**GCE English Language and Literature Unit 4**

**SECTION A**

**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 YouTubein 2015. The

city of Mumbai is on the west coast of India and the speaker is Alex Hunter.

**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 buddleia. 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 homogenised 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 200 mph? 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.

**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

Example of ‘Additional Notes’ from the 2019 Marking Guidelines

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| **Text B:** Introduction to ***The Trains Now Departed*** by Michael Williams |
| Candidates should use coherent written expression.  Literary and linguistic features which might be explored include, but are not limited to:   * first person plural pronouns ‘we’, ‘us’ used inclusively * second person address ‘you’ and ‘your’ at beginning and end * first person singular ‘I’m’ and second person creating direct address * imperative mood ‘Listen hard.’ * interrogatives to encourage imagination in the first paragraph and express a counter-argument in the third * ellipses . . . * parenthesis in fourth paragraph * fronted conjunction ‘But’ to set up argument * conversational discourse marker ‘Well’ * triadic structures / syndetic lists of three * unfinished asyndetic list in paragraph 4 * lexical sets of neglect: ‘marooned’, ‘crumbling’, ‘buried’, ‘rusting’ and demolition: ‘axed’, ‘scrapyard’, ‘wrecker’s ball’/emotive language * supernatural imagery ‘spectre’, ‘ghosts’ * repeated adverb ‘prematurely’ * cliched noun phrase ‘golden era’ * personification ‘panting’ and ‘tales to tell’ * qualitative adjectives suggesting mystery and excitement: ‘gripping and colourful’ ‘grand’, ‘evocative’, ‘romantic far-off’ * contrast in the noun phrase ’modern homogenised era’ * adverbs ‘routinely’, ‘efficiently’; verb ‘whisk’ * triplet of comparative adjectives ‘faster, more frequent and better’ * unflattering references to corporate language: ‘mantra’, ‘euphemism’, ‘railwayspeak’, ‘jargon’ * strong verb ‘corroding’ * contrasting lists in fourth paragraph * harsh visual and auditory imagery ‘garish plasticky’ and ‘cacophony’ * tactile imagery ‘blazing fires. . .snuggle in.’ |
| Candidates should select appropriate supporting evidence and apply relevant  linguistic and literary approaches to show how rail travel is presented. There should be a clear focus on how language, structure and form create meaning.  Candidates might choose to analyse and explore:   * keynote of nostalgia struck in the title and developed throughout * themes of loss and regret * appeal to the reader’s imagination and curiosity about discovering the past * loss of quality in favour of efficiency * the idea that progress has been too rapid and in some respects counter-productive * rather elitist view of the vanished pleasures/selective account of the old and the new * setting up of argument in favour of modernity which is then demolished * appeal to more mature readers able to connect with the ‘golden era’ (‘devise your own list’).   **Reward all valid interpretations.** |

**Examples of Introductions**

1. ***Great Expectations* Q.5**

Dickens explores the significance of money throughout the novel. He uses it to show what people are like before and after they have money. He shows how the upper classes use their riches and how the poverty creates problems for others. Dickens uses wealth as a significant factor throughout the book as he himself knew the struggles of not having a wealthy family. Dickens’ father was sent to debtors’ prison and Dickens had to work for a living as a child.

2. ***Tess of the D’Urbervilles* Q.6**

‘Tess of the D’Urbervilles’ is a classic depiction of a tragedy. As the heroine is hanged for her crime in the closing section of the novel, arguably some of the main issues die with her. Although many contemporary critics failed to grasp Hardy’s resistance to social norms of the late 19th century, modern day audiences would appreciate Tess’s death as a resolution to her suffering from the harshness of religion and the struggles of being a woman. Few in the 1890s would oppose the death penalty for murder; some Victorian critics believed that Tess was rightly killed and deserved her misfortune for being an impure woman who had an illegitimate child, an unforgivable sin in that era.

3. ***The Handmaid’s Tale* Q.2**

*The Handmaid's Tale* is a [dystopian novel](https://en.wikipedia.org/wiki/Dystopian_novel) by Canadian author [Margaret Atwood](https://en.wikipedia.org/wiki/Margaret_Atwood), originally published in 1985. It is set in a near-future [New England](https://en.wikipedia.org/wiki/New_England), in a [totalitarian](https://en.wikipedia.org/wiki/Totalitarianism) state resembling a [theonomy](https://en.wikipedia.org/wiki/Theonomy) that overthrows the United States government. The novel focuses on the journey of the [handmaid](https://en.wikipedia.org/wiki/Handmaiden) Offred. Her name derives from the possessive form "of Fred"; handmaids are forbidden to use their birth names and must echo the male, or master, whom they serve. *The Handmaid's Tale* explores themes of women in subjugation in a patriarchal society and the various means by which these women attempt to gain individuality and independence.

4. ***Tess of the D’Urbervilles* Q.4**

The presentation and significance of settings in ‘Tess of the D’Urbervilles’ is the most important theme in the novel. In this essay, we will be looking at several different settings which are important. We will be looking at different settings such as The Chase, Talbothays Dairy, Flintcomb Ash and Stonehenge and discussing how they are significant to Tess’s like and experiences. These settings are significant because they highlight the change in Tess’s personality before and after the events that happen in those particular locations.

5. ***The Color Purple* Q.2**

Alice Walker’s 1982 novel *The Color Purple* illustrates the benefits of female relationships throughout. The epistolary form enables Walker to show protagonist Celie’s increasing strength and confidence through her developing command of language and the length of her letters. The novel can be considered a Bildungsroman as the reader sees the development of Celie from childhood to maturity. Walker’s political views are pertinent to the presentation of female relationships as she was a Civil rights activist in the 1960s. Walker also coined the term ‘womanism’ which refers to black women under ‘double oppression’ in the post-slavery American South.