

A-Level ENGLISH LANGUAGE AND LITERATURE (SPECIFICATION A)

Unit 3 Comparative Analysis and Text Adaptation

Friday 17 June 2016

Morning

Time allowed: 2 hours 30 minutes

Materials

For this paper you must have:

- an AQA 12-page answer book.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. The **Paper Reference** is ELLA3.
- Answer **three** questions in total: Question 1 in Section A and **either** Questions 2 **and** 3 **or** Questions 4 **and** 5 in Section B.
- Do all rough work in your answer book. Cross through any work that 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 100.
- Section A carries 60 marks, while Section B carries 40 marks.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You should spend 1 hour 30 minutes answering Section A and 1 hour answering Section B.

Section A – Comparative AnalysisAnswer Question 1

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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 speaker's choices of vocabulary, grammar and style
- the relationship between texts and the significance of context on language use.

[60 marks]

Text A

The following transcript is part of a longer conversation between a grandmother and her grandson, Robert. At the time of the recording, the grandmother was over seventy-five years old.

Key

(.) micropause
(1.0) pause in seconds

underlining particular emphasis of a word

::: elongation of a word

Some words have been spelled to reflect their pronunciation

aah well (.) y'see it was a terrible time for every woman durin the First World War (.) men away (.) nothin we could really do (1.0) times were ve:::ry hard (.) only a little food (.) never heard from yer grandfather for months on end (1.0) it was just as well that we had none of the girls then (.) yer grandfather went to Mons an survived (.) an then he was in all that mess at the Somme (0.5) I saw very little of him during those four or five years (.) an it wasn't um (.) till he got back after it was all over (.) that he really told me of all the (.) the the (.) atrocities that went on (.) an what he saw (2.0) an I'm not going to repeat them to yer either our Robert (.) yer've prob'ly read about 'em all anyway (.) that remains between me an yer grandfather (.) course the irony is that he survived all that durin the first lot (.) only to pass away in 1943 doin a desk job (.) I couldn't even afford to bring him home y'know (.) I had yer mum an Anne an Mary to look after by then (.) completely (2.0) tragic

**Mons and the Somme – First World War battles.*

Turn over for Text B

Text B

The following is the beginning of a letter written by the philosopher, historian and writer Bertrand Russell. It was published in The Nation, a weekly newspaper in the USA. War was declared on August 4th, 1914; Russell wrote this letter 8 days later.

Sir

Against the vast majority of my countrymen, even at this moment, in the name of humanity and civilization, I protest against our share in the destruction of Germany.

A month ago Europe was a peaceful comity of nations; if an Englishman killed a German, he was hanged. Now, if an Englishman kills a German, or if a German kills an Englishman, he is a patriot, who has deserved well of his country. We scan the newspapers with greedy eyes for news of slaughter, and rejoice when we read of innocent young men, blindly obedient to the word of command, mown down in thousands by the machine-guns of Liège. Those who saw the London crowds, during the night leading up to the Declaration of War saw a whole population, hitherto peaceable and humane, precipitated in a few days down the steep slope to primitive barbarism, letting loose, in a moment, the instincts of hatred and blood lust against which the whole fabric of society has been raised. 'Patriots' in all countries acclaim this brutal orgy as a noble determination to vindicate the right; reason and mercy are swept away in one great flood of hatred; dim abstractions of unimaginable wickedness - Germany to us and the French, Russia to the Germans - conceal the simple fact that the enemy are men, like ourselves, neither better nor worse - men who love their homes and the sunshine, and all the simple pleasures of common lives; men now mad with terror in the thought of their wives, their sisters, their children, exposed, with our help, to the tender mercies of the conquering Cossack.

And all this madness, all this rage, all this flaming death of our civilization and our hopes, has been brought about because a set of official gentlemen, living luxurious lives mostly stupid, and all without imagination or heart, have chosen that it should occur rather than that any one of them should suffer some infinitesimal rebuff to his country's pride. No literary tragedy can approach the futile horror of the White Paper*. The diplomatists, seeing from the first the inevitable end, mostly wishing to avoid it, yet drifted from hour to hour of the swift crisis, restrained by punctilio from making or accepting the small concessions that might have saved the world, hurried on at last by blind fear to loose the armies for the work of mutual butchery.

And behind the diplomats, dimly heard in the official documents, stand vast forces of national greed and national hatred - atavistic instincts, harmful to mankind at its present level, but transmitted from savage and half-animal ancestors, concentrated and directed by Governments and the Press, fostered by the upper class as a distraction from social discontent, artificially nourished by the sinister influence of the makers of armaments, encouraged by a whole foul literature of 'glory', and by every text-book of history with which the minds of children are polluted.

England, no more than other nations which participate in this war, can be absolved either as regards its national passions or as regards its diplomacy.

For the past ten years, under the fostering care of the Government and a portion of the Press, a hatred of Germany has been cultivated and a fear of the German Navy. I do not suggest that Germany has been guiltless; I do not deny that the crimes of Germany have been greater than our own. But I do say that whatever defensive measures were necessary should have been taken in a spirit of calm foresight, not in a wholly needless turmoil of panic and suspicion. It is this deliberately created panic and suspicion that produced the public opinion by which our participation in the war has been rendered possible.

**White Paper – government policy document presented to Parliament*

Text C

Extract removed due to copyright restrictions.

Extract taken from *Three Soldiers* by John Dos Passos, published 2005.

End of Section A

Section B – Adaptation of Texts for an Audience

Answer **either** Questions 2 **and** 3 below
or Questions 4 **and** 5 on page 11.

Either

Cupcakes and Kalashnikovs – Eleanor Mills (Ed)

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

0	2
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Text D is from ‘Report from Vietnam’ by Mary McCarthy.

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]

and

0	3
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 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.

You should aim to write about 150-250 words in this commentary.

[15 marks]

Turn over for Text D

Text D

Report from Vietnam

I The Home Program

20 April 1967, *New York Review of Books*

As we drove into downtown Saigon, through a traffic jam, I had the fresh shock of being in what looked like an American city, a very shoddy West Coast one, with a Chinatown and a slant-eyed Asiatic minority. Not only military vehicles of every description, but Chevrolets, Chryslers, Mercedes Benz, Volkswagens, Triumphs, and white men everywhere in sport shirts and drip-dry pants. The civilian take-over is even more astonishing than the military. To an American, Saigon today is less exotic than Florence or the Place de la Concorde. New office buildings of cheap modern design, teeming with teased, puffed secretaries and their Washington bosses, are surrounded by sandbags and guarded by MP's; new, jerrybuilt villas in pastel tones, to rent to Americans, are under construction or already beginning to peel and discolor. Even removing the sandbags and the machine guns and restoring the trees that have been chopped down to widen the road to the airport, the mind cannot excavate what Saigon must have been like 'before.' Now it resembles a gigantic PX. All those white men seem to be carrying brown paper shopping bags, full of whiskey and other goodies; rows of ballpoints gleam in the breast pockets of their checked shirts. In front of his villa, a leathery oldster, in visored cap, unpacks his golf clubs from his station wagon, while his cotton-haired wife, in a flowered print dress, glasses slung round her neck, stands by, watching, her hands on her hips. As in the American vacation-land, dress is strictly informal; nobody but an Asian wears a tie or a white shirt. The Vietnamese old men and boys, in wide, conical hats, pedaling their Cyclos (the modern version of the rickshaw) in and out of the traffic pattern, the Vietnamese women in high heels and filmy ao-dais of pink, lavender, heliotrope, the signs and Welcome banners in Vietnamese actually contribute to the Stateside impression by the addition of 'local' color, as though you were back in a Chinese restaurant in San Francisco or in a Japanese suki-yaki place, under swaying paper lanterns, being served by women in kimonos while you sit on mats and play at using chopsticks.

Perhaps most of all Saigon is like a stewing Los Angeles, shading into Hollywood, Venice Beach, and Watts. The native stall markets are still in business, along Le Loi and Nguyen Hue Streets, but the merchandise, is, for Asia, exotic. There is hardly anything native to buy, except flowers and edibles and fire-crackers at Têt time and - oh yes - souvenir dolls. Street vendors and children are offering trays of American cigarettes and racks on racks of Johnnie Walker, Haig & Haig, Black & White (which are either black market, stolen from the PX, or spurious, depending on the price); billboards outside car agencies advertise Triumphs, Thunderbirds, MG's, Corvettes, 'For Delivery here or Stateside, Payment on Easy Terms'; non-whites, the less affluent ones, are mounted on Hondas and Lambrettas. There are photo-copying services, film-developing services, Western tailoring and dry-cleaning services, radio and TV repair shops, air-conditioners, Olivetti typewriters, comic books, *Time*, *Life*, and *Newsweek*, airmail paper - you name it, they have it. Toys for Vietnamese children (there are practically no American kids in Vietnam) include US-style jackknives, pistols, and simulated-leather belts, with holsters - I did not see any cowboy suits or Indian war-feathers.

Pharmaceuticals are booming, and a huge bill-board all along the top of a building in the central marketplace shows, for some reason, a smiling Negro with very white teeth advertising a toothpaste called Hynos.

If Saigon by day is like a PX, at night, with flares overhead, it is like a World's Fair or Exposition in some hick American city. There are Chinese restaurants, innumerable French restaurants (not surprising), but also La Dolce Vita, Le Guillaume Tell, the Paprika (a Spanish restaurant on a rooftop, serving paella and sangría). The national cuisine no American wants to sample is the Vietnamese. In February, a German circus was in town. 'French' wine is made in Cholon, the local Chinatown. In the nightclubs, if it were not for the bar girls, you would think you were on a cruise ship: a *chanteuse* from Singapore sings old French, Italian, and American favorites into the microphone; an Italian magician palms the watch of a middle-aged Vietnamese customer; the band strikes up 'Happy Birthday to You', as a cake is brought in. The 'vice' in Saigon - at least what I was able to observe of it - has a pepless *Playboy* flavor.

Saigon has a smog problem, like New York and Los Angeles, a municipal garbage problem, a traffic problem, power failures, inflation, juvenile delinquency. In short, it meets most of the criteria of a modern Western city. The young soldiers do not like Saigon and its clip joints and high prices. Everybody is trying to sell them something or buy something from them. Six-year-old boys, cute as pins, are plucking at them: 'You come see my sister. She Number One fuck.' To help the GI resist the temptations of merchants - and soak up his buying power - diamonds and minks are offered him in the PX, tax free. (There were no minks the day I went there, but I did see a case of diamond rings, the prices ranging up to 900-odd dollars.) Unfortunately, the PX presents its own temptation - that of resale. The GI is gypped by taxidivers and warned against Cyclo men, (probably VC) and he may wind up in a Vietnamese jail, like some of his buddies, for doing what everybody else does - illegal currency transactions. If he walks in the center after nightfall, he has to pick his way among whole families who are cooking their unsanitary meal or sleeping, right on the street, in the filth. When he rides in from the airport, he has to cross a bend of the river, bordered by shanties, that he has named, with rich American humor, Cholera Creek.

To the servicemen, Saigon stinks. They would rather be in base camp, which is clean. And the JUSPAO press officer has a rote speech for arriving correspondents: 'Get out of Saigon. That's my advice to you. Go out into the field.' As though the air were purer there, where the fighting is.

Turn over for the next questions

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or

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

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

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

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]

and

0	5
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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 to achieve particular effects.

You should aim to write about 150 – 250 words in this commentary.

[15 marks]

Turn over for Text E

Text E

Extract removed due to copyright restrictions.

**Extract taken from *A House Somewhere: 'A house in the Casbah'* by Jeffrey Tayler.
Lonely Planet, published 2002.**

END OF QUESTIONS

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