



General Certificate of Education

English Language and Literature 1721

Specification A

**ELLA2 Analysing Speech and its
Representation**

Mark Scheme

2009 examination - January series

Mark schemes are prepared by the Principal Examiner and considered, together with the relevant questions, by a panel of subject teachers. This mark scheme includes any amendments made at the standardisation meeting attended by all examiners and is the scheme which was used by them in this examination. The standardisation meeting ensures that the mark scheme covers the candidates' responses to questions and that every examiner understands and applies it in the same correct way. As preparation for the standardisation meeting each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed at the meeting and legislated for. If, after this meeting, examiners encounter unusual answers which have not been discussed at the meeting they are required to refer these to the Principal Examiner.

It must be stressed that a mark scheme is a working document, in many cases further developed and expanded on the basis of candidates' 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.

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DISTRIBUTION OF ASSESSMENT OBJECTIVES 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

Use the guidelines in the Assistant Examiner's Handbook as the basis of your marking, but supplement with these specific notations used across all units of the specification.

Points that are correct:

✓ (tick):	to indicate a positive point (but not rhythmical ticks)
straight underline/vertical line at side:	to indicate a good passage
expl:	candidate explains
ewm:	engages with meaning
pr:	candidate makes personal response

Errors:

BE:	basic error
mistakes:	ringed or marked with S
squiggly underline:	for poor/wrong idea
x (cross):	to indicate a point is wrong

Marginal annotation:

voc:	for a vocabulary point made
gr:	for a grammatical point made
phono/style:	for a stylistic point made
coh:	for a cohesive point made
aud:	for a point made about audience
purp:	for a point made about purpose
con:	context understood, commented upon
pnm:	point not made (if idea is not explained)

Unit-specific notations for Unit 2:

att:	comment on speaker attitude(s)
comp:	comparison exemplified and commented upon
fos:	feature of speech or prepared speech noted, commented upon

These points in no way supersede other marginal comments made by examiners. You should seek to make meaningful but economic comments in the margins and, particularly, at the end of the essay to show how your marks have been arrived at.

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		Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception
		AO2 (Marks out of 15)		AO3 (Marks out of 30)
Band 4	13 – 15	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works	26 – 30	Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts. Exploratory. Significant similarities and differences are made in an original/personal, possibly conceptual, manner. All texts effortlessly compared with attitudes assimilated
	11 – 12	Secure and coherent reading and analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form and structure; thoughtful points made on speech and how it works	23 – 25	Skilful and secure comparison; clear sense of context/variation/contextual influences underpins reading. Close focus on texts. Coherently compares and contrasts writer's choices of form, structure, mode, language. Confident comparison of attitudes
Band 3	9 – 10	Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features; some comment on how speech works	20 – 22	Expresses clearly comparisons and contrasts between two texts, clear interplay between text and context/sense of contextual variation; comments clearly on a variety of points/areas. Comparison may be imbalanced; possible imbalance of text coverage and/or attitudes
	7 – 8	Responds with growing confidence; analysis emerging: appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; speech features are commented upon but may lack contextual understanding	16 – 19	Context commented on; points are made but implicit meanings are probably shown; analysis may show implicit meanings; some comment on language use in texts. Imbalance in coverage of contexts and attitudes

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 attitude comments
	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

1. Compare how views and attitudes on bullying 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.

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

Some possible content/stylistic points candidates may refer to:

- prepared text versus unprepared, spontaneous text
- high frequency lexis in speech (stuff, wanna) and low frequency lexis in writing (corporate, elegant, humiliation)
- use of adjectives to highlight feelings e.g. better, worse in Text A; stronger, pretty horrible in Text B
- use of prosodic features in Text A to help the overall rhetorical purpose of the texts
- careful textual organisation in Text A e.g. patterning, antithesis
- issues of topicality and how they are dealt with; may comment on different approaches within 3 extracts, tutor leading of topicality in Text B
- no adjacency pairs in Text A; adjacency pairs forming the structure of feedback in Text B.

Examiner notes

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 co-ordination 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

		Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate coherent written expression	Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts
		AO1 (Marks out of 15)	AO2 (Marks out of 15)
Band 4	13 – 15	Use of framework(s) enhances and illuminates textual interpretation. Has a possible overview of the text through the framework(s). Engages closely with the meaning of the text; patterns fully appreciated. Possibly conceptual in use of framework(s). Fluent, cohesive writing	Profound analysis of literary or linguistic texts; sense of overview; illuminating reading of text. Possibly conceptualised or individualistic in approach. Conceptual comment on cohesion and textual structure. Cogent comments on features of speech and how speech works
	11 – 12	Coherent use of framework(s); some thoughtful probing of features and, possibly, patterns. Thoughtful engagement with texts through framework(s) and details. Interpretation evident through approach taken/framework(s) used. Fluent writing	Secure and coherent reading and analysis underpinned by good textual evidence; textual grasp very evident. Close focus on details with a range of examples discussed. Coherent comment on form and structure; thoughtful points made on speech and how it works
Band 3	9 – 10	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic and linguistic features. Engages with texts through explanation of features; possibly underdeveloped in places. Clear and appropriate writing	Close reading and analysis becomes obvious; some exploration. Growing confidence of interpretation. Careful use of illustrated points. Explains form and structure accurately with significant points about speech features; some comment on how speech works
	7 – 8	Uses a suitable framework(s). Evidence of some range. Sense of patterns may emerge in places; likely to be underdeveloped. May use different approaches for literary/linguistic study; able to distinguish between different features fairly accurately but may be unable to comment on effect of features. Sound writing	Responds with growing confidence; analysis emerging; appreciation of style, structure and form becoming apparent. May concentrate on one area at expense of others. Some distinguishing features commented upon; speech features are commented upon but may lack contextual understanding

Band 2	5 – 6	Identification through framework(s) shows some of writer's choices within the text. List-like but sound ideas. Broad comments on effects and stylistic points. Aware different modes need approaching in different ways but may do so in simplistic fashion. Broad comments. Expression communicates ideas but lacks flexibility/sophistication.	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Speech comments will feature but will be made simply and may concentrate 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. Erroneous use of speech terms Skimpy reading at bottom of band with no analysis or engagement with meaning

Great Expectations – Charles Dickens

2. How does Dickens use representations of speech and other stylistic techniques to create a sense of threat and menace in the following extract, and in **one** other episode elsewhere in the novel?

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

Some possible content/stylistic points candidates may refer to:

- use of directives e.g. 'Hold your noise!' to elicit Pip's fear
- use of elliptical utterances e.g. 'Quick' to highlight the fact that the unnamed speaker has not got much time
- deliberate use of disembodiment of voice of the man (Magwitch)
- use of dialectal forms to give the speaker individuality
- use of adjacency pairs, with reporting clauses which stress the apparent nastiness of the speaker
- the menace through the cannibalistic connotations of his speech
- use of specific adverbs to add colour to his character e.g 'darkly' and 'powerfully'
- his physicality and the way he manhandles Pip
- one other episode: e.g. detailed description of the attack on Pip by Orlick.

Examiner notes

Eden Close – Anita Shreve

3. How does Shreve use representations of speech and other stylistic techniques to explore the way Andy feels about Eden in the following extract, and in **one** other episode elsewhere in the novel?

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

Some possible content/stylistic points candidates may refer to:

- use of adjectives to indicate the effect of her touch on Andy: ‘electric’, ‘galvanising’
- use of general questions by Andy as a means of controlling the situation: “What’s this for?”
- use of general questions to indicate his lack of emotion, which really covers up the tension of the meeting
- avoidance tactics by Andy
- use of unclear references as a way of exploring their relationship
- one word utterances: ‘Us’, ‘Eden’
- the way Eden controls the situation by use of her body; the way she stops him swimming
- use of figurative language
- one other episode: e.g. detailed reference to Eden and Andy meeting for the first time as adults and he has to deal with her blindness.

Examiner notes

The Lovely Bones – Alice Sebold

4. How does Sebold use representations of speech and other stylistic techniques to show Susie's innocence in the following extract, and in **one** other episode elsewhere in the novel?

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

Some possible content/stylistic points candidates may refer to:

- use of imperatives by Mr Harvey which preys on Susie's innocence: 'Be polite', 'Take off your clothes'
- use of adjectives to show Susie's retrospective view of Mr Harvey: 'pitiful', 'sorry'
- use of adjacency pairings to get Susie to do things she doesn't want to do
- Susie's honesty and the way that it makes no difference: 'This is a cool place', 'I am (a virgin)'
- use of simplistic reporting clauses
- the resonance of 'You aren't leaving Susie.'
- the idea of possession: 'You're mine now' and its simple message; the frightening consequences it has
- one other episode: e.g. Susie's friendships; her relationship with her parents.

Examiner notes

Enduring Love - Ian McEwan

5. How does McEwan use representations of speech and other stylistic techniques to explore Parry's interactions with Joe in the following extract, and in **one** other episode elsewhere in the novel?

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

Some possible content/stylistic points candidates may refer to:

- use of the adverb 'actually' and the first person plural pronoun 'we' to indicate the way that he feels that Joe and he have an 'affinity'
- Joe's initial dismissal of Parry
- use of rising intonation by Parry to indicate his lack of certainty or the clever way he draws Joe in; suggestion does not seem as preposterous
- the simplicity and honesty of Parry's views
- the friendliness of Joe's replies
- Joe's details of Parry's description
- the way that Jed presses Joe and the use of the verb 'promise'
- one other episode: e.g. Jed's letter to Joe, a different type of interaction.

Examiner notes

Waiting for Godot – Samuel Beckett

6. How does Beckett use representations of speech and other dramatic techniques to create an impression of Pozzo in the following extract, and in **one** other episode elsewhere in the play?

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

Some possible content/stylistic points candidates may refer to:

- the commanding attitude of Pozzo and his use of imperatives, e.g. 'Leave him in peace!'
- change of tone e.g. 'Ah! That's better.'
- Estragon's timid attitude towards Pozzo, e.g. 'Please, sir...'
- the use of formal vocabulary e.g. 'my good man'
- use of pseudo-legal jargon e.g. 'but in theory...'
- contrast of tone when addressing Lucky e.g. '...pig! Reply!'
- Pozzo's attitude toward Vladimir's outburst
- one other episode: Pozzo's re-appearance in Act II.

Examiner notes

The Caretaker – Harold Pinter

7. How does Pinter use representations of speech and other dramatic techniques to explore ideas about identity in the following extract, and in **one** other episode elsewhere in the play?

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

Some possible content/stylistic points candidates may refer to:

- Mick's introductory remark – 'you say'
- the use of questions
- the use of repetition, e.g. 'Wait a minute...'
- the use of adjacency pairs
- the use of exclamations
- vocabulary linked to identity, e.g. 'name', 'impostor'.
- Mick's use of the specialist language of the decorator.
- one other episode: Mick's questioning of Davies at the beginning of Act 2.

Examiner notes

Othello – William Shakespeare

8. How does Shakespeare use representations of speech and other dramatic techniques to present Cassio's feelings towards Desdemona in the following extract, and in **one** other episode elsewhere in the play?

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

Some possible content/stylistic points candidates may refer to:

- the use of adjacency pairs to explore topicality, eg Othello's marriage to Desdemona
- the use of interrogatives to obtain information about Desdemona from Cassio
- Cassio's use of positive adjectives to describe Desdemona, e.g. 'paragons', 'divine'
- the sense of Desdemona having divine protection
- his use of imagery to describe the union of Othello and Desdemona, e.g. '...in Desdemona's arms.'
- the sense that Desdemona has the power to bring happiness to the whole of Cyprus.
- the language of his greeting of Desdemona, e.g. Hail to thee, lady!
- one other episode: the scene where Iago speaks to Cassio about Desdemona.

Examiner notes

Equus – Peter Shaffer

9. How does Shaffer use representations of speech and other dramatic techniques to reveal Dysart's relationship with his wife in the following extract, and in **one** other episode elsewhere in the play?

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

Some possible content/stylistic points candidates may refer to:

- Dysart's opening use of the clichéd line – 'My wife doesn't understand me, your Honour.'
- Hesther's perception of Dysart and his wife being incompatible
- his reflections on how his relationship has changed
- his use of the term 'brisk' to describe their relationship
- his use of description of the home context to describe the sterility of their relationship
- his use of humour, e.g. 'the Shrink's Shrink'
- Dysart's use of direct speech to dramatise his interaction with his wife
- one other episode: the section where Alan Strang mentions Dysart's wife.

Examiner notes