



General Certificate of Education
Advanced Subsidiary Examination
June 2011

English Literature (Specification A)

LTA1B

Unit 1 Texts in Context

Option B: World War One Literature

Monday 23 May 2011 9.00 am to 11.00 am

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
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Read the following extract carefully. It is taken from *War Letters to a Wife* by Lt.-Col. Rowland Feilding (1871–1945) published in 1929. In this extract Feilding describes the life of soldiers in the trenches and compares their attitudes with some of those on the Home Front.

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. (45 marks)

I can never express in writing what I feel about the men in the trenches; and nobody who has not seen them can ever understand. According to the present routine, we stay in the front line eight days and nights; then go out for the same period. Each company spends four days and four nights in the fire-trench before being relieved. The men are practically without rest. They are wet through most of the time. They are shelled and trench-mortared. They may not be hit, but they are kept in a perpetual state of unrest and strain.

They work all night and every night, and a good part of each day, digging and filling sandbags, and repairing the breaches in the breastworks; that is, when they are not on sentry. The temperature is icy. They have not even a blanket. The last two days it has been snowing. They cannot move more than a few feet from their posts; therefore, except when they are actually digging, they cannot keep themselves warm by exercise; and, when they try to sleep, they freeze. At present, they are getting a tablespoon of rum to console them, once in three days.

Think of these things, and compare them with what are considered serious hardships in normal life! Yet these men play their part uncomplainingly. That is to say, they never complain seriously. Freezing, or snowing, or drenching rain; always smothered with mud; you may ask any one of them, any moment of the day or night, "Are you cold?" or "Are you wet?"—and you will get but one answer. The Irishman will reply—always with a smile—"Not too cold, sir," or "Not too wet, sir." It makes me feel sick.

It makes me think I never want to see the British Isles again so long as the war lasts. It makes one feel ashamed for those Irishmen, and also of those fellow-countrymen of our own, earning huge wages, yet for ever clamouring for more; striking, or threatening to strike; while the country is engaged upon this murderous struggle. Why, we ask here, has not the whole nation, civil as well as military, been conscripted?

The curious thing is that all seem so much more contented here than the people at home. The poor Tommy, shivering in the trenches, is happier than the beast who makes capital out of the war. Everybody laughs at everything, here. It is the only way ...

from *War Letters to a Wife* by Lt.-Col. Rowland Feilding

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
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 'Above all, these poems are preoccupied with loss.'

To what extent do you agree with this view of *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 selection. (45 marks)

OR**Question 3**

0	3
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 How far do you agree that it is inappropriate to include 'Returning, we hear the Larks' by Isaac Rosenberg in the selection entitled 'Death's Kingdom'?

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
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 'The anger that often characterises World War One poems written by men is completely missing here.'

To what extent 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**

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

How far do you agree that this poem is of central importance in the 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
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To what extent would you agree that the poems by women in this selection present significantly different views from those written by men?

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
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Remind yourself of 'An Irish Airman Foresees His Death' by W.B. Yeats.

How far do you agree that the attitudes presented in this poem are at odds with those found elsewhere in the selection?

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

END OF QUESTIONS

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