

General Certificate of Education  
January 2005  
Advanced Subsidiary Examination



**ENGLISH LANGUAGE AND LITERATURE** **NA3M**  
**(SPECIFICATION A)**  
**Unit 3 The Study of the Language of Prose and Speech**

Monday 17 January 2005 9.00 am to 10.30 am

**In addition to this paper you will require:**  
a 12-page answer book.

Time allowed: 1 hour 30 minutes

**Instructions**

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQQA. The *Paper Reference* is NA3M.
- Answer **one** question from Section A and Question 4 in Section B.

**Information**

- The books prescribed for this paper **may not** be taken into the examination room.
- The maximum mark for this paper is 200.
- All questions (Sections A and B) carry 100 marks.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.
- *The Railway Man* is examined for the last time on this paper. The question set on this novel, on pages 8 – 9 of this paper should therefore be attempted **only** by candidates who are **re-sitting** *The Railway Man*.

**SECTION A – The Study of the Language of Prose  
(Post-1900 texts)**

Answer **one** question from this section.

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**EITHER**

*Eden Close* – Anita Shreve

**1** Read the extract printed below.

Examine the ways in which Shreve reveals the importance of the senses 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**

**Turn over ►**

**OR***An Evil Cradling* – Brian Keenan**2** Read the extract printed below.

Explore Brian Keenan's reaction to his kidnapping 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**

**Turn over ►**

**OR***The Wasp Factory* – Iain Banks

3 Read the extract printed below.

In what ways does Iain Banks reveal the relevance of deception here and elsewhere in the novel?

In your answer you should consider:

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

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**TURN OVER FOR THE RE-SIT QUESTION**

**Turn over ►**

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**RE-SIT QUESTION – TO BE ATTEMPTED BY RE-SIT CANDIDATES ONLY**

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**Re-Sit Question (RQ)***The Railway Man* – Eric Lomax

Read the extract printed below.

Examine the ways in which Eric Lomax conveys his experience of the passage of time here and elsewhere in the book.

In your answer you should consider:

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

It is a strange feeling, being sentenced to death in your early twenties. It made me feel relaxed, in a strange way, to know that I was living on borrowed time. Yet day after day the psychological torment continued. With Pomeroy and Howard in mind, I did not expect any other outcome except – at best – a few Japanese soldiers facing me in the forest, being tied to a post, then a volley. It occurred to me that my family would never be able to find my grave.

They left me my imagination, and it was a worse tormentor than they could ever be. I expected death, but had no clear image of an ending that would make sense to me. I was now living in a world without rules – they could make up their own, and there were no grids or points of reference at all. The world I knew was one in which regularity was almost sacred, a world of predictable and marvellous organization; arrivals and departures were significant, but ultimately controllable events. Mine was a world in which all kinds of communication were revered and I had become dedicated, in my own way, to improving and understanding it. All this had been burst apart by violence. Communication and movement between places had fallen into the service of horror in the place where I found myself.

When I was not being questioned I lay in that cage. We had not been allowed to wash or shave since we arrived here, and I was now filthy. My cage was worse. I was not allowed to visit the latrine at night, and we were living on a rice diet. I think it was Slater, in the next cage to mine, who was not being interrogated very much, who badgered the little interpreter as he passed his cage and persuaded him that it was not good for them or us that we should have to foul our mugs and cages. We were eventually given closed lengths of bamboo to pee into during the night. But I never saw the interpreter outside that hot wooden room. Slater and I could not compare notes because of the constant presence of the guard; in any case, the less we told each other the better we knew it would be.

There was no light at night and I just lay across the floor of the cell, unutterably depressed. I tried to keep count of the passage of time by making scratches on the wall of the cage with a fish bone which I found in the rice. Squadrons of mosquitos from the river droned all round and over me during the hours of darkness and the only possible sanctuary from them was inside the blanket, but that was so suffocating that I had to endure the bites of the insects instead.

In the nightly delirium I had weird exalted visions, lying there in my shorts and shirt with my long-handled spoon for company. My mind was turning into a machine that produced texts, words and images, cutting them up and feeding them to me in disconnected and confused snatches, slogans, scenes, fantasies. I became a screen with bits and pieces unfolding across me. Sometimes the messages had a sound, quite loud; sometimes they were intensely visual. Most of them were religious, or at least came full of immense and comforting majesty; they were based, mainly, on the most exalted literature I knew, which was that of the Protestant seventeenth century: phrases like



Behold I stand at the door and knock  
if any man hear my voice, and open the door, I will come in to him . . .

lives there who loves this pain . . . break loose from hell

How many miles to Babylon?  
Three score and ten  
Can I get there by candlelight  
Yes, and back again.

I am Alpha and Omega the beginning and the end the first and the last and did those feet in  
ancient time walk upon England's mountains green. O for that warning voice which he who saw/  
The Apocalypse heard cry in Heaven aloud. Yet man is born unto trouble, as the sparks fly  
upward.

At the worst moments time became completely separated from my inner world of pain and  
sleeplessness. Once I came out into the yard, after what I thought was an all-night interrogation and saw  
the dawn light oiling the river at the end of the yard, filling our cages with luminous shadow. Then  
suddenly it went dark and I realized that I had been watching the sun set.

**END OF SECTION A**

**TURN OVER FOR SECTION B**

**Turn over ►**

**SECTION B – The Study of the Language of Speech**Answer Question 4.

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- 4 Read the following transcript of spoken English. It is taken from the Radio 4 programme *Desert Island Discs*, where a celebrity talks to Sue Lawley, the presenter.

Explore the ways in which the two speakers use language in this opening sequence of the programme.

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.

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**END OF QUESTIONS**

**THERE ARE NO QUESTIONS PRINTED ON THIS PAGE**

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Text 2: from *An Evil Cradling*, by Brian Keenan. Published by Vintage, 1993.

Text 3: from *The Wasp Factory*, by Iain Banks. Reproduced by permission of Abacus, an imprint of Time Warner Books UK, 1984.

Text RQ: Extract from *The Railway Man* by Eric Lomax. Published by Jonathan Cape. Used by permission of The Random House Group Limited.

Text 4: a transcript from *Desert Island Discs*, a Radio 4 programme. Broadcast Monday 28 December 2003.

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