



General Certificate of Education
Advanced Subsidiary Examination
June 2013

English Literature (Specification A)

LTA1C

Unit 1 Texts in Context

Option C: The Struggle for Identity in Modern Literature

Friday 17 May 2013 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 LTA1C.
- 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 an article published in *The Independent* newspaper in June 2010. The writer, Don Mullan, was fifteen in 1972 when he witnessed the events in Northern Ireland that came to be known as 'Bloody Sunday'.

How does the writer present his thoughts and feelings about the struggle for identity?

How far is the extract similar to and different from your wider reading in the literature of the struggle for identity? You should consider the writers' choices of form, structure and language, as well as subject matter. (45 marks)

It was the first civil rights demonstration I had ever taken part in. As I left my home that sunny Sunday afternoon, little did I realise that I would find myself in the vortex of a military operation which would leave 13 civilians dead, 14 wounded and a nation in turmoil.

I was at the corner of Glenfada Park and the rubble barricade on Rossville Street when the 1st Battalion Paratroop Regiment advanced. I can still vividly recall one Para, about 20 metres away, firing a rubber bullet which bounced off the barricade.

Another took up a firing position at the corner of the first block of flats diagonally across the road. Behind him I could see three paratroopers viciously raining the butts of their rifles down upon a young man they had caught.

Then the unmistakable cracks of high-velocity SLR (self-loading rifle) shooting started. I distinctly remember a youth clutching his stomach a short distance away, his cry filling the air with despair and disbelief. For a moment we were stunned. People ran to his aid while others, including myself, sheltered behind the barricade.

Suddenly the air was filled with what seemed like a thunderstorm of bullets. The barricade began to spit dust and it seemed to come from every direction. The wall above me burst. That's how it appeared as bits of mortar and red brick showered around us.

Our nervous systems reacted simultaneously, as though a high voltage electric shock had been unleashed. Absolute panic ensued as we turned and ran. Doors and alleyways choked as waves of terrified adults and children tried to reach safety.

"Jesus, they're trying to kill us!" "Jesus, let me through!" "Get out of the way!" "Ah Jesus, they're after shooting a wee boy!"

I escaped through Glenfada Park but there are several minutes of that afternoon of which I have absolutely no memory. Five young men died at the barricade and four between Glenfada Park and Abbey Park. As many again were wounded in those locations. What I know is somewhere hidden in my subconscious.

The entire west bank of Derry was deeply traumatised by the attack. It must be something akin to the aftermath of an earthquake. I shall never forget the silence that descended upon my native town.

There was something surreal about watching television coverage of what I had just escaped, at the bottom of the local hill. This was something that happened in Sharpeville or Soweto*, but not in Derry. Certainly not to neighbours and friends.

Sleep did not come easy that night. We knew that the angel of death had entered many homes in our estate and throughout Derry. Tomorrow, 13 homes would have a brown box delivered, containing the packaged remains of loved ones with whom, just 24 hours before, they had sat down to their Sunday dinners.

We were stunned and grieving. The next three days would be not just a time of community mourning, but a national wake.

*Sharpeville and Soweto: South African townships where, during the apartheid years, many civilians died when police used force to break up anti-government protests.

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.

And Still I Rise – Maya Angelou**EITHER****Question 2**

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 “Angelou’s best poetry resonates with music and song.”

To what extent are music, rhythm and song important in Angelou’s 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 3**

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 Remind yourself of ‘One More Round’.

How far do you feel that this poem is central to the selection? (45 marks)

Feminine Gospels – Carol Ann Duffy**OR****Question 4**

0	4
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 “Love is the most important theme in this collection.”

How far do you agree with this view?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

OR**Question 5**

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 Duffy has chosen to begin the *Feminine Gospels* with ‘The Long Queen’.

To what extent do you feel that this poem is a suitable introduction to the collection? (45 marks)

Skirrid Hill – Owen Sheers**OR****Question 6**

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“Central to his poems is Sheers’ admiration for traditional skills and crafts.”

How far do you agree with this view of *Skirrid Hill*?

In your answer you should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole collection. (45 marks)

OR**Question 7**

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“Although it is short, ‘Calendar’ is the key to the collection.”

To what extent do you agree with this view? (45 marks)

END OF QUESTIONS

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