

General Certificate of Education
June 2008
Advanced Level Examination



ENGLISH LITERATURE (SPECIFICATION A)
Unit 6 Reading for Meaning

LTA6

Friday 6 June 2008 1.30 pm to 4.30 pm

For this paper you must have:

- a 16-page answer book.

Time allowed: 3 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 LTA6.
- Answer **both** parts of the question.
- Do all rough work in the answer book. Cross through any work you do not want to be marked.

Information

- Materials from your wider reading **may not** be taken into the examination room.
- The maximum mark for this paper is 40.

Advice

- This unit assesses your understanding of the relationships between the different aspects of English Literature.
- You will be marked on your ability to use good English, to organise information clearly and to use specialist vocabulary where appropriate.

Please read this advice carefully before you turn to the material.

1 Reading

- On pages 4–9 are the materials taken from the **prescribed area for study**. You will be using this material to answer the questions in the examination which appear on the facing page.
- Alongside the four pieces (**B, C, D, E**) about The First World War (the prescribed area for study) you will find **Extract A**, an extract from Clough's *Amours de Voyage*, a pre-twentieth century novel in verse form. This also has **war** as its theme.
- Read all five pieces and their introductions carefully and closely several times in the light of the specific questions set.

2 Timing

- You should plan to spend about 1 hour and 15 minutes on Question 1(a); this will include reading and planning time.
- You should plan to spend about 1 hour and 45 minutes on Question 1(b); this will include reading and planning time.

3 Wider Reading

- Question 1(b) tests your wider reading on the subject of **War in Literature**, with specific reference to literature of and about The First World War.
- In your answer, you should take every opportunity to refer to this wider reading and to your knowledge of this specific area of study.

Answer **both** parts of Question 1.

- 1 (a) You should spend about 1 hour and 15 minutes on this question.

Basing your answer on **Extract A and Extract B**, you should:

- write a comparison of the ways the poets present attitudes to war
- say how far you agree with the view that Pound's poem adopts a more cynical stance than Clough's on how sweet it is to die for one's country (*Dulce et decorum est pro patria mori*).

(20 marks)

- (b) You should spend about 1 hour and 45 minutes on this question.

By comparing **Extracts C, D and E**, and by referring to your **wider reading**, examine how typical in both style and treatment of subject matter these writings are of literature from and about The First World War.

You should consider:

- language, form and structure
- the writers' thoughts and feelings about war and contemporary society
- the influence of the time of composition
- the gender of the writers.

(20 marks)

END OF QUESTIONS

Turn over for Extract A

THE READING

Extract A

This extract, written by Arthur Hugh Clough (1819–1861), is taken from *Amours de Voyage*, a novel in verse form, written in Rome in 1849. Here, Clough was a spectator to revolution in the siege of the Roman Republic.

from *Amours de Voyage*, Canto II

Dulce it is, and *decorum*, no doubt, for the country to fall, – to
Offer one's blood an oblation to Freedom, and die for the Cause; yet
Still, individual culture is also something, and no man
Finds quite distinct the assurance that he of all others is called on,
Or would be justified even, in taking away from the world that
Precious creature, himself. Nature sent him here to abide here;
Else why send him at all? Nature wants him still, it is likely;
On the whole, we are meant to look after ourselves; it is certain
Each has to eat for himself, digest for himself, and in general
Care for his own dear life, and see to his own preservation;
Nature's intentions, in most things uncertain, in this are decisive;
Which, on the whole, I conjecture the Romans will follow, and I shall.
So we cling to our rocks like limpets; Ocean may bluster,
Over and under and round us; we open our shells to imbibe our
Nourishment, close them again, and are safe, fulfilling the purpose
Nature intended, – a wise one, of course, and a noble, we doubt not.

Sweet it may be and decorous, perhaps, for the country to die; but,
On the whole, we conclude the Romans won't do it, and I sha'n't.

A. H. CLOUGH

Extract B

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Extract C

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Extract D

This poem was written by Wilfred Owen (1893–1918), a soldier who served in World War One. The poem was written in 1917 and first published in 1921.

Dulce et Decorum Est

Bent double, like old beggars under sacks,
Knock-kneed, coughing like hags, we cursed through
sludge,
Till on the haunting flares we turned our backs
And towards our distant rest began to trudge.
Men marched asleep. Many had lost their boots,
But limped on, blood-shod. All went lame, all blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped Five-Nines that dropped behind.

Gas! GAS! Quick boys! – An ecstasy of fumbling,
Fitting the clumsy helmets just in time;
But someone still was yelling out and stumbling
And flound'ring like a man in fire or lime ...
Dim, through the misty panes and thick green light,
As under a green sea, I saw him drowning.
In all my dreams, before my helpless sight,
He plunges at me, guttering, choking, drowning.

If in some smothering dreams you too could pace
Behind the wagon that we flung him in,
And watch the white eyes writhing in his face,
His hanging face, like a devil's sick of sin;
If you could hear, at every jolt, the blood
Come gargling from the froth-corrupted lungs,
Obscene as cancer, bitter as the cud
Of vile, incurable sores on innocent tongues, –
My friend, you would not tell with such high zest
To children ardent for some desperate glory,
The old Lie: Dulce et decorum est
Pro patria mori.

WILFRED OWEN

Extract E

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Extract A Source: *Amours de Voyage*, Canto II by A.H. Clough, from *101 Poems Against War*, MATTHEW HOLLIS/PAUL KEEGAN (ed) (Faber and Faber) 2003.

Extract B Source: *Hugh Selwyn Mauberley* by Ezra Pound, from *The Oxford Book of War Poetry*, JON STALLWORTHY (ed) (Oxford Paperbacks) 1988.

Extract C Source: *Oh What A Lovely War*, JOAN LITTLEWOOD (ed) (Methuen Drama) 1967. Copyright © 1967 Joan Littlewood, by kind permission of the artist's estate and The Sayle Literary Agency.

Extract D Source: *from The Collected Poems of Wilfred Owen*, edited by C DAY LEWIS, published by Chatto and Windus.

Extract E Source: *A Long Long Way*, SEBASTIAN BARRY (ed) (Faber and Faber) 2005. Reproduced with permission of A.P. Watt Ltd on behalf of Sebastian Barry.