

General Certificate of Education
January 2005
Advanced Level Examination



**ENGLISH LITERATURE (SPECIFICATION A)
Unit 6 Reading for Meaning**

LTA6

Monday 31 January 2005 1.30 pm to 4.30 pm

In addition to this paper you will require:
a 16-page answer book.

Time allowed: 3 hours

Instructions

- Use blue or black ink or ball-point pen.
- Write the information required on the front of your answer book. The *Examining Body* for this paper is AQA. The *Paper Reference* is LTA6.
- Answer **both** parts of the question.

Information

- Materials from your wider reading **may not** be taken into the examination room.
- The maximum mark for this paper is 40.

Advice

- This unit assesses your understanding of the relationships between the different aspects of English Literature.
- You will be assessed on your ability to use an appropriate form and style of writing, to organise relevant information clearly and coherently, and to use specialist vocabulary, where appropriate. The degree of legibility of your handwriting and the level of accuracy of your spelling, punctuation and grammar will also be taken into account.

Please read this advice carefully before you turn to the material.

1 Reading

- Here are the materials taken from the prescribed area for study. You will be using this material to answer the questions in the examination which appear on the facing page.
- Alongside the four pieces (**B**, **C**, **D** and **E**) about The First World War (the prescribed area for study) you will find **Extract A**, an extract from a pre-twentieth century play, *Henry the Fourth Part One* by William Shakespeare. This also has **war** as its theme.
- Read all five pieces and their introductions carefully and closely several times in the light of the specific questions set.

2 Timing

- You should plan to spend about 1 hour and 15 minutes on Question 1(a); this will include reading and planning time.
- You should plan to spend about 1 hour and 45 minutes on Question 1(b); this will include reading and planning time.

3 Wider Reading

- Question 1(b) tests your wider reading on the subject of **War in Literature** with specific reference to literature of and about **The First World War**.
- In your answer, you should take every opportunity to refer to this wider reading and to your knowledge of this specific area of study.

Answer **both** parts of Question 1.

1 (a)

You should spend about 1 hour and 15 minutes on this part of the question.

Basing your answer on **Extract A and Extract B**, you should:

- write a comparison of the ways the writers present attitudes to war and its outcomes
- say how far you agree with the view that Falstaff's speech is a more cynical comment on the nature of war and glory than that expressed in Tree's poem.

(20 marks)

(b)

You should spend about 1 hour and 45 minutes on this part of the question.

By comparing **Extracts C, D and E**, and by referring to your **wider reading**, examine how typical in both style and treatment of subject matter these writings are of literature from or about The First World War.

You should consider:

- language, form and structure
- the writers' thoughts and feelings about war and contemporary society
- the influence of the time of composition
- the gender of the writers.

(20 marks)

END OF QUESTIONS

Turn over ►

THE READING
Extract A

This extract comes from Act Five of *Henry the Fourth Part One* by William Shakespeare. The King is about to go into battle against rebel lords. Sir John Falstaff has a reputation for encouraging Prince Henry to neglect his royal duties, but at this point in the play the Prince is engaged in the serious business of winning the battle for his father, the King.

Falstaff: Hal, if thou see me down in the battle and bestride me, so. 'Tis a point of friendship.

Prince Henry: Nothing but a Colossus can do thee that friendship. Say thy prayers, and farewell.

Falstaff: I would 'twere bed-time, Hal, and all well.

Prince Henry: Why, thou owest God a death. *Exit*

Falstaff: 'Tis not due yet – I would be loath to pay him before his day. What need I be so forward with him that calls not on me? Well, 'tis no matter, honour pricks me on. Yea, but how if honour prick me off when I come on, how then? Can honour set to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery then? No. What is honour? A word. What is in that word honour? What is that honour? Air. A trim reckoning! Who hath it? He that died a'Wednesday. Doth he feel it? No. Doth he hear it? No. 'Tis insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it. Therefore I'll none of it. Honour is a mere scutcheon¹ – and so ends my catechism². *Exit*

¹ scutcheon – a nameplate

² catechism – a way of teaching, using question and answer

Extract B

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TURN OVER FOR EXTRACT C

Turn over ►

Extract C

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TURN OVER FOR EXTRACT D

Turn over ►

Extract D

This extract is taken from *Birdsong* by Sebastian Faulks, published in 1994. As Stephen and his company move towards a First World War battle, the Colonel addresses them.

They moved in silence, back on to the prepared road and down into Auchonvillers. Everything had changed in readiness for battle. The café where he had had lunch with the Azaires had been converted into a temporary hospital. On the main street of the village, flanked by piles of hay and carts full of animal feed, Colonel Barclay was sitting on a bay horse with shiny, barrelled flanks. As the companies formed a square and stood in silence, gazing at him, he coughed and told them what they had guessed, but had not until then officially known. He looked like a character from comic opera with his attempted grandeur and indolently snorting horse.

‘You are going to attack. I know you’ll be relieved to hear it because that’s what you’ve come for. You are going to fight and you are going to win. You are going to inflict such a defeat on the enemy that he will never recover. You can hear the artillery going to work on his defences. The bombardment will stop tomorrow and you will attack. The enemy will be utterly demoralized. His defences have been shattered, his wire is cut, his dugouts are obliterated. I confidently expect that only a handful of shots will be fired at you. The enemy will be relieved to see someone to whom he can surrender.’

He overcame an initial nervousness that made him bark. His enthusiasm and simple belief in what he said was communicated to the men. Some of the younger ones began to shed tears.

‘However, I have to warn you that you must be extremely careful about accepting any such surrender. My instructions from the Chief of the General Staff are that it lies with the enemy to prove his intention to surrender beyond possibility of misunderstanding. If you have any doubts, then I think you know what to do. The bayonet remains in my view an extremely effective weapon.

‘I need hardly remind you of the glorious history of this regiment. We acquired our nickname, the Goats, in the Peninsular War when we proved our worth in rocky terrain. We did not retreat; and the Duke of Wellington himself commended our bravery. I can say to you no more than this: that you must honour the memory of those men who bore the colours before you. In your conduct in battle you must be worthy of the great deeds of this regiment’s history. You must strive to win for your families, for your King and your country. I believe you will do so. I believe we shall take dinner in Bapaume. God bless you all.’

An outbreak of cheering was instantly quelled by the military police, who began to shout a list of instructions to each company. The strictest discipline would be enforced. Any man shirking his duty would be shot on the spot. There would be no questions in the heat of battle. As the men’s enthusiasm faltered, the police concluded with a list of men who had been executed for cowardice. ‘Kennedy, Richard, desertion in the face of the enemy, executed; Masters, Paul, disobeying an order, executed . . .’

Stephen turned his head from the sound of the list, looking at the baffled, fear-filled faces of Hunt, Leslie, and Barnes. Tipper, the boy who had been carried screaming from the trench, had been brought back just in time, with the same vacant expression. Even Byrne’s long, sanguine features had gone pale. Many of the men had the look of questioning boys, torn between excitement and a desire to be back with their mothers. Stephen closed his ears to the sound.

‘Simpson, William, desertion, executed . . .’

Extract E

The following poem was written by Siegfried Sassoon in 1917.

The General

‘Good-morning; good-morning!’ the General said
When we met him last week on our way to the line.
Now the soldiers he smiled at are most of ’em dead,
And we’re cursing his staff for incompetent swine.
‘He’s a cheery old card,’ grunted Harry to Jack
As they slogged up to Arras with rifle and pack.

*

But he did for them both by his plan of attack.

SIEGFRIED SASSOON

END OF EXTRACTS

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Extract A: *Source*: WILLIAM SHAKESPEARE, *Henry the Fourth Part One*

Extract B: *Source*: IRIS TREE from CATHERINE REILLY (ed), *Scars upon my Heart* (Virago)

Extract C: *Source*: JOAN LITTLEWOOD (ed), *Oh What a Lovely War* (Methuen Publishing Ltd)

Extract D: *Source*: SEBASTIAN FAULKS, *Birdsong* (Vintage) Copyright © Sebastian Faulks 1994

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