



UNIVERSITY OF CAMBRIDGE INTERNATIONAL EXAMINATIONS  
General Certificate of Education Advanced Level

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**ENGLISH LANGUAGE**

**9093/03**

Paper 3 Text Analysis

**For Examination from 2014**

SPECIMEN PAPER

**2 hours 15 minutes**

Additional Materials: Answer Booklet/Paper

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**READ THESE INSTRUCTIONS FIRST**

If you have been given an Answer Booklet, follow the instructions on the front cover of the Booklet.

Write your Centre number, candidate number and name on the work you hand in.

Write in dark blue or black pen.

Do not use staples, paper clips, highlighters, glue or correction fluid.

Answer **two** questions.

You should spend about 15 minutes reading the passages and questions before you start writing your answers.

Both questions carry equal marks.

You are reminded of the need for good English and clear presentation in your answers.

At the end of the examination, fasten all your work securely together.

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This document consists of **6** printed pages.



- 1 The following text consists of part of an article from the online edition of a newspaper.

The article is a review of a TV drama about the life of the popular children's author Enid Blyton. Both the drama and the review focus on the relationship between the writer and her own children.

- (a) Imagine you are a former employee of Enid Blyton. You have seen the TV drama and you have read the article. You believe both are unfair to the author, so you want to give your response (which will be posted in an online comments section) which will give a much more favourable view of the author and her relationship with her children. Write your response in 120–150 words. [10]
- (b) Compare the style and language of your response with the style and language of the original article. [15]

### Why Enid Blyton's greatest creation was herself

*A new drama reveals how Enid Blyton, author of The Famous Five and Noddy books, was a ruthless self-promoter, exploiting her own children to further her career.*

A much-anticipated screen biography of Enid Blyton depicts the dark and often melodramatic truth behind the life of one of the world's favourite children's authors. Yet the most tense moment during the making of the film happened behind rather than in front of the cameras. 5

It came one afternoon when Blyton's only surviving child, Imogen Smallwood, 74, visited the set. "I was really worried about it – we all were," admits the producer Lee Morris, who had invited Smallwood to watch a scene. "It was a tense moment because she was walking into a drawing-room in which two people were playing her mum and dad." 10

His fears were soon allayed. Morris says, "She then spent the afternoon giving us some really useful advice. For instance, she changed one of the lines in which a maid addressed her mother as Mrs Blyton. She told us that Enid was always referred to as Mrs Pollock, a small detail, but something that really added to the authenticity." 15

Smallwood's relationship with her mother was complex and fraught, and she was aware of her flaws. Yet *Enid* is an unflinchingly honest biopic of the woman behind Noddy and The Famous Five. It depicts Blyton as a woman who presented her public and her family with different faces.

The drama reveals how Enid exploited even her own family to bolster the Blyton brand. Her two daughters from her marriage to Pollock, Gillian and Imogen, were routinely wheeled out for publicity purposes as Blyton portrayed herself as a devoted mother. But when the photographers left, the reality was different. 20

After her mother's death, Imogen wrote a scathing autobiography, *A Childhood at Green Hedges*. "My mother was arrogant, insecure and without a trace of maternal instinct. Her approach to life was childlike, and she could be spiteful, like a teenager," she recalled. 25

One of the most telling scenes in the film features a tea party that Blyton has organised for a group of her young fans. While the writer makes a fuss of the visitors, her own children are watching from the house where they are locked away from view. 30

She was equally hard-hearted towards her husband. When her 15-year-long marriage to Pollock ended because of his depression and alcoholism, Enid's married lover Kenneth Darrell Waters was seamlessly moved into the Blyton home. Blyton was aware of the damage the revelation of her infidelity would do to her image, so she agreed a deal with Pollock that if he admitted to adultery, she would grant him access to his daughters after their divorce. 35

"It would have caused a huge scandal. Today, it would have been uncovered, but it was different then," says Morris. "She did the deal with her first husband, but then made it very hard for him to see his daughters."

The drama recreates a moment during this period that sums up Blyton's cynical and manipulative methods. "There's an interesting piece of newsreel in which the family is playing tiddlywinks, and Kenneth is just referred to as 'father'. This is all part of her reinvention. She was aware of the importance of maintaining brand integrity," says Morris. 40

"Her success, and what was wrong with her life, seem to come from exactly the same place. This is armchair psychology, but she did in some way come to an emotional halt at that point and some part of her did stay forever young." 45

As a result, she created the worlds of the Famous Five and Secret Seven books, an idyllic place where the sun always shone, children rode their bikes through the Sylvan glades of the English countryside, ham sandwiches were plentiful and, of course, there was always lashings of ginger beer for tea. 50

2 Texts A and B both relate to the American writer James Ellroy.

Text A contains extracts from a transcription of a radio interview with him. Text B is an extract from a magazine article about Ellroy, also featuring part of an interview. In both texts, Ellroy describes his relationship with his parents and his experience of growing up.

**Compare the language and style of Text A and Text B.**

**Text A**

Key E= James Ellroy; I = Interviewer (.) = pause
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I: as a little boy did you have many friends (.) did you have people over to play (.) did you go and play in other peoples gardens

E: very (.) rarely (.) i talked to animals (.) a lot (.)

I: and were you aware of the rumbling unhappiness between your parents was it something that was lived out in front of

5

E: profoundly aware

I: right

E: yes (.) they were (.) an acrimonious (.) couple they had each others number (.) she knew that (.) he was weak slothful fanciful duplicitous (.) they couldnt quite let each other go (.) then she got tired of their (.) antics 'n pulled the plug first

10

I: james (.) how old were you when you first thought of writing

E: (.) eight (.) or (.) nine years old i knew my destiny was to become a novelist (.) it took me (.) twenty one years (.) to get around to it (.)

I: when you were eight or nine (.) i have a picture of (.) someone (.) who was living quite a (.) solitary life (.) a life in his head (.) did (.) did you (.) was it where you retreated to inside your head and thought of writing books

15

E: (.) yes (.) i wanted to (.) to (.) do (.) well (.) surpassingly well (.) at what (.) i most loved to enjoy (.)

I: and did your mother (.) and your (.) father encourage you to read

E: they were both big readers my father taught me to read when i was three

20

I: okay (.) oh (.) so you were a very smart little boy

E: it wasnt that i was smart (.) it was that i could read damn young (.) i was a great big kid with poor social skills (.) a very dim social sense (.) very little awareness of (.) the world (.) around me (.) but i was a disciplined thinker (.) and it is something that has (.) aided me immeasurably (.) in my life as a writer (.) i can sustain concentration (.) i can lay in a dark room (.) and think

25

I: is it right you dont own a computer you dont own a cell phone

E: no (.) no cell phone no computer

I: why

E: (.) i deliberately isolate myself from the culture (.) so that i might more efficaciously live in my head (.) past periods of american history (.) in order to recreate them better for my readers (.) i dont go to the store (.) i dont go to the dry cleaners (.) i dont go to movies (.) or watch television 30

I: do you like feeling different (.) i mean most of these things are the tentpegs that support peoples lives these days doing all those things 35

E: i like to brood (.) i like to think (.) i like to lie in the dark and do absolutely nothing

### Text B

His apartment could double as a *film-noir* set: dark red walls, heavy shades, dim yellow lights, plush leather furniture. There are posters for the movie adaptations of *L.A. Confidential* and *The Black Dahlia*. Two massive dark mahogany bookshelves frame the entrance to his living room. The bookshelves are full. Every single book is by James Ellroy.

Ellroy is a hulking presence. He is six foot three, with strong eyes and a tall, gruff face that reflexively composes itself into a frown. He does not walk so much as stomp. During rare pauses in conversation he makes deep guttural noises to fill the silence. His tone is relentlessly jocular, conspiratorial, wisecracking. He screams with laughter... 5

We spoke for several hours each afternoon, the sunlight disrupting the darkness of the living room in thin horizontal bars. Ellroy usually nursed his trademark drink, a quadruple espresso on the rocks, and when he got particularly animated he would pitch his torso forward, as if he were about to jump across the table; at other times he'd stand up to full height, blocking out the sun. 10

ELLROY I was hatched in the film-noir epicenter, at the height of the film-noir era. My parents and I lived near Hollywood. My father and mother had a tenuous connection to the film business. They were both uncommonly good-looking... 15

I grew up in a different world, a different America. You didn't have to make a lot of dough to keep a roof over your head. There was a calmness that I recall too. I learned to amuse myself. I liked to read. I liked to look out the window. 20

INTERVIEWER What did your parents do?

ELLROY My mother was a registered nurse. She worked a lot. At one point she had a job at a nursing home where movie stars brought their aging parents. She was fluent in German... She was a big reader of historical novels, and she was always listening to one specific Brahms piano concerto—I remember a blue RCA Victor record... 25

INTERVIEWER What was your childhood like before your mother's death?

ELLROY I don't remember a single amicable moment between my parents other than this: my mother passing steaks out the kitchen window to my father so that he could put them on a barbecue. 30

I had my mother's number. I understood that she was maudlin, effusive, and enraged. I also understood that she had my father's number—that he was lazy and cowardly.

There was always something incongruous about them. Early on, I was aware of the seventeen-year age gap. When I knew her, my mother was a very good-looking redhead in her early forties. My father was a sun-ravaged, hard-smoking, hard-living guy. He looked significantly older at sixty than I do now. Everybody thought he was my granddad. He wore clothes that were thirty years out of style. I remember that he had a gold Omega wristwatch that he loved. We were broke, and then all of a sudden, one day, the watch wasn't there. That broke my heart.

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