



**General Certificate of Education (A-level)
January 2012**

**English Language and Literature A ELLA2
(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 students' 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 students' 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 students' 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 Texts A and B

Text A is a transcript of the presenter Claudia Winkleman and the film critic Danny Leigh discussing the film *Spiderhole* on the television show *Film 2010*.

Text B is an extract from an interview with the film director James Watkins, the screenwriter Jane Goldman and the head of Hammer films Simon Oakes, on their new film version of Susan Hill's novel *The Woman in Black*. The interview is from the on-line site of the film magazine *Empire*.

Compare how information and attitudes about the films 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 students may refer to:

- information in Text A is a transcript of spontaneous speech: Text B has been prepared from material gathered through interview and printed as part of an on-line magazine interview
- information in both is delivered through first person: written text has appearance of being more prepared; consequently information seems more accessible
- speech was the original basis for Text B but discourse features have been removed whereas they remain in Text A and show the spontaneous and unplanned nature of the text.
- the use of modifiers in Text A (particularly repeated use of 'quite')
- repeated use of "I mean..." to explain in Text A
- focus on 'horror/ghost story genre and use of field specific lexis (e.g. Text A 'malevolence', 'evil', 'frightening', Text B 'scary', 'ghost')
- use of emphasised words in Text A
- use of humour in Text A (e.g. 'irritating bunch')
- use of colloquial vocabulary (e.g. 'giffer', 'yeah', 'guy')
- use of comparison with other films (e.g. 'The Shining', 'The Others'.)

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

		<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 reveal Estella's attitude 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 students may refer to:

- Estella's calm responses
- her own recognition of her inability to feel love (e.g. "I know what you mean as a form of words but nothing more.")
- her uncaring attitude (e.g. "I don't care for what you say at all.")
- her reminder of her warning to Pip
- the use of emphasis to stress her nature (e.g. "It is *my* nature.")
- the claim that she makes a distinction between Pip and "all other people."
- the repetition that Pip thinks she does not mean what she says
- the use of questions (e.g. "Why not tell you the truth?")
- the effect of Pip's plea to her – the softening of her tone
- her awareness of her own nature and her unequivocal response to Pip's words (e.g. "Nonsense. This will pass in no time.")
- one other episode e.g. Pip's first meeting with Estella.

Examiner notes

OR

Eden Close – Anita Shreve

Question 3

- 03** How does Shreve use representations of speech and other stylistic techniques to present the interaction between Andy and T.J. 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 students may refer to:

- T.J.'s casual approach to the topic – “You know about Sean” – presenting a statement rather than a question
- T.J.'s reluctance to face Andy
- Andy's lack of awareness of the situation
- T.J.'s use of euphemism (e.g. “They're like a thing.”)
- the use of emphasis (e.g. “Going out.”)
- Andy's reluctance to face the truth
- T.J.'s use of questions to make Andy see the truth (e.g. “Oh yeah?”, “And how is that?”)
- T.J.'s reluctance to describe the situation in detail to his friend
- T.J.'s change of attitude and loss of patience with Andy (e.g. T.J. snapped round.)
- one other episode (e.g. Andrew's visit to T.J.'s house).

Examiner notes

OR

The Lovely Bones – Alice Sebold

Question 4

- 04** How does Sebold use representations of speech and other stylistic techniques to present the relationship between Lindsey and Samuel 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 students may refer to:

- Samuel's proposal
- the use of exclamations to emphasise feelings (e.g. "...and I want to live in the house!")
- the use of questions (e.g. "What?", "Samuel?", "Who will support us?")
- Samuel's use of demotic language
- Lindsey's acceptance of the proposal
- the sense of them working in harmony (e.g. "'Yes', he said, trying to switch gears with her.")
- running together – e.g. Samuel pace-setting for her
- one other episode (e.g. Samuel and Lindsey's exploration of the old house.)

Examiner notes

OR

Strange Meeting – Susan Hill

Question 5

05 How does Hill use representations of speech and other stylistic techniques to present Garrett 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 students may refer to:

- the description of the change Hilliard sees in Garrett
- Garrett's greeting as if waiting for Hilliard's return
- the use of questions (e.g. "How are you?")
- the use of a direct and indirect speech (e.g. "Yes, he said, yes they had, yes he was not fit.)
- Garrett's handling of the whisky and suggestions of drinking (e.g. "Hilliard saw other bottles, gleaming darkly.")
- the physical change in Garrett (e.g. "The C.O. had developed a strange half-limp." and the suggestion of 'agitation')
- Garrett's peevishness and his apparent ageing (e.g. "I have been away five weeks and he is twenty years older.)
- one other episode (e.g. Garrett talking to Hilliard about Captain Franklin's idea.)

Examiner notes

OR

The Caretaker – Harold Pinter

Question 6

- 06** How does Pinter use representations of speech and other dramatic techniques to present Mick’s relationship with Davies 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 students may refer to:

- Mick’s exercise of power over Davies
- Mick’s use of questions (e.g. “Brought here?”)
- the use of slang (e.g. “fibber”, “perky”)
- Mick’s use of accusation
- Mick’s references to his mother (e.g. “Keep your hands off my old mum.”)
- the use of the jargon of landlords and estate agents (e.g. “Rateable value ninety quid for the annum.”)
- the use of absurd comments (e.g. “I’ll have my solicitors draft you out a contract.”)
- the use of listing (e.g. the insurance benefits – “compensation on cessation, comprehensive indemnity against Riot”)
- the repeated concluding short, direct question – “Who do you bank with?”
- one other episode (e.g. the scene with the Electrolux.)

Examiner notes

OR

All My Sons – Arthur Miller

Question 7

- 07** How does Miller use representations of speech and other dramatic techniques to present Kate (Mother) 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 students may refer to:

- the apparently playful conversation to begin with (e.g. “...get it out of the pail. That’s my potatoes.”)
- her response to the fallen tree – “So much for that, thank God.”
- her fragile state (e.g. the headache)
- her pre-occupation with Larry (e.g. “This month is his birthday.”)
- her discomfort at Ann’s presence
- her response to Chris’s hints (e.g. “She’s the only one who didn’t jump into bed...”)
- the use of stage directions (e.g. *a woman of uncontrolled inspirations*, *rapidly breaks string beans*)
- one other episode (e.g. Keller’s attempts to persuade Kate to help him achieve a reconciliation with Chris.)

Examiner notes

OR

Othello – William Shakespeare

Question 8

- 08** How does Shakespeare use representations of speech and other dramatic techniques to create dramatic tension and conflict 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 students may refer to:

- the creation of dramatic tension as Othello reads the letter
- Othello's use of questions to Desdemona (e.g. "Are you sure of that?", "Are you wise?", "Indeed?")
- Othello's irrational language (e.g. "Fire and brimstone!", "Devil!")
- Desdemona's puzzled responses (e.g. "My lord?" "What, is he angry?")
- Othello's striking of Desdemona
- Othello's outburst and the use of exclamations (e.g. "O devil, devil!")
- Lodovico's response (e.g. "I do beseech your lordship call her back.")
- one other episode (e.g. the murder of Desdemona.)

Examiner notes:

Be alert to different interpretations of 'tension and conflict'. These may be treated separately or as inter-related elements. Reward sensible points about physical, verbal and/or minor conflicts appropriately.

OR

Equus – Peter Shaffer

Question 9

- 09** How does Shaffer use representations of speech and other dramatic techniques to present Dysart's attitudes to his role and responsibilities as a psychiatrist 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 students may refer to:

- Dysart's comforting of Alan (e.g. "Here...here...Ssssh...")
- his telling Alan to "trust" him
- his revelation that he is lying to Alan, and Dysart's warning "If you knew anything, you'd get up this minute and run from me..."
- Dysart's thoughts expressed to Hesther and his sense of his inability to achieve real progress with Alan (e.g. "I'll heal the rash on his body")
- his awareness of the limitations of his powers
- his awareness that by doing his job he will have taken away an essential part of Alan (e.g. "My achievement, however, is more likely to make a ghost.")
- one other episode (e.g. Dysart's description of his dream.)

Examiner notes

Re-sit questions

For **Re-sit students only**

EITHER

Enduring Love – Ian McEwan

Re-sit 1

Question 10

- 10** How does McEwan use representations of speech and other stylistic techniques to create a sense of tension 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 students may refer to:

- the breaking of the silence
- Daisy's intervention and comments that the gun had never been fired
- Steve's rapid speech and the awkward, confused pause (e.g. "No one knew where we were.")
- Steve's use of factual information about the gun
- Xan's irritability and anxiousness to stress that "it's not about the money."
- the use of Joe's name and his response ("I didn't like the repetition of my name. It could hang in the air of this kitchen for weeks...")
- the veiled threat – "Look, Joe has to be discreet. For our sake as well as his."
- the effect of Joe tossing the money onto the table (e.g. "No one moved at first and then there was a flash." "Daisy stared hard." "It looked serious.")
- One other episode (e.g. Parry holding Clarissa at knife-point.)

Examiner notes

EITHER

Waiting for Godot – Samuel Beckett

Re-sit 2

Question 11

- 11** How does Beckett use representations of speech and other dramatic techniques to present the inter-dependence of Estragon and Vladimir 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 students may refer to:

- Vladimir's embracing of Estragon
- his response at Estragon's rejection
- Vladimir's concern for Estragon (e.g. "Who beat you?")
- the affection they show towards each other (e.g. they "...*suddenly embrace*")
- without Vladimir's support Estragon almost falls
- Estragon's feelings that Vladimir can do without him and Vladimir's protective attitude
- the idea of 'happiness' and the use of repetition of the word 'happy' (e.g. "I am happy.", "We are happy.")
- one other episode (e.g. Vladimir and Estragon at the opening of the play.)

Examiner notes