



General Certificate of Education
Advanced Subsidiary Examination
January 2012

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Thursday 12 January 2012 9.00 am to 11.00 am

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

0	1
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Read the following extract carefully. It is an article taken from *The Whizz Bang*, a monthly newsletter from the Front written and edited by soldiers in the trenches. This edition is dated February, 1916. It is an article in the form of a personal anecdote by a serving soldier eager to receive a letter from his girlfriend at home.

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, as well as subject matter. (45 marks)

“Never Say Die”; or How the Home Mail Affects Us

I sauntered into the Company “Mess” with as much enthusiasm as the prospect of a bully-beef supper could arouse in me.

Sure enough the servants were there “en masse”, struggling with a couple of tins of the beastly stuff.

I glanced round the dug-out, miserably lit by a single candle, protruding from the neck of an empty rum jar, and my eyes fell on the captain, who was sat in the corner literally tangled up in a mass of letters and parcels. Likewise the other two worthies, who, like myself, are branded with a single star. The mail had come!

My whole manner immediately changed. Two hours on duty in the trenches questioning stupid sentries, and dodging Bosches' bombs merely bored me to distraction – but the mail? I became expectant, alert, enthusiastic! ... I cursed the broken trench boards; I cursed the war; I cursed everybody and everything. Nobody loved me – I wanted to be killed – or perhaps wounded would do – or to eat ration biscuits! A bullet whistled by uncomfortably near, and then I wanted to retract the thoughts that had just come into my mind. Carefully I groped my way into my own smelly, dingy little dug-out, fumbled about for matches and lit my candle. Then I began gently reprimanding a picture of the most beautiful; but you will only say I am biased if I do tell you about her.

I was interrupted by someone pushing his head through the waterproof sheet that served as the door.

“This letter is for you, sir. It went to P Company by mistake.”

I seized the letter, and looked at the handwriting.

Yes, you’ve guessed right first time.

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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Brian Gardner, the editor of *Up the Line to Death*, writes in his Introductory Note, “It was not that there had not been horrors in war before; it was that, with only a few exceptions, poets had not been caught up in them.”

To what extent do you agree that this anthology is dominated by poems of horror?

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 with the critic who remarked that ‘This Generation’ by Osbert Sitwell, of all the poems in this anthology, best summarises the human cost of World War One? (45 marks)

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

0	4
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“...You listen with delight
To tales of dirt and danger fondly thrilled.
You crown our distant ardours while we fight,
And mourn our laurelled memories when we’re killed.”

‘The Glory of Women’ by Siegfried Sassoon

To what extent do you agree that *Scars Upon My Heart* confirms Sassoon’s accusation that women only glorify men at war?

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

0 5

How far do you agree that 'In Time of War' by Lesbia Thanet is a poem of central importance in this anthology? (45 marks)

War Poetry – ed. Jon Stallworthy

OR

Question 6

0 6

In his introduction to *The Oxford Book of War Poetry*, Jon Stallworthy describes war as "a brutal business".

How far is it true to say that the poems in this selection are preoccupied with the brutality of war?

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

The selection begins with two of Hardy's poems: 'Men Who March Away' and 'In Time of *The Breaking of Nations*'.

To what extent do you agree that these poems form an appropriate introduction to this selection? (45 marks)

END OF QUESTIONS

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