



General Certificate of Education  
Advanced Level Examination  
January 2010

# English Language and Literature (Specification A)

## ELLA3

**Unit 3 Comparative Analysis and Text Adaptation**

**Wednesday 27 January 2010 9.00 am to 11.30 am**

**For this paper you must have:**

- a 12-page answer book.

### **Time allowed**

- 2 hour 30 minutes

### **Instructions**

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Examining Body** for this paper is AQA. The **Paper Reference** is ELLA3.
- Answer Question 1 in Section A and **one** other question from Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

### **Information**

- The maximum mark for this paper is 100.
- Section A carries 60 marks, while Section B carries 40 marks.
- You will be marked on your ability to:
  - use good English
  - organise information clearly
  - use specialist vocabulary where appropriate.

### **Advice**

- You should spend 1 hour 30 minutes answering Section A and 1 hour answering Section B.

---

**SECTION A – ANALYTICAL COMPARISON**

---

- 1 Read the three texts printed on the following pages. These texts are linked by their subject matter, birds.

**Text A** is an extract from a conversation which was broadcast on television.

**Text B** is a poem.

**Text C** is an extract from an article in a specialist magazine.

Compare Texts A, B and C, showing how the writers or speakers convey information about and attitudes towards birds.

Your analysis should include consideration of the following:

- the writers' or speakers' choices of vocabulary, grammar and style
- the relationships between texts and the significance of context on language use.

*(60 marks)*

**Text A**

*In this transcript of part of a conversation, two television presenters, Bill Oddie (BO) and Kate Humble (KH), are discussing the breeding habits and behaviour of a wading bird called an avocet. The first part of the conversation is delivered to camera and then, where indicated in the transcript, it switches to a video clip of avocets fighting, and their discussion continues with reference to the clip as the footage continues to play.*

**Key**

(.)	micropause
(1.0)	pause in seconds
<u>underlining</u>	particular emphasis of a word
[	overlap
::	elongation of a word
< >	simultaneous speech

**BO:** an they look (.) one of the most gentle birds (.) y'know they're a great success story (.) they're the symbol of the RSPB (.) an I think (.) quite rightly (.) because I suspect the reason there are so many now (.) there's no less than (.) getting on for a thousand birds (.) actually well actually pairs (.) actually in breeding in this country (.) an again (0.5) thirty forty years ago they were (.) exteme:::ly [rare birds

**KH:** [so climate change (.) but but habitat (.) possibly [good habitat

**BO:** [absolutely

absolutely (.) absolutely no doubt about it (.) cos reserves like this where you can control the water level are perfect breeding areas (0.5) most of our breeding avocets are on the east coast (.) but they've started breeding in Dorset (.) every county's got them (.) they're breeding inland now (1.0) let's have a look at them in spring as they're a very (0.5) different (0.5) bird (*cut to video clip of avocets fighting with each other*) they are (.) incre:::dibly (.) belligerent

**KH:** gosh they are (.) I mean for such a (.) delicate (.) rather elegant looking bird (.) they're behaving like football hooligans

**BO:** well I I (*KH laughs in the background*) I think it's worse (0.5) football (1.0) football supporters are very civilised (.) they have nice seats to sit in (.) but not these guys (.) a:::nd (.) erm in fact the erm local birdwatchers (.) I know tend to say (0.5) avocets (.) exocets more like it y'know they're they're (.) they're little missiles (.) an they scare (.) everything else off <KH: yeah yeah> off the lagoon

**Turn over for Text B**

**Turn over ►**

**Text B**

*The following is a poem about a hawk by Ted Hughes.*

**‘Hawk Roosting’**

I sit in the top of the wood, my eyes closed.  
Inaction, no falsifying dream  
Between my hooked head and hooked feet:  
Or in sleep rehearse perfect kills and eat.

The convenience of the high trees!  
The air’s buoyancy and the sun’s ray  
Are of advantage to me;  
And the earth’s face upward for my inspection.

My feet are locked upon the rough bark.  
It took the whole of Creation  
To produce my foot, my each feather:  
Now I hold Creation in my foot

Or fly up, and revolve it all slowly—  
I kill where I please because it is all mine.  
There is no sophistry<sup>1</sup> in my body:  
My manners are tearing off heads—

The allotment of death.  
For the one path of my flight is direct  
Through the bones of the living.  
No arguments assert my right:

The sun is behind me.  
Nothing has changed since I began.  
My eye has permitted no change.  
I am going to keep things like this.

---

<sup>1</sup>Sophistry – the art of deception

**Text C**

*The following is an extract from an article which appeared in the magazine Bird Watching. The article is lengthy and part of a monthly series called 'Secret Lives of Common Birds'. The extract is the opening section to the article.*

**Song Thrush**

Make the most of the Song Thrush, says Dominic Couzens. This familiar garden bird is in trouble...

THE SONG THRUSH IS ONE OF BRITAIN'S MOST POPULAR BIRDS. IT wasn't always so, but in recent years the population has been in decline and now, knowing that the Song Thrush is in trouble, we have begun to realise how much we appreciate it.

It was always a familiar garden bird, and has long been recognised as having one of the finest songs of all – indeed a recent poll, perhaps biased by the Song Thrush's problems, put it at the very top of the pops, above more accomplished songsters such as Blackbirds and Nightingales: One thing is for sure – there can be few species, certainly among those with the most complicated song output, that are so readily recognisable simply by sound.

Despite the Song Thrush's abundance, it is not an especially well-studied bird. The Blackbird is far better known; indeed, practically every intimate detail of its life seems to have been worked out. But the Song Thrush is different. Only recently, for example, has it been discovered that Song Thrushes sometimes lay eggs in the nests of other Song Thrushes, in order to maximise their individual reproductive output at the expense of their neighbours' efforts. This completely new observation merely confirms that there is still plenty to learn about this bird.

In this article we will examine some well-known aspects of the Song Thrush's life. Within these broad aspects, however, there are many hidden facts that, I hope, you might not have read about before.

**One thing I know about Song Thrushes – their main food is snails**

Actually, that statement isn't strictly true. Yes, Song Thrushes eat snails alright, but molluscs are not their main food. They eat many more insects than snails, and in the autumn they eat larger quantities of berries than they ever do molluscs. In the course of a year, snails (and slugs) account for a mere 5% of the diet, while insects account for 36% and plant material 42%.

Snails are in fact something of a seasonal fad: Song Thrushes take them mainly in the late summer and autumn, especially between July and September, when the weather is too dry for worms, and populations of insects are falling. If there is a cold snap during the winter, with snow cover, then Song Thrushes once again turn to snails to tide them over. But usually, if the winter is its usual wet and mild self, they will subsist almost entirely on earthworms between December and March.

**But don't they have a special way of cracking open snails that other birds cannot master?**

Yes, they do. And it is this unique skill, so easy to witness in the garden, that leads so many to suppose that Song Thrushes are non-stop snail-guzzlers. To have such an ability and only use it sparingly demonstrates well that the Song Thrush is a highly successful species. As most birdwatchers know, Song Thrushes attack snails by smashing the latter's shell on a rock or other hard surface (sometimes a tree root – even a milk bottle has been used!) It is a rare example of tool-using among British birds, although gulls and crows are known to drop shellfish on to hard surfaces on beaches to break them open. The hard surface used is known as an 'anvil'; and most Song Thrushes will have a few favoured anvils within their territory.

**End of Section A**

**Turn over for Section B**

**Turn over ►**

---

**SECTION B – ADAPTATION OF TEXTS FOR AN AUDIENCE**

Answer **one** question from this section.  
Answer **both** parts of the question you choose.

---

**EITHER***Cupcakes and Kalashnikovs* – Eleanor Mills (Ed.)

**2** Read the source material which follows and answer **both** parts of the question.

**Text D** is from “Forty – when the Baby was Born” by Maddy Vegtel.

- (i) You are part of a production team which is putting together a radio programme about trends in childbirth over the past 100 years. Your role is to research and write the script for a section of the broadcast which will deal with women who have children later in life, how they feel and the problems they may encounter.

Using the source material, write the opening of the text to be spoken in your section of the broadcast.

You should adapt the source material, using your own words as far as possible. Your spoken text should be approximately 300 – 400 words in length.

In your adaptation you should:

- use language appropriately to address purpose and audience
- write accurately and coherently, applying relevant ideas and concepts.

(25 marks)

- (ii) Write a commentary which explains the choices that you made when writing your spoken text, commenting on the following:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and to achieve particular effects.

You should aim to write about 150 – 250 words in this commentary.

(15 marks)

**Text D****MADDY VEGTEL**

In writing about her pregnancy at the age of forty, Maddy Vegtel underlines the ongoing social concern (and sometimes outright hysteria) surrounding the subject of late motherhood. It is hard to believe the article was written in the 1930s and shows how some dilemmas that we perceive as ‘modern’ have been around for longer than we think.

**Forty – when the Baby was Born**

1930s, American *Vogue*

When a middle-aged woman, that is biologically speaking middle-aged, announces to the world that she is going to have a baby, the response to this announcement is terrifically un-enthusiastic.

Friends lift eyebrows, pull down mouths, and exclaim, ‘My dear! No! Aren’t you taking a terrible risk . . . ?’ Others remark, very brightly, ‘Well, of course, I do know a woman who had no trouble at all, even the baby turned out to be all right, but still . . .’ Others are very, very gay about it. They scream, ‘Darling! How divine! How too marvellous!’ And can’t get away fast enough to tell their friends that it is positively suicide, completely reckless, and besides in a couple of years, my God, she’ll be taken for its grandmother!

A few, but very few people will say calmly, sincerely, ‘I am so glad. I think you are a very lucky person.’

It is also lucky for the prospective mother that she is so completely satisfied about the matter herself, otherwise this lack of friendly enthusiasm, this sinister atmosphere of foreboding would be a trifle hard to bear.

She knows as well as any one the disadvantages of having a first child late in life. The physical ones: it is a greater risk for herself; it may take a long time before she feels perfectly all right again; the child may not be as healthy as it should be, etc., etc. These depressing thoughts will race up and down through her head in the first months of pregnancy, dismal thoughts indeed! But as the months progress, she will find to her surprise that happier thoughts pop up, too; that there are not only disadvantages, but definite advantages as well. I know – my son is almost a year old and he was born when I was forty.

What are the advantages of having a child at the age of, let us say, forty? Well, most important of all, a woman at that age definitely knows that she wants the child, otherwise she just wouldn’t have it. There is no doubt. At that age, she knows herself, her husband, as well as she ever will; she has some idea of what kind of a father, what kind of a mother, he and she will make. She knows if she is a slothful sort, or a pernickety housekeeper; if she is the overly anxious, or the just too, too casual type. In any case, she can take herself firmly in hand and say, ‘This will not do . . .’

At her age, she also knows what type of life she enjoys most and is therefore the most successful at, or vice versa; she has probably tried out several different types by now. For years she may have had a nine-to-five job, with dashing madly home to dash madly out again far into the night. She has managed a comfortable country place ‘so wonderful for weekend parties,’ she has travelled and travelled with husband and without, and now finally she is settled in a charming apartment ‘so easy to do over every now and then.’

**Text D continues on the next page**

**Turn over ►**

---

Suddenly at the approaching forties she admits to herself that she never wants to have a job again, that she loves home life, loves to keep house for her husband and herself, but is bored with seeing her home always with an eye to entertaining. That what she really wants, and wants now, is a home for a child to grow up in. To have happy memories of, for after being in the world for quite a while, she knows how very important a normal, happy childhood is. It will not only be fun for herself to buy candles for a birthday-cake or candles for the Christmas-tree (it was getting to be a little silly doing that just for her husband and herself), but it will be *right*. For a Christmas-tree and a birthday-cake are those simple things which are remembered with a fine, delicious glow all through life.

It no longer excites her to think up a new way to arrange flowers for dinner conversation, or to unearth a special little wine for Mr. A.B.C., who knows everything there is to know about little wines; no – she now wants some day to hear her child say, ‘Mother, I like the way we eat at a round table with the lamp on it . . . it’s cozy.’

Knowing all this, it is hardly likely that after the baby is born she’ll decide that what she really is cut out for is to run an artificial flower shop or that she needs a complete change of husband, which may eventually lead to the child having, besides a father and mother, a couple of stepmothers and stepfathers as well, and cause general emotional upset.

At peace then with husband and home, she expects her baby with calm content. Immediately there will be some woman who exclaims, ‘You’ll feel simply dismal for months, and you’ll miss so much and those frightful clothes . . .’ It is likely that this woman, being about your own age, had her children some fifteen years ago.

In fifteen years, a great many discoveries have been made, all helping to make child-bearing much less of an ordeal. There are, first of all, all these wonderful medicines; pills, capsules, injections. Capsules full of vitamins to keep roses in your cheeks; pills of calcium so that your teeth will stay in and your hair won’t fall out, your nails remain glossy; injections so that you need hardly feel nauseated at all.

Then there are simply thousands of quite charming dresses full of artful pleats and drawstrings . . . but far more important than all the artificial aid is the fact that a prospective mother of twenty-five and one of forty do not think alike. At twenty-five, one might tear one’s hair at having to miss a divine party and shriek when you find that you just simply can’t wear that little tulle any longer. At forty, you certainly don’t. You’ve worn a lot of tulle, have gone to a lot of parties, have drunk a great many drinks; at forty, you simply do not care.

All you want during these months is to be comfortable, to see those few people whom you really want to see, and to dream your little dreams.

Naturally, the years have made you less and less dependent on people and on their opinions. You yourself have done a great many foolish things, but some decent ones, too; you’ve laughed, cried, had tantrums, known real grief, real happiness. You’ve known a great many people, read a great many books, listened to music, seen pictures. You have, in other words, lived.



---

**OR** *A House Somewhere: Tales of Life Abroad* – Don George and Anthony Sattin

**3** Read the source material which follows and answer **both** parts of the question.

**Text E** is from “A Home in ‘Paradise’ ” by Isabel Allende.

- (i) You are part of an advertising team from Marin County in America, and you have decided to promote the advantages of settling there. Your task is to write part of the text of an advertisement which will be broadcast on local radio stations across America, and which will give a flavour of the advantages of settling in Marin County.

Using the source material, write the text to be spoken in your section of the advertisement.

You should adapt the source material, using your own words as far as possible. Your text should be approximately 300 – 400 words in length.

In your adaptation you should:

- use language appropriately to address purpose and audience
- write accurately and coherently, applying relevant ideas and concepts.

*(25 marks)*

- (ii) Write a commentary which explains the choices that you made when writing your spoken text, commenting on the following:

- how language and form have been used to suit audience and purpose
- how vocabulary and other stylistic features have been used to shape meaning and to achieve particular effects.

You should aim to write about 150 – 250 words in this commentary.

*(15 marks)*

**Turn over for Text E**

**Turn over ►**

**Text E**

Extract cannot be reproduced here due to third-party copyright constraints.

**END OF QUESTIONS**

**There are no questions printed on this page**

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

**Text A:** From *Autumnwatch*, from BBC2, 28th October 2008.

**Text B:** Poem 'Hawk Roosting' by Ted Hughes, from *Selected Poems 1957 – 1981*, published by Faber & Faber 1982.

**Text C:** *Bird Watching Magazine*.

**Text D:** 'Forty when the Baby was Born', by Maddy Vegtel, from *Cupcakes & Kalashnikovs*, edited by Eleanor Mills (Constable, 2005).

**Text E:** From 'A Home in "Paradise"', by Isabel Allende, © Isabel Allende, 2002.

Copyright © 2010 AQA and its licensors. All rights reserved.