



General Certificate of Education  
Advanced Subsidiary Examination  
June 2010

## English Literature (Specification A)

## LTA1A

Unit 1 Texts in Context

Option A: Victorian Literature

Tuesday 8 June 2010 1.30 pm to 3.30 pm

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 LTA1A.
- 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
---	---

Read the following extract carefully. It is taken from an article written by the novelist William Makepeace Thackeray in 1860 for *The Cornhill Magazine*. Here Thackeray expresses his views on the rapid industrial progress of the Victorian era.

How does the writer present his thoughts and feelings about aspects of Victorian life?

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

(45 marks)

We who have lived before railways were made, belong to another world. In how many hours could the Prince of Wales drive from Brighton to London, with a light carriage built expressly, and relays of horses longing to gallop the next stage? Do you remember Sir Somebody, the coachman of the Age, who took our half-crown so affably? It was only yesterday; but what a gulph between now and then! *Then* was the old world. Stage-coaches, more or less swift, riding-horses, pack-horses, highwaymen, knights in armour, Norman invaders, Roman legions, Druids, Ancient Britons painted blue, and so forth – all these belong to the old period. I will concede a halt in the midst of it, and allow that gunpowder and printing tended to modernize the world. But your railroad starts the new era, and we of a certain age belong to the new time and the old one. We are of the time of chivalry. We are of the age of steam. We have stepped out of the old world on to "Brunel's" vast deck. Towards what new continent are we wending? To what new laws, new manners, new politics, vast new expanses of liberties unknown as yet, or only surmised? I used to know a man who had invented a flying-machine. "Sir," he would say, "give me but five hundred pounds, and I will make it. It is so simple of construction that I tremble daily lest some other person should light upon and patent my discovery." Perhaps faith was wanting; perhaps the five hundred pounds. He is dead, and somebody else must make the flying machine. But that will only be a step forward on the journey already begun since we quitted the old world. There it lies on the other side of yonder embankments. You young folks have never seen it. We elderly people have lived in that praerailroad world, which has passed into limbo and vanished from under us. I tell you it was firm under our feet once, and not long ago. They have raised those railroad embankments up, and shut off the old world that was behind them. Climb up that bank on which the irons are laid, and look to the other side – it is gone. There *is* no other side. Try and catch yesterday. Where is it? Here is a Times newspaper, dated Monday 26th, and this is Tuesday 27th. Suppose you deny there was such a day as yesterday?

---

**Section B: Poetry**

Answer **one** question from this section.

---

***Selected Poems – John Clare*****EITHER****Question 2**

**0 2** A biographer has written of “Clare’s growing personal isolation”.

To what extent is isolation an important theme in Clare’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**

**0 3** ‘The Parish’ is one of John Clare’s earliest poems.

How far do you feel that this poem would form an appropriate introduction to a selection of Clare’s poetry?

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

***Selected Poems – The Brontës*****OR****Question 4**

**0 4** “Love is the most important theme in the Brontës’ poetry.”

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 selection. (45 marks)

**OR****Question 5**

**0 5** Remind yourself of the final poem in this selection, ‘Last Lines’.

To what extent do you feel that this poem forms an appropriate conclusion to the selection?

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

**Turn over ►**

---

**Selected Poems – Thomas Hardy****OR****Question 6**

0	6
---	---

 A critic has described Hardy as “a poet obsessed with the past”.

How far do you agree with this claim?

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
---	---

 Hardy’s second wife wrote that “upon the whole, he considered his most successful poem” was ‘A Trampwoman’s Tragedy’.

To what extent do you agree that ‘A Trampwoman’s Tragedy’ is the most successful poem in this selection?

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

ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Permission to reproduce all copyright material has been applied for. In some cases, efforts to contact copyright-holders have been unsuccessful and AQA will be happy to rectify any omissions of acknowledgements in future papers if notified.

Copyright © 2010 AQA and its licensors. All rights reserved.