



General Certificate of Education
Advanced Subsidiary Examination
June 2009

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Wednesday 20 May 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 letters of the poet Wilfred Owen, who was an army officer. Owen was serving in France when he wrote this letter to his mother.

How does the writer present his 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)

25 April, 1917

My own dearest Mother,

Immediately after I sent my last letter, more than a fortnight ago, we were rushed up into the Line. Twice in one day we went over the top, gaining both our objectives. Our A Company led the Attack, and of course lost a certain number of men. I had some extraordinary escapes from shells and bullets. Fortunately there was no bayonet work, since the Hun ran before we got up to his trench. You will find mention of our fight in the Communiqué; the place happens to be the very village which Father named in his last letter! Never before has the Battalion encountered such intense shelling as rained on us as we advanced in the open. The Colonel sent round this message the next day: 'I was filled with admiration at the conduct of the Battalion under the heavy shell-fire ... The leadership of officers was excellent, and the conduct of the men beyond praise.' The reward we got for all this was to remain in the Line twelve days. For twelve days I did not wash my face, nor take off my boots, nor sleep a deep sleep. For twelve days we lay in holes, where at any moment a shell might put us out. I think the worst incident was one wet night when we lay up against a railway embankment. A big shell lit on the top of the bank, just two yards from my head. Before I awoke, I was blown in the air right away from the bank! I passed most of the following days in a railway cutting, in a hole just big enough to lie in, and covered with corrugated iron. My brother officer of B Company, 2/Lt. Gaukroger lay opposite in a similar hole. But he was covered with earth, and no relief will ever relieve him, nor will his Rest be a nine days' Rest. I think that the terribly long time we stayed unrelieved was unavoidable; yet it makes us feel bitterly towards those in England who might relieve us, and will not.

SECTION B: POETRY

Answer **one** question from this section.

EITHER

Up the Line to Death – ed. Brian Gardner

- 2 “An anthology in which ordinary soldiers are presented as heroes.”

To what extent do you agree with this assessment?

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 Remind yourself of ‘The Leveller’ by Robert Graves.

To what extent do you agree that this poem is typical of this anthology’s presentation of death in battle?

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 do you agree with the view that this anthology deals with individual suffering rather than the wider war?

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 Remind yourself of Katharine Tynan’s poem ‘Joining the Colours’.

How far do you agree that this poem captures the mood of the anthology on the subject of soldiers going off to war?

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 “This selection shows us only the grim realities of war. There is no hope here.”

To what extent do you agree with this view?

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

OR

- 7 Remind yourself of ‘The Volunteer’ by Herbert Asquith.

To what extent do you agree that Asquith’s presentation of the volunteer is typical of poems in this selection that deal with soldiers killed in battle?

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

END OF QUESTIONS

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