



**General Certificate of Education (A-level)
January 2013**

**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 - 11	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 during standardisation.
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 AO2 (Marks out of 15)		Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception 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 a Cornish fisherman, Dave, talking to a visitor, Sam, about the state of the fishing industry in his home port.

Text B is an article from *The Guardian* newspaper online reporting on the effects of rising sea temperatures on fish species.

Compare how information and attitudes about fishing 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.
- (45 marks)

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 and presented as an article
- information in Text A is delivered through first person: Text B uses a variety of voices through a combination of reported and direct speech
- speech was the original basis for much of 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 “decline” in both texts to indicate reducing fish stocks
- repetition of “I think” in Text A to explain ideas
- use of field specific lexis to do with both fishing boats and fish in Text A in Text B (eg Text A ‘trawler’, ‘fleet’, ‘mackerel’, ‘bass’, Text B ‘mullet’, ‘gurnard’)
- use of emphasised words in Text A
- metaphorical use in Text B, eg ‘cauldron of climate change’
- use of differing opinions in Text B
- use of back-channelling in Text A, eg ‘hmm’, ‘yeah’
- use of questions in Text A
- establishing the professional credentials of the named speakers in Text B confer status on the speakers quoted.

Examiner notes

SECTION B

Questions 2 – 11

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 during standardisation.
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 and literary 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 a range of 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 mystery in the extract printed below, and in **one** other episode elsewhere in the novel? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- Pip's opening question and the response from "the darkness below"
- Pip initially does not recognise the man but the man seems pleased to see him
- the description of the man (eg "dressed...like a voyager by sea.")
- Pip's formal questions (eg "Pray what is your business?") and the man's politeness (eg "I wish to come in, Master.")
- Pip's puzzlement at the man holding out both his hands
- the switch from formal English to non-standard form for the man's speech
- the revelation of the man's identity
- use of interrogatives to indicate puzzlement
- one other episode (eg the opening of the novel).

Examiner notes

OR

Eden Close – Anita Shreve

Question 3

- 03** How does Shreve use representations of speech and other stylistic techniques to present Andrew's relationship with Eden in the extract printed below, and in **one** other episode elsewhere in the novel? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- Andy's anxiety about Eden's whereabouts
- concern appearing as anger
- Eden's surprise at his tone
- their closeness shown through their play in the water
- the use of the repeated unfinished utterance (eg "I thought you'd...") to express Andy's fear of losing her
- Andy's expression of love
- his use of profanity (eg "What the hell")
- the use of dynamic verbs to describe them in the water (eg lunges, pulling, cradling)
- one other episode (eg Andy's first visit to the pond with Eden).

Examiner notes

OR

The Lovely Bones – Alice Sebold

Question 4

- 04** How does Sebold use representations of speech and other stylistic techniques to give an impression of Susie's heaven in the extract printed below, and in **one** other episode elsewhere in the novel? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- the use of questions (eg "How long have you been here?")
- the description of Franny and her role as mentor
- Franny's explanations of heaven (eg "...if you desire it enough and understand why – really know – it will come.")
- Susie's desire to live and Franny's response
- the use of proper nouns (eg "Dixie Cups", "Kool-Aid")
- contrasts between heaven and Earth (eg "there were no teachers in school", "the boys did not pinch our backsides")
- one other episode (eg Susie's description of heaven in Chapter 3).

Examiner notes

OR

Strange Meeting – Susan Hill

Question 5

- 05** How does Hill use representations of speech and other stylistic techniques to present Hilliard's feelings in the extract printed below, and in **one** other episode elsewhere in the novel? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- Hilliard's sense of detachment on hearing the voice
- the use of the simile to describe the effect of the words (eg "hitting him in the face like blows")
- the use of repetition – "I don't know." and Hilliard's uncertainty about what has happened to him
- the use of understatement (eg "I'm sorry you had such a knock.")
- the use of internal monologue (eg "Oh God, what had he to remember.") and his lack of awareness (eg "He knew nothing.")
- the contrast with Hilliard a week later and his increased awareness and understanding (eg "They had amputated his left leg...")
- the use of the voice of the nurse
- one other episode (eg Hilliard's return to his unit after being on leave).

Examiner notes

OR

A Man for All Seasons – Robert Bolt

Question 6

- 06** How does Bolt use representations of speech and other dramatic techniques to present Henry in the extract printed below, and in **one** other episode elsewhere in the play?
(30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- the use of stage directions (eg Henry's entrance.)
- Henry's apparent desire for his visit to appear impromptu (eg his repetition of "No ceremony".)
- the introduction of Margaret and Henry's informal response (eg "why, Margaret, they told me you were a scholar.")
- Henry's questioning of Margaret in Latin and his response when he finds Margaret's Latin is better than his own
- his description of his own physical prowess
- his admission of More's contribution to his book (eg "Between ourselves, your father had a hand in that.")
- one other episode (eg his later private discussion with More).

Examiner notes

OR

All My Sons – Arthur Miller

Question 7

- 07** How does Miller use representations of speech and other dramatic techniques to create conflict in the extract printed below, and in **one** other episode elsewhere in the play? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- George's description of his father's version of the 'shop incident' (eg "So Joe told him...")
- Chris's terse response (eg "Are you through now?")
- the use of exclamations (eg "Sick!", "The court didn't know your father!")
- the use of questions (eg "Do you understand what I'm saying?")
- the use of repetition (eg "What're you trying to do?", "She knows")
- the use of stage directions (eg "surging up to him", "whirling him round")
- one other episode (eg Chris's confrontation with his father at the end of Act 3).

Examiner notes

OR

Othello – William Shakespeare

Question 8

- 08** How does Shakespeare use representations of speech and other dramatic techniques to present Iago in the extract printed below, and in **one** other episode elsewhere in the play? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- Iago's direct address to the audience and his question to open the soliloquy
- Iago's awareness of Desdemona's compassionate nature (eg "... 'tis most easy / Th' inclining Desdemona to subdue...")
- his argument that she will be prepared to help Cassio and so has offered Cassio good advice (eg "How am I then a villain?")
- identifying himself with the devil (eg "When devils will the blackest sins...")
- the use of poison imagery (eg "I'll pour this pestilence...")
- the use of lexis to create antithesis (eg "virtue", "goodness", "heaven", "hell", "blackest", "sin", "pitch")
- his manipulation of Roderigo (eg "How poor they are that have not patience...")
- his ability to make a decision
- his fluent use of language emphasised through the use of blank verse elevates his speech
- his use of short, sharp sentences towards the end
- one other episode (eg Iago's earlier discussion with Cassio).

Examiner notes

OR

Pack of Lies – Hugh Whitmore

Question 9

- 09** How does Whitmore use representations of speech and other dramatic techniques to present Barbara's reaction to all the lies and deceit in the extract printed below, and in **one** other episode elsewhere in the play? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- the use of stage directions (eg Barbara plucks up courage to summon her back.)
- her anxiety to find out if there is any news
- the use of questions
- Thelma's reluctance to answer Barbara's questions
- Barbara's resignation (eg "I don't really care...")
- her attitude to Mr Stewart (eg "...treating us like a couple of kids...")
- Barbara's response to Thelma's attempts to comfort her (eg "You're just like my husband...")
- the use of tag questions and their effects (eg "Can you?", "...isn't it?")
- the contrast between short, sharp dialogue and longer explanations
- one other episode (eg Barbara talking to Mr Stewart about seeing Helen and Peter).

Examiner notes

Re-sit questions

EITHER

Equus – Peter Shaffer

Re-sit Question

- 10** How does Shaffer use representations of speech and other dramatic techniques to present Frank's view of Alan in the extract printed below, and in **one** other episode elsewhere in the play? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- the opening stage directions (eg "He is nervous and embarrassed.")
- his desire for confidentiality (eg "My wife doesn't know I'm here.")
- the use of repetition (eg "I hope so...")
- his tentative approach (eg "It's *about* that, but it's – worse...")
- his use of 'biblical language' (eg "So-and-so begat...")
- the use of Alan speaking as if Frank (eg "...my only begotten son")
- the use of unfinished utterances (eg "...wooden coat hangers and – and –")
- one other episode (eg Dysart's visit to Frank and Dora's house in Act 1).

Examiner notes

OR

The Caretaker – Harold Pinter

Re-sit Question

- 11** How does Pinter use representations of speech and other dramatic techniques to present Davies in the extract printed below, and in **one** other episode elsewhere in the play? (30 marks)

Assessment Objectives tested on this question: **AO1 and AO2**

Some possible content/stylistic points students may refer to:

- Davies's fragmented language (eg "I got out and...half way down I...")
- his attempts to resume his earlier relationship with Aston (eg "That ain't the same plug...")
- the use of unfinished utterances (eg "you been...")
- the use of pauses to create tension (eg to show Davies's unease at the lack of replies from Aston)
- the use of repetition to emphasise Davies's attempts to persuade Aston. (eg "...you don't understand my meaning")
- the use of exclamations to add emphasis to Davies's attempts to sway Aston (eg "I'll give you a hand! We'll both put up the shed together!")
- the use of questions to emphasise Davies's growing desperation and pleading tone (eg "Why...not?", "What am I going to do?", "What shall I do?")
- one other episode (eg Davies's entry in Act 1).

Examiner notes