



General Certificate of Education  
Advanced Subsidiary Examination  
June 2009

## English Literature (Specification A)

## LTA1A

Unit 1 Texts in Context

Option A: Victorian Literature

Wednesday 20 May 2009 9.00 am to 11.00 am

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.

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**SECTION A: CONTEXTUAL LINKING****Answer Question 1.**

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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.

- 1 Read the following extract carefully. It is taken from a lecture given by the cultural commentator John Ruskin in 1865. Here Ruskin expresses his views on the position of women in Victorian society.

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.

(45 marks)

Now their separate characters are briefly these. The man's power is active, progressive, defensive. He is eminently the doer, the creator, the discoverer, the defender. His intellect is for speculation and invention; his energy for adventure, for war, and for conquest, wherever war is just, wherever conquest necessary. But the woman's power is for rule, not for battle – and her intellect is not for invention or creation, but for sweet ordering, arrangement, and decision. She sees the qualities of things, their claims, and their places. Her great function is Praise: she enters into no contest, but infallibly judges the crown of contest. By her office, and place, she is protected from all danger and temptation. The man, in his rough work in the open world, must encounter all peril and trial: to him, therefore, must be the failure, the offence, the inevitable error: often he must be wounded, or subdued; often misled, and *always* hardened. But he guards the woman from all this; within his house, as ruled by her, unless she herself has sought it, need enter no danger, no temptation, no cause of error or offence. This is the true nature of home – it is the place of Peace; the shelter, not only from all injury, but from all terror, doubt, and division ...

And wherever a true wife comes, this home is always round her ... home is yet wherever she is ...

This, then, I believe to be – will you not admit it to be – the woman's true place and power? But do not you see that to fulfil this, she must – as far as one can use such terms of a human creature – be incapable of error? So far as she rules, all must be right, or nothing is. She must be enduringly, incorruptibly good; instinctively, infallibly wise – wise, not for self-development, but for self-renunciation: wise, not that she may set herself above her husband, but that she may never fail from his side: wise, not with the narrowness of insolent and loveless pride, but with the passionate gentleness of an infinitely variable, because infinitely applicable, modesty of service – the true changefulness of woman.

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**SECTION B: POETRY**

Answer **one** question from this section.

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**EITHER***Selected Poems – John Clare*

- 2 A study of John Clare’s writing has noted that “joy” is one of the words he uses most frequently.

To what extent do you feel that Clare’s poetry is joyful?

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**

- 3 Remind yourself of the poem ‘Sighing for Retirement’.

To what extent do you agree with the view that this poem is of central importance to the whole selection?

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

**OR***Selected Poems – The Brontës*

- 4 How far do you agree with the view that “the theme of death pervades the Brontës’ 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**

- 5 Remind yourself of ‘Augusta’, the first Branwell Brontë poem in this selection.

To what extent do you feel that this poem provides an effective introduction to the Brontës’ poetry?

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

**Turn over ►**

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**OR**

*Selected Poems – Thomas Hardy*

- 6 A recent biographer has written that Thomas Hardy “refused to be labelled as a pessimist”.

To what extent do you feel that Hardy’s poetry is pessimistic?

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**

- 7 Remind yourself of the last poem in this selection, ‘He Resolves to Say No More’.

How far do you feel that this poem is an appropriate conclusion to the selection?

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

**END OF QUESTIONS**

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