



**General Certificate of Education
June 2010**

**English Language and Literature A
1721**

**ELLA2 Analysing Speech and its
Representation**

Mark Scheme

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 |

Question 1

01 Read the transcript (**Text A**) and the article (**Text B**).

Text A is the transcript of a university student who is talking to her friend about starting the final year of her nursing course.

Text B is from a speech on education given by the Prime Minister, Gordon Brown, in October 2007.

Compare how information, attitudes and feelings are conveyed by the speakers in the two texts.

In your answer you should comment on:

- the choice of 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:

- material in Text A contains discourse features common in spontaneous, unplanned speech
- Text B is a prepared speech and therefore the material has been shaped and so is in grammatically correct English
- semantic field of Text A shows connection with educational topic (e.g. 'uni', 'classroom', 'placement')
- lack of prosodic features in Text B
- adjacency pairs in Text A mainly of question and answer
- use of topic specific vocabulary in Text A (e.g. assignments, clinical portfolio)
- use of colloquial language in Text A (e.g. 'uni', 'cool', 'yeah')
- use of repetition in Text B
- use of parallel phrasing 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. 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 |

Either

Great Expectations – Charles Dickens

Question 2

- 02** How does Dickens use representations of speech and other stylistic techniques to present Magwitch’s feelings towards Pip in the extract printed below, 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:

- Magwitch’s use of colloquial language (e.g. “heavy grubber”, “blood ‘uns”)
- his use of exclamatives to express his feelings (e.g. “...what I made!”)
- his repeated use of possessive pronoun to emphasise his feeling towards Pip (e.g. “my gentleman”)
- his use of adjective “dear” in reference to Pip
- his desire that Pip has the best he can give him
- the little he asks in return
- his willingness to risk danger for Pip
- one other episode: e.g. Pip’s final visit to Magwitch in prison.

Examiner notes

OR

Eden Close – Anita Shreve

Question 3

- 03** How does Shreve use representations of speech and other stylistic techniques to present Eden’s attitude towards Andy in the extract printed below, 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:

- Eden’s light-hearted comment in waking Andy and the banter between them
- Eden’s desire for attention from Andy
- her use of demotic language (e.g. “Jesus Christ”, “fink”, “asshole”)
- her use of the personal pronoun (e.g. “I’m bored”, “I want company”)
- her mocking tone towards Andy (e.g. “Well, la-di-da”)
- informality of phrases (e.g. “swear to God”, “You should talk”)
- one other episode: e.g. Andy’s first meeting with Eden after he returns home following the death of his mother.

Examiner notes

OR

The Lovely Bones – Alice Sebold

Question 4

- 04** How does Sebold use representations of speech and other stylistic techniques to present Harvey's responses to being interviewed by the police in the extract printed below, 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:

- the use of reported speech to convey Harvey's earlier responses to Fenerman's questions
- Len's formal opening (e.g. "I understand...")
- the use of free direct thought to convey Len's thoughts about Harvey (e.g. *A little strange*, Fenerman thought)
- the use of questions
- Harvey's reference to his dead wife
- Harvey's question about how the investigation is proceeding
- one other episode: e.g. when the police search Harvey's house.

Examiner notes

OR

Enduring Love – Ian McEwan

Question 5

05 How does McEwan use representations of speech and other stylistic techniques to convey Clarissa's attitude towards Joe in the extract printed below, 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:

- her affectionate attitude towards him (e.g. "smiled", "mouthed a kiss")
- the use of question and answer adjacency pairs
- Clarissa's use of questions and Joe's answer
- her unexpected and relaxed response emphasised by adverbs (e.g. "easily", "merrily")
- her joking response (e.g. "You're getting married")
- the use of demotic language (e.g. "My God", "Let it get to you")
- one other episode: e.g. after the accident.

Examiner notes

OR

Waiting for Godot – Samuel Beckett

Question 6

- 06** How does Beckett use representations of speech and other dramatic techniques to present the treatment of Lucky in the extract printed below, 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:

- Pozzo's use of directive exclamatives (e.g. "Close!", "Stool!")
- the extensive use of stage directions
- Lucky's plight described through Vladimir and Estragon
- the use of questions to describe action (e.g. "What ails him?", "Why doesn't he put his bags down?")
- the use of repetition (e.g. "It's the rope.", "It's the rubbing.")
- use of vocabulary to indicate condition (e.g. "sore", "knot", "chafing")
- one other episode: where Lucky speaks later in scene.

Examiner notes

OR

The Caretaker – Harold Pinter

Question 7

07 How does Pinter use representations of speech and other dramatic techniques to present the character of Aston in the extract printed below, 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:

- Aston's helpfulness (e.g. wakes Davies)
- Aston's hesitant speech (e.g. "I...I didn't...")
- Davies's interruption of him
- Aston's disrupted sleep and hesitancy to tackle Davies
- Aston's use of short or incomplete sentences
- his giving in to Davies over the window
- one other episode: his confrontation with Davies at the end of the play.

Examiner notes

OR

Othello – William Shakespeare

Question 8

08 How does Shakespeare use representations of speech and other dramatic techniques to convey Iago's feelings towards Othello in the extract printed below, 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 vocabulary to describe Othello's character (e.g. "loving his own pride and purpose")
- his assuming the voice of Othello
- his lack of respect for Othello's judgement in choosing his officer
- his revelation that he is using his position with Othello for his own ends
- Iago's use of oaths to express his feelings e.g. " 'Sblood", "By heaven"
- Iago's use of imagery
- one other episode: his description of Othello to Brabantio.

Examiner notes

OR

Equus – Peter Shaffer

Question 9

- 09** How does Shaffer use representations of speech and other dramatic techniques to reveal Frank Strang’s relationship with Dora Strang in the extract printed below, 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:

- Frank and Dora’s use of terms of affection (e.g. “Dear”)
- Frank’s comments to Dysart about Dora’s “romantic ideas”
- the use of the more detached “his mother” in reference to Alan
- the effects of phrases such as “indulged him”, “as long as he’s happy”
- his comments about Dora’s religion and the influence she has had over their son
- his use of vocabulary to express his feelings on this (e.g. ‘dosing’, ‘down the boy’s throat’, ‘this stuff’)
- his use of demotic language e.g “Bloody religion”
- Dora’s attitude about her husband’s views on religion
- one other episode: when Frank and Dora try to stop Alan.

Examiner notes