[ALAN *crosses the stage and sits on the bench, opposite.*]

Sorry if I gave you a start last night. I was collecting some papers from my office, and I thought I'd look in on you. Do you dream often?

ALAN: Do you?

DYSART: It's my job to ask the questions. Yours to answer them.

ALAN: Says who?

DYSART: Says me. Do you dream often?

ALAN: Do you?

DYSART: Look – Alan.

ALAN: I'll answer if you answer. In turns.

[*Pause.*]

DYSART: Very well. Only we have to speak the truth.

ALAN [*mocking*]: Very well.

DYSART: So. Do you dream often?

ALAN: Yes. Do you?

DYSART: Yes. Do you have a special dream?

ALAN: No. Do you?

DYSART: Yes. What was your dream about last night?

ALAN: Can't remember. What's yours about?

DYSART: I said the truth.

ALAN: That is the truth. What's yours about? The special one.

DYSART: Carving up children.

[ALAN *smiles.*]

My turn!

ALAN: What?

DYSART: What is your first memory of a horse?

ALAN: What d'you mean?

DYSART: The first time one entered your life, in any way.

ALAN: Can't remember.

DYSART: Are you sure?

ALAN: Yes.

DYSART: You have no recollection of the first time you noticed a horse?

ALAN: I told you. Now it's my turn. Are you married?

DYSART [*controlling himself*]: I am.

ALAN: Is she a doctor too?

DYSART: It's my turn.

ALAN: Yes, well what?

DYSART: What is Ek?

*[Pause.]*

You shouted it out last night in your sleep. I thought you might like to talk about it.

ALAN *[singing]*: Double Diamond works wonders,

Works wonders, works wonders!

DYSART: Come on, now. You can do better than that.

ALAN *[singing louder]*: Double Diamond works wonders,

Works wonders

For you!

DYSART: All right. Good morning.

ALAN: What d'you mean?

DYSART: We're finished for today.

ALAN: But I've only had ten minutes.

DYSART: Too bad.

*[He picks up a file and studies it.*

*ALAN lingers.]*

Didn't you hear me? I said, Good morning.

ALAN: That's not fair!

DYSART: No?

ALAN *[savagely]*: The Government pays you twenty quid an hour to see me.

I know. I heard downstairs.

DYSART: Well, go back there and hear some more.

ALAN: *That's not fair!*

*[He springs up, clenching his fists in a sudden violent rage.]*

You're a – you're a – You're a swiz! ... Bloody swiz! ... Fucking swiz!

DYSART: Do I have to call Nurse?

ALAN: She puts a finger on me, I'll bash her!

DYSART: She'll bash you much harder, I can assure you. Now go away.

*[He reads his file. ALAN stays where he is, emptily clenching his hands.*

*He turns away.*

*A pause.*

*A faint hum starts from the* CHORUS.*]*

ALAN *[sullenly]*: On a beach ...

**END OF EXTRACTS**

**There are no questions printed on this page**

**There are no questions printed on this page**

---

**There are no questions printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

**Question 1:** Text A – a transcript of two women discussing cookery programmes and cooking.  
Text B – Daily Mail.

**Question 2:** from *Great Expectations* by Charles Dickens, published by Penguin, 1996.

**Question 3:** © Anita Shreve 1989. Reproduced from *Eden Close* by Anita Shreve with kind permission of Little, Brown Book Group (London).

**Question 4:** from *The Lovely Bones* by Alice Sebold, published by Macmillan, 2003.

**Question 5:** Extract from *Strange Meeting* by Susan Hill, published by Penguin. Copyright © Susan Hill, 1971, 1989. Reproduced by permission of Sheil Land Associates Ltd.

**Question 6:** from *All My Sons* by Arthur Miller, published by Penguin, 2000. Copyright © 1947, The Estate of Arthur Miller. Reproduced by permission. All rights reserved.

**Question 7:** from *The Caretaker* by Harold Pinter, published by Faber & Faber Ltd, 2000.

**Question 8:** from *Othello* by William Shakespeare, published by Penguin, 2005.

**Question 9:** Pages 36-38 from *Equus* by Peter Shaffer, published by Penguin, 2006, England. Copyright © Peter Shaffer, 1973, 1974. Reproduced by permission of Penguin Books Ltd. By kind permission of Sir Peter Shaffer care of Macnaughton Lord Representation.

Copyright © 2012 AQA and its licensors. All rights reserved.