

General Certificate of Education
June 2006
Advanced Subsidiary Examination



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

NA3M

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

Friday 26 May 2006 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 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 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 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 are reminded of the need for good English and clear presentation in your answers. All questions should be answered in continuous prose. Quality of Written Communication will be assessed in all answers.

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

Answer **one** question from this section.

EITHER

Eden Close – Anita Shreve

1 Read the extract printed below.

Explore the importance to Andy of home and the family 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.

Extract is not reproduced here due to third-party copyright constraints.

Turn over for the next question

Turn over ►

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

Examine the presentation of Brian Keenan's strength of character here and elsewhere in the book.

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.

Extract is not reproduced here due to third-party copyright constraints.

Turn over for the next question

Turn over ►

OR*Enduring Love* – Ian McEwan**3** Read the extract printed below.

How is the relationship between Joe and Clarissa presented 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

Extract is not reproduced here due to third-party copyright constraints.

Turn over for the next question

Turn over ►

OR

A Handful of Dust – Evelyn Waugh

4 Read the extract printed below.

Examine the presentation of John Beaver 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

Beaver arrived at quarter to nine in a state of high self-approval; he had refused two invitations to dinner while dressing that evening; he had cashed a cheque for ten pounds at his club; he had booked a divan table at Espinosa's. It was almost the first time in his life that he had taken anyone out to dinner, but he knew perfectly well how it was done.

'I must see your Mr Beaver properly,' said Marjorie. 'Let's make him take off his coat and drink something.'

The two sisters were a little shy as they came downstairs, but Beaver was perfectly at his ease. He looked very elegant and rather more than his age.

'Oh, he's not so bad, your Mr Beaver,' Marjorie's look seemed to say, 'not by any means,' and he, seeing the two women together, who were both beautiful, though in a manner so different that, although it was apparent that they were sisters, they might have belonged each to a separate race, began to understand what had perplexed him all the week; why, contrary to all habit and principle, he had telegraphed to Brenda asking her to dine.

'Mrs Jimmy Deane's very upset that she couldn't get you for to-night. I didn't give away what you were doing.'

'Give her my love,' said Beaver. 'Anyway we'll all meet at Polly's.'

'I must go, we're dining at nine.'

'Stay a bit,' said Brenda. 'She's sure to be late.'

Now that it was inevitable, she did not want to be left alone with Beaver.

'No, I must go. Enjoy yourselves, bless you both.' She felt as though she were the elder sister, seeing Brenda timid and expectant at the beginning of an adventure.

They were awkward when Marjorie left, for in the week that they had been apart, each had, in thought, grown more intimate with the other than any actual occurrence warranted. Had Beaver been more experienced, he might have crossed to where Brenda was sitting on the arm of a chair, and made love to her at once; and probably he would have got away with it. Instead he remarked in an easy manner, 'I suppose we ought to be going too.'

'Yes, where?'

'I thought Espinosa's.'

'Yes, lovely. Only listen. I want you to understand right away that it's *my* dinner.'

'Of course not ... nothing of the sort.'

'Yes it is. I'm a year older than you and an old married woman and quite rich, so, please, I'm going to pay.'

Beaver continued protesting to the taxi door.

But there was still a constraint between them and Beaver began to wonder, 'Does she expect me to pounce?' So, as they waited in a traffic block by the Marble Arch, he leaned forward to kiss her; when he was quite near, she drew back.

He said, '*Please*, Brenda,' but she turned away and looked out of the window, shaking her head several times quickly. Then, her eyes still fixed on the window, she put out her hand to his and they sat in silence till they reached the restaurant.

Beaver was thoroughly puzzled.

Once they were in public again, his confidence returned. Espinosa led them to their table; it was the one by itself on the right of the door, the only table in the restaurant at which one's conversation was not overheard. Brenda handed him the card. 'You choose. Very little for me, but it must only have starch, no protein.'

The bill at Espinosa's was, as a rule, roughly the same whatever one ate, but Brenda would not know this, so, since it was now understood that she was paying, Beaver felt constrained from ordering anything that looked obviously expensive. However, she insisted on champagne, and later a ballon of liqueur brandy for him. 'You can't think how exciting it is for me to take a young man out. I've never done it before.'

They stayed at Espinosa's until it was time to go to the party, dancing once or twice, but most of the time sitting at the table, talking. Their interest in each other had so far out-distanced their knowledge that there was a great deal to say.

Presently Beaver said, 'I'm sorry I was an ass in the taxi just now.'

'Eh?'

He changed it and said, 'Did you mind when I tried to kiss you just now?'

'Me? No, not particularly.'

'Then why wouldn't you let me?'

'Oh dear, you've got a lot to learn.'

'How d'you mean?'

'You mustn't ever ask questions like that. Will you try and remember?'

Then he was sulky. 'You talk to me as if I was an undergraduate having his first walk out.'

'Oh, is this a walk out?'

'Not as far as I am concerned.'

There was a pause in which Brenda said, 'I am not sure it hasn't been a mistake, taking you out to dinner. Let's ask for the bill and go to Polly's.'

But they took ten minutes to bring the bill, and in that time Beaver and Brenda had to say something, so he said he was sorry.

'You've got to *learn* to be nicer,' she said soberly. 'I don't believe you'd find it impossible.' When the bill eventually came, she said, 'How much do I tip him?' and Beaver showed her. 'Are you sure that's enough? I should have given twice as much.'

'It's exactly right,' said Beaver, feeling older again, just as Brenda had meant him to feel.

Turn over for Section B

Turn over ►

SECTION B – The Study of the Language of Speech

 Answer Question 5.

- 5 Read the two transcripts printed below. Extract 1 is part of an exchange that took place during a family evening meal between two parents (Dad and Mum) and their son, Tom. Extract 2 is part of a conversation between two teachers and two students during a lunchtime in a college.

In what ways do the speakers put forward their views and feelings during these two extracts? You do not need to compare the two extracts.

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 of sound
<i>italics</i>	non-verbal sounds

Some words have been spelled to reflect their pronunciation.

Extract 1

- Tom: anyway (.) I've had a fantastic week (.) s'been really (.) really (.) good (3.0) an' an' (.) an' I'm not really sure (1.0) er (0.5) that I want to go to college now
- Dad: what's been so good about it then Tom
- Tom: we:::ll (1.0) I've been given some (1.0) re responsibility (.) an' (.) an' I've been doin' stuff which I kinda (.) really enjoy (.) an' that's dead important (.) to me anyway (1.0) [an' I wanna(.)
- Mum: [so you thin' (.) sorry (.) go on
- Tom: right (.) all I wanna do is mountain bikin' (1.0) either in a shop (.) or try to do something with it (.) y'know (.) erm (1.0) professionally (0.5) or or (.) do a qualification in engineering or whatever
- Mum: but you'd need to continue at school for that
- Tom: no no (.) no you don't (.) the lads at Bike Scene¹ (.) they're doin' erm (.) NVQs² in Bike Maintenance (.) they're the first in the country to do it (.) I could train on the job (.) they told me that durin' me work experience

¹ The name of a shop

² A national qualification

- Dad: so can we get this straight then (.) y'you (.) you've decided that yer wanna leave school next year (.) an' get a job (.) preferably something to do with mountain bikin'
- Tom: well (0.5) yeah:::: (.) that's what I've been sayin'
- Dad: I suppose that's what work experience is all about (.) findin' out what you want to do
- Mum: what about sixth form though
- Tom: well (1.0) at the moment (.) this is what I:: want to do

Extract 2

- Teacher 1: oh that was a a (.) really sad thing the other day (.) when John Peel died wasn't it
- Teacher 2: oh yeah (1.0) I remember listenin' to him late at night (.) oh (.) back in the seventies (0.5) when I was a student (.) he erm (.) opened up all sorts of
<Teacher 1: oh yeah> music to [me
- Teacher 1: [that's right
- Student 1: me mum used to listen to him she said
- Teacher 1: rea::lly (.) when she was younger
- Student 1: nah (.) on Saturday [mornin's
- Teacher 2: [Home Truths (.) [was it
- Student 1: [yeah that was it (.) heard it a coupla times (1.0) it was crap (.) an' his voice was so::: borin'
- Student 2: (*laughs*)
- Teacher 1: [oh I disagree
- Teacher 2: [what (.) what
- Teacher 1: I think you're wrong there (.) it's a lovely programme (.) an' John Peel was was (.) so understated (.) on it (1.0) and he always got the best out of his guests (.) he made them feel at ease an' (.) well just just (.) part of the family

END OF QUESTIONS

There are no texts printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Question 1 Reproduced from *Eden Close*, by Anita Shreve, by kind permission of Abacus, a division of Time Warner Book Group UK.

Question 2 Source: Extract from *An Evil Cradling*, by Brian Keenan, published by Vintage. Reprinted by permission of The Random House Group Limited.

Question 3 Source: *Enduring Love*, by Ian McEwan, published by Jonathan Cape. Reprinted by permission of The Random House Group Ltd.

Question 4 Approximately 871 words (pp. 45–7) from *A Handful of Dust*, by Evelyn Waugh, edited with an introduction and notes by Robert Murray Davis (first published by Chapman and Hall 1934 Penguin Classics 2000). Copyright © Evelyn Waugh, 1934. Introduction and notes copyright © Robert Murray Davis, 1997.

Question 5 Extract one: a conversation between a mother and father and their son.
Extract two: a conversation between two teachers and two students.

Copyright © 2006 AQA and its licensors. All rights reserved.