



## AQA A2 English Literature

### LTA6 War in Literature – The Synoptic Paper

#### **Making links between texts across genres and time periods.**

The key elements from the **assessment objectives** to focus on for this aspect of the course are -

#### A02(ii)

- Sound knowledge and understanding of the text
- Mature skills of analysis and synthesis
- Skilfully selects for analysis specific aspects of texts, clarifying and developing ideas by comparison and contrast

#### A05(ii)

- Specific, detailed and sophisticated connections between text and context

From the texts you are comparing you must focus on broad aspects such as

- Situations
- Themes
- Characters

Then consider more detailed areas of similarity such as

- Attitude of the writers to the same subject/theme
- Narrative point of view used
- Structure of the text
- Use of imagery
- Choice of tone
- Vocabulary used

Also think about the contrasts between the texts, especially how they are different in the ways referred to above.

Use the extracts that follow to help you in the process of comparing texts, remember these are only short extracts, you do need to refer to the whole text in order to gain a more detailed insight into writers points of view and so on.



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### LTA6 War in Literature – The Synoptic Paper

#### Comparing texts across genres and time periods

Texts for analysis, read the following and focus in particular on the attitudes that are expressed about the enemy and reasons for fighting in the war.

#### Poetry

*Who's for the game, the biggest that's played,  
The red crashing game of a fight?*

*Who'll grip and tackle the job unafraid?  
And who thinks he'd rather sit tight?*

**Who's For the Game?** Jessie Pope (1914)

*Your son and my son, the downy things,  
Sheltered in mother's breast, by mother's wings;  
Should they be broken in the Lord's wars – Peace!  
He who has given them are they not His?*

**To the Others** Katherine Tynan (1915)

*Now you have touched this English hand  
You will do the same to a German –*  
**Break of Day in the Trenches** Isaac Rosenberg (1916)

*We'd found an old Boche dug-out, and he knew,  
And gave us hell, for shell on frantic shell  
Hammered on top,*  
**The Sentry** Wilfred Owen (1917)

#### Drama

Raleigh: *The Germans are really quite decent, aren't they? I mean outside the newspapers?*

Osborne: *Yes. I remember up at Wipers we had a man shot when he was out on patrol. Just at dawn. We couldn't get him in that night. He lay out there groaning all day. Next night three of our men crawled out to get him in. It was so near the*

*German trenches that they could have shot our fellows one by one. But, when our men began dragging the wounded man back over the rough ground, a big German officer stood up in their trenches and called out: 'Carry him!' – and our fellows stood up and carried the man back and the German officer fired some lights for them to see by.*

Raleigh: *How topping!*

Osborne: *Next day we blew each other's trenches to blazes.*

**Journey's End** R.C. Sheriff (1929)

## Prose

*Now it was a duty to shoot and there was an easy target. For the Germans were brave men, as brave as lions. Some of them actually knelt – one for a moment even stood – on top of their parapet, to shoot, within not much more than a hundred yards of us. It was insane. It seemed one couldn't miss them. Every man I fired at dropped, except one. Him, the boldest of the lot, I missed more than once. I was puzzled and angry. Three hundred years ago I should have tried a silver bullet. Not that I wanted to hurt him or anyone else. It was the missing I hated. That's the beastliest thing in war, the damnable frivolity. One's like a merry, mischievous ape tearing up the image of God. When I read now the babble of journalists about the "sporting spirit of our soldiers", it makes me sick. God forgive us all! But then it was as I say...*

**The Attack and Other Papers** R.H. Tawney (1919)

*"There can be no rest until this cancer has been ripped out of European society. The Germans will squeal like every bully when cornered. But there must be no compromise, no shaking hands with the devil. It is useless to moralise with an alligator. Kill it!"*

*The audience clapped and the clergyman sat down.*

**On the Black Hill** Bruce Chatwin (1982)

*"Every second you are in the air" Wololey said, "someone is trying to kill you. If he does it properly you will never know. **You** must look for **him**, because he's always there." He stared at them, and his black pouchy eyes were full of anger at their stupid humanitarianism. "God damn it," he said, "you're murders turned loose against murderers! Some will come at you head-on with an axe. But the ones that **think**, the good ones, the professionals- they hide behind a tree and stick you through the ribs from behind. They are up there **now**. They go up every day and murder nice chaps like you." Woolley made **nice chap** sound like a genetic defect.*

**Goshawk Squadron** Derek Robinson (1971)

