GCE A LEVEL

1710U40-1

S18-1710U40-1

ENGLISH LANGUAGE AND LITERATURE – A2 unit 4
Unseen Texts and Prose Study

TUESDAY, 12 JUNE 2018 – AFTERNOON

2 hours

1710U401
01

ADDITIONAL MATERIALS

A WJEC pink 16-page answer booklet, and a clean copy (no annotation) of the set text you have studied for Section B.

INSTRUCTIONS TO CANDIDATES

Answer **Question 1** in Section A and **one** question in Section B.

Write your answers in the separate answer booklet provided.

INFORMATION FOR CANDIDATES

Both Section A and Section B carry 60 marks.

The number of marks is given in brackets at the end of each question or part-question.

You are advised to spend an hour on Section A and an hour on Section B.

You are reminded that assessment will take into account the quality of written communication used in your answers.

BLANK PAGE

Section A: Comparative analysis of unseen texts

Answer Question 1.

This question is based on all three texts which follow.

Text A: The poem **'Break, break, break'**, written in 1835 by Alfred Lord Tennyson (1809-1892). The poet mourns the sudden death abroad of his close friend Arthur Hallam. The setting is the east coast resort of Mablethorpe in Lincolnshire.

Text B: The opening section of the preface from ***Channel Shore*** by Tom Fort, a collection of travel writing published in 2015, based on his experiences and research of the English coast from Dover to Land's End.

Text C: Taken from the 2016 BBC2 TV documentary ***Coastal Path*** in which Paul Rose travels the South West Coastal Path, exploring features of interest such as wildlife, landmarks, sports and historical sites. In this section, he and his companion have left Lulworth Cove in Dorset in canoes to look at the coastline from the sea.

1. Compare and contrast the presentation of the coast in Texts A-C.

In your response you are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *explore connections between the texts.* [60]

Text A: 'Break, break, break' by Alfred Lord Tennyson

Break, break, break,
On thy cold grey stones, O Sea!
And I would that my tongue could utter
The thoughts that arise in me.

O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!

And the stately ships go on
To their haven under the hill;
But O for the touch of a vanished hand,
And the sound of a voice that is still!

Break, break, break,
At the foot of thy crags, O Sea!
But the tender grace of a day that is dead
Will never come back to me.

Text B: from the preface to **Channel Shore** by Tom Fort

A July day, and I am in a deckchair, under an umbrella on the beach at Bournemouth, near the pier. It is hot, but English hot, not Mediterranean or Aegean; a tolerable, friendly heat. The sky is blue, brushed by high cirrus, the sea pale-blue topaz. The golden sand which runs for miles is parcelled out evenly between low wooden breakwaters.

Everyone is here: the old, in invalid chairs or sunk in deckchairs beneath fading sunhats, toddlers tottering across the sand in disposable nappies sagging with sea water, girls with stomach piercings glinting against nut-brown skin, lads with bony chests in long trunks larking around in inflatables, children on body boards making the best of amiable waves. I watch a dark-skinned woman, fully dressed with just her hands feet and head showing, dive and twist in the water. She comes out grinning, squeezing the water from her long black hair. In front of us a Polish couple are tenderly intent on their child. A dozen languages mingle over the sand.

Elsewhere the world is tearing itself apart in the normal way. But here the offshore breeze is suffused with the contentment of those lucky to be alive and relishing the perfection of an English summer's day at the seaside.

A generation ago they told us the seaside holiday was dying and would soon pass away like Empire Day and the Morris Traveller[1] and tinned apricots with evaporated milk and other curious relics. Cheap air travel, package holidays, guaranteed sun, sand and blood-warm sea – that was what the British holidaymaker wanted: not shabby amusement arcades, moth-eaten donkeys, rancid fish-and-chips, hatchet-faced boarding-house landladies, a wind-whipped sea the colour of breeze blocks and colder than the Mr Whippy squirming from stainless steel spouts in the ice-cream stalls.

But the seaside holiday clung obstinately to life. People realised that when the sun shone – which it tended to do more often and more potently than when I was a little boy, shivering in my shorts at Middleton-on-Sea – our beaches could hold their own against those of the Cote this and the Costa that. They were free, open to anyone, easy to get to. The sea was bracing rather than freezing, and although there might be jellyfish, they were not huge and red with terrifying bunches of tentacles, and the water did not spawn banks of bright-green algal jelly. And some of our seaside towns had charms of their own and had learned to please.

[1]Morris Traveller: a 1950s family car

Key to discourse features

/ rising intonation
\ falling intonation
text underlining to indicate stressed syllables
(.) micropause
(1) timed pause

Text C: from the TV documentary ***Coastal Path***

Paul Rose (**P**) is the presenter. Derry Billings (**D**) is the local beach warden.

D: right Paul so comin' up to another little spot along the Jurassic Coast here (.) it's called Steer Hole to be honest if you thought the geology of Lulworth Cove was good this is actually gonna blow your socks off (1) it's my favourite place along the coastline alright

P: pop in there yes please

D: yeah let's go (5) now when we go in Paul what I want you to do is (.) look up to your right (2) that (1) is what we call the Lulworth Crumple

P: oh yes (1) that (.) is beautiful

D: yeah absolutely stunning (2) different layers of rocks uh some hard and some soft that have been uplifted by the same process that made the Alps and the Pyrenees (2) that is our answer to the Alps

P: *(voiceover)* the Lulworth Crumple might not be quite as big as the Alps but the detailed patterns in the rock are stunning

D: if you're studying geography or geology this is the place to be (.) all of those things you learn at school happening right here

P: *(voiceover)* I've learned so much about this World Heritage coastline but my next stop marks the end of the Jurassic Coast

Section B: Prose study (open book)

*Answer **one** question in this section.*

*You must have a clean copy (no annotation) of the **set text** which you have studied. Only the prescribed edition must be used.*

In your response, you are required to:

- *apply concepts and methods from integrated linguistic and literary study*
- *analyse how meanings are shaped*
- *demonstrate understanding of the significance and influence of the contexts in which texts are produced and received.*

*Your response must include detailed reference to **one** of the texts from the prescribed list below.*

Margaret Atwood: *The Handmaid's Tale* (Vintage)
Jane Austen: *Emma* (Penguin Classics)
Charles Dickens: *Great Expectations* (Penguin Classics)
Thomas Hardy: *Tess of the D'Urbervilles* (Penguin Classics)
Alice Walker: *The Color Purple* (W&N)

Either,

2. How do writers create and use contrasts in the text you have studied? [60]

Or,

3. Examine how ideas about marriage are explored in the text you have studied. [60]

Or,

4. Consider the importance and presentation of secrets in the text you have studied. [60]

Or,

5. How are loss and disappointment presented in the text you have studied? [60]

Or,

6. Examine how the theme of work is presented in the text you have studied. [60]

END OF PAPER

BLANK PAGE