



General Certificate of Education
Advanced Subsidiary Examination
January 2011

English Literature (Specification A)

LTA1A

Unit 1 Texts in Context

Option A: Victorian Literature

Monday 17 January 2011 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

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Read the following extract carefully. It is taken from *Pugin: A Great Victorian Architect* – a radio talk by the poet John Betjeman, broadcast in 1952. The Gothic architect Augustus Welby Pugin (1812–1852) believed that Victorian social problems could be solved by a revival of medieval ideas and a return to the culture of the Middle Ages.

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)

Pugin could not separate buildings from their use and from the people who lived in them. He loved the Middle Ages. He loved people. He lived at a time when narrow brick slums were going up beside gloomy mills where there was child slavery, before the Factory Acts were passed. He saw pale, dulled mechanics dazed by the monotony of their work, thinking only of wages and escape to ease from the grindstone. He saw belching smoke and steam trains and the growing wealth of the Midlands, the ostentation of the new rich, the worldliness of manufacturers, the heartlessness of employers, the enforced depravity of the employed. And then, away from the towns, in still quiet country where he sketched among grassy lanes the old churches of unpolluted villages, he saw the relics of the Middle Ages. He thought about his soul and how everything was under God and how machines were the Devil because they killed the joy of craftsmanship, so he idealized the Middle Ages. He did not copy them. He lived in his dream world, with the Church in charge of everything and all craftsmanship done by hand on looms, in smithies, in glass stainers', in carpenters' shops to the glory of God. He thought the Middle Ages were perfect and he wanted England to go back to his dream of what they were like.

He thought the Church of Rome was the True Church of those old days and in 1834 he joined – partly out of a desire to save his soul and partly out of disgust at modern industrialism and the laziness of many Church of England clergy in those days. At Ramsgate he lived a mediaeval life. His wife had to do his hair in a Gothic style. He ate off Gothic plates of his own design.

Section B: Poetry

Answer **one** question from this section.

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

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 “It is John Clare’s love poetry that the modern reader finds the most moving.”

To what extent 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 3**

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 Remind yourself of ‘The Fallen Elm’.

To what extent do you agree with the view that ‘The Fallen Elm’ is typical of John 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**

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 Some twenty-first century critics argue that the Brontë sisters were writers of feminist poetry.

To what extent do you agree with this view?

In your answer you may use the poetry of **one**, **two** or **all three** sisters. You should **either** refer to **two** or **three** poems in detail **or** range more widely through the whole selection. (45 marks)

OR**Question 5**

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 Remind yourself of ‘No coward soul is mine’, one of Emily Brontë’s last poems.

How far do you feel that ‘No coward soul is mine’ would form an effective conclusion to this 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

“In his poetry, Hardy shows more sympathy for animals than he does for people.”

How far do you agree with this view?

You may wish to use ‘The Blinded Bird’ as a starting point for your answer.

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

‘A Church Romance’ is set five years before Thomas Hardy was born.

To what extent do you feel that this poem would provide an effective introduction to this selection of Hardy’s poetry?

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

END OF QUESTIONS

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