



General Certificate of Education  
Advanced Subsidiary Examination  
January 2010

## English Literature (Specification A)

## LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Monday 18 January 2010 1.30 pm to 3.30 pm

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.

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

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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 a letter written by twenty-four year old airman George Downing to his family in 1917. In this account he is describing his participation in aerial combat.

How does the writer present his thoughts and feelings about his participation in 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, as well as subject matter. *(45 marks)*

Now for my little adventure! Hold your breath, shut your eyes, and try to pick out any sense of the following vivid narrative.

Yesterday morning (Sunday) four of our flight set out on a patrol, your humble as per usual with the leader of the patrol. We were peacefully parading about six miles over Hunland, to the accompaniment of sunny little shells, when I suddenly spotted six Hun machines about three hundred feet higher than we were. We went for them, and I blazed away at the beggars with my gun. Soon I saw one of my machines and a Hun go tearing to earth (each had shot the other). The rest of us carried on and chased the five Huns off. About five minutes later we met another batch, and we were soon separated, each fighting about two Huns. My pilot dived straight at one of the beggars and when I was quite close I fired sixty rounds right off into the machine and had the tremendous satisfaction of seeing it depart in flames to Mother Earth. After that it was glorious sport, we fought four different Hun formations for one and a half hours.

Once we were within ten yards of a two seater Hun, when my gun jammed. I could see that bally German gunner glaring over the top of his machine gun as he fired at us, but his nerve was poor, as he should easily have brought us down, but it was a nasty moment. I felt something hit my leg, but it was only the concussion as the bullet went through my trousers. Jove though we had our revenge on the beggar afterwards. We dived on him with both guns firing and he also went west.

What do you think of that for a day's sport?

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**SECTION B: POETRY**

Answer **one** question from this section.

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

2 “Poems of bitterness and anger.”

How far do you agree with this description of the poems in *Up the Line to Death*?

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

**OR**

3 Remind yourself of ‘Aftermath’ by Siegfried Sassoon.

To what extent do you agree that this poem is typical of the poems of reflection and remembrance found in this anthology?

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 “Admirable figures who cope effectively in times of adversity.”

How far do you agree with this assessment of how women are presented in *Scars Upon My Heart*?

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

**OR**

5 The title of this anthology, *Scars Upon My Heart*, is taken from the poem ‘To My Brother’ by Vera Brittain.

How far would you agree that this poem is of central importance to the 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 In his introduction to *The Oxford Book of War Poetry*, Jon Stallworthy refers to the “anti-heroic” tradition in war literature.

To what extent do you agree that the poems in this selection are “anti-heroic”?

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

**OR**

- 7 Remind yourself of ‘The Send-Off’ by Wilfred Owen.

How far would you agree that this poem is typical of those in this selection that depict the fate of ordinary soldiers in the war?

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

**END OF QUESTIONS**

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