



**General Certificate of Education
January 2011**

**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)
ewm: engages with meaning

Errors:

mistakes: marked with X
pnm: point not made (if idea is not explained)

Marginal annotation:

gr: for a grammatical point made
style: for a stylistic point made
coh: for a cohesive point made
con: context understood, commented upon
pr: personal response

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 Text A and Text B

Text A is the transcript of a ten year old girl, Milly, talking to her mother, Ann, as they look at some holiday photographs together.

Text B is from an interview with the television presenter, Gyles Brandreth, published in *The Independent* newspaper.

Compare how information and attitudes about holidays and travel 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.

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

Some possible content/stylistic points candidates may refer to:

- information in Text A is a transcript of spontaneous speech: Text B has been prepared from material gathered through interview
- information in both is delivered through first person: written text has appearance of being more prepared; consequently information seems more accessible
- use of modifiers in Text A (particularly repeated use of 'really'); repeated use of personal pronoun 'I' in Text B
- high frequency lexis in Text A (e.g. fun, liked,) and low frequency lexis in Text B (culture, materialise, retracing)
- the use of proper nouns in Text B (e.g. Charles Dickens; Diego Rivera; Petra)
- adjacency pairs in Text A mainly of question and answer. Question and response used in different way in Text B.
- use of vocabulary in Text A linked to seaside and holiday (e.g. beach; surfer; adventure playground)
- Vocabulary linked to locations and famous people in Text B
- lack of prosodic features 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 Pip's attitude towards 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:

- Pip's initial greeting of Joe
- the formality of Pip's language towards Joe (e.g. Pip's assurance that he will never forget Joe)
- Pip being "not best pleased" with Joe's attitude
- Pip's patronising attitude towards Joe (e.g. "It's a pity now, Joe...that you didn't get on a little more)
- the "favour" Pip asks of Biddy and her response to him
- the use of patronising language (e.g. "My dear Biddy, they do very well here...")
- Pip's plans for Joe and his view that Joe's manners won't do
- the use of repetition (e.g. "manners", "proud")
- one other episode (e.g. where Joe takes care of Pip when he falls ill).

Examiner notes

OR

Enduring Love – Ian McEwan

Question 3

- 03** How does McEwan use representations of speech and other stylistic techniques to convey the attitude of the police towards Joe's complaints 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:

- the description of the woman's voice signalling attitude (e.g. "laconic", "sceptical", "hardened")
- the reference to a "workaday deluge of panic and woe"
- the use of short question and answer adjacency pairs
- the policeman's interruption of Joe
- the effect of Joe's repetition of "No" and the hesitation "Er"
- the officer's change in tone (e.g. ...voice slipped out of neutrality)
- the officer's closing comments
- one other episode (e.g. Joe's later interview with Lindley).

Examiner notes

OR

Eden Close – Anita Shreve

Question 4

04 How does Shreve use representations of speech and other stylistic techniques to present Edith Close 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:

- Shreve’s use of description of Edith (e.g. use of imagery – “delicate calligraphy of lines)
- the use of adjacency pairs and Edith’s guarded responses
- detail to reveal attitude (e.g. “mouth tightens”, “raises her chin”)
- Andrew’s use of questions and Edith’s responses
- her protective attitude towards Eden (e.g. her use of emphasis – “I’m a *nurse*)
- Edith’s response to the sounds from upstairs
- Edith’s way of signalling to Andy she wants him to leave without saying so
- the use of the present tense
- one other episode (e.g. Edith accusing Andrew of sneaking behind her back).

Examiner notes

OR

The Lovely Bones – Alice Sebold

Question 5

05 How does Sebold use representations of speech and other stylistic techniques to create a sense of tension 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:

- the effect of the simple opening exchange, “Mom.” and the reply, “Lindsey.”
- the description of Lindsey and Buckley’s awkwardness (e.g. Buckley’s refusal to look at his mother)
- Lindsey’s lack of response to her mother’s question and Samuel’s answer
- the short sentences to convey this sense of awkwardness
- the use of the simile to describe Buckley’s response to his mother
- Lindsey’s the expression of Buckley’s unspoken thought
- the use of metaphor and simile (e.g. “riptide of blood”)
- the use of demotic language to express the intensity of Buckley’s feelings
- Samuel’s attempts to calm the situation
- one other episode (e.g. where Lindsey goes into Mr Harvey’s house and then explains to her parents what she has done)
- unusual use of first person narration.

Examiner notes

OR

Waiting for Godot – Samuel Beckett

Question 6

- 06** How does Beckett use representations of speech and other dramatic techniques to present 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:

- Estragon's use of questions
- his looking to Vladimir to provide answers
- the use of stage directions to describe Estragon (e.g. *feebly*, *violently*)
- the importance of the carrot to Estragon
- Estragon's dependence on Vladimir
- the use of repetition (e.g. "come in")
- the use of adjacency pairs
- one other episode (e.g. the opening section of the play).

Examiner notes

OR

The Caretaker – Harold Pinter

Question 7

07 How does Pinter use representations of speech and other dramatic techniques to create a sense of menace 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:

- Davies' opening question indicates he feels menaced
- the use of dialogue to describe actions (e.g. "I've got a knife here. I'm ready")
- the use of repetition (e.g. "What's that? What? Who's that? What's that?")
- Davies' use of threats
- the use exclamations
- the use of demotic language (e.g. "damn light", "bloody box")
- the use of stage directions
- the contrast between Mick's language and Davies' and his apparent concern for Davies' welfare
- the use of the 'electrolux'
- one other episode (e.g. where Mick questions Davies about his name).

Examiner notes

OR

Othello – William Shakespeare

Question 8

08 How does Shakespeare use representations of speech and other dramatic techniques to create a sense of mounting horror 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:

- Gratiano's opening words to Othello
- Emilia's sudden realisation of the truth and her exclamations (e.g. "O God!", "O heavenly God!")
- Iago's attempts to silence her and the growing menace in his words
- his threatening vocabulary (e.g. "villainous whore", "Filth")
- the use of heaven related imagery
- the use of stage directions
- one other episode (e.g. Othello publicly striking Desdemona).

Examiner notes

OR

Equus – Peter Shaffer

Question 9

- 09** How does Shaffer use representations of speech and other dramatic techniques to present Jill Mason 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 stage directions to suggest Jill's character
- the use of short sentences
- her references to her mother, men and dates
- Alan's comments to Dysart about Jill
- Jill's flirting with Alan (e.g. "You've got super eyes") and Alan's reaction
- her suggestive language (e.g. "bottoms", "sexy", "skinflick")
- her manipulation of Alan
- one other episode: (e.g. her response to Alan seeing his father at the film).

Examiner notes