



GCE A LEVEL

1710U40-1



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

TUESDAY, 11 JUNE 2019 – 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.

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Section A: Comparative analysis of unseen texts

Answer Question 1.

This question is based on all three texts which follow.

Text A: The poem '**Adlestrop**' by Edward Thomas, first published in 1917.

Text B: The opening section of the introduction to ***The Trains Now Departed***, subtitled '*Sixteen Excursions into the Lost Delights of Britain's Railways*', written by Michael Williams and published in 2015.

Text C: Part of the transport section of a **Mumbai Travel Guide** on YouTube in 2015. The city of Mumbai is on the west coast of India and the speaker is Alex Hunter.

1. Compare and contrast the presentation of rail travel in Texts A – C.

In your response you should:

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

[60]

Text A: 'Adlestrop' by Edward Thomas

Yes. I remember Adlestrop –
 The name, because one afternoon
 Of heat the express-train drew up there
 Unwontedly. It was late June.

The steam hissed. Someone cleared his throat.
 No one left and no one came
 On the bare platform. What I saw
 Was Adlestrop – only the name

And willows, willow-herb, and grass,
 And meadowsweet, and haycocks dry,
 No whit less still and lonely fair
 Than the high cloudlets in the sky.

And for that minute a blackbird sang
 Close by, and round him, mistier,
 Farther and farther, all the birds
 Of Oxfordshire and Gloucestershire.

Text B: introduction to *The Trains Now Departed* by Michael Williams

Sometimes you come across a lofty railway viaduct marooned in the middle of a remote country landscape. Or a crumbling platform of some once-bustling junction buried under the buddleia¹. If you are lucky you might be able to follow some rusting tracks or explore an old tunnel leading to...well, who knows where? Listen hard. Is that the wind in the undergrowth? Or the spectre of a train from a golden era of the past panting up the embankment?

These are the ghosts of the trains now departed – lines prematurely axed often with gripping and colourful tales to tell, marvels of locomotive engineering prematurely sent to the scrapyard, and architecturally magnificent stations felled by the wrecker's ball. Then there are the lost delights of train travel, such as haute cuisine in the dining-car, the grand expresses with their evocative names, and continental boat trains to romantic far-off places. Such pleasures have all but vanished in our modern homogenised² era of train travel.

But why should nostalgia be on anyone's mind in this age of fast, state-of-the-art trains, which routinely whisk us efficiently all over the developed world at speeds of up to 200mph? Is it merely fanciful and indulgent to summon up some 'lost age' of the railways when more of us are choosing to use the rail network than at any time in history? Trains today, the mantra goes, are faster, more frequent and better than ever. Why bother about the past?

Well, for many of today's travellers 'faster, more frequent and better' is too often a euphemism, in corporate railwayspeak, for 'worse'. It is sometimes tempting to wonder if, deep in every railway operations HQ, there is a department whose sole job is to think up ways of corroding the experience of passengers (or 'passenger experience' if you go along with the jargon.) Here are seats that don't line up with the windows, garish plasticky train interiors, an incomprehensible fares system, ticket collectors who assume everyone is a criminal, a cacophony of endless announcements and of course the extinction of many of the things that once made rail travel joyous – restaurant cars with white tablecloths and silver service, obliging porters, staffed stations, waiting rooms with blazing fires, a comfy compartment you could snuggle in, luggage in advance...I'm sure you can devise your own list. No wonder the universe of railways of the past seems rose-tinted.

¹buddleia: a plant

²homogenised: standardised

KEY TO TRANSCRIPTIONS

/ rising intonation

\ falling intonation

text underlining to indicate stressed syllables

(.) micropause

(1) timed pause (in seconds)

Text C: Mumbai Travel Guide

the railways are the nervous system of India (.) a by-product of British colonialism the railways started here in Mumbai (.) after she gained her independence India embraced optimised and expanded her railway system to extraordinary proportions and Mumbai with its extensive network is a great way to experience that (2) it is incredibly cheap to travel around India using second class but I strongly recommend that you splurge on a first class ticket (1) this isn't about elitism (.) it isn't about snobbery (1) this is about survival (.) ask anybody here and they'll tell you the same thing (.) the second class carriages are for the seasoned Mumbai commuter who's used to the jabbing and jostling and jam- packing that happens day-in day-out (1) as a tourist you can buy the aptly named tourist ticket (1) costs 270 rupees or around £2.50 and you can travel first class on all suburban lines all day (.) it's a good idea to figure out where the first class compartment is before the train arrives lest you get caught swimming upstream when the train pulls in (1) the easiest way is to look for the walls and pillars painted with red and yellow diagonal stripes (3) avoid using trains in the rush hour which is from 8.30 a.m. until 10.30 a.m. for trains towards south Mumbai and 5.30 p.m. to 8.30p.m. for trains in the opposite direction(.) if you must travel in the rush hour at all costs avoid standing anywhere near the doors else you'll be swarmed by the stampede of every man for himself trying to get off the train when you're trying to get on (1) if you're anywhere near Mumbai Central Station (.) come outside and look at the building (3) that mixture of colonial architecture and Victorian Gothic revival is absolutely stunning and it's a UNESCO World Heritage site

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

Either,

2. "Woman is woman's natural ally."

Discuss the presentation of relationships between female characters in the text you have studied. [60]

Or,

3. Examine how human faults and failings are explored in the text you have studied. [60]

Or,

4. Consider the presentation and significance of different settings in the text you have studied. [60]

Or,

5. How is the significance of money explored in the text you have studied? [60]

Or,

6. How far does the closing section of the text you have studied resolve important themes and issues? In the course of your response, show how these themes and issues are presented elsewhere in the novel. [60]

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