



**General Certificate of Education (A-level)
June 2011**

**English Language and Literature ELLA2
A**

(Specification 2720)

**Unit 2: 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 events which all examiners participate in and is the scheme which was used by them in this examination. The standardisation process 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 standardisation each examiner analyses a number of candidates' scripts: alternative answers not already covered by the mark scheme are discussed and legislated for. If, after the standardisation process, examiners encounter unusual answers which have not been raised 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 a transcript of a woman talking to a friend about her feelings about spiders.

Text B is from an article about the fear of spiders entitled 'Arachnophobia: A web of fear'. It was published in *The Independent on Sunday* newspaper.

Compare how information and attitudes about spiders 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 for a newspaper article through interviews with various people
- information in both is delivered through first person: written text has the appearance of being more prepared; consequently information seems more accessible
- personal pronoun 'I' used in both texts although more frequent in Text A
- use of emphasised words in Text A (e.g. thought, massive)
- high frequency lexis in Text A (e.g. scare, brush, run) and examples of low frequency lexis in Text B (e.g. arachnophobes; hypnotherapist; reprogramming; cognitive)
- use of colloquial vocabulary (e.g. in Text A - bloke, ginormous, chucked; in Text B - cool, fine, freak out)
- use of nouns in Text B (e.g. arachnophobia; psychologist; fangs)
- field specific lexis appropriate to context (e.g. Text A - spiders, scare, phobias; Text B – brain, medication, irrational, subconscious).

Examiner notes

SECTION B

Questions 02 – 09 **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

		<p>Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate coherent written expression</p> <p>AO1 (Marks out of 15)</p>	<p>Demonstrate detailed critical understanding in analysing ways in which structure, form and language shape meanings in spoken and written texts</p> <p>AO2 (Marks out of 15)</p>
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 explore the relationship between Estella and Miss Havisham 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 significance of the “sharp words” between Estella and Miss Havisham
- the use of adjectives to suggest key aspects of characters (e.g. proud impatience of Estella and fierce affection of Miss Havisham)
- use of exclamations to express Miss Havisham’s emotions
- vocabulary used to express contrasting responses (e.g. Miss Havisham – “passionately”, “fierce”, “bitterly”; Estella – “perfect composure”, “indifference”, “retorted”)
- use of adjacency pairs to explore relationships
- Estella’s use of questions to probe Miss Havisham’s responses
- use of repetition to express Miss Havisham’s feelings
- one other episode (e.g. Pip’s first meeting with Estella and Miss Havisham).

Examiner notes

OR

Eden Close – Anita Shreve

Question 3

- 03** How does Shreve use representations of speech and other stylistic techniques to explore Andrew's relationship with others 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:

- description of Andrew's reaction to the phone call
- use of adjacency pairs in question and answer form
- Andrew's evasions (e.g. "I'm here obviously")
- Andrew's response to the mention of Billy (e.g. "Andrew winces")
- the use of metaphor to describe Andrew's thoughts
- his change of tone in speaking to Billy
- description of Andrew's and Martha's actions
- vocabulary to suggest Martha's suspicions (e.g. "So you say")
- one other episode (e.g. Andrew's conversation with Jayne about his absence from the office).

Examiner notes

OR

The Lovely Bones – Alice Sebold

Question 4

- 04** How does Sebold use representations of speech and other stylistic techniques to present Grandma Lynn 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:

- Grandma Lynn's entry (e.g. "Hello? Knock-knock.")
- her use of the affectionate term "hon" in addressing Lindsey
- the reference to "Jackie Kennedy dresses"
- the description of Grandma Lynn's smell (e.g. "powdery smells", "Chanel No.5")
- Grandma Lynn's compliments to Lindsey
- her attitude towards Lindsey's mother (e.g. "your mother's a wreck" "I'm shocked at your mother")
- her implied criticism of Lindsey's dress (e.g. "Where did you get *this* sack?")
- one other episode (e.g. Grandma Lynn's arrival before Thanksgiving).

Examiner notes

OR

Enduring Love – Ian McEwan

Question 5

- 05** How does McEwan use representations of speech and other stylistic techniques to convey a sense of menace 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 thoughts that go through Joe's mind (e.g. "wondering about the weapon", "hadn't come to kill me with his bare hands")
- detailed description of how close Parry is sitting to Clarissa
- details of Clarissa (e.g. "her body radiating disgust and terror", "...suggested that she was coiled")
- Joe's opening remarks and Parry's quick response
- Parry's focus on Joe and his repetition of the pronoun "you"
- the repeated reference to Parry's increased sweating building up the sense that he is about to do something
- Clarissa's attempt at reasoning with Parry (e.g. "He was actually very frightened of you")
- Parry's use of questions (e.g. "How could you?", "...is it Joe?")
- one other episode (e.g. Joe's visit to Steve's house to buy a gun).

Examiner notes

OR

Waiting for Godot – Samuel Beckett

Question 6

- 06** How does Beckett use representations of speech and other dramatic techniques to create a sense of hopelessness 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:

- the use of question and answer adjacency pairs that don't provide answers
- the use of negative vocabulary (e.g. "wrong", "don't", "can't")
- the sense of being unable to move - they can only wait
- the sense of fear of Godot (e.g. "He'd punish us")
- connotations of death (e.g. "Everything's dead but the tree")
- suggestion they hang themselves – but even that isn't possible
- ending emphasising their lack of ability to move or take action
- one other episode: (e.g. the end of Act 1).

Examiner notes

OR

The Caretaker – Harold Pinter

Question 7

- 07** How does Pinter use representations of speech and other dramatic techniques to present Davies's attitude towards 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:

- Davies's complaints about Aston (e.g. "he never tells me", "he comes in late")
- Davies's use of repetition (e.g. "I wake up", "I can see him")
- his description of Aston's actions
- his use of exclamations
- the use of pauses
- the use of stage directions
- the use of demotic language
- Davies's reaction to Aston giving him the shoes (e.g. "No, they're not right")
- his quibble over the shoelace colour
- one other episode: (e.g. when Aston tells Davies to find somewhere else).

Examiner notes

OR

Othello – William Shakespeare

Question 8

08 How does Shakespeare use representations of speech and other dramatic techniques to present 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:

- Othello's initial use of questions
- the power of his threat against anyone who continues to fight
- his use of commands (e.g. "Silence that dreadful bell")
- his power to command coupled with controlled and balanced language
- his change in language as he becomes frustrated at not being able to get a straight answer (e.g. "by heaven", "Zounds")
- his certainty of his own power to command
- one other episode: (e.g. Othello's responses to Iago's suggestions of Desdemona's infidelity).

Examiner notes

OR

Equus – Peter Shaffer

Question 9

- 09** How does Shaffer use representations of speech and other dramatic techniques to present Dora Strang's feelings 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:

- Dora's opening use of repetition to stress her strength of feeling
- her use of irony (e.g. "really")
- the use of fragmented language to express her loss of control
- her use of rhetorical questions
- her use of exclamations
- the repetition of "we" to stress what they have done for Alan
- the repetition of "he" to stress Alan's responsibility (e.g. "what *he's* done", "what *he* is")
- her use of the word "Devil" to reveal how she sees him
- one other episode: (e.g. Dysart's first discussion with Dora in Act 1).

Examiner notes

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below:

UMS Conversion Calculator www.aga.org.uk/umsconversion