



**General Certificate of Education (A-level)
June 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 two women, Sonia and Rebecca, talking about cookery programmes and cooking.

Text B is an extract from a *Mail Online* article based on an interview with the famous French chef Raymond Blanc.

Compare how information and attitudes about food and cooking 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 newspaper article
- information in both is delivered through first person: written text has appearance of being more prepared; consequently information seems more accessible
- use of verbs in Text A (particularly repeated use of 'like' and 'love'); repeated use of personal pronoun 'I' in Text B
- high frequency lexis in Text A (e.g. cooking, lovely) and low frequency lexis in Text B (celebrity, empowered, consumer, cliché)
- the use of proper nouns in Text B (e.g. Oxfordshire; Stilton; Jamie Oliver)
- 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 cookery programmes and cooking (e.g. Masterchef; telly; stew, golden brown)
- Vocabulary linked to locations, famous people and specific foods 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

		<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 create a sense of tension and conflict 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:

- Jagger's attitude when handing the money over (e.g. "He sat astride of the chair when he had pushed the money over, and sat swinging his purse and eyeing Joe")
- his mode of address to Joe (e.g. "Well, Joseph Gargery.")
- Jagger's suggestion of compensation
- his attitude to Joe (e.g. he "...he recognised in Joe the village idiot")
- Jagger's persistence in offering Joe a 'present'
- Joe's awareness that Jagger is "bull-baiting and badgering" him
- Joe offering to fight Jagger
- Jagger's withdrawal and his fear the Joe is "going off"
- One other episode (e.g. Pip's confrontation with Orlick).

Examiner notes

OR

Eden Close – Anita Shreve

Question 3

- 03** How does Shreve 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:

- Andrew's sense of Eden being uncomfortable and the distance that he feels between them
- Eden's comment, "I'm lonely over here." in a voice "he hasn't heard for years."
- the loud creaking of the bed springs, "protesting"
- Eden not answering him and that he can "feel her fear"
- when he kisses her "her mouth is empty"
- the use of the simile "fear gathering in his chest like a cloud"
- his questions and Eden's non-verbal responses
- the image of the pond and drowning (e.g. "grabbing for her hand because she has gone under.")
- her final revelation – "I was his."
- one other episode (e.g. Andrew's confrontation with Edith).

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 Abigail and Jack Salmon 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:

- Jack’s tenderness towards Abigail – “If I was still enough you might come back.”
- his desire to have her back (e.g. “It’s wonderful to have you back”.)
- Jack’s wanting to be close to her (e.g. “Come lie down up here.” and that she “didn’t move”.)
- Abigail switching the topic (e.g. They’ve been nice to me.”)
- the reference to the daffodils – “Susie’s flower.”
- lying on the bed looking into each other’s eyes
- the question about Buckley and Lindsey
- Jack’s feelings of falling in love with her again but Abigail not being able to say “I love you”.
- the use of questions and Abigail’s responses
- one other episode (e.g. when Jack and Abigail are told of Susie’s murder).

Examiner notes

OR

Strange Meeting – Susan Hill

Question 5

- 05** How does Hill use representations of speech and other stylistic techniques to convey reactions to death 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:

- Hilliard's task of writing to the relatives of soldiers killed
- the description of the men (e.g. "grey, cynical faces.")
- Garrett's reluctance to finish the sentence (e.g. "the fact that he...")
- the effect of Harris's death on Barton and Hilliard's unfinished sentence in response to Barton's question
- the description of how Barton has changed (e.g. "look of shock and misery", "texture of his flesh was altered")
- Barton's comments about his feelings (e.g. "a peculiar sense of detachment")
- the discussion of Harris's breakdown
- Hilliard's firmness with Barton e.g. the use of exclamation "Stop that!"
- one other episode (e.g. Hilliard's response to the death of Barton).

Examiner notes

OR

All My Sons – Arthur Miller

Question 6

- 06** How does Miller use representations of speech and other dramatic techniques to present Chris's attitude to his father 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:

- Chris realises his father's guilt (e.g. "Dad...you did it?")
- the use of questions (e.g. "How could you do that? How?")
- the repetition of "killed"
- the use of exclamations (e.g. "...twenty-one men!", "Dad! Dad!")
- Chris's anger (e.g. "Explain it to me or I'll tear you to pieces!")
- his interrogation of his father
- Chris's increased anger in response to Keller's claim he did it for him (e.g. the exclaimed repeated "For me!")
- the use of profane language to express emotion (e.g. "God Almighty", "Jesus God")
- one other episode (e.g. Chris and Keller discussing the fallen tree).

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 attempts to exert control over 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 students may refer to:

- the use of repetition (e.g. "What? What?", "Stop breathing.")
- Davies's sarcastic response and repeated question "What do you expect me to do?"
- Davies's focus on himself – the repeated use of pronouns "me" and "I"
- use of exclamations
- use of demotic language (e.g. "bleeding")
- use of slang (e.g. "off your nut", "mucking me about")
- Davies's use of Mick to try to intimidate Aston (e.g. "Your brother's got his eye on you.")
- the repeated references to Aston's mental problems (e.g. the repetition of "pincers on your head")
- his ingratitude and drawing a knife
- one other episode (e.g. Davies's arrival at the beginning of the play).

Examiner notes

OR

Othello – William Shakespeare

Question 8

- 08** How does Shakespeare use representations of speech and other dramatic techniques to present Iago's manipulation of 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 students may refer to:

- Iago's apparently innocent opening question
- his evasive response to Othello's inquiry designed to arouse his suspicions – the use of the word "harm"
- Iago's use of questions e.g. "Indeed?" to further arouse Othello's suspicions
- Iago's repetition of Othello's words (e.g. "Honest, my lord?", "Think, my lord?")
- his assurance of his love for Othello
- Iago's ambiguous comments about Cassio's honesty
- his refusal to utter his thoughts
- his use of vocabulary to plant ideas in Othello's mind (e.g. "plague", "spy", "abuses", "jealousy")
- one other episode (e.g. the handkerchief scene).

Examiner notes

OR

Equus – Peter Shaffer

Question 9

- 09** How does Shaffer use representations of speech and other dramatic techniques to present Alan 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:

- Alan's uncooperative attitude (e.g. he answers a question with a question)
- he want to dictate terms (e.g. "I'll answer if you answer")
- mocks Dysart (e.g. "Very well.")
- evades the question (e.g. "Can't remember.")
- he becomes more 'edgy' when Dysart asks about a horse – responds with personal questions directed at Dysart
- using singing to evade questions
- change of attitude when Dysart ends the session (e.g. "That's not fair!")
- becomes violent e.g. threatens to "bash" the nurse
- his use of demotic language
- the use of stage directions (e.g. *He looks truculent*)
- one other episode (e.g. his first meeting with Dysart).

Examiner notes