



A-LEVEL

English Language and Literature A

ELLA3 Comparative Analysis and Text Adaptation
Mark scheme

2720
June 2016

Version 1.0: Final Mark Scheme

Mark schemes are prepared by the Lead Assessment Writer 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 associates 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 associate understands and applies it in the same correct way. As preparation for standardisation each associate 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, associates encounter unusual answers which have not been raised they are required to refer these to the Lead Assessment Writer.

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.

Further copies of this mark scheme are available from aqa.org.uk.

Level of response marking instructions

Level of response mark schemes are broken down into levels, each of which has a descriptor. The descriptor for the level shows the average performance for the level. There are marks in each level.

Before you apply the mark scheme to a student's answer read through the answer and annotate it (as instructed) to show the qualities that are being looked for. You can then apply the mark scheme.

Step 1 Determine a level

Start at the lowest level of the mark scheme and use it as a ladder to see whether the answer meets the descriptor for that level. The descriptor for the level indicates the different qualities that might be seen in the student's answer for that level. If it meets the lowest level then go to the next one and decide if it meets this level, and so on, until you have a match between the level descriptor and the answer. With practice and familiarity you will find that for better answers you will be able to quickly skip through the lower levels of the mark scheme.

When assigning a level you should look at the overall quality of the answer and not look to pick holes in small and specific parts of the answer where the student has not performed quite as well as the rest. If the answer covers different aspects of different levels of the mark scheme you should use a best fit approach for defining the level and then use the variability of the response to help decide the mark within the level, ie if the response is predominantly level 3 with a small amount of level 4 material it would be placed in level 3 but be awarded a mark near the top of the level because of the level 4 content.

Step 2 Determine a mark

Once you have assigned a level you need to decide on the mark. The descriptors on how to allocate marks can help with this. The exemplar materials used during standardisation will help. There will be an answer in the standardising materials which will correspond with each level of the mark scheme. This answer will have been awarded a mark by the Lead Examiner. You can compare the student's answer with the example to determine if it is the same standard, better or worse than the example. You can then use this to allocate a mark for the answer based on the Lead Examiner's mark on the example.

You may well need to read back through the answer as you apply the mark scheme to clarify points and assure yourself that the level and the mark are appropriate.

Indicative content in the mark scheme is provided as a guide for examiners. It is not intended to be exhaustive and you must credit other valid points. Students do not have to cover all of the points mentioned in the Indicative content to reach the highest level of the mark scheme.

An answer which contains nothing of relevance to the question must be awarded no marks.

Distribution of Assessment Objective 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	(i) 15	25	AO4	60 mins.
	(ii) 9	15	AO1	

OLS ELLA3 Marking Annotations

Points that are correct:

✓E: engages with the meaning/explanation/personal response

Errors:

x: mistake
mud: muddled

Section B, Adaptation task:

sp/p error – spelling/punctuation

General annotations:

gr: for a grammatical point made
cont: audience/purpose/context/mode understood
A: comment on attitude(s)
C: comparison exemplified and commented on
SF: feature of speech or prepared speech noted, commented upon
I imagery/style/phonology
eg example
ecf e.g. of cohesion focused on
^ idea needs developing/omission/point not made
+ general symbol to attach a comment to if needed (see explanation below)

Process for annotating when marking Standardisation & Sample scripts using OLS

- Left click your mouse on the script where you want to put an annotation, and the annotations box should appear.
- If you wish to use an annotation symbol, left click on the symbol you want to use, e.g. 'irrel', and it will appear on the script.
- If you wish to make a comment, you need to similarly left click your mouse on the script, then insert the comment you want to make in the comment box at the top of the annotation box **BEFORE** you click on the accompanying annotation. For e.g. if you wanted to type the comment 'good focused comment' and you would then click the relevant annotation to which you want to attach this comment.
- A textbox will then appear on the script by the symbol you have chosen, and the comment can be read by scrolling over the textbox.
- If you wish to make a comment **without** using a specific accompanying symbol, use the '+' symbol, which has been included for this specific purpose and simply indicates that a comment is attached.

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

		<p>Demonstrate detailed critical understanding in analysing the ways in which structure, form and language shape meanings in a range of spoken and written texts</p> <p>AO2 (Marks out of 45)</p>		<p>Use integrated approaches to explore relationships between texts, analysing and evaluating the significance of contextual factors in their production and reception</p> <p>AO3 (Marks out of 15)</p>
Band 4	39 – 45	<p>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.</p>	13 – 15	<p>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.</p>
	34 – 38	<p>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.</p>	11 – 12	<p>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.</p>
Band 3	29 – 33	<p>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.</p>	9 – 10	<p>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.</p>

Band 3	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. Skippy 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

0 1 Read the three texts on the following pages. These texts are linked by the fact that they all explore feelings about war.

Text A is part of a private conversation.

Text B is an extract from a letter.

Text C is an extract from a novel.

Compare texts **A**, **B** and **C** showing how the writers and speaker convey their feelings about war.

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]

Assessment Objectives tested on this question: **AO2 (45 marks) and AO3 (15 marks for each)**

Some possible (but not exclusive) content/stylistic points students may refer to:

- differences in attitude of speaker in Text A, writer in Text B and character in Text C regarding the same topic
- use of metaphorical language and figurative language to convey attitudes
- formality of Russell's address in Text B in comparison to informality of Text A and the optimism shown by Fuselli in Text C
- mode differences: non-fluency features, careful organisation of letter and novel narrative
- speech representation in Text C; speech in Text A; no speech in Text B; highly formal and lexically very dense
- female attitude of protection towards her grandson in Text A; much stronger overtly male attitudes in Texts B and C
- topicality differences: Text A personal and family-oriented, Text B political and more humane, Text C personal and egotistical.

SECTION B

Questions 2 & 3 and 4 & 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 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 used 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	Little awareness. Possible framework misconceptions. Weak writing No apparent direction. Very basic. Persistent misuse of terms. Frequent technical weaknesses.

Section B

Either

Cupcakes and Kalashnikovs - Eleanor Mills (Ed)

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

Text D is from 'Report from Vietnam' by Mary McCarthy.

- 0 2** Imagine that you are a soldier who has recently been sent to Vietnam. You have been asked by the army to accompany Mary McCarthy on her first visit to Saigon, and to write an account of your experiences. In your account you should comment on her reactions as well as giving your own observations.

Using the information found in McCarthy's piece, write your account.

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

Assessment Objectives tested on this question: **AO4 (25 marks)**

Some possible (but not exclusive) content/stylistic points students may refer to:

Why has the passage been selected for use in this question?

- interesting account taking note of two views (perhaps different)
- focus on content and believable interpretation
- to help assess candidates' technical accuracy.

What you might expect to see in candidates' answers:

- selection of material directly relating to the country
- some creative use of a personal account form to convey personal ideas: be open to interesting approaches here
- sense of context – descriptive language should be used, possibly emotive also
- use of first person address (distant from original) and use of interpretive comments re McCarthy
- convincing sense of written mode; use of English should be standard.

Some possible stylistic points candidates may use:

- appropriate use of tone for personal account with a range of source material to help to convey attitudes and relevant facts selected from source material
- use of stylistic effects may include American spellings
- clearly structured account with thoughtful organisation.

and

Question 3

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

[15 marks]

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- comment on register and tone of account
- three or four features from account commented on eg use of stylistic features, use of imagery, use of adjectives to aid viewpoint
- use of viewpoint and comment on other character
- comment on structure and headline expected for top band.

or

A House Somewhere: Tales of Life Abroad - Don George and Anthony Sattin

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

Text E is from 'A House in the Casbah' by Jeffrey Tayler.

Question 4

0 4 Imagine that you are Joy, the person Jeffrey Tayler first stays with when he arrives in Marrakesh. You are writing a journal which relates the things that have happened to people who come to stay with you. Jeffrey tells you about some of the incidents that happened to him, which you then write about as part of your journal. In your writing you should comment on his reactions to events as well as giving your own observations.

Using the information found in Tayler's piece, write your journal entry.

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

Assessment Objectives tested on this question: **AO4 (25 marks)**

Some possible (but not exclusive) content/stylistic points students may refer to:

Why has the passage been selected for use in this question?

- interesting cultural perspective
- focus of someone else's life experience as perceived by a specific character
- to help assess candidates' technical accuracy.

What you might expect to see in candidates' answers:

- selection of material directly relating to Tayler's experiences
- some creative use of the account form: be open to interesting and original approaches here
- sense of context through personal language and experience of Joy
- transformation of first person address to third person
- convincing sense of written mode; use of English should be standard.

Some possible stylistic points candidates may use:

- appropriate use of tone with a range of source material to help to convey attitudes and relevant feelings gleaned from Tayler's source material
- use of stylistic effects
- clearly structured account form with thoughtful organisation.

and

Question 5

0 5 Write a commentary which explains the choices you made when writing your journal entry 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 achieve particular effects.

[15 marks]

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

Some possible (but not exclusive) content/stylistic points students may refer to:

- comment on register and tone of account
- three or four features from account commented on eg use of stylistic features, use of imagery, use of adjectives to aid viewpoint
- use of viewpoint and comment on Tayler
- comment on structure expected for top band.