



General Certificate of Education
Advanced Level Examination
June 2012

English Language and Literature (Specification A)

ELLA3

Unit 3 Comparative Analysis and Text Adaptation

Monday 11 June 2012 1.30 pm to 4.00 pm

For this paper you must have:

- an AQA 12-page answer book.

Time allowed

- 2 hours 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 **three** questions in total: Question 1 in Section A and **either** Questions 2 and 3 **or** Questions 4 and 5 in Section B.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The texts prescribed for this paper **may not** be taken into the examination room.
- 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

You must answer Question 1.

Question 1

0	1
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Read the three texts printed on the following pages. These texts are linked by their subject matter, first meetings between people.

Text A is an extract from a conversation between two adults.

Text B is an extract from a novel by Marina Lewycka called *We Are All Made of Glue*.

Text C is an extract from a newspaper article from the *Mail Online*.

Compare Texts A, B and C, showing how the writers and speakers convey their impressions about the people they are describing.

Your analysis should include consideration of the following:

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

(60 marks)

Text A

Andrew is preparing to write an article entitled 'First Meetings' for a local newspaper. In this transcript, John tells Andrew about his first meeting with a friend named Pete.

Key

(.)	micropause
(1.0)	pause in seconds
<u>underlining</u>	particular emphasis of a word
::	elongation of a word
[overlap
(<i>italics</i>)	non-verbal sound

Some words have been spelled to reflect their pronunciation.

Andrew: okay (1.5) let's move on now (.) you've told me about how you and your wife met (.)
what about your fr (.) how you met (1.0) erm (.) one of your friends

John: yep (.) that's fine (.) an a fairly easy one to tell you about [actually

Andrew: [uhuh

John: [cos I can remember vividly

when I first met Pete

Andrew: can you (.) erm (1.0) can you tell me then

John: well (1.0) I was at a meetin (.) in London (.) on a Saturday (.) bit unusual that (1.0) an I
remember he was sittin at the opposite end of the table from me (1.0) I was more struck
by his size than anythin (.) an I thought (0.5) blimey (.) I better not mess with him

Andrew: (*laughs*) why's that then

John: to be honest I was a little bit in awe of everyone round that table (1.0) but it was simply
my first (1.0) visual impression of Pete (1.0) y'know (1.0) I mean he's a bi:::g fella (1.0)
tall (1.0) well built (*laughs*) beard (.) piercing eyes an an (.) jus (.) well (1.0) solid (2.0)
but when he spoke it kinda (.) erm kinda (1.0) well (.) belied his appearance

Andrew: in what way

John: we:::ll (2.0) he's quite softly spoken (.) with a rich West Yorkshire accent (.) an I
suppose that I warmed to that (.) being northern meself (1.0) anyway (.) we've got to
know each other quite well (.) an I realised he's more of a (1.0) a gentle giant (.) always
ready to do something for you (.) a completely reliable mate to be honest (1.0) someone
who I've become (.) ummm (1.0) very close to

Turn over for Text B

Turn over ►

Text B

The following is an extract from a novel We Are All Made of Glue by Marina Lewycka, where the central character, Georgie Sinclair, describes her first meeting with an old lady, originally from Russia, whom she later befriends.

One evening at about eleven o'clock, I heard a noise in the street, a scraping and scuffling followed by a smash of glass. I looked out of the window. Someone was pulling stuff out of the skip in front of my house.

At first I thought it was just a boy, a slight sparrowy figure wearing a cap pulled down low over his face; then he moved into the light and I saw it was an old woman, scrawny as an alley cat, tugging at some burgundy velour curtains to get at the box of my husband's old vinyls half buried under the other junk. I waved from the window. She waved back gaily and carried on tugging. Suddenly the box came free and she fell backwards on to the ground, scattering the records all over the road, smashing a few of them. I opened the door and rushed out to help her.

'Are you okay?'

Scrambling to her feet, she shook herself like a cat. Her face was half hidden under the peak of the cap — it was one of those big jaunty baker boy caps that Twiggy¹ used to wear, with a diamanté brooch pinned on one side.

'I don't know what type of persons is throwing away such music. Great Russian composers.' A rich brown voice, crumbly like fruitcake. I couldn't place the accent. 'Must be some barbarian types living around here, isn't it?'

She stood chin out, feet apart, as if sizing me up for a fight.

'Look! Tchaikovsky. Shostakovich. Prokofiev. And they throw all in a bin!'

'Please take the records,' I said apologetically. 'I don't have a record player.'

I didn't want her to think I was a barbarian type.

'Thank you. I adore especially the Prokofiev piano sonatas.'

Now I saw that behind the skip was an old-fashioned pram with big curly springs into which she'd already loaded some of my husband's books.

'You can have the books, too.'

'You heff read them all?' she asked, as though quizzing me for barbarian tendencies.

'All of them.'

'Good. Thank you.'

'My name's Georgie. Georgie Sinclair.'

She tipped her head in a stiff nod but said nothing.

'I've not lived here long. We moved down from Leeds a year ago.'

She extended a gloved hand — the gloves were splitting apart on the thumbs — like a slightly dotty monarch acknowledging a subject.

'Mrs Naomi Shapiro.'

I helped her gather the scattered records and stow them on top of the books. Poor old thing, I was thinking, one of life's casualties, carting her worldly possessions around in a pram. She pushed it off down the road, swaying a little on her high heels as she went. Even in the cold outside air I could smell her, pungent and tangy like ripe cheese.

¹ A fashion model from the 1960s

Text C

The following is an extract from an article published in the Mail Online describing how the television personality and comedian Russell Brand first met his wife, Katy Perry.

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End of Section A

Turn over for Section B

Turn over ►

Section B – Adaptation of Texts for an Audience

Answer **either** Questions 2 **and** 3 below
or Questions 4 **and** 5 on page 9.

EITHER

Cupcakes and Kalashnikovs – Eleanor Mills (Ed.)

Read the source material which follows and answer **both** questions.

Text D is from ‘I Sing While I Cook’ by Marjorie Kinnan Rawlings.

Question 2

0	2
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Imagine that you are a journalist for a cookery magazine and that you are writing a series of articles on cooking styles in different parts of the world. You have interviewed Marjorie Rawlings as you wish to make her the subject of your next article.

Write the article for your magazine focusing on Rawlings’s cooking methods and habits. You should give your article a title.

You should adapt the source material, using your own words as far as possible, without using direct quotations from the original text. Your article 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)

AND**Question 3**

0	3
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Write a commentary which explains the choices you made when writing your article, 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

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Text D continues on the next page

Turn over ►

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OR

A House Somewhere: Tales of Life Abroad – Don George and Anthony Sattin (Ed.)

Read the source material which follows and answer **both** questions.

Text E is from 'A Year in Provence' by Peter Mayle.

Question 4

0	4
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Imagine that you are a journalist for a magazine, and that you are writing a series of articles on how people have renovated houses in different parts of the world and the tradesmen they have encountered. You have interviewed Peter Mayle as you wish to make him the subject of your next article.

Write the article for your magazine focusing on Mayle's experiences of dealing with different tradesmen. You should give your article a title.

You should adapt the source material, using your own words as far as possible, without using direct quotations from the original text. Your article 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)

AND

Question 5

0	5
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Write a commentary which explains the choices you made when writing your article, 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

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END OF QUESTIONS

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Section A

Text A: an extract from a conversation between two friends (private data).

Text B: an extract from a novel, *We Are All Made of Glue* by Marina Lewycka, published by Penguin Books Ltd, London, 2010. Reproduced by permission of Penguin Books Ltd.

Text C: an extract from a newspaper from the *Mail Online*.

Section B

Text D: from 'I Sing While I Cook' by Marjorie Kinnan Rawlings, in *Cupcakes and Kalashnikovs*, ed. Eleanor Mills (Constable, 2005).

Text E: From 'A Year in Provence' by Peter Mayle, in *A House Somewhere*, ed. Don George and Anthony Sattin, published by Lonely Planet 2002. Reproduced by permission of Penguin Books Ltd.

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