



**General Certificate of Education (A-level)
June 2011**

**English Language and Literature ELLA3
A**

(Specification 2720)

**Unit 3: Comparative Analysis and Text
Adaptation**

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 candidates' 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 candidates' 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 candidates' 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 to them.

Unit 3

Question	Weight	Raw Marks	AO	Approx. Timing
Section A Unseen Analysis	27	45	AO2	90 mins.
	9	15	AO3	
Section B Production Task	15	25	AO4	60 mins.
	9	15	AO1	

Annotation and marking guidelines for ELLA3

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 new 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

att: comment on speaker attitude(s)
comp: comparison exemplified and commented upon
fos: feature of speech or prepared speech noted, commented upon

These notations in no way supersede the marginal comments made by examiners, and you should seek to make meaningful but succinct comments to show how your marks have been arrived at.

SECTION A

Question 1

Marking Procedure

1. Refer to question-specific mark scheme initially to ascertain overall band.
2. Assess each AO separately, using grid to ascertain the relevant sub band and then individual mark for each AO.
3. Additional points and ideas will be added at the co-ordination meeting.

MARKING GRID FOR A2 ENGLISH LANGUAGE AND LITERATURE: QUESTION 1

		Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts AO2 (Marks out of 45)		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 15)
Band 4	39 – 45	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.	13 – 15	Assimilates and contextualises references with originality. Total overview that may offer observations on wider contexts. Exploratory. Significant similarities and differences are analysed in an original/personal, possibly conceptual, manner. All texts effortlessly integrated into cogent comparison.
	34 – 38	Secure and coherent reading 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.	11 – 12	Skilful and secure analysis and commentary; clear sense of context/variation/contextual influences underpins reading. Close focus on texts. Coherently/systematically compares and contrasts writer's choice of form, structure, mode, language. Confident comparison.
Band 3	29 – 33	Close reading 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.	9 – 10	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. Analysis may be imbalanced; may use anchor text; possibly imbalance in text coverage.
	24 – 28	Responds with growing confidence; 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.	7 – 8	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 or only 2 contexts compared.

Band 2	20 – 23	Some recognition of implied meaning; at least two illustrated points are made. 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.	5 – 6	Comparative framework used but may be partial/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.
	16 – 19	Basic and generalised; 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.	4	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. May lack details and evidence.
Band 1	11 – 15	A little understanding; sometimes responds to surface features/odd textual references but main focus is on textual narrative or general points. Speech points are totally general.	3	Superficial idea of context. Occasional insight but not sustained; one area of study noted, others are ignored. Lacks details and probably little evidence used.
	1 – 10	A little awareness of text but form and structure are ignored. Erroneous use of speech terms. Skimpy reading; no analysis; no engagement with meaning of text.	1 – 2	Very little awareness of context; very limited ideas. Very superficial. Contextual features identified erroneously/misreads. Weak ideas.

SECTION A

Question 1

- 01** Compare Texts A, B and C, showing how the writers or speakers convey their feelings about food.

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.

Assessment Objectives tested on this question: AO2 (45 marks), AO3 (15 marks).

Some possible content/stylistic points candidates may refer to:

- difference in attitudes of speakers/characters, e.g. positive in Texts A and B; negative in Text C
- use of metaphorical language in Texts B and C
- focus on field-specific lexis to do with food
- use of low frequency lexis in all three texts; positive lexis in Texts A and B; negative in Text C
- lexical and grammatical issues to do with mode choice: use of ellipsis in Text A; use of metaphorical language and heavy pre- and post modification in Text B and C
- focus on food and taste in Text A; focus on food variety in Text B; focus on effect of food in Text C
- humorous edge to both Text A and C in parts; use of hyperbole
- different types of cohesive effects: adjacency pairs in Text A; list-like structure to Text B; cause and effect structure to Text C.

Examiner notes

SECTION B

Questions 2 and 3 and 4 and 5

Marking Procedure

1. Refer to question-specific mark scheme initially to ascertain overall band.
2. Assess each AO separately, using grid to ascertain the relevant sub band and then individual mark for each AO.
3. Additional points and ideas will be added at the co-ordination meeting.

MARKING GRID FOR A2 ENGLISH LANGUAGE AND LITERATURE: QUESTION 2 and 4

		<p>Demonstrate expertise and creativity in using language appropriately for a variety of purposes and audiences, drawing on insights from linguistic and literary studies.</p> <p style="text-align: center;">AO4 (Marks out of 25)</p>
Band 4	22 – 25	Responds confidently and at top of band with originality and flair. Skilfully handled writing which is completely fit for purpose. Sophisticated use of language at top end. Cohesive writing that works at bottom end. Engaging style with very clear and convincing ideas of audience and purpose. Firm control of technical aspects. Range of appropriate material from source which works entirely within new text.
	19 – 21	Confident adaptation. Sustained use of appropriate style. Approaching fulfilment of aim. Content and style confidently selected for audience. Convincing use of form with sustained evidence of audience and purpose being addressed. Technically accurate. Confident choice of source material which is convincingly used.
Band 3	16 – 18	Clear grasp of task with clear stylistic shaping evident. Successful language use for audience and purpose approaching a sense of style. Competent writing with few technical flaws. Effective register with clear choice of language to address audience and purpose. Occasional stylistic lapses. Source material is carefully selected but may be off-beam.
	13 - 15	Expression generally clear and controlled. Definite if inconsistent use of register. Suitable style adopted for task/genre. Some minor technical flaws. Awareness of audience and purpose but may not be totally consistent. Some stylistic lapses occur. Source material utilised competently but may miss some material in adaptation.
Band 2	10 – 12	Expression communicates ideas but lacks sophistication and flexibility. Some uncertainty about style; conscious if obvious shaping with a tendency to the simplistic at times. Some technical flaws but few basic errors. Audience and purpose not always wholly evident; reflected in choice of source material which may be partial or lacking in discrimination.
	7 – 9	Style and approach not entirely convincing but there may be broad shaping for audience. Flaws in expression occur and there are likely to be frequent technical errors. May opt for over general approach which is not necessarily appropriate. Source material may be indiscriminately used.
Band 1	4 – 6	Superficial grasp of task; not secure and weak focus on audience and purpose. Details are not thought through. Intrusive errors with naïve expression likely to be evident; vocabulary may well be limited. Source material poorly used.
	1 – 3	Occasional glimpses of appropriate style. Intrusive basic errors. Short and unsuitable answer with occasional use of source material. Frequent weaknesses of expression; major technical flaws. Brief writing with puzzling use of material or no use of source material.

MARKING GRID FOR A2 ENGLISH LANGUAGE AND LITERATURE: QUESTION 3 and 5

		<p>Select and apply relevant concepts and approaches from integrated linguistic study, using appropriate terminology and accurate coherent written expression.</p> <p style="text-align: center;">AO1 (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 purpose/ audience/meaning of the text; patterns fully appreciated. Possibly conceptual in use of framework(s). Fluent, cohesive writing.
	11 – 12	Coherent analysis through the framework(s); some thoughtful probing of features and patterns. Thoughtful engagement with text through framework(s) and details. Clear awareness of crafting evident through approach taken/framework(s) used. Fluent writing
Band 3	9 – 10	Uses framework(s) to highlight reading. Describes significant features/patterns. Awareness of stylistic and linguistic features. Engages with text through explanation of features; possibly under-developed in places. Clear and appropriate writing.
	7 – 8	Uses a suitable framework(s). Evidence of some range. Sense of patterns may emerge in places; likely to be under-developed. 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.
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. Shows awareness of shaping of material but may do so in simplistic fashion. Broad comments.
	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 the text, descriptive approach that does not discuss how language works. Limited writing.
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; Very few relevant ideas. Writing contains many flaws. Ideas and expression likely to be naive and vocabulary limited.
	1 – 2	<p>Little awareness. Possible framework misconceptions. Weak writing.</p> <p>No apparent direction. Very basic. Persistent misuse of terms. Frequent technical weaknesses.</p>

Either

Cupcakes and Kalashnikovs – Eleanor Mills (Ed.)

Text D is from ‘How it Feels to be Forcibly Fed’ by Djuna Barnes.

Question 2

02

You are part of a team making a radio programme about the suffragettes and their struggle for women’s rights. Your section of the programme deals with their experiences of being force-fed.

Write your section of the programme.

You should adapt the source material, using your own words as far as possible. You should not use direct quotations from Barnes’s article. Your section of the programme 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.

Assessment Objective tested on this question: AO4 (25 marks).

Some possible stylistic points candidates may use:

- appropriate use of register to address audience; appropriate slant/angle/attitude adopted
- sense of context – features of a piece for radio
- use of second and/or third person address; use of first person narrative other than that of Djuna Barnes
- convincing sense of mixed mode perhaps
- clearly structured piece
- technical accuracy
- adaptation to include selection of salient points; new text significantly shorter than original text.

Examiner notes

AND

Question 3

03 Write a commentary which explains the choices you made when writing your section of the radio programme, 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.

Assessment Objective tested on this question: AO1 (15 marks)

Some possible analytical points candidates may refer to:

- comment on register and tone of address
- one or two features from section of programme commented on e.g. use of adjectives, cohesion of report
- use of voice to reflect certain attitude(s)
- comment on topicality.

Examiner notes:

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

Text E is from *Lost Japan* by Alex Kerr.

Question 4

04

You are part of a team making a radio programme about the experience of living in a foreign country. Your section of the programme deals with Japan towards the end of the twentieth century.

Write your section of the programme.

You should adapt the source material, using your own words as far as possible, but you should not use direct quotations from Kerr's article. Your section of the programme 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.

Assessment Objective tested on this question: AO4 (25 marks).

Some possible stylistic points candidates may use:

- appropriate use of register and tone to address audience; appropriate slant/angle/attitude adopted
- sense of context – features of a piece for radio
- use of second and/or third person address; possible use of first person narrative to reflect different areas of Japan
- convincing sense of mixed mode perhaps
- clearly structured narrative
- technical accuracy
- adaptation to include selection of salient points; new text significantly shorter than original text.

Examiner notes

AND

Question 5

05 Write a commentary which explains the choices you made when writing your section of the radio programme 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.

Assessment Objective tested on this question: AO1 (15 marks)

Some possible analytical points candidates may refer to:

- comment on register and tone of address
- one or two features from section of programme commented upon
- use of voice to reflect certain attitude(s)
- comment on topicality.

Examiner notes

Converting marks into UMS marks

Convert raw marks into marks on the Uniform Mark Scale (UMS) by visiting the link below:

UMS Conversion Calculator www.aqa.org.uk/umsconversion