



General Certificate of Education
Advanced Subsidiary Examination
June 2010

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Tuesday 8 June 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.

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.

Question 1

0	1
---	---

Read the following extract carefully. It is taken from a memoir entitled *A Woman at War* by Maude Onions who served as a signaller in France during World War One. In this account she is describing her part in conveying the message that the war had ended. She goes on to describe her own response to the news and the responses of those around her.

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, as well as subject matter. (45 marks)

I like to look back to eight o'clock on the morning of November 11th, 1918, because it was then that I tapped out the official message to the armies in the field, which helped to bring peace to a war-weary world.

'Hostilities will cease at 11.00 November 11th. Troops will stand fast at the line reached at that hour which will be reported to Army Headquarters. Defensive precautions will be maintained. There will be no intercourse of any description with the enemy. Further instructions follow.'

In the little Signal Office at Boulogne nothing happened at eleven o'clock, nothing except a silence, and an involuntary glance at the clock. Outside, nothing happened. It was the first great silence of armistice. It was as though France had just heaved a vast sigh of relief. It was not until the afternoon that any signs of rejoicing became evident. Then, as I made my way down to the quay side, on the stroke of three, every siren and hooter was let loose, every church bell clanged out – a deafening roar. But not a sound, not a movement, came from the hundreds of human beings who thronged the streets. The stricken soul of France seemed to have lost even the desire to rejoice.

A deafening noise, the flags of the Blighty boat ran up, and for the first time for four weary years she sailed without an escort. Some of us tried to cheer, but voice failed. Then suddenly through the noise and din, the sobbing of a woman, a few yards away – '*Finis – finis – incroyable ...*'

Almost unconsciously, I found myself in the little military cemetery behind the congested streets of the town, where our men were buried three deep, for land was dear in France, and where the graves had been so beautifully kept by the loving hands of a khaki girl. I could not distinguish the names, for the mist of tears.

As I turned to go from that scene of peace, I stumbled and almost fell over something on the ground, a broken piece of wood, that had sunk so deep that it was scarcely visible. I knelt down to examine it, and it was with difficulty that I was able to decipher the lettering. It was the grave of a German soldier.

Cautiously, afraid of being seen, I stooped and placed some flowers at the foot of the broken cross.

Somewhere, a woman was sorrowing.

Turn over for Section B

Turn over ►

Section B: Poetry

Answer **one** question from this section.

Up the Line to Death* – ed. Brian Gardner*EITHER****Question 2**

0	2
---	---

“The poets of 1914–1918 found the nobility of man in their war, even if they did not find much nobility in the war itself.”

This statement was made by Brian Gardner, the editor of *Up the Line to Death*.

To what extent do you agree that the poems in this anthology reveal “the nobility of man”?

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**Question 3**

0	3
---	---

Remind yourself of ‘The Sentry’ by Wilfred Owen.

How far do you agree that this poem is typical of the anthology in its presentation of relationships between officers and those for whom they are responsible?

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

Scars Upon My Heart* – ed. Catherine Reilly*OR****Question 4**

0	4
---	---

“Women at home were only too well aware of the grim reality and the grand scale of the slaughter.”

How far do you find this view to be supported by the poems 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

Question 5

0 5 Remind yourself of 'The Call' by Jessie Pope.

To what extent do you find this poem characteristic of women's attitudes to war as represented in this anthology?

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

War Poetry – ed. Jon Stallworthy

OR

Question 6

0 6 Wilfred Owen declared, "My subject is war, and the pity of war. The poetry is in the pity."

To what extent do the poems in this selection evoke pity in the reader?

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

Question 7

0 7 How far do you agree that 'Six Young Men' by Ted Hughes provides an appropriate conclusion to this selection?

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

END OF QUESTIONS

There are no questions printed on this page

There are no questions printed on this page

There are no questions printed on this page

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2010 AQA and its licensors. All rights reserved.