



General Certificate of Education
Advanced Subsidiary Examination
June 2012

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Wednesday 16 May 2012 1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 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

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Read the following extract carefully. It is taken from a 1976 interview with Mairi Chisholm who joined Dr Hector Munro's Ambulance Column in 1914 when she was eighteen. She served for three and a half years at Pervyse, a village close to the Belgian front line, where she nursed countless numbers of wounded soldiers. Along with another female colleague, she became known as one of 'The Madonnas of Pervyse'.

How does Chisholm 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)

We worked a lot too for the Royal Naval Air Service and the Royal Flying Corps which were behind us, and they used unfortunately to be brought down in No Man's Land and we used to have to make expeditions to try and get the pilots out. That's where we got the Military Medal, you see. It was really for our work in getting hold of these pilots who came down in front of the trenches.

We went on foot, not always with our stretchers, just hoping to be able to get them with their arms around our necks. In fact I strained a valve in my heart by humping these men around on my back. Although I'm small I was extraordinarily strong physically and I could heave somebody on my back and carry him.

The Belgian Army ambulances were three miles behind us, they weren't allowed to be situated so close to the trenches, but we actually kept an ambulance up at our post hidden in a sandbag shelter of its own, so that we had one available on the spot. And I used to take that ambulance out and drive the length behind the trenches sometimes to get people out. And it was exactly like being a grouse because I'd stop here and spurt there, and it was absolutely a case of trying to get through, and always depending on timing.

It was a game, was it?

It was a game. You don't think of death when you're young, you know, it's not with you.

What about the day-to-day work at Pervyse?

If the trenches were quiet there was generally a young medical student or somebody in the trenches with them, and if for example a man had a boil he'd give him a chit and say, 'Go to the ladies and they'll attend to that boil for you.' We used to have – perhaps for an hour if the lines were quiet – people coming in with beard disease, VD, boils, sore feet, anything you like, for ordinary treatment.

We ran a surgery as well, and then of course a certain amount of work was done at night. That was why we slept with our clothes on – at any moment you'd hear a roar of *blessés, blessés, blessés* (i.e. wounded men) and the door would be flung open and the soldiers would bring in one of their companions. And also we went into the trenches a lot ourselves, and poked our noses around to see everybody was all right and occasionally we went out into the advance trenches which were within twenty-five yards of the Germans. I think one had an enquiring mind and if some adventurous officer would say, 'Mademoiselle, let's go for a walk through the advance trench to so-and-so,' I said, 'I'm on'. And so I had a slight reputation for doing things.

There must have been so many decisions you were faced with?

Oh, tremendous decisions, and some of the wounds were pathetic; men emasculated, and things like that, and we wondered so much when they got back what lives were ahead of them.

Turn over for Section B

Turn over ►

Section B: Poetry

Answer **one** question from this section.

In your response to this section of the paper you should consider the form, structure and language of the poems you choose to write about, as well as their subject matter.

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

0	2
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In his Introductory Note, Brian Gardner, the editor of *Up the Line to Death*, describes the war as a 'long and terrible journey'.

To what extent do you agree that the early poems are completely different from those featured towards the end of the anthology?

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 3**

0	3
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How far do you agree that 'Blighters' by Siegfried Sassoon is typical in its presentation of attitudes towards the Home Front expressed in this anthology? (45 marks)

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

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"Poems of pessimism and despair."

How far do you agree with this view of *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 selection. (45 marks)

OR**Question 5**

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How far do you agree that 'Easter Monday' by Eleanor Farjeon is not typical of the poems of grief in *Scars Upon My Heart*? (45 marks)

War Poetry – ed. Jon Stallworthy

OR

Question 6

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In his Introduction, Jon Stallworthy claims that the greatest war poetry is anti-war.

How far have you found this to be true in your reading of *The Oxford Book of War Poetry*?

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

'Epitaphs of the War' by Rudyard Kipling is unusual in the way it is written.

To what extent do you find it effective in expressing thoughts and feelings when compared with other poems in this selection? (45 marks)

END OF QUESTIONS

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