

General Certificate of Education
June 2004
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 6 Reading for Meaning

LTA6

Tuesday 15 June 2004 9.00 am to 12.00 noon

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.

LTA6

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, E**) about The First World War (the prescribed area for study) you will find **Extract A**, a pre-twentieth century poem, *On the Idle Hill* by A.E. Housman. 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 answers, 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 question.

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

- write a comparison of the ways the writers present attitudes to war
 - say how far you agree with the views that Housman's poem presents both the splendour and madness of war and that Scannell's poem presents only the horror.
- (20 marks)

(b)

You should spend about 1 hour and 45 minutes on this 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 poem was written by A.E. Housman in 1896.

On the Idle Hill

On the idle hill of summer,
Sleepy with the flow of streams,
Far I hear the steady drummer
Drumming like a noise in dreams.

Far and near and low and louder
On the roads of earth go by,
Dear to friends and food for powder,
Soldiers marching, all to die.

East and west on fields forgotten
Bleach the bones of comrades slain,
Lovely lads and dead and rotten;
None that go return again.

Far the calling bugles hollo,
High the screaming fife replies,
Gay the files of scarlet follow:
Woman bore me, I will rise.

A.E. HOUSMAN

Extract B

Vernon Scannell, having served in The Second World War, writes about The First World War in his poem *The Great War*, written in 1960.

The Great War

Whenever war is spoken of
 I find
 The war that was called Great invades the mind:
 The grey militia marches over land
 A darker mood of grey
 Where fractured tree-trunks stand
 And shells, exploding, open sudden fans
 Of smoke and earth.
 Blind murders scythe
 The deathscape where the iron brambles writhe;
 The sky at night
 Is honoured with rosettes of fire,
 Flares that define the corpses on the wire
 As terror ticks on wrists at zero hour.
 These things I see,
 But they are only part
 Of what it is that slyly probes the heart:
 Less vivid images and words excite
 The sensuous memory
 And, even as I write,
 Fear and a kind of love collaborate
 To call each simple conscript up
 For quick inspection:
 Trenches' parapets
 Paunchy with sandbags; bandoliers, tin-hats,
 Candles in dug-outs,
 Duckboards, mud and rats.
 Then, like patrols, tunes creep into the mind:
A long, long, trail, The Rose of No Man's Land,
Home Fires and *Tipperary*;
 And through the misty keening of a band
 Of Scottish pipes the proper names are heard
 Like fateful commentary of distant guns:
 Passchendaele, Bapaume, and Loos, and Mons.
 And now,
 Whenever the November sky
 Quivers with a bugle's hoarse, sweet cry,
 The reason darkens; in its evening gleam
 Crosses and flares, tormented wire, grey earth
 Splattered with crimson flowers,
 And I remember,
 Not the war I fought in
 But the one called Great
 Which ended in a sepia November
 Four years before my birth.

VERNON SCANNELL

Turn over ►

Extract C

The painter, Paul Nash, volunteered for a British battalion known as The Artists' Rifles. By the end of the Third Battle of Ypres he had become an official war artist. Here is an extract from a letter written on 18th November 1917.

Extract C is not reproduced here due to third-party copyright constraints.

Extract D

This poem, *The Fields of Flanders*, was written by Edith Nesbit in 1915.

The Fields of Flanders

Last year the fields were all glad and gay
With silver daisies and silver may;
There were kingcups gold by the river's edge
And primrose stars under every hedge.

This year the fields are trampled and brown,
The hedges are broken and beaten down,
And where the primroses used to grow
Are little black crosses set in a row.

And the flower of hopes, and the flowers of dreams,
The noble, fruitful, beautiful schemes,
The tree of life with its fruit and bud,
Are trampled down in the mud and the blood.

The changing seasons will bring again
The magic of Spring to our wood and plain:
Though the Spring be so green as never was seen
The crosses will still be black in the green.

The God of battles shall judge the foe
Who trampled our country and laid her low. . . .
God! hold our hands on the reckoning day,
Lest all we owe them we should repay.

EDITH NESBIT

TURN OVER FOR EXTRACT E

Turn over ►

Extract E

Oh What a Lovely War, assembled by Joan Littlewood's Theatre Workshop, was first performed in 1963. In this extract, the British Commander-in-Chief, Sir Douglas Haig, is questioned about and justifies strategic military decisions.

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END OF EXTRACTS

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Extract A: *Source*: A.E. HOUSMAN, *On the Idle Hill*, 1896

Extract B: *Source*: VERNON SCANNELL, *Collected Poems 1950 – 1993* (Robson Books Ltd)

Extract C: *Source*: extract from letter by PAUL NASH written 18th November 1917

Extract D: *Source*: EDITH NESBIT, *The Fields of Flanders*, 1915

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

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