



General Certificate of Education  
Advanced Subsidiary Examination  
June 2013

# English Literature (Specification A)

## LTA1A

Unit 1      Texts in Context

Option A: Victorian Literature

Friday 17 May 2013    1.30 pm to 3.30 pm

For this paper you must have:

- an AQA 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.

**Question 1**

|   |   |
|---|---|
| 0 | 1 |
|---|---|

Read the following extract carefully. It is taken from George Borrow's *Wild Wales*, a travel book published in 1862. Here, Borrow describes a walk from Swansea to the industrial landscape surrounding the ancient ruins of Neath Abbey.

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)

It was about two o'clock of a dull and gloomy afternoon when I started from Swansea, intending to stop at Neath, some eight miles distant. As I passed again through the suburbs I was struck with their length and the evidences of enterprise which they exhibited—enterprise, however, evidently chiefly connected with iron and coal, for almost every object looked awfully grimy. Crossing a bridge I proceeded to the east up a broad and spacious valley, the eastern side of which was formed by russet-coloured hills, through a vista of which I could descry a range of tall blue mountains. As I proceeded I sometimes passed pleasant groves and hedgerows, sometimes huge works; in this valley there was a singular mixture of nature and art, of the voices of birds and the clanking of chains, of the mists of heaven and the smoke of furnaces.

I reached Llan—, a small village half-way between Swansea and Neath, and without stopping continued my course, walking very fast. I had surmounted a hill, and had nearly descended that side of it which looked towards the east, having on my left, that is to the north, a wooded height, when an extraordinary scene presented itself to my eyes. Somewhat to the south rose immense stacks of chimneys surrounded by grimy diabolical-looking buildings, in the neighbourhood of which were huge heaps of cinders and black rubbish. From the chimneys, notwithstanding it was Sunday, smoke was proceeding in volumes, choking the atmosphere all around. From this pandemonium, at the distance of about a quarter of a mile to the south-west, upon a green meadow, stood, looking darkly grey, a ruin of vast size with window holes, towers, spires, and arches. Between it and the accursed pandemonium, lay a horrid filthy place, part of which

was swamp and part pool: the pool black as soot, and the swamp of a disgusting leaden colour. Across this place of filth stretched a tramway leading seemingly from the abominable mansions to the ruin. So strange a scene I had never beheld in nature. Had it been on canvas, with the addition of a number of diabolical figures, proceeding along the tramway, it might have stood for Sabbath in Hell - devils proceeding to afternoon worship, and would have formed a picture worthy of the powerful but insane painter, Hieronymus Bosch.

**Turn over for Section B**

**Turn over ►**

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**Section B: Poetry**

Answer **one** question from this section.

In your response to this section of the paper you should consider the form, structure and language of the poems you choose to write about, as well as their subject matter.

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

|   |   |
|---|---|
| 0 | 2 |
|---|---|

 A modern critic has described John Clare as “a poet of place and displacement.”

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 3**

|   |   |
|---|---|
| 0 | 3 |
|---|---|

 Remind yourself of ‘Remembrances’, the first poem in the section ‘Loss and the Politics of Nature’.

To what extent do you feel that this poem would provide an effective introduction to the whole selection of Clare’s poetry you have studied? (45 marks)

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

|   |   |
|---|---|
| 0 | 4 |
|---|---|

 “Primarily, the Brontës are nature poets.”

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 ‘Mementos’ by Charlotte Brontë.

To what extent do you agree with the view that this poem is the key to the whole selection? (45 marks)

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***Selected Poems – Alfred, Lord Tennyson***

**OR**

**Question 6**

|   |   |
|---|---|
| 0 | 6 |
|---|---|

“A sense of loss pervades all of Tennyson’s 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 7**

|   |   |
|---|---|
| 0 | 7 |
|---|---|

Some selections of Tennyson’s poetry end with ‘Crossing the Bar’.

To what extent do you feel that ‘Crossing the Bar’ would provide an effective conclusion to the selection of Tennyson’s poetry you have studied? *(45 marks)*

**END OF QUESTIONS**

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ACKNOWLEDGEMENT OF COPYRIGHT-HOLDERS AND PUBLISHERS

Question 1: extract taken from *Wild Wales* by George Borrow. Published by Collins, 1949.

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