



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

**English Language and Literature A      ELLA2**  
**(Specification 2720)**

**Unit 2: Analysing Speech and Its Representation**

**Final**

***Mark Scheme***

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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**

<b>Assessment Objective</b>	<b>AO1</b>	<b>AO2</b>	<b>AO3</b>
<b>Question 1</b>		15	30
<b>Questions 2 - 9</b>	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**

		<b>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>  <b>AO2 (Marks out of 15)</b>		<b>Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception</b>  <b>AO3 (Marks out of 30)</b>
<b>Band 4</b>	<b>13 – 15</b>	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.	<b>26 – 30</b>	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.
	<b>11 – 12</b>	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.	<b>23 – 25</b>	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.
<b>Band 3</b>	<b>9 – 10</b>	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.	<b>20 – 22</b>	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.
	<b>7 – 8</b>	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.	<b>16 – 19</b>	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.

<b>Band 2</b>	<b>5 – 6</b>	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.	<b>12 – 15</b>	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.
	<b>4</b>	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.	<b>9 – 11</b>	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.
<b>Band 1</b>	<b>3</b>	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.	<b>7 – 8</b>	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.
	<b>1 – 2</b>	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.	<b>1 – 6</b>	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 young people talking about a television programme they have just watched about the riots of August 2011.

**Text B** is extract from a statement given by the Prime Minister, David Cameron, in response to the riots.

Compare how information about, and attitudes to, the riots 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 to be delivered as a statement responding to the riots
- information in both is delivered through first person: written text has appearance of being more prepared; consequently information seems more accessible
- discourse features remain in Text A and show the spontaneous nature of the text.
- the use of colloquial language in Text A (eg “loads”, “bloke”, “nicking”, “stuff”) and occasional informal usages in Text B (eg “phony concerns”, “thugs”, “looting and laughing”)
- lexis to evoke sense of strong policing in Text B eg “baton rounds”, “water cannon”, “tactics”, “legal backing”, “prison”, “closed-circuit television”
- language used to create a sense of a strong response eg “fight back”, “...simply not acceptable”, “...it will be stopped”, “we will not allow...”
- the use a parallel phrasing in Text B eg “We have seen the worst of Britain, but I also believe we have seen the best of Britain.”
- the use of repetition in Text B eg “fight back”, “responsibility”
- use of emphasised words in Text A eg “easy”, “parents”, “nothin”
- the use of the ‘war zone’ image in Text A and the image of the ‘sick’ society in Text B
- the shift between “I” and “we” in Text B
- the use of ‘sociological’ language in Text B eg “communities”, “society”, “sense of responsibility” and occasional use in Text A eg “materialistic”, “statistics”
- the use of patterns of theme for emphasis in Text B eg “in every turn, in every street, in every estate”.

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 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**

		<b>Select and apply relevant concepts and approaches from integrated linguistic and literary study, using appropriate terminology and accurate, coherent written expression</b>  <b>AO1</b> <b>(Marks out of 15)</b>	<b>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</b>  <b>AO2</b> <b>(Marks out of 15)</b>
<b>Band 4</b>	<b>13 – 15</b>	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.
	<b>11 – 12</b>	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.
<b>Band 3</b>	<b>9 – 10</b>	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.
	<b>7 – 8</b>	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.

<b>Band 2</b>	<b>5 – 6</b>	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.
	<b>4</b>	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.
<b>Band 1</b>	<b>3</b>	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.
	<b>1 – 2</b>	Little awareness. Possible framework misconceptions. Weak writing with no apparent direction.  Very wayward at bottom of band where inaccuracies abound.	A little awareness of text but form and structure are ignored. Erroneous use of speech terms.  Skimpy reading at bottom of band with no analysis or engagement with meaning.

**EITHER**

*Great Expectations* – Charles Dickens

**Question 2**

- 02** How does Dickens use representations of speech and other stylistic techniques to present the relationship between Pip and Estella 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 reference to the figure as 'it'
- Estella's comment on being "greatly changed"
- the description of the change in her (eg "...the saddened softened light of the once proud eyes")
- the reference to the "once insensible hand"
- Pip's thoughts and the silence between them
- Estella's admission of for a long time avoiding the memory "of what I had thrown away"
- Pip's response the "You have always held your place in my heart."
- use of lexis to emphasise sadness (eg "parting", "painful", "mournful")
- the use of repetition
- the stars and moon create link between light and dark
- the changed appearance of Estella
- one other episode (eg 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 Andrew's confrontation with Edith 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 unsettling effect of Edith's unexpected tap
- the sense of Andy at a disadvantage as Edith "towers over him"
- Edith's attempts to put Andy in the wrong (eg "sneaking behind my back")
- Edith's protective attitude towards Eden and comments on Eden's 'illness'
- Andy's suggestion that Edith is over-reacting
- Edith's emphasis on "my daughter"
- the use of metaphor (eg "stapling the air around them")
- the use of the present tense
- the use of the third person
- one other episode (eg Andy's attempt to see Eden in Chapter 3).

Examiner notes

**OR**

*The Lovely Bones* – Alice Sebold

**Question 4**

- 04** How does Sebold use representations of speech and other stylistic techniques to present Susie's and Ray'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:

- Susie's direct invitation to Ray
- Ray's response – "You know I'm not like that."
- Susie's reaction to Ray using her name
- her desire for Ray (eg "Join me....Please, join me.")
- the use of comparison (eg "I had the same sense of anticipation then...")
- the use of shared memories from the past
- the use of questions to evoke past memories
- the use of the first-person perspective
- the use of description (eg "eyes, those shining gems")
- one other episode (eg Susie and Ray missing class together).

Examiner notes

OR

*Strange Meeting* – Susan Hill

**Question 5**

- 05** How does Hill use representations of speech and other stylistic techniques to present feelings about going into action 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:

- Barton's expression of fear
- the comments on the men (eg "Fraser's gunning for victory...", "...they don't give much away")
- Hilliard's suggestion they get some sleep and Barton's response
- Barton's questions about the attack plan and how likely it is things will go to plan
- use of cynical comment for humour (eg "By the next war, the message will have got through.")
- the discussion of 'men' and humanity
- the use of "perhaps" – trying to be optimistic
- the use of repetition (eg "is it likely") – reveals feelings of trepidation and lack of faith in leadership
- one other episode (eg Barton's reconnaissance mission).

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 the relationship between Alice and More 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:

- stage directions indicate Alice's response to More's request
- the necessity for More to command her and her response
- More's praise of her cooking
- his further compliments and her curt response
- the use of stage directions to indicate her feelings of bitterness
- More's anxiety that Alice understands why he is doing what he is doing (eg "Alice, you must tell me that you understand.")
- Alice's clear love for More (eg "you're the best man I ever met...") and he for her (eg "Alice, good-bye, my love!")
- Alice's exclamations (eg "Your death's no 'good' to me!") reveal her feelings of frustration
- her feelings for More shown through her attack on the jailer
- one other episode (eg More's return from his meeting with Wolsey in Act 1).

Examiner notes



OR

*All My Sons* – Arthur Miller

**Question 7**

- 07** How does Miller use representations of speech and other dramatic techniques to present Chris's loss of faith in his father 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:

- Chris's response to Keller wanting to talk to him
- Chris's initial reluctance to say much (eg "I've got nothing to say to you.")
- the use of stage directions (eg "pulling violently away from him", "with an edge of sarcasm")
- Chris's comment that "It's what you want to do" – he wants his father to take responsibility and do the right thing
- Chris's disappointment in his father (eg "...but I thought you were better", "I can't look at you this way.")
- the use of stage directions – "Almost breaking", "He turns away unable to face Keller."
- the use of pauses (eg "Joe...go away.")
- Chris's reading of the letter and his comment – "Now blame the world."
- one other episode (eg Chris's confrontation with his father at the end of Act 2).

Examiner notes

OR

*Othello* – William Shakespeare

**Question 8**

- 08** How does Shakespeare use representations of speech and other dramatic techniques to present Othello's bitterness and disillusionment 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:

- Othello's apparently affectionate initial greeting (eg "Pray, chuck, come hither.")
- Othello's desire to look at Desdemona's eyes to see the truth and his inability to see past his suspicions
- Desdemona's lack of understanding of what is wrong (eg "I understand a fury in your words...")
- use of contrasting lexis (eg Desdemona – "true", "loyal", "heaven", "honest", Othello – "damn", "devil", "false", "hell")
- Othello's use of unpleasant sexual imagery to reflect the nature of his suspicions (eg "...keep it as a cistern...")
- Desdemona's honesty (eg "what ignorant sin have I committed?")
- Othello's suspicions shown through lexis (eg "whore", "bawdy", "strumpet")
- one other episode (eg the scene culminating in Desdemona's murder).

Examiner notes

OR

*Pack of Lies* – Hugh Whitmore

**Question 9**

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

- Helen's use of profane language (eg "Jesus, it's cold...")
- her humour (eg "... suddenly grabs Barbara...")
- her singing and encouraging Barbara to join in
- her attitude towards men (eg "They're a good looking bunch.", "Malcolm Granger has a beautiful body.")
- Helen's advice to Barbara to be open and forthright (eg "If you're worried, tell her.")
- Helen's response to Barbara asking her to talk to Julie (eg "What can I say?")
- one other episode (eg Helen and Peter calling on Barbara and Bob at the beginning of the play).

Examiner notes