



GCE A LEVEL

1710U40-1



S25-1710U40-1

WEDNESDAY, 18 JUNE 2025 – AFTERNOON

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

2 hours

1710U401
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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

Use black ink or black ball-point pen.

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

Write your answers in the separate answer booklet provided, following the instructions on the front of the answer booklet.

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: an extract from *Rambles Beyond Railways*, a travel book written by Wilkie Collins, published in 1851. Collins and his companion toured Cornwall on foot in 1850.

Text B: the poem ‘**Lostwithiel in February**’ by U. A. Fanthorpe, published in 1995.

Text C: an extract from the YouTube video ‘**The West Kernow Way, Part 1: Penzance to Helston**’ by cyclist and archaeologist Guy Kesteven in June 2021. This was recorded on his reconnaissance ride on the cycle path before writing the guidebook.

1. Using integrated approaches, compare and contrast the presentation of Cornwall 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: an extract from *Rambles Beyond Railways* by Wilkie Collins

What sort of scenery we walked through I am unable to say. The rain was above – the mud was below – the mist was all around us. The few objects near at hand, that we did now and again see, dripped with wet, and had a shadowy, visionary look. Sometimes we met a forlorn cow steaming composedly by the roadside or an old horse standing up to his fetlocks in mire, and sneezing vociferously or a good-humoured peasant, who directed us on our road, and informed us that this sort of ‘fine rain’ often lasted for a fortnight. Sometimes, we passed little villages, built in damp holes, where trees, cottages, women scampering peevishly on domestic errands, big boys gossiping gloomily against barn doors, and ill-conditioned pigs grunting for admission at closed kitchen doors, all looked soaked through and through. Nothing, in short, could be more dreary and comfortless than our walk for the first two hours.

But as we approached Lizard Town, the clouds began to part to seaward. Layer after layer of mist drove past us, rolling before the wind; peeps of greenish-blue sky appeared and enlarged apace. A fine day was in store for us after all.

We soon reached the topmost rocks which crown Lizard Head: and then the whole noble line of coast and the wild stormy ocean burst grandly into view. On each side of us, precipice over precipice, cavern within cavern, rose the great cliffs protecting the land from the raging sea. Three hundred feet beneath, the foam was boiling far out over a reef of black rocks. Above and around, flocks of seabirds flew in ever-lengthening circles or perched flapping their wings and sunning their plumage, on ledges of riven stone below us. Every object forming the wide sweep of the view was on the vastest and most majestic scale. The wild varieties of form in the jagged line of rocks stretched away eastward and westward, as far as the eye could reach. Black shapeless masses of mist scowled over the whole landward horizon; the bright blue sky at the opposite point was covered with towering white clouds which moved and changed magnificently. The tossing and raging of the great bright sea was sublimely contrasted by the solitude and tranquillity of the desert, overshadowed land – while ever and ever the rolling waves and the rushing wind sounded out their primeval music over the whole scene!

Text B: ‘Lostwithiel in February’ by U.A. Fanthorpe

Civil, unfriendly, they answer
Our questions with a small pause first
As if to say *Is this an interrogation?*

We blunder aimlessly round their shops,
Exclaiming and moving on. Who wants
Walking sticks, ammonites, books about Daphne du Maurier

This time of year? It takes the huge
Communal chumminess of August to generate
Such off-the-cuff traffic. Here, in a quiet season

We brood on empty chairs in cafes, For Sale signs,
Open at Easter. But it's not just that,
The unmoneyed half-life of the partitioned year.

It's the unheard, unspoken comments as we pass:
We are their revenue, and so they hate us
For making them what we want. In summer

They will be different, vernacular¹, picturesque.
Now we can hear the authentic Cornish snarl,
Razor's edge language of the occupied.

¹vernacular: speaking in local dialect

KEY

/ rising intonation

\ falling intonation

text underlining to indicate stressed syllables

(.) micropause

(1) timed pause (in seconds)

Text C: an extract from ‘**The West Kernow Way, Part 1: Penzance to Helston**’ by Guy Kesteven

I'm just about to start a stunningly scenic swashbuckling adventure around Cornwall set up by Cycling UK (.) the new West Kernow Way route 150 miles of uh probably quite challenging but super-interesting historical ecological geological adventure around this unique and amazing area (2) so we're rolling out of Penzance (.) proper coastal town a very seaward-facing set-up you got the harbour there and there's a load of pirate-themed pubs and caffs and businesses (.) it's got a history longer than history itself we know that Mediterranean ships were coming here for tin in the Phoenecian period (.) it's a lovely busy modern town still very much a working harbour (2) going to be doing a lot of climbing on this route you'll earn your views (.) remember you're working with an Atlantic coastline here so the weather can change very very quickly so pack and prepare accordingly (1) I've got sunscreen and a waterproof (2) so our first cycle path to Mousehole a beautiful I mean you're gonna get sick of me saying beautiful little village (1) now we're heading off towards Logan's Rock we should get incredible clifftop views but I'm gutted with the weather (1) England's having a heatwave but Cornwall's typically being a bit awkward (2) this is a mixed surface route perfect for the modern gravel bike (2) how can you not fall in love with these little farmsteads and tiny little woods no doubt full of pixies and myths and legends (.) stuff you'll never see in a brochure (.) look at that engine house (1) this was a real powerful area 'cos you can find 90% of the minerals known on earth here (.) in the Bronze Age this was like Silicon Valley the tin they had (.) there's only a few pockets it turns up in all of Europe so a real hotspot of culture and technology (.) tin mining really kicks off and they start developing steam engines that exploded the Industrial Revolution (.) incredible engineering (2) and this is another sporting section of single track (.) not just history (.) and mystery (.) and beauty (.) on this trail but there's some um fun riding too

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. Consider the presentation of family relationships in the text you have studied. [60]

Or,

3. How are authority figures presented in the text you have studied? [60]

Or,

4. Discuss the presentation of friendship in the text you have studied. [60]

Or,

5. How does the writer present suffering in the text you have studied? [60]

Or,

6. Discuss the presentation and significance of domestic settings in the text you have studied. [60]

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