



General Certificate of Education
Advanced Subsidiary Examination
January 2009

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Wednesday 14 January 2009 9.00 am to 11.00 am

For this paper you must have:

- a 12-page answer book.

Time allowed

- 2 hours

Instructions

- Use black ink or black 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 LTA1B.
- Answer **two** questions.
- You must answer:
 - the **compulsory** question in **Section A**: Contextual Linking
 - **one** question from **Section B**: Poetry.
- Do all rough work in your answer book. Cross through any work that you do not want to be marked.

Information

- The marks for questions are shown in brackets.
- The maximum mark for this paper is 90.
- The poetry texts prescribed for this paper **may** be taken into the examination room. Texts taken into the examination must be clean: that is, free from annotation.
- You will be marked on your ability to:
 - use good English
 - organise information clearly
 - use specialist vocabulary where appropriate.

Advice

- You are advised to spend about 1 hour on each question.

SECTION A: CONTEXTUAL LINKING**Answer Question 1.**

In your response to this section of the paper you must refer to your wider reading across all three genres (prose, poetry and drama). You may also refer to your AS coursework texts.

- 1 Read the following extract carefully. It is taken from *The Home Front*, a memoir by Sylvia Pankhurst. Sylvia Pankhurst, a Socialist and pacifist, was the daughter of Emmeline Pankhurst, the campaigner for votes for women. In this account she is describing how women's lives began to change at the outbreak of war in 1914.

How does the writer present her thoughts and feelings about World War One?

How far is the extract similar to and different from your wider reading in the literature of World War One? You should consider the writers' choices of form, structure and language.

(45 marks)

What liveliness and vivacity in London! Beautiful women in long white coats, flawlessly tailored, already were taking the part of chauffeurs. How speedily they had learnt to drive! It was truly amazing! One scarcely saw women driving before the War. How important, how joyously important they were, their gait more triumphantly instinct with pleasure than ever it was in the ballroom. To serve, to be needed, to feel themselves part of this world-embracing Cause, with all the nation beside one! Every woman who put her hand to the wheel was releasing a man for the trenches. Even if she had still a chauffeur in the background, for certain occasions, she was making a gesture – striking the right note – giving the men the cue for the trenches!

Already skirts were becoming shorter, elegant feet and ankles twinkled smartly under the petticoats. 'The women are wonderful!' It was Northcliffe, our old opponent, who said it, seeing their new emancipation – for war – for the slaughter.

As I saw them there was a cry within me: 'Stop all this! Stop this breaking of homes, these sad privations, this mangling of men, this making of widows!'

For women of means, undreamt-of activities, opportunities, positions, opened on the horizon. The War brought a vast unlocking of their energies. They threw themselves into its work pell-mell, and more adventurously than had been conceived of in any previous war.

SECTION B: POETRY

Answer **one** question from this section.

EITHER*Up the Line to Death* – ed. Brian Gardner

- 2 “The poems in this anthology reveal the comradeship between fighting men.”

How far do you agree with this view of the anthology?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the anthology as a whole. (45 marks)

OR

- 3 This anthology begins with a section entitled *Prelude* that contains just one poem, ‘Channel Firing’ by Thomas Hardy.

How far do you agree that this poem provides an appropriate introduction to the poems in *Up the Line to Death*?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

OR*Scars Upon My Heart* – ed. Catherine Reilly

- 4 How far would you agree with the view that there is a strong mood of protest against the war in this anthology?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the anthology as a whole. (45 marks)

OR

- 5 Judith Kazantzis, the author of the preface to *Scars Upon My Heart*, picks out ‘Afterwards’ by Margaret Postgate Cole as one of her favourite poems.

How far do you agree that this poem’s ‘intensely personal nature’ makes it typical of this anthology?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

Turn over ►

OR

War Poetry – ed. Jon Stallworthy

- 6 “These poems have been selected to convey the futility of war.”

How far do you agree that these poems share the view that war is pointless?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the selection as a whole.

You might wish to use Wilfred Owen’s poem ‘Futility’ as your starting point. (45 marks)

OR

- 7 Remind yourself of ‘As the team’s head brass’ by Edward Thomas.

How far do you agree that this poem presents England and the Home Front in a way that is typical of this selection?

In your answer you should consider form, structure and language, as well as subject matter. (45 marks)

END OF QUESTIONS

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