



General Certificate of Education

**English Language and Literature
1721**

Specification A

**ELLA2 Analysing Speech and its
Representation**

Mark Scheme

2009 examination - June series

This mark scheme uses the [new numbering system](#) which is being introduced for examinations from June 2010

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, attitudes and comparison

Band 2	5 – 6	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Speech comments will feature but will be made simply and may concentrate on straightforward mode differences. Very little contextual comment made	12 – 15	Comparative framework used but comparisons 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. No comparisons made, very limited awareness of 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

01 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.

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

Some possible content/stylistic points candidates may refer to:

- information in both is delivered through first person: written text has appearance of being more prepared; consequently information seems more accessible
- differences in register
- speech was original basis for B but discourse features removed whereas in A they remain and show spontaneity and unplanned nature of text; elements of “unplannedness” removed from Text B
- focus on films and acting and associated word classes used, eg proper nouns
- use of adjectives to highlight feelings or attitudes, eg roarin, loud, pointless in Text A; brutal, big, good, in Text B
- lack of prosodic features in Text B
- more careful textual organisation in Text B, eg varying sentence lengths
- use of personalised responses foregrounded by ‘I’ rather than abstracts
- differences in topicality eg. angle adopted on topic, topic shifting
- different levels of formality.

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. Simplistic in approach, lacking in detail and evidence. Expression communicates ideas but lacks flexibility/sophistication.	Some simple analysis and recognition of implied meaning; at least two illustrated points are made. List-like in approach. Possibly lacks evidence in places; broader, list-like comments may feature. Speech comments will feature but will be made simply and may concentrate on straightforward mode differences. Very little contextual comment made
	4	Simplistic. Attempts to use framework(s) but likely to be limited; identifies some points; limited appreciation of features and/or patterns; some awareness of the focus of a text; common sense approach but does not discuss how language works. Writing contains flaws in expression with many technical errors.	Basic and generalised analysis; responds to surface features in a broad fashion. May take a narrative approach with occasional simplistic comments. Lacks details or engagement and very few speech features, not related to the context at all
Band 1	3	Lack of coherence in selection of ideas; little apparent planning with probably no use of framework(s). Implicit views of language use; superficial ideas. Very few relevant ideas. Writing contains many flaws.	A little understanding; very limited analysis; sometimes responds to surface features; odd textual references but main focus is on textual narrative or general points. Speech points are totally general
	1 – 2	Little awareness. Possible framework misconceptions. Weak writing with no apparent direction. Very wayward at bottom of band where inaccuracies abound	A little awareness of text but form and structure are ignored. Erroneous use of speech terms Skimpy reading at bottom of band with no analysis or engagement with meaning

Great Expectations – Charles Dickens

- 02** 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 in the novel?

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

Some possible content/stylistic points candidates may refer to:

- use of exclamation marks to indicate feelings
- use of elliptical utterances e.g. 'Not so much so'
- use of repetition within interrogatives
- use of modifiers to indicate attitudes
- use of question and answer adjacency pairs, without reporting clauses
- the way that Pip stands up for himself but still appears overawed
- one other episode: e.g. Pip's discussion with Estella as a woman.

Examiner notes

Enduring Love – Ian McEwan

- 03** 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?

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

Some possible content/stylistic points candidates may refer to:

- use of directives by Jean Logan: ‘Smell it’ to indicate her preliminary suspicions followed by ‘Take a deeper breath’; use of comparative adjective which perhaps indicates that she doesn’t think Joe is taking her seriously
- Joe’s inability to smell anything beyond the most obvious
- her heightened woman’s sense (and instincts?); the way she challenges Joe
- Joe’s certainty through his declarative statement: ‘I saw no-one....’
- the use of reference to the apparent affair by ‘it’
- the way that Mrs Logan claims to want to help the woman
- Mrs Logan’s fierce convictions of what she will do if the woman comes to her
- one other episode: e.g. detailed reference to Joe’s initial meeting with Jean Logan and her reaction to him.

Examiner notes

Eden Close – Anita Shreve

04 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?

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

Some possible content/stylistic points candidates may refer to:

- use of specific description of his father returning from the Closes' house
- the way in which he realises that what his father has seen is very dramatic
- use of imperatives and directive utterances as Andy's father tries to take control of the situation: 'Go inside...Take the boy'
- reference to Andy by a generic term and not his name to emphasize his youth (innocence?)
- use of interrogatives by Andy's mother for clarification: 'What happened?'
- use of simple bald declaratives by Andy's father: 'Jim is dead'
- elliptical utterances: 'But how?' 'Who?' to indicate her confusion and the need for explication
- use of pauses/hesitancy in Andy's father's speech
- prosodic features: 'assaulting'; the resonances this has within the novel
- one other episode: e.g. detailed reference to how Edith treats Eden after the shooting.

Examiner notes

The Lovely Bones – Alice Sebold

- 05** 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?

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

Some possible content/stylistic points candidates may refer to:

- Len Fenerman’s approach to getting Jack to stop calling the police: tentative and then more forceful
- Jack Salmon’s initial friendliness towards Len: polite, phatic speech
- use of adjacency pairings to explore the awkwardness of Len: few reporting clauses
- use of questions to show Jack’s logic
- the use of figurative language to explore Jack’s feelings about Mr Harvey: ‘...the coldness at the core of the man’
- the declarative of Jack, aided by the adverb: ‘You are stopping the investigation.’ No contraction in the speech
- one other episode: e.g. detailed discussion of the way that her mother reacts to her death.

Examiner notes

Waiting for Godot – Samuel Beckett

06 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?

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

Some possible content/stylistic points candidates may refer to:

- Vladimir's acquiescence to Estragon's desire for quiet
- his waking of Estragon because he 'felt lonely'
- the effect of his use of the nickname 'Gogo'.
- Vladimir's use of imperatives, e.g. 'Don't tell me!'
- Vladimir's awareness of Estragon's dependence on him
- Vladimir's impatience with Estragon
- one other episode: the exchange between the characters at the beginning of Act 2.

Examiner notes

The Caretaker – Harold Pinter

07 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?

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

Some possible content/stylistic points candidates may refer to:

- the hesitancy and understatement of Aston's opening remark to Davies
- Davies' use of questions
- his use of exclamations
- the use of adjacency pairs and the contrast of tone between the two characters
- the change in Aston's response to Davies after Davies has used the term 'stinking shed'
- Davies' aggression
- the disjointed nature of Davies' dialogue as he leaves
- one other episode: the opening of Act 1 where Aston and Davies meet for the first time.

Examiner notes

Equus – Peter Shaffer

08 How does Shaffer use representations of speech and other dramatic techniques to present Martin Dysart's meeting with Dora Strang 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 formality of the opening exchange
- Dysart's use of questions, e.g. 'Really?', 'Did he?' and the use of questions throughout the exchange
- Alan's use of repetition, e.g. 'Why not?...Why not?'
- the use of religious vocabulary e.g. 'Christian,' 'pagan,' 'Book of Job'
- the use of adjacency pairs
- the use of direct speech and biblical quotation
- one other episode: the section where Dora Strang goes to see Dysart and tells him about the original picture that was on Alan's wall.

Examiner notes

Othello - Shakespeare

- 09** 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?

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

Some possible content/stylistic points candidates may refer to:

- Iago's use of the idea of 'poor and content' is far preferable to being jealous
- Othello's immediate taking up of the idea of jealousy – linking it to himself through use of the first-person, 'Thinks't thou I...'
- Othello's vocabulary showing contrasts, e.g. suspicions, doubt, surmises/ fair, virtuous, love
- Iago's use of imperatives, e.g. 'Look to your wife', 'Wear your eyes thus,'
- Othello's use of listing to reinforce the innocence of his wife
- Iago's use of the personal pronoun and repetition of 'undone,' 'unknown'
- one other episode: the end of Act III where Othello becomes convinced by Iago's insinuations.

Examiner notes