

General Certificate of Education  
June 2008  
Advanced Subsidiary Examination



**ENGLISH LANGUAGE AND LITERATURE  
(SPECIFICATION A)**

**NA3M**

**Unit 3 The Study of the Language of Prose and Speech  
(Modern Texts)**

Wednesday 21 May 2008 9.00 am to 10.30 am

**For this paper you must have:**

- a 12-page answer book.

Time allowed: 1 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 NA3M.
- Answer **one** question from Section A and Question 5 in Section B.
- Do all rough work in the answer book. Cross through any work 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 200.
- There are 100 marks for each question (Sections A and B).
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

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**SECTION A – The Study of the Language of Prose  
(Modern Texts)**

Answer **one** question from this section.

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**EITHER**

*Eden Close* – Anita Shreve

**1** Read the extract printed below.

Examine the development of Andrew and Eden's relationship here **and** elsewhere in the novel.

In your answer you should consider:

- choices of form, style, vocabulary and narrative viewpoint
- the ways in which attitudes and values are conveyed to the reader.

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**Turn over for the next question**

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**OR**

*An Evil Cradling* – Brian Keenan

**2** Read the extract printed below.

How does Keenan explore the theme of isolation here **and** elsewhere in the book?

In your answer you should consider:

- choices of form, style, vocabulary and narrative viewpoint
- the ways in which Keenan's attitudes and values are conveyed to the reader.

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**Turn over for the next question**

OR

*Enduring Love* – Ian McEwan

## 3 Read the extract printed below.

Explore the presentation of Jed Parry here **and** elsewhere in the novel.

In your answer you should consider:

- choices of form, style, vocabulary and narrative viewpoint
- the ways in which attitudes and values are conveyed to the reader.

Love has given me new eyes, I see with such clarity, in such detail. The grain of the old wooden posts, every separate blade of grass on the wet lawn below, the little tickly black legs of the ladybird walking across my hand a minute ago. Everything I see I want to touch and stroke. At last I'm awake. I feel so alive, so alert with love.

Speaking of touch and the wet grass reminds me. When you came out of your house yesterday evening and you brushed the top of the hedge with your hand – I didn't understand at first. I went down the path and put out my own hand and fingered the leaves that you had touched. I felt each one and it was a shock when I realised it was different from the ones you hadn't touched. There was a glow, a kind of burning on my fingers along the edges of those wet leaves. Then I got it. You had touched them in a certain way, in a pattern that spelled a simple message. Did you really think I would miss it, Joe! So simple, so clever, so loving. What a fabulous way to hear of love, through rain and leaves and skin, the pattern woven through the skein of God's sensuous creation unfolding in a scorching sense of touch. I could have stood there for an hour in wonder, but I didn't want to be left behind. I wanted to know where you were leading me through the rain.

But let me go back to the ocean surface. I used to teach English as a foreign language in a place near Leicester Square. It was bearable, but I never really got on with the other teachers. There was a general lack of seriousness which irritated me. I think they talked about me behind my back because I cared about my religion – not fashionable these days! As soon as I came into the money and the house, I gave up the job and moved in. I thought of myself as in retreat – waiting. I was always quite clear in my mind that this amazingly beautiful place had come to me for a purpose. One week, a shabby one-bedroom flat in Arnos Grove, the next a little château in Hampstead and a small fortune in the bank. There had to be a design in this, and my duty, I thought (and time has proved me right), was to be calm and attentive to the silence, and ready. I prayed, meditated, and sometimes took long walks in the country, and I knew that sooner or later His purpose would unfold. My responsibility was to be finely tuned, prepared for the first sign. And despite all that preparation, I missed it! I should have known it when our eyes met, up there on the hill. Not until I came back that evening, back into the silence and solitude here, did I begin to comprehend, so I phoned you ... But now I'm going round in circles!

This house is waiting for you Joe. The library, the snooker room, the sitting room with its beautiful fireplace and huge old sofas. We even have a miniature cinema (videos, of course) and an exercise room and a sauna. There are barriers ahead, of course. Mountain ranges! The biggest of which is your denial of God. But I've seen through that, and you know it. In fact, you probably planned it that way. It's a game you're playing with me, part seduction, part ordeal. You are trying to probe the limits of my faith. Does it horrify you that I can see through you so easily? I hope it thrills you, the way it thrills me when you guide me with your messages, these codes that tap straight into my soul. I know that you'll come to God, just as I know that it's my purpose to bring you there, through love. Or, to put it another way, I'm going to mend your rift with God through the healing power of love.

Joe, Joe, Joe ... I'll confess it, I covered five sheets of paper with your name. You can laugh at me – but not too hard. You can be cruel to me – but not too much. Behind the games we play lies a purpose which is neither yours nor mine to question. Everything we do together, everything we are is in God's care, and our love takes its existence, form and meaning from His love. There's so much to talk about, so many fine details. We have yet to discuss the whole matter of Clarissa. I think it's

right that you take the lead in this and let me know what you think is best. Do you want me to talk to her? I'd be very happy to. I don't mean happy of course, I mean prepared. Or should we sit down, the three of us together, and talk it through? I'm convinced there are ways of handling it that will make it far less painful for her. But this has to be your call and I'll wait to hear what you have decided is best. While I've been writing I've felt your presence, right by my elbow. The rain has stopped, the birds have taken up their songs again and the air is even brighter. Ending this letter is like a parting. I can't help feeling that every time I leave you I'm letting you down. I'll never forget that time at the bottom of the hill, the way you turned away from me, rejected, stunned by my refusal to recognise in that first instance our love. I'll never stop saying I'm sorry. Joe, will you ever forgive me?

Jed

**Turn over for the next question**

OR

*A Handful of Dust* – Evelyn Waugh

## 4 Read the extract printed below.

Explore Waugh's presentation of Tony Last here **and** elsewhere in the novel.

In your answer you should consider:

- choices of form, style, vocabulary and narrative viewpoint
- the ways in which attitudes and values are conveyed to the reader.

It was some time since Jock had seen Tony; the meeting embarrassed him slightly, for like all his friends, he was wondering how Tony felt and how much he knew about Brenda and John Beaver. However, he sat down at Tony's table.

'Been chucked?' asked Tony again.

'Yes, it's the last time I ask that bitch out.'

'Better have a drink. I've been drinking a whole lot. Much the best thing.'

They took what was left of the Burgundy and ordered another bottle.

'Just come up for the night,' said Tony. 'Staying here.'

'You've got a flat now, haven't you?'

'Well, Brenda has. There isn't really room for two ... we tried it once and it wasn't a success.'

'What's she doing to-night?'

'Out somewhere. I didn't let her know I was coming ... silly not to, but you see I got fed up with being alone at Hetton and thought I'd like to see Brenda, so I came up suddenly on the spur of the moment, just like that. Damned silly thing to do. Might have known she'd be going out somewhere ... she's very high-principled about chucking ... so there it is. She's going to ring me up here later, if she can get away.'

They drank a lot.

Tony did most of the talking. 'Extraordinary idea of hers, taking up economics,' he said. 'I never thought it would last, but she seems really keen on it ... I suppose it's a good plan. You know there wasn't really much for her to do all the time at Hetton. Of course she'd rather die than admit it, but I believe she got a bit bored there sometimes. I've been thinking it over and that's the conclusion I came to. Brenda must have been bored ... Daresay she'll get bored with economics some time ... Anyway, she seems cheerful enough now. We've had parties every week-end lately ... I wish you'd come down sometimes, Jock. I don't seem to get on with Brenda's new friends.'

'People from the school of economics?'

'No, but ones I don't know. I believe I bore them. Thinking it over, that's the conclusion I've come to. I bore them. They talk about me as "the old boy". John heard them.'

'Well, that's friendly enough.'

'Yes, that's friendly.'

They finished the Burgundy and drank some port.

Presently Tony said, 'I say, come next week-end, will you?'

'I think I'd love to.'

'Wish you would. I don't see many old friends ... Sure to be lots of people in the house, but you won't mind that, will you? ... sociable chap, Jock ... doesn't mind people about. I mind it like hell.' They drank some more port. Tony said, 'Not enough bathrooms, you know ... but of course you know. You've been there before, often. Not like the new friends who think me a bore. You don't think I'm a bore, do you?'

'No, old boy.'

'Not even when I'm tight, like this? ... There would have been bathrooms. I had the plans out. Four new ones. A chap down there made the plans ... but then Brenda wanted the flat so I had to postpone them as an economy ... I say, that's funny. We had to economize because of Brenda's economics.'



‘Yes, that’s funny. Let’s have some port.’

Tony said, ‘You seem pretty low to-night.’

‘I am rather. Worried about the Pig Scheme. Constituents keep writing.’

‘I felt low, *bloody* low, but I’m all right again now. The best thing is to get tight. That’s what I did and I don’t feel low any more ... discouraging to come to London and find you’re not wanted. Funny thing, *you* feel low because your girl’s chucked, and *I* feel low because mine won’t chuck.’

‘Yes, that’s funny.’

‘But you know I’ve felt low for weeks now ... *bloody* low ... how about some brandy?’

‘Yes, why not? After all, there are other things in life besides women and pigs.’

They had some brandy and after a time Jock began to cheer up.

Presently a page came to their table to say, ‘A message from Lady Brenda, sir.’

‘Good, I’ll go and speak to her.’

‘It’s not her ladyship speaking. Someone was sending a message.’

‘I’ll come and speak to her.’

He went to the telephone in the lobby outside. ‘Darling,’ he said.

‘Is that Mr Last? I’ve got a message here, from Lady Brenda.’

‘Right, put me through to her.’

‘She can’t speak herself, but she asked me to give you this message, that she’s very sorry but she cannot join you to-night. She’s very tired and has gone home to bed.’

‘Tell her I want to speak to her.’

‘I can’t, I’m afraid, she’s gone to bed. She’s very tired.’

‘She’s very tired and she’s gone to bed?’

‘That’s right.’

‘Well, I want to speak to her.’

‘Good night,’ said the voice.

‘The old boy’s plastered,’ said Beaver as he rang off.

‘Oh dear. I feel rather awful about him. But what *can* he expect, coming up suddenly like this? He’s got to be taught not to make surprise visits.’

‘Is he often like that?’

‘No, it’s quite new.’

The telephone bell rang. ‘D’you suppose that’s him again? I’d better answer it.’

‘I want to speak to Lady Brenda Last.’

‘Tony, darling, this *is* me, Brenda.’

‘Some damn fool said I couldn’t speak to you.’

‘I left a message from where I was dining. Are you having a lovely evening?’

‘Hellish. I’m with Jock. He’s worried about the Pig Scheme. Shall we come round and see you?’

‘No, not now, darling, I’m terribly tired and just going to bed.’

‘We’ll come and see you.’

‘Tony, are you a tiny bit tight?’

‘Stinking. Jock and I’ll come and see you.’

‘Tony, you’re *not* to. D’you hear? I can’t have you making a brawl. The flats are getting a bad name anyhow.’

‘Their name’ll be mud when Jock and I come.’

‘Tony, listen, will you please not come, not to-night. Be a good boy and stay at the club. Will you *please* not?’

‘Shan’t be long.’ He rang off.

‘Oh God,’ said Brenda. ‘This isn’t the least like Tony. Ring up Bratt’s and get on to Jock. He’ll have more sense.’

## SECTION B – The Study of the Language of Speech

Answer Question 5.

5 Read the transcript printed below.

The following is a transcript of the early part of a conversation between three adults in a pub one evening.

Examine how the speakers interact in this exchange, showing how they convey their experiences and thoughts.

In your answer you should comment on:

- the choice of vocabulary and the use of grammatical and stylistic features
- the attitudes and values conveyed by the speakers.

### Key

(.)	micropause
(1.0)	pause in seconds
<u>underlining</u>	particular emphasis of a word
[	overlap
< >	simultaneous speech
::	elongation
<i>italics</i>	non-verbal sounds
Some words have been spelled to reflect their pronunciation	

MARK:	hey I tell you what though (.) heard this great <u>phone in</u> on the radio the other night (.) erm (.) bout (.) about how people have (.) erm (.) <u>things</u> which make em famous
SHAUN:	what (1.0) like (.) <u>objects</u> (.) [ <u>possessions</u>
MARK:	em to f (.) famous people [ no::: (.) <u>things</u> which they have <u>done</u> which (.) links
SHAUN:	I don't get it
MARK:	okay (.) like one of the guys that rang in said (.) said he had worn Geoff Capes's <sup>1</sup> wetsuit to go waterskiing (.) cos he was a friend of Geoff Capes's son (.) who was with him when he needed a wetsuit (.) n his dad's wetsuit was in the boot of his car
RICHARD:	Christ (.) that must have been <u>some</u> wetsuit (.) I'll bet you could've got <u>two</u> people into it
MARK:	( <i>laughs</i> )
SHAUN:	who's Geoff Capes
MARK:	you <u>thick</u> [ shit
RICHARD:	[ oh for God's sake

<sup>1</sup>A shot putter renowned for his strength and size

- SHAUN: we::ll (.) I'm (1.0) twenty years younger than you two
- MARK: yeah (.) you just wanna watch me n Rich later tonight mate (0.5) live n learn boy (.) live n learn
- RICHARD: I dunno what you got in mind (.) but I've got a patio to lay tomorrow
- MARK: always an excuse isn't there  
(*laughter from all three; silence of 9 seconds*)
- RICHARD: actually (.) I've got a friend who's got a genuine claim to fame
- MARK: let's hear it then
- RICHARD: we::ll (.) it's one of me examinin colleagues (.) we were staying at a hotel in York (1.0) overnight (1.0) an I saw him goin out runnin in the morning (.) as I was goin down fer breakfast (1.0) so I asked him later on (.) are you a serious runner then Andy (.) n'e said yeah (.) I've always tried to keep fit n stay at a good (.) standard (1.0) so I said (.) what standard (.) like d'you do marathons an stuff (0.5) n'e said (.) yeah (.) so I asked him (.) to what standard (.) n'e was a bit cagey (.) so I said (.) national (.) a:::nd he replied (.) actually beyond that (.) so I said what (.) international (.) and he said (.) no (1.0) Olympic actually
- MARK: shut up
- RICHARD: honest to God (.) so I said (.) how did you do (.) an' [he said
- SHAUN: [ (*laughs*)
- RICHARD: [what y'laughin at
- SHAUN: as if you know an Olympic runner
- RICHARD: lemme finish the story first before yer have a go (0.5) so I asked him how he had done (.) n'e said (.) well I won a gold medal actually (.) but it was as part of a team (.) the modern pentathlon
- MARK: right (1.0) s:::o (1.0) let'see (2.0) was that in 76 (1.0) or er:::m (1.0) Montreal (.) I think
- RICHARD: erm yeah (.) think yer right (2.0) wasn't Munich was it
- MARK: na:::h (.) Munich was 72 (.) the one they've just made the film about
- RICHARD: cuh (.) anyone'd think yer a P.E. teacher
- MARK: (*laughs*)
- SHAUN: when was the last time you saw him run around in a lesson then (.) he he (.) 'e only needs to be fit enough to switch the video on (.) to show an episode of Grandstand
- MARK: le (.) let's get all the stereotypes in about P.E. teachers shall we
- SHAUN: okay [then <MARK *groans*>
- RICHARD: [I think that was (.) sarcasm Shaun
- MARK: so what'sis name then
- RICHARD: actually (.) there's more yet (.) not only did he win a gold medal (.) he was also B.B.C. (.) sports personality of the year (.) well the team personality anyway

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MARK: that was Jim Fox<sup>2</sup> wasn't it (.)

RICHARD: yeah (.) that's the one (.) I'm just as impressed that you knew the year actually Mark

SHAUN: my dentist has met Jordan<sup>3</sup>

RICHARD: bloody hell (.) you prat

SHAUN: no (.) seriously

MARK: I'll get some more beers in shall I

RICHARD: think I might come with yer if 'e's gonna talk about bloody Jordan

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<sup>2</sup>Captain of the Olympic modern pentathlon team 1976

<sup>3</sup>A famous model

## END OF QUESTIONS

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