

AS

ENGLISH LITERATURE

(SPECIFICATION A)

Unit 1 Texts in Context
Option B: World War One Literature

Friday 20 May 2016

Morning

Time allowed: 2 hours

Materials

For this paper you must have:

- an AQA 12-page answer book.

Instructions

- Use black ink or black ball-point pen.
- Write the information required on the front of your answer book. 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 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 the memoir *In a World I Never Made* by Barbara Wootton (1897–1988), first published in 1967. The extract concerns the writer's experiences in 1917.

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. **[45 marks]**

Then the blow fell. On the afternoon of September 4th – too late to get married that day – a further telegram arrived ordering Jack to leave Victoria for service overseas early on the 7th. There was nothing to be done, but to cancel the honeymoon plans, while one of Jack's friends discovered a farm which would be willing to take us after the wedding next day. This was near Haslingfield, a village about six miles from Cambridge, where in my school days I had often sat reading by a stream on solitary bicycle rides.

So, after our marriage on the 5th, to Haslingfield we went in the autumn sunshine, with the last of the corn stooks standing in the fields. Jack was twenty-six and I was twenty, and both of us were, I think, very young for our ages. In the tense emotional climate of the time, we had little conception of what we were doing and little idea of what we might be committing ourselves to. We were indeed strangers and afraid in a world we never made.

The next afternoon we took the train to London, staying overnight at the Rubens Hotel so as to be near the station for Jack's departure next day. Early the following morning, a day and a half after our marriage, I saw him off from Victoria along with a train-load of other cannon fodder.

Five weeks later the War Office 'regretted to inform me' that Capt. J. W. Wootton of the 11th Battalion Suffolk Regiment had died of wounds. He had been shot through the eye and died forty-eight hours later on an ambulance train; and in due course his blood-stained kit was punctiliously returned to me.

Thus before I had reached my twenty-first birthday, I had experienced the deaths of my father, my brother, my favourite school friend and the husband to whom I had been married in theory for five weeks and in practice for something less than forty-eight hours. In ten years I had learned little about life, much about death. In spite of the contemporary doctrine that personality is formed in early infancy, and that nothing that happens afterwards can greatly change it, I do not think that anyone can live through such experiences without some significant and permanent marks remaining. Had these years been different, I am sure that I should have been different too, even to-day. But at least I entered upon my adult life with a realistic sense of the impermanence of earthly relationships.

Turn over for Section B

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.

***The War Poems of Wilfred Owen* – ed. Jon Stallworthy**

Either

Question 2

0 2 “Owen’s concern is for others, never for himself.”

How far do you agree with this view of Owen’s war poems?

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 To what extent do you agree that ‘Uriconium: An Ode’ is typical of Owen’s war poetry?

[45 marks]

***Scars Upon My Heart* – ed. Catherine Reilly**

or

Question 4

0 4 A recent book about World War One describes women as being “much more than just helpless and passive”.

How far do you agree that the poems in *Scars Upon My Heart* reflect this view?

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 To what extent do you agree that ‘There Will Come Soft Rains’ by Sara Teasdale has nothing in common with the other poems in this anthology?

[45 marks]

The Oxford Book of War Poetry – ed. Jon Stallworthy

or

Question 6

0	6
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 To what extent do you agree that the Home Front is completely neglected in this 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 7

0	7
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 “‘Break of Day in the Trenches’ by Isaac Rosenberg is unique in this selection because of the blend of humanity and humour.”

How far do you agree with this view?

[45 marks]

END OF QUESTIONS

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