Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Friday 26 May 2017 – Morning
Questions and Extracts Booklet

Paper Reference
1ET0/02

Do not return this booklet with your Answer Booklet.

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

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SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

***Jane Eyre*: Charlotte Brontë**

In Chapter 15 Jane Eyre is awoken by strange and frightening noises.

This was a demoniac laugh – low, suppressed, and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next again to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-story staircase: a door had lately been made to shut in that staircase: I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself; I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke: and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried. I shook him, but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling. I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it.

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Jane Eyre

1 (a) Explore how Brontë presents Jane's bravery in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane thinks that Grace Poole is in the gallery.

Explain how Grace Poole is presented **elsewhere** in the novel.

In your answer, you must consider:

- who Grace Poole is and what she does
- Jane's impressions of Grace Poole.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 39 Pip is alone and at home in London.

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all.

Alterations have been made in that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night, like discharges of cannon, or breakings of a sea. When the rain came with it and dashed against the windows, I thought, raising my eyes to them as they rocked, that I might have fancied myself in a storm-beaten lighthouse. Occasionally, the smoke came rolling down the chimney as though it could not bear to go out into such a night; and when I set the doors open and looked down the staircase, the staircase lamps were blown out; and when I shaded my face with my hands and looked through the black windows (opening them ever so little, was out of the question in the teeth of such wind and rain) I saw that the lamps in the court were blown out, and that the lamps on the bridges and the shore were shuddering and that the coal fires in barges on the river were being carried away before the wind like red-hot splashes in the rain.

I read with my watch upon the table, proposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City – some leading, some accompanying, some following – struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

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Great Expectations

2 (a) Explore how Dickens presents the weather in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip describes an area of London.

Explain how settings are important **elsewhere** in the novel.

In your answer, you must consider:

- the different locations
- how important they are in the novel.

(20)

(Total for Question 2 = 40 marks)

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Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

From 'Dr Lanyon's Narrative' – Henry Jekyll writes a letter to Dr Lanyon.

10th December, 18 –

Dear Lanyon, – You are one of my oldest friends; and although we may have differed at times on scientific questions, I cannot remember, at least on my side, any break in our affection. There was never a day when, if you had said to me, 'Jekyll, my life, my honour, my reason, depend upon you,' I would not have sacrificed my fortune or my left hand to help you. Lanyon, my life, my honour, my reason, are all at your mercy; if you fail me tonight, I am lost. You might suppose, after this preface, that I am going to ask you for something dishonourable to grant. Judge for yourself.

I want you to postpone all other engagements for tonight – ay, even if you were summoned to the bedside of an emperor; to take a cab, unless your carriage should be actually at the door; and with this letter in your hand for consultation, to drive straight to my house. Poole, my butler, has his orders; you will find him waiting your arrival with a locksmith. The door of my cabinet is then to be forced; and you are to go in alone; to open the glazed press (letter E) on the left hand, breaking the lock if it be shut; and to draw out, *with all its contents as they stand*, the fourth drawer from the top or (which is the same thing) the third from the bottom. In my extreme distress of mind, I have a morbid fear of misdirecting you; but even if I am in error, you may know the right drawer by its contents: some powders, a phial and a paper book. The drawer I beg of you to carry back with you to Cavendish Square exactly as it stands.

That is the first part of the service: now for the second. You should be back, if you set out at once on the receipt of this, long before midnight; but I will leave you that amount of margin, not only in the fear of one of those obstacles that can neither be prevented nor foreseen, but because an hour when your servants are in bed is to be preferred for what will then remain to do. At midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name, and to place in his hands the drawer that you will have brought with you from my cabinet…

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Dr Jekyll and Mr Hyde

3 (a) Explore how Stevenson presents Jekyll's request for help in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jekyll asks Lanyon for help.

Explain how characters try to help others **elsewhere** in the novel.

In your answer, you must consider:

- who needs, gives or offers the help
- how help is accepted or rejected.

(20)

(Total for Question 3 = 40 marks)

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Use this extract to answer Question 4.

***A Christmas Carol*: Charles Dickens**

From Stave 3 – The Ghost of Christmas Present shows Scrooge two children, Ignorance and Want.

The chimes were ringing the three quarters past eleven at that moment.

'Forgive me if I am not justified in what I ask,' said Scrooge, looking intently at the Spirit's robe, 'but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw!'

'It might be a claw, for the flesh there is upon it,' was the Spirit's sorrowful reply. 'Look here.'

From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

'Oh, Man! look here. Look, look, down here!' exclaimed the Ghost.

They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked; and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.

Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.

'Spirit! are they yours?' Scrooge could say no more.

'They are Man's,' said the Spirit, looking down upon them. 'And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!' cried the Spirit, stretching out its hand towards the city. 'Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!'

'Have they no refuge or resource?' cried Scrooge.

'Are there no prisons?' said the Spirit, turning on him for the last time with his own words. 'Are there no workhouses?'

The bell struck twelve.

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A Christmas Carol

4 (a) Explore how Dickens presents the two children, Ignorance and Want, in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge is shocked by the appearance of the children.

Explain how children are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who the children are
- what life is like for these children.

(20)

(Total for Question 4 = 40 marks)

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Use this extract to answer Question 5.

***Pride and Prejudice*: Jane Austen**

In Chapter 60 Elizabeth's engagement to Darcy becomes common knowledge.

Mr. Darcy's letter to Lady Catherine, was in a different style; and still different from either, was what Mr. Bennet sent to Mr. Collins, in reply to his last.

"DEAR SIR,

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give.

"Yours sincerely, &c."

Miss Bingley's congratulations to her brother, on his approaching marriage, were all that was affectionate and insincere. She wrote even to Jane on the occasion, to express her delight, and repeat all her former professions of regard. Jane was not deceived, but she was affected; and though feeling no reliance on her, could not help writing her a much kinder answer than she knew was deserved.

The joy which Miss Darcy expressed on receiving similar information, was as sincere as her brother's in sending it. Four sides of paper were insufficient to contain all her delight, and all her earnest desire of being loved by her sister.

Before any answer could arrive from Mr. Collins, or any congratulations to Elizabeth, from his wife, the Longbourn family heard that the Collinses were come themselves to Lucas lodge. The reason of this sudden removal was soon evident. Lady Catherine had been rendered so exceedingly angry by the contents of her nephew's letter, that Charlotte, really rejoicing in the match, was anxious to get away till the storm was blown over. At such a moment, the arrival of her friend was a sincere pleasure to Elizabeth, though in the course of their meetings she must sometimes think the pleasure dearly bought, when she saw Mr. Darcy exposed to all the parading and obsequious civility of her husband. He bore it however with admirable calmness. He could even listen to Sir William Lucas, when he complimented him on carrying away the brightest jewel of the country, and expressed his hopes of their all meeting frequently at St. James's, with very decent composure. If he did shrug his shoulders, it was not till Sir William was out of sight.

Mrs. Philips's vulgarity was another, and perhaps a greater tax on his forbearance; and though Mrs. Philips, as well as her sister, stood in too much awe of him to speak with the familiarity which Bingley's good humour encouraged, yet, whenever she *did* speak, she must be vulgar.

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Pride and Prejudice

5 (a) Explore how Austen presents the reactions to Elizabeth's engagement to Darcy in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, letters are sent and received.

Explain the importance of letters **elsewhere** in the novel.

In your answer, you must consider:

- who sends the letters
- why the letters are important.

(20)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 2 Silas Marner's good fortune improves.

Gradually the guineas, the crowns, and the half-crowns, grew to a heap, and Marner drew less and less for his own wants, trying to solve the problem of keeping himself strong enough to work sixteen hours a day on as small an outlay as possible. Have not men, shut up in solitary imprisonment, found an interest in marking the moments by straight strokes of a certain length on the wall, until the growth of the sum of straight strokes, arranged in triangles, has become a mastering purpose? Do we not wile away moments of inanity or fatigued waiting by repeating some trivial movement or sound, until the repetition has bred a want, which is incipient habit? That will help us to understand how the love of accumulating money grows an absorbing passion in men whose imaginations, even in the very beginning of their hoard, showed them no purpose beyond it. Marner wanted the heaps of ten to grow into a square, and then into a larger square; and every added guinea, while it was itself a satisfaction, bred a new desire.
In this strange world, made a hopeless riddle to him, he might, if he had a less intense nature, have sat weaving, weaving – looking towards the end of his pattern, or towards the end of his web, till he forgot the riddle, and everything else but his immediate sensations; but the money had come to mark off his weaving into periods, and the money not only grew, but it remained with him. He began to think it was conscious of him, as his loom was, and he would on no account have exchanged those coins, which had become his familiars, for other coins with unknown faces. He handled them, he counted them, till their form and colour were like the satisfaction of a thirst to him; but it was only in the night, when his work was done, that he drew them out to enjoy their companionship. He had taken up some bricks in his floor underneath his loom, and here he had made a hole in which he set the iron pot that contained his guineas and silver coins, covering the bricks with sand whenever he replaced them. Not that the idea of being robbed presented itself often or strongly to his mind: hoarding was common in country districts in those days; there were old labourers in the parish of Raveloe who were known to have their savings by them…

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Silas Marner

6 (a) Explore how Eliot presents Silas Marner's obsession with money in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner keeps the location of his money a secret.

Explain the importance of secrets **elsewhere** in the novel.

In your answer, you must consider:

- who has secrets
- the effects that secrets have on the characters.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 11 the creature has found shelter in the forest near Ingolstadt.

'It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

'Soon a gentle light stole over the heavens, and gave me a sensation of pleasure. I started up, and beheld a radiant form rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path; and I again went out in search of berries. I was still cold, when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me: the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

'Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again.

'The moon had disappeared from the night, and again, with a lessened form, showed itself, while I still remained in the forest. My sensations had, by this time, become distinct, and my mind received every day additional ideas. My eyes became accustomed to the light, and to perceive objects in their right forms.'

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Frankenstein

7 (a) Explore how Shelley presents the creature's experiences in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the creature is lonely and isolated.

Explain the importance of loneliness **elsewhere** in the novel.

In your answer, you must consider:

- characters who are lonely or isolated
- why these characters are lonely.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Carol Ann Duffy (1993)

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8 Re-read *Valentine*. Choose **one** other poem from the *Relationships* anthology.

Compare how strong feelings are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 8 = 20 marks)

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

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Conflict

Belfast Confetti

Suddenly as the riot squad moved in, it was raining
exclamation marks,
Nuts, bolts, nails, car-keys. A fount of broken type. And the
explosion.
Itself – an asterisk on the map. This hyphenated line, a burst
of rapid fire…
I was trying to complete a sentence in my head but it kept
stuttering,
All the alleyways and side streets blocked with stops and
colons.

I know this labyrinth so well – Balaclava, Raglan, Inkerman,
Odessa Street –
Why can't I escape? Every move is punctuated. Crimea
Street. Dead end again.
A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie-
talkies. What is
My name? Where am I coming from? Where am I going? A
fusillade of question-marks.

Ciaran Carson (1990)

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9 Re-read *Belfast Confetti*. Choose **one** other poem from the *Conflict* anthology.

Compare how the experience of conflict is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

Presents from my Aunts in Pakistan

They sent me a salwar kameez
peacock-blue,
and another
glistening like an orange split open,
embossed slippers, gold and black
points curling.
Candy-striped glass bangles
snapped, drew blood.
Like at school, fashions changed
in Pakistan –
the salwar bottoms were broad and stiff,
then narrow.
My aunts chose an apple-green sari,
silver-bordered
for my teens.

I tried each satin-silken top –
was alien in the sitting-room.
I could never be as lovely
as those clothes –
I longed
for denim and corduroy.
My costume clung to me
and I was aflame,
I couldn't rise up out of its fire,
half-English,
unlike Aunt Jamila.

I wanted my parents' camel-skin lamp –
switching it on in my bedroom,
to consider the cruelty
and the transformation
from camel to shade,
marvel at the colours
like stained glass.

My mother cherished her jewellery –
Indian gold, dangling, filigree.
But it was stolen from our car.
The presents were radiant in my wardrobe.
My aunts requested cardigans
from Marks and Spencers.

My salwar kameez
didn't impress the schoolfriend
who sat on my bed, asked to see
my weekend clothes.

But often I admired the mirror-work,
tried to glimpse myself
in the miniature
glass circles, recall the story
how the three of us
sailed to England.
Prickly heat had me screaming on the way.
I ended up in a cot
in my English grandmother's dining-room,
found myself alone,
playing with a tin boat.

I pictured my birthplace
from fifties' photographs.
When I was older
there was conflict, a fractured land
throbbing through newsprint.
Sometimes I saw Lahore –
my aunts in shaded rooms,
screened from male visitors,
sorting presents,
wrapping them in tissue.

Or there were beggars, sweeper-girls
and I was there –
of no fixed nationality,
staring through fretwork
at the Shalimar Gardens.

Moniza Alvi (2000)

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10 Re-read *Presents from my Aunts in Pakistan*. Choose **one** other poem from the *Time and Place* anthology.

Compare how different senses are used in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

The poems you have studied are:

To Autumn – John Keats
Composed upon Westminster Bridge, September 3, 1802 – William Wordsworth
London – William Blake
I started Early – Took my Dog – Emily Dickinson
Where the Picnic was – Thomas Hardy
Adlestrop – Edward Thomas
Home Thoughts from Abroad – Robert Browning
First Flight – U.A. Fanthorpe
Stewart Island – Fleur Adcock
Presents from my Aunts in Pakistan – Moniza Alvi
Hurricane Hits England – Grace Nichols
Nothing's Changed – Tatamkhulu Afrika
Postcard from a Travel Snob – Sophie Hannah
In Romney Marsh – John Davidson
Absence – Elizabeth Jennings

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SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: *Cat*

Unfussy lodger, she knows what she wants and gets it:
Food, cushions, fires, the run of the garden.
I, her night porter in the small hours
Don't bother to grumble, grimly let her in.
To that coldness she purrs assent,
Eats her fill and outwits me,
Plays hide and seek in the dark house.

Only at times, by chance meeting the gaze
Of her amber eyes that can rest on me
As on a beech-bole, on bracken or meadow grass
I'm moved to celebrate the years between us,
The farness and the nearness:
My fingers graze her head.
To that fondness she purrs assent.

Michael Hamburger

Glossary:

beech-bole: the trunk of a beech tree

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Poem 2: *Cats*

Cats are contradictions; tooth and claw
Velvet-padded;
Snowflake-gentle paw
A fist of pins;
Kettles on the purr
Ready to spit;
Black silk then bristled fur.

Cats are of the East –
Scimitar and sphinx;
Sunlight striped with shade.
Leopard, lion, lynx
Moss-footed in a frightened glade;
Slit-eyes an amber glint
Or boring through the darkness, cool as jade.

Cats have come to rest
Upon the cushioned West.
Here, dyed-in-the-silk,
They lap up bottled milk –
Not that of human kindness –
And return
To the mottled woods of Spring
Making the trees afraid
With leaf and wing
A-flutter at the movement in the fern.

Midnight-wild
With phosphorescent eyes,
Cats are morning-wise
Sleeping as they stare into the sun,
Blind to the light,
Deaf to echoing cries
From a ravaged wood.
Cats see black and white
Morning and night as one.

Phoebe Hesketh

Glossary:
Scimitar: a type of sword from the Middle East
sphinx: a mythical figure with the body of a lion and the head of a human
phosphorescent: glowing in the dark

11 Compare the ways the writers present cats in Poem 1: *Cat* and Poem 2: *Cats*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd
Great Expectations, Charles Dickens, Pearson Education Ltd
Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library
A Christmas Carol, Charles Dickens, Penguin Classics
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Classics
Frankenstein, Mary Shelley, Penguin Classics
Cat, Michael Hamburger, Penguin Modern Poets
Cats, Phoebe Hesketh, Hodder and Stoughton

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Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Friday 26 May 2017 – Morning
Questions and Extracts Booklet

Paper Reference
1ET0/02

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

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SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

***Jane Eyre*: Charlotte Brontë**

In Chapter 15 Jane Eyre is awoken by strange and frightening noises.

This was a demoniac laugh – low, suppressed, and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next again to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-story staircase: a door had lately been made to shut in that staircase: I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself; I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke: and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried. I shook him, but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling. I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it.

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Jane Eyre

1 (a) Explore how Brontë presents Jane's bravery in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane thinks that Grace Poole is in the gallery.

Explain how Grace Poole is presented **elsewhere** in the novel.

In your answer, you must consider:

- who Grace Poole is and what she does
- Jane's impressions of Grace Poole.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 39 Pip is alone and at home in London.

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all.

Alterations have been made in that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night, like discharges of cannon, or breakings of a sea. When the rain came with it and dashed against the windows, I thought, raising my eyes to them as they rocked, that I might have fancied myself in a storm-beaten lighthouse. Occasionally, the smoke came rolling down the chimney as though it could not bear to go out into such a night; and when I set the doors open and looked down the staircase, the staircase lamps were blown out; and when I shaded my face with my hands and looked through the black windows (opening them ever so little, was out of the question in the teeth of such wind and rain) I saw that the lamps in the court were blown out, and that the lamps on the bridges and the shore were shuddering and that the coal fires in barges on the river were being carried away before the wind like red-hot splashes in the rain.

I read with my watch upon the table, proposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City – some leading, some accompanying, some following – struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

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Great Expectations

2 (a) Explore how Dickens presents the weather in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip describes an area of London.

Explain how settings are important **elsewhere** in the novel.

In your answer, you must consider:

- the different locations
- how important they are in the novel.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

From 'Dr Lanyon's Narrative' – Henry Jekyll writes a letter to Dr Lanyon.

10th December, 18 –

Dear Lanyon, – You are one of my oldest friends; and although we may have differed at times on scientific questions, I cannot remember, at least on my side, any break in our affection. There was never a day when, if you had said to me, 'Jekyll, my life, my honour, my reason, depend upon you,' I would not have sacrificed my fortune or my left hand to help you. Lanyon, my life, my honour, my reason, are all at your mercy; if you fail me tonight, I am lost. You might suppose, after this preface, that I am going to ask you for something dishonourable to grant. Judge for yourself.

I want you to postpone all other engagements for tonight – ay, even if you were summoned to the bedside of an emperor; to take a cab, unless your carriage should be actually at the door; and with this letter in your hand for consultation, to drive straight to my house. Poole, my butler, has his orders; you will find him waiting your arrival with a locksmith. The door of my cabinet is then to be forced; and you are to go in alone; to open the glazed press (letter E) on the left hand, breaking the lock if it be shut; and to draw out, *with all its contents as they stand*, the fourth drawer from the top or (which is the same thing) the third from the bottom. In my extreme distress of mind, I have a morbid fear of misdirecting you; but even if I am in error, you may know the right drawer by its contents: some powders, a phial and a paper book. The drawer I beg of you to carry back with you to Cavendish Square exactly as it stands.

That is the first part of the service: now for the second. You should be back, if you set out at once on the receipt of this, long before midnight; but I will leave you that amount of margin, not only in the fear of one of those obstacles that can neither be prevented nor foreseen, but because an hour when your servants are in bed is to be preferred for what will then remain to do. At midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name, and to place in his hands the drawer that you will have brought with you from my cabinet…

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Dr Jekyll and Mr Hyde

3 (a) Explore how Stevenson presents Jekyll's request for help in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jekyll asks Lanyon for help.

Explain how characters try to help others **elsewhere** in the novel.

In your answer, you must consider:

- who needs, gives or offers the help
- how help is accepted or rejected.

(20)

(Total for Question 3 = 40 marks)

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Use this extract to answer Question 4.

***A Christmas Carol*: Charles Dickens**

From Stave 3 – The Ghost of Christmas Present shows Scrooge two children, Ignorance and Want.

The chimes were ringing the three quarters past eleven at that moment.

'Forgive me if I am not justified in what I ask,' said Scrooge, looking intently at the Spirit's robe, 'but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw!'

'It might be a claw, for the flesh there is upon it,' was the Spirit's sorrowful reply. 'Look here.'

From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

'Oh, Man! look here. Look, look, down here!' exclaimed the Ghost.

They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked; and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.

Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.

'Spirit! are they yours?' Scrooge could say no more.

'They are Man's,' said the Spirit, looking down upon them. 'And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!' cried the Spirit, stretching out its hand towards the city. 'Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!'

'Have they no refuge or resource?' cried Scrooge.

'Are there no prisons?' said the Spirit, turning on him for the last time with his own words. 'Are there no workhouses?'

The bell struck twelve.

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A Christmas Carol

4 (a) Explore how Dickens presents the two children, Ignorance and Want, in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge is shocked by the appearance of the children.

Explain how children are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who the children are
- what life is like for these children.

(20)

(Total for Question 4 = 40 marks)

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Use this extract to answer Question 5.

***Pride and Prejudice*: Jane Austen**

In Chapter 60 Elizabeth's engagement to Darcy becomes common knowledge.

Mr. Darcy's letter to Lady Catherine, was in a different style; and still different from either, was what Mr. Bennet sent to Mr. Collins, in reply to his last.

"DEAR SIR,

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give.

"Yours sincerely, &c."

Miss Bingley's congratulations to her brother, on his approaching marriage, were all that was affectionate and insincere. She wrote even to Jane on the occasion, to express her delight, and repeat all her former professions of regard. Jane was not deceived, but she was affected; and though feeling no reliance on her, could not help writing her a much kinder answer than she knew was deserved.

The joy which Miss Darcy expressed on receiving similar information, was as sincere as her brother's in sending it. Four sides of paper were insufficient to contain all her delight, and all her earnest desire of being loved by her sister.

Before any answer could arrive from Mr. Collins, or any congratulations to Elizabeth, from his wife, the Longbourn family heard that the Collinses were come themselves to Lucas lodge. The reason of this sudden removal was soon evident. Lady Catherine had been rendered so exceedingly angry by the contents of her nephew's letter, that Charlotte, really rejoicing in the match, was anxious to get away till the storm was blown over. At such a moment, the arrival of her friend was a sincere pleasure to Elizabeth, though in the course of their meetings she must sometimes think the pleasure dearly bought, when she saw Mr. Darcy exposed to all the parading and obsequious civility of her husband. He bore it however with admirable calmness. He could even listen to Sir William Lucas, when he complimented him on carrying away the brightest jewel of the country, and expressed his hopes of their all meeting frequently at St. James's, with very decent composure. If he did shrug his shoulders, it was not till Sir William was out of sight.

Mrs. Philips's vulgarity was another, and perhaps a greater tax on his forbearance; and though Mrs. Philips, as well as her sister, stood in too much awe of him to speak with the familiarity which Bingley's good humour encouraged, yet, whenever she *did* speak, she must be vulgar.

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Pride and Prejudice

5 (a) Explore how Austen presents the reactions to Elizabeth's engagement to Darcy in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, letters are sent and received.

Explain the importance of letters **elsewhere** in the novel.

In your answer, you must consider:

- who sends the letters
- why the letters are important.

(20)

(Total for Question 5 = 40 marks)

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Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 2 Silas Marner's good fortune improves.

Gradually the guineas, the crowns, and the half-crowns, grew to a heap, and Marner drew less and less for his own wants, trying to solve the problem of keeping himself strong enough to work sixteen hours a day on as small an outlay as possible. Have not men, shut up in solitary imprisonment, found an interest in marking the moments by straight strokes of a certain length on the wall, until the growth of the sum of straight strokes, arranged in triangles, has become a mastering purpose? Do we not wile away moments of inanity or fatigued waiting by repeating some trivial movement or sound, until the repetition has bred a want, which is incipient habit? That will help us to understand how the love of accumulating money grows an absorbing passion in men whose imaginations, even in the very beginning of their hoard, showed them no purpose beyond it. Marner wanted the heaps of ten to grow into a square, and then into a larger square; and every added guinea, while it was itself a satisfaction, bred a new desire.
In this strange world, made a hopeless riddle to him, he might, if he had a less intense nature, have sat weaving, weaving – looking towards the end of his pattern, or towards the end of his web, till he forgot the riddle, and everything else but his immediate sensations; but the money had come to mark off his weaving into periods, and the money not only grew, but it remained with him. He began to think it was conscious of him, as his loom was, and he would on no account have exchanged those coins, which had become his familiars, for other coins with unknown faces. He handled them, he counted them, till their form and colour were like the satisfaction of a thirst to him; but it was only in the night, when his work was done, that he drew them out to enjoy their companionship. He had taken up some bricks in his floor underneath his loom, and here he had made a hole in which he set the iron pot that contained his guineas and silver coins, covering the bricks with sand whenever he replaced them. Not that the idea of being robbed presented itself often or strongly to his mind: hoarding was common in country districts in those days; there were old labourers in the parish of Raveloe who were known to have their savings by them…

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Silas Marner

6 (a) Explore how Eliot presents Silas Marner's obsession with money in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner keeps the location of his money a secret.

Explain the importance of secrets **elsewhere** in the novel.

In your answer, you must consider:

- who has secrets
- the effects that secrets have on the characters.

(20)

(Total for Question 6 = 40 marks)

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 11 the creature has found shelter in the forest near Ingolstadt.

'It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

'Soon a gentle light stole over the heavens, and gave me a sensation of pleasure. I started up, and beheld a radiant form rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path; and I again went out in search of berries. I was still cold, when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me: the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

'Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again.

'The moon had disappeared from the night, and again, with a lessened form, showed itself, while I still remained in the forest. My sensations had, by this time, become distinct, and my mind received every day additional ideas. My eyes became accustomed to the light, and to perceive objects in their right forms.'

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Frankenstein

7 (a) Explore how Shelley presents the creature's experiences in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the creature is lonely and isolated.

Explain the importance of loneliness **elsewhere** in the novel.

In your answer, you must consider:

- characters who are lonely or isolated
- why these characters are lonely.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

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SECTION B, Part 1 – Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Carol Ann Duffy (1993)

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8 Re-read *Valentine*. Choose **one** other poem from the *Relationships* anthology.

Compare how strong feelings are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 8 = 20 marks)

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

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Conflict

Belfast Confetti

Suddenly as the riot squad moved in, it was raining
exclamation marks,
Nuts, bolts, nails, car-keys. A fount of broken type. And the
explosion.
Itself – an asterisk on the map. This hyphenated line, a burst
of rapid fire…
I was trying to complete a sentence in my head but it kept
stuttering,
All the alleyways and side streets blocked with stops and
colons.

I know this labyrinth so well – Balaclava, Raglan, Inkerman,
Odessa Street –
Why can't I escape? Every move is punctuated. Crimea
Street. Dead end again.
A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie-
talkies. What is
My name? Where am I coming from? Where am I going? A
fusillade of question-marks.

Ciaran Carson (1990)

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9 Re-read *Belfast Confetti*. Choose **one** other poem from the *Conflict* anthology.

Compare how the experience of conflict is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

Presents from my Aunts in Pakistan

They sent me a salwar kameez
peacock-blue,
and another
glistening like an orange split open,
embossed slippers, gold and black
points curling.
Candy-striped glass bangles
snapped, drew blood.
Like at school, fashions changed
in Pakistan –
the salwar bottoms were broad and stiff,
then narrow.
My aunts chose an apple-green sari,
silver-bordered
for my teens.

I tried each satin-silken top –
was alien in the sitting-room.
I could never be as lovely
as those clothes –
I longed
for denim and corduroy.
My costume clung to me
and I was aflame,
I couldn't rise up out of its fire,
half-English,
unlike Aunt Jamila.

I wanted my parents' camel-skin lamp –
switching it on in my bedroom,
to consider the cruelty
and the transformation
from camel to shade,
marvel at the colours
like stained glass.

My mother cherished her jewellery –
Indian gold, dangling, filigree.
But it was stolen from our car.
The presents were radiant in my wardrobe.
My aunts requested cardigans
from Marks and Spencers.

My salwar kameez
didn't impress the schoolfriend
who sat on my bed, asked to see
my weekend clothes.

But often I admired the mirror-work,
tried to glimpse myself
in the miniature
glass circles, recall the story
how the three of us
sailed to England.
Prickly heat had me screaming on the way.
I ended up in a cot
in my English grandmother's dining-room,
found myself alone,
playing with a tin boat.

I pictured my birthplace
from fifties' photographs.
When I was older
there was conflict, a fractured land
throbbing through newsprint.
Sometimes I saw Lahore –
my aunts in shaded rooms,
screened from male visitors,
sorting presents,
wrapping them in tissue.

Or there were beggars, sweeper-girls
and I was there –
of no fixed nationality,
staring through fretwork
at the Shalimar Gardens.

Moniza Alvi (2000)

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10 Re-read *Presents from my Aunts in Pakistan*. Choose **one** other poem from the *Time and Place* anthology.

Compare how different senses are used in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

The poems you have studied are:

To Autumn – John Keats
Composed upon Westminster Bridge, September 3, 1802 – William Wordsworth
London – William Blake
I started Early – Took my Dog – Emily Dickinson
Where the Picnic was – Thomas Hardy
Adlestrop – Edward Thomas
Home Thoughts from Abroad – Robert Browning
First Flight – U.A. Fanthorpe
Stewart Island – Fleur Adcock
Presents from my Aunts in Pakistan – Moniza Alvi
Hurricane Hits England – Grace Nichols
Nothing's Changed – Tatamkhulu Afrika
Postcard from a Travel Snob – Sophie Hannah
In Romney Marsh – John Davidson
Absence – Elizabeth Jennings

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SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: *Cat*

Unfussy lodger, she knows what she wants and gets it:
Food, cushions, fires, the run of the garden.
I, her night porter in the small hours
Don't bother to grumble, grimly let her in.
To that coldness she purrs assent,
Eats her fill and outwits me,
Plays hide and seek in the dark house.

Only at times, by chance meeting the gaze
Of her amber eyes that can rest on me
As on a beech-bole*, on bracken or meadow grass
I'm moved to celebrate the years between us,
The farness and the nearness:
My fingers graze her head.
To that fondness she purrs assent.

Michael Hamburger

Glossary:

**beech-bole*: the trunk of a beech tree

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Poem 2: *Cats*

Cats are contradictions; tooth and claw
Velvet-padded;
Snowflake-gentle paw
A fist of pins;
Kettles on the purr
Ready to spit;
Black silk then bristled fur.

Cats are of the East –
Scimitar* and sphinx**;
Sunlight striped with shade.
Leopard, lion, lynx
Moss-footed in a frightened glade;
Slit-eyes an amber glint
Or boring through the darkness, cool as jade.

Cats have come to rest
Upon the cushioned West.
Here, dyed-in-the-silk,
They lap up bottled milk –
Not that of human kindness –
And return
To the mottled woods of Spring
Making the trees afraid
With leaf and wing
A-flutter at the movement in the fern.

Midnight-wild
With phosphorescent*** eyes,
Cats are morning-wise
Sleeping as they stare into the sun,
Blind to the light,
Deaf to echoing cries
From a ravaged wood.
Cats see black and white
Morning and night as one.

Phoebe Hesketh

Glossary:
**Scimitar*: a type of sword from the Middle East
***sphinx*: a mythical figure with the body of a lion and the head of a human
****phosphorescent*: glowing in the dark

11 Compare the ways the writers present cats in Poem 1: *Cat* and Poem 2: *Cats*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd
Great Expectations, Charles Dickens, Pearson Education Ltd
Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library
A Christmas Carol, Charles Dickens, Penguin Classics
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Classics
Frankenstein, Mary Shelley, Penguin Classics
Cat, Michael Hamburger, Penguin Modern Poets
Cats, Phoebe Hesketh, Hodder and Stoughton

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Pearson Edexcel Level 1/Level 2 GCSE (9–1)

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Friday 26 May 2017 – Morning
Questions and Extracts Booklet

Paper Reference
1ET0/02

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

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SECTION A – 19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

***Jane Eyre*: Charlotte Brontë**

In Chapter 15 Jane Eyre is awoken by strange and frightening noises.

This was a demoniac laugh – low, suppressed, and deep – uttered, as it seemed, at the very keyhole of my chamber door. The head of my bed was near the door, and I thought at first the goblin-laughter stood at my bedside – or rather crouched by my pillow: but I rose, looked round, and could see nothing; while, as I still gazed, the unnatural sound was reiterated: and I knew it came from behind the panels. My first impulse was to rise and fasten the bolt; my next again to cry out, 'Who is there?'

Something gurgled and moaned. Ere long, steps retreated up the gallery towards the third-story staircase: a door had lately been made to shut in that staircase: I heard it open and close, and all was still.

'Was that Grace Poole? and is she possessed with a devil?' thought I. Impossible now to remain longer by myself; I must go to Mrs Fairfax. I hurried on my frock and a shawl; I withdrew the bolt and opened the door with a trembling hand. There was a candle burning just outside, and on the matting in the gallery. I was surprised at this circumstance: but still more was I amazed to perceive the air quite dim, as if filled with smoke: and, while looking to the right hand and left, to find whence these blue wreaths issued, I became further aware of a strong smell of burning.

Something creaked: it was a door ajar; and that door was Mr Rochester's, and the smoke rushed in a cloud from thence. I thought no more of Mrs Fairfax; I thought no more of Grace Poole, or the laugh: in an instant, I was within the chamber. Tongues of flame darted round the bed: the curtains were on fire. In the midst of blaze and vapour, Mr Rochester lay stretched motionless, in deep sleep.

'Wake! wake!' I cried. I shook him, but he only murmured and turned: the smoke had stupefied him. Not a moment could be lost: the very sheets were kindling. I rushed to his basin and ewer; fortunately, one was wide and the other deep, and both were filled with water. I heaved them up, deluged the bed and its occupant, flew back to my own room, brought my own water-jug, baptized the couch afresh, and, by God's aid, succeeded in extinguishing the flames which were devouring it.

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Jane Eyre

1 (a) Explore how Brontë presents Jane's bravery in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane thinks that Grace Poole is in the gallery.

Explain how Grace Poole is presented **elsewhere** in the novel.

In your answer, you must consider:

- who Grace Poole is and what she does
- Jane's impressions of Grace Poole.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 39 Pip is alone and at home in London.

It was wretched weather; stormy and wet, stormy and wet; and mud, mud, mud, deep in all the streets. Day after day, a vast heavy veil had been driving over London from the East, and it drove still, as if in the East there were an Eternity of cloud and wind. So furious had been the gusts, that high buildings in town had had the lead stripped off their roofs; and in the country, trees had been torn up, and sails of windmills carried away; and gloomy accounts had come in from the coast, of shipwreck and death. Violent blasts of rain had accompanied these rages of wind, and the day just closed as I sat down to read had been the worst of all.

Alterations have been made in that part of the Temple since that time, and it has not now so lonely a character as it had then, nor is it so exposed to the river. We lived at the top of the last house, and the wind rushing up the river shook the house that night, like discharges of cannon, or breakings of a sea. When the rain came with it and dashed against the windows, I thought, raising my eyes to them as they rocked, that I might have fancied myself in a storm-beaten lighthouse. Occasionally, the smoke came rolling down the chimney as though it could not bear to go out into such a night; and when I set the doors open and looked down the staircase, the staircase lamps were blown out; and when I shaded my face with my hands and looked through the black windows (opening them ever so little, was out of the question in the teeth of such wind and rain) I saw that the lamps in the court were blown out, and that the lamps on the bridges and the shore were shuddering and that the coal fires in barges on the river were being carried away before the wind like red-hot splashes in the rain.

I read with my watch upon the table, proposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City – some leading, some accompanying, some following – struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

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Great Expectations

2 (a) Explore how Dickens presents the weather in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip describes an area of London.

Explain how settings are important **elsewhere** in the novel.

In your answer, you must consider:

- the different locations
- how important they are in the novel.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

From 'Dr Lanyon's Narrative' – Henry Jekyll writes a letter to Dr Lanyon.

10th December, 18 –

Dear Lanyon, – You are one of my oldest friends; and although we may have differed at times on scientific questions, I cannot remember, at least on my side, any break in our affection. There was never a day when, if you had said to me, 'Jekyll, my life, my honour, my reason, depend upon you,' I would not have sacrificed my fortune or my left hand to help you. Lanyon, my life, my honour, my reason, are all at your mercy; if you fail me tonight, I am lost. You might suppose, after this preface, that I am going to ask you for something dishonourable to grant. Judge for yourself.

I want you to postpone all other engagements for tonight – ay, even if you were summoned to the bedside of an emperor; to take a cab, unless your carriage should be actually at the door; and with this letter in your hand for consultation, to drive straight to my house. Poole, my butler, has his orders; you will find him waiting your arrival with a locksmith. The door of my cabinet is then to be forced; and you are to go in alone; to open the glazed press (letter E) on the left hand, breaking the lock if it be shut; and to draw out, *with all its contents as they stand*, the fourth drawer from the top or (which is the same thing) the third from the bottom. In my extreme distress of mind, I have a morbid fear of misdirecting you; but even if I am in error, you may know the right drawer by its contents: some powders, a phial and a paper book. The drawer I beg of you to carry back with you to Cavendish Square exactly as it stands.

That is the first part of the service: now for the second. You should be back, if you set out at once on the receipt of this, long before midnight; but I will leave you that amount of margin, not only in the fear of one of those obstacles that can neither be prevented nor foreseen, but because an hour when your servants are in bed is to be preferred for what will then remain to do. At midnight, then, I have to ask you to be alone in your consulting room, to admit with your own hand into the house a man who will present himself in my name, and to place in his hands the drawer that you will have brought with you from my cabinet…

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Dr Jekyll and Mr Hyde

3 (a) Explore how Stevenson presents Jekyll's request for help in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jekyll asks Lanyon for help.

Explain how characters try to help others **elsewhere** in the novel.

In your answer, you must consider:

- who needs, gives or offers the help
- how help is accepted or rejected.

(20)

(Total for Question 3 = 40 marks)

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Use this extract to answer Question 4.

***A Christmas Carol*: Charles Dickens**

From Stave 3 – The Ghost of Christmas Present shows Scrooge two children, Ignorance and Want.

The chimes were ringing the three quarters past eleven at that moment.

'Forgive me if I am not justified in what I ask,' said Scrooge, looking intently at the Spirit's robe, 'but I see something strange, and not belonging to yourself, protruding from your skirts. Is it a foot or a claw!'

'It might be a claw, for the flesh there is upon it,' was the Spirit's sorrowful reply. 'Look here.'

From the foldings of its robe, it brought two children; wretched, abject, frightful, hideous, miserable. They knelt down at its feet, and clung upon the outside of its garment.

'Oh, Man! look here. Look, look, down here!' exclaimed the Ghost.

They were a boy and girl. Yellow, meagre, ragged, scowling, wolfish; but prostrate, too, in their humility. Where graceful youth should have filled their features out, and touched them with its freshest tints, a stale and shrivelled hand, like that of age, had pinched, and twisted them, and pulled them into shreds. Where angels might have sat enthroned, devils lurked; and glared out menacing. No change, no degradation, no perversion of humanity, in any grade, through all the mysteries of wonderful creation, has monsters half so horrible and dread.

Scrooge started back, appalled. Having them shown to him in this way, he tried to say they were fine children, but the words choked themselves, rather than be parties to a lie of such enormous magnitude.

'Spirit! are they yours?' Scrooge could say no more.

'They are Man's,' said the Spirit, looking down upon them. 'And they cling to me, appealing from their fathers. This boy is Ignorance. This girl is Want. Beware them both, and all of their degree, but most of all beware this boy, for on his brow I see that written which is Doom, unless the writing be erased. Deny it!' cried the Spirit, stretching out its hand towards the city. 'Slander those who tell it ye! Admit it for your factious purposes, and make it worse. And bide the end!'

'Have they no refuge or resource?' cried Scrooge.

'Are there no prisons?' said the Spirit, turning on him for the last time with his own words. 'Are there no workhouses?'

The bell struck twelve.

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A Christmas Carol

4 (a) Explore how Dickens presents the two children, Ignorance and Want, in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge is shocked by the appearance of the children.

Explain how children are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who the children are
- what life is like for these children.

(20)

(Total for Question 4 = 40 marks)

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Use this extract to answer Question 5.

***Pride and Prejudice*: Jane Austen**

In Chapter 60 Elizabeth's engagement to Darcy becomes common knowledge.

Mr. Darcy's letter to Lady Catherine, was in a different style; and still different from either, was what Mr. Bennet sent to Mr. Collins, in reply to his last.

"DEAR SIR,

"I must trouble you once more for congratulations. Elizabeth will soon be the wife of Mr. Darcy. Console Lady Catherine as well as you can. But, if I were you, I would stand by the nephew. He has more to give.

"Yours sincerely, &c."

Miss Bingley's congratulations to her brother, on his approaching marriage, were all that was affectionate and insincere. She wrote even to Jane on the occasion, to express her delight, and repeat all her former professions of regard. Jane was not deceived, but she was affected; and though feeling no reliance on her, could not help writing her a much kinder answer than she knew was deserved.

The joy which Miss Darcy expressed on receiving similar information, was as sincere as her brother's in sending it. Four sides of paper were insufficient to contain all her delight, and all her earnest desire of being loved by her sister.

Before any answer could arrive from Mr. Collins, or any congratulations to Elizabeth, from his wife, the Longbourn family heard that the Collinses were come themselves to Lucas lodge. The reason of this sudden removal was soon evident. Lady Catherine had been rendered so exceedingly angry by the contents of her nephew's letter, that Charlotte, really rejoicing in the match, was anxious to get away till the storm was blown over. At such a moment, the arrival of her friend was a sincere pleasure to Elizabeth, though in the course of their meetings she must sometimes think the pleasure dearly bought, when she saw Mr. Darcy exposed to all the parading and obsequious civility of her husband. He bore it however with admirable calmness. He could even listen to Sir William Lucas, when he complimented him on carrying away the brightest jewel of the country, and expressed his hopes of their all meeting frequently at St. James's, with very decent composure. If he did shrug his shoulders, it was not till Sir William was out of sight.

Mrs. Philips's vulgarity was another, and perhaps a greater tax on his forbearance; and though Mrs. Philips, as well as her sister, stood in too much awe of him to speak with the familiarity which Bingley's good humour encouraged, yet, whenever she *did* speak, she must be vulgar.

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Pride and Prejudice

5 (a) Explore how Austen presents the reactions to Elizabeth's engagement to Darcy in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, letters are sent and received.

Explain the importance of letters **elsewhere** in the novel.

In your answer, you must consider:

- who sends the letters
- why the letters are important.

(20)

(Total for Question 5 = 40 marks)

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Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 2 Silas Marner's good fortune improves.

Gradually the guineas, the crowns, and the half-crowns, grew to a heap, and Marner drew less and less for his own wants, trying to solve the problem of keeping himself strong enough to work sixteen hours a day on as small an outlay as possible. Have not men, shut up in solitary imprisonment, found an interest in marking the moments by straight strokes of a certain length on the wall, until the growth of the sum of straight strokes, arranged in triangles, has become a mastering purpose? Do we not wile away moments of inanity or fatigued waiting by repeating some trivial movement or sound, until the repetition has bred a want, which is incipient habit? That will help us to understand how the love of accumulating money grows an absorbing passion in men whose imaginations, even in the very beginning of their hoard, showed them no purpose beyond it. Marner wanted the heaps of ten to grow into a square, and then into a larger square; and every added guinea, while it was itself a satisfaction, bred a new desire.
In this strange world, made a hopeless riddle to him, he might, if he had a less intense nature, have sat weaving, weaving – looking towards the end of his pattern, or towards the end of his web, till he forgot the riddle, and everything else but his immediate sensations; but the money had come to mark off his weaving into periods, and the money not only grew, but it remained with him. He began to think it was conscious of him, as his loom was, and he would on no account have exchanged those coins, which had become his familiars, for other coins with unknown faces. He handled them, he counted them, till their form and colour were like the satisfaction of a thirst to him; but it was only in the night, when his work was done, that he drew them out to enjoy their companionship. He had taken up some bricks in his floor underneath his loom, and here he had made a hole in which he set the iron pot that contained his guineas and silver coins, covering the bricks with sand whenever he replaced them. Not that the idea of being robbed presented itself often or strongly to his mind: hoarding was common in country districts in those days; there were old labourers in the parish of Raveloe who were known to have their savings by them…

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Silas Marner

6 (a) Explore how Eliot presents Silas Marner's obsession with money in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner keeps the location of his money a secret.

Explain the importance of secrets **elsewhere** in the novel.

In your answer, you must consider:

- who has secrets
- the effects that secrets have on the characters.

(20)

(Total for Question 6 = 40 marks)

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 11 the creature has found shelter in the forest near Ingolstadt.

'It was dark when I awoke; I felt cold also, and half-frightened, as it were instinctively, finding myself so desolate. Before I had quitted your apartment, on a sensation of cold, I had covered myself with some clothes; but these were insufficient to secure me from the dews of night. I was a poor, helpless, miserable wretch; I knew, and could distinguish, nothing; but feeling pain invade me on all sides, I sat down and wept.

'Soon a gentle light stole over the heavens, and gave me a sensation of pleasure. I started up, and beheld a radiant form rise from among the trees. I gazed with a kind of wonder. It moved slowly, but it enlightened my path; and I again went out in search of berries. I was still cold, when under one of the trees I found a huge cloak, with which I covered myself, and sat down upon the ground. No distinct ideas occupied my mind; all was confused. I felt light, and hunger, and thirst, and darkness; innumerable sounds rung in my ears, and on all sides various scents saluted me: the only object that I could distinguish was the bright moon, and I fixed my eyes on that with pleasure.

'Several changes of day and night passed, and the orb of night had greatly lessened, when I began to distinguish my sensations from each other. I gradually saw plainly the clear stream that supplied me with drink, and the trees that shaded me with their foliage. I was delighted when I first discovered that a pleasant sound, which often saluted my ears, proceeded from the throats of the little winged animals who had often intercepted the light from my eyes. I began also to observe, with greater accuracy, the forms that surrounded me, and to perceive the boundaries of the radiant roof of light which canopied me. Sometimes I tried to imitate the pleasant songs of the birds, but was unable. Sometimes I wished to express my sensations in my own mode, but the uncouth and inarticulate sounds which broke from me frightened me into silence again.

'The moon had disappeared from the night, and again, with a lessened form, showed itself, while I still remained in the forest. My sensations had, by this time, become distinct, and my mind received every day additional ideas. My eyes became accustomed to the light, and to perceive objects in their right forms.'

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Frankenstein

7 (a) Explore how Shelley presents the creature's experiences in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the creature is lonely and isolated.

Explain the importance of loneliness **elsewhere** in the novel.

In your answer, you must consider:

- characters who are lonely or isolated
- why these characters are lonely.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

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SECTION B, Part 1 – Poetry Anthology

Answer ONE question in Section B, Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

Valentine

Not a red rose or a satin heart.

I give you an onion.
It is a moon wrapped in brown paper.
It promises light
like the careful undressing of love.

Here.
It will blind you with tears
like a lover.
It will make your reflection
a wobbling photo of grief.

I am trying to be truthful.

Not a cute card or a kissogram.

I give you an onion.
Its fierce kiss will stay on your lips,
possessive and faithful
as we are,
for as long as we are.

Take it.
Its platinum loops shrink to a wedding-ring,
if you like.
Lethal.
Its scent will cling to your fingers,
cling to your knife.

Carol Ann Duffy (1993)

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8 Re-read *Valentine*. Choose **one** other poem from the *Relationships* anthology.

Compare how strong feelings are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 8 = 20 marks)

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

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Conflict

Belfast Confetti

Suddenly as the riot squad moved in, it was raining
exclamation marks,
Nuts, bolts, nails, car-keys. A fount of broken type. And the
explosion.
Itself – an asterisk on the map. This hyphenated line, a burst
of rapid fire…
I was trying to complete a sentence in my head but it kept
stuttering,
All the alleyways and side streets blocked with stops and
colons.

I know this labyrinth so well – Balaclava, Raglan, Inkerman,
Odessa Street –
Why can't I escape? Every move is punctuated. Crimea
Street. Dead end again.
A Saracen, Kremlin-2 mesh. Makrolon face-shields. Walkie-
talkies. What is
My name? Where am I coming from? Where am I going? A
fusillade of question-marks.

Ciaran Carson (1990)

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9 Re-read *Belfast Confetti*. Choose **one** other poem from the *Conflict* anthology.

Compare how the experience of conflict is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

Presents from my Aunts in Pakistan

They sent me a salwar kameez
peacock-blue,
and another
glistening like an orange split open,
embossed slippers, gold and black
points curling.
Candy-striped glass bangles
snapped, drew blood.
Like at school, fashions changed
in Pakistan –
the salwar bottoms were broad and stiff,
then narrow.
My aunts chose an apple-green sari,
silver-bordered
for my teens.

I tried each satin-silken top –
was alien in the sitting-room.
I could never be as lovely
as those clothes –
I longed
for denim and corduroy.
My costume clung to me
and I was aflame,
I couldn't rise up out of its fire,
half-English,
unlike Aunt Jamila.

I wanted my parents' camel-skin lamp –
switching it on in my bedroom,
to consider the cruelty
and the transformation
from camel to shade,
marvel at the colours
like stained glass.

My mother cherished her jewellery –
Indian gold, dangling, filigree.
But it was stolen from our car.
The presents were radiant in my wardrobe.
My aunts requested cardigans
from Marks and Spencers.

My salwar kameez
didn't impress the schoolfriend
who sat on my bed, asked to see
my weekend clothes.

But often I admired the mirror-work,
tried to glimpse myself
in the miniature
glass circles, recall the story
how the three of us
sailed to England.
Prickly heat had me screaming on the way.
I ended up in a cot
in my English grandmother's dining-room,
found myself alone,
playing with a tin boat.

I pictured my birthplace
from fifties' photographs.
When I was older
there was conflict, a fractured land
throbbing through newsprint.
Sometimes I saw Lahore –
my aunts in shaded rooms,
screened from male visitors,
sorting presents,
wrapping them in tissue.

Or there were beggars, sweeper-girls
and I was there –
of no fixed nationality,
staring through fretwork
at the Shalimar Gardens.

Moniza Alvi (2000)

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10 Re-read *Presents from my Aunts in Pakistan*. Choose **one** other poem from the *Time and Place* anthology.

Compare how different senses are used in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- the influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

The poems you have studied are:

To Autumn – John Keats
Composed upon Westminster Bridge, September 3, 1802 – William Wordsworth
London – William Blake
I started Early – Took my Dog – Emily Dickinson
Where the Picnic was – Thomas Hardy
Adlestrop – Edward Thomas
Home Thoughts from Abroad – Robert Browning
First Flight – U.A. Fanthorpe
Stewart Island – Fleur Adcock
Presents from my Aunts in Pakistan – Moniza Alvi
Hurricane Hits England – Grace Nichols
Nothing's Changed – Tatamkhulu Afrika
Postcard from a Travel Snob – Sophie Hannah
In Romney Marsh – John Davidson
Absence – Elizabeth Jennings

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SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: *Cat*

Unfussy lodger, she knows what she wants and gets it:
Food, cushions, fires, the run of the garden.
I, her night porter in the small hours
Don't bother to grumble, grimly let her in.
To that coldness she purrs assent,
Eats her fill and outwits me,
Plays hide and seek in the dark house.

Only at times, by chance meeting the gaze
Of her amber eyes that can rest on me
As on a beech-bole*, on bracken or meadow grass
I'm moved to celebrate the years between us,
The farness and the nearness:
My fingers graze her head.
To that fondness she purrs assent.

Michael Hamburger

Glossary:

**beech-bole*: the trunk of a beech tree

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Poem 2: *Cats*

Cats are contradictions; tooth and claw
Velvet-padded;
Snowflake-gentle paw
A fist of pins;
Kettles on the purr
Ready to spit;
Black silk then bristled fur.

Cats are of the East –
Scimitar* and sphinx**;
Sunlight striped with shade.
Leopard, lion, lynx
Moss-footed in a frightened glade;
Slit-eyes an amber glint
Or boring through the darkness, cool as jade.

Cats have come to rest
Upon the cushioned West.
Here, dyed-in-the-silk,
They lap up bottled milk –
Not that of human kindness –
And return
To the mottled woods of Spring
Making the trees afraid
With leaf and wing
A-flutter at the movement in the fern.

Midnight-wild
With phosphorescent*** eyes,
Cats are morning-wise
Sleeping as they stare into the sun,
Blind to the light,
Deaf to echoing cries
From a ravaged wood.
Cats see black and white
Morning and night as one.

Phoebe Hesketh

Glossary:
**Scimitar*: a type of sword from the Middle East
***sphinx*: a mythical figure with the body of a lion and the head of a human
****phosphorescent*: glowing in the dark

11 Compare the ways the writers present cats in Poem 1: *Cat* and Poem 2: *Cats*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd
Great Expectations, Charles Dickens, Pearson Education Ltd
Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library
A Christmas Carol, Charles Dickens, Penguin Classics
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Classics
Frankenstein, Mary Shelley, Penguin Classics
Cat, Michael Hamburger, Penguin Modern Poets
Cats, Phoebe Hesketh, Hodder and Stoughton

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

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1a

Brontë presents Jane's bravery not as an absence of fear but as the decision to act in spite of it. The extract moves from a terrified girl lying in the dark to a decisive rescuer, and the first-person narration lets the reader feel both the fear and the moment it is overcome.

The opening builds terror through sound. The "demoniac laugh" is described in a list of three, "low, suppressed, and deep", which makes the noise feel controlled and deliberate rather than wild, and therefore more sinister. Brontë places it "at the very keyhole of my chamber door", and the intensifier "very" shrinks the distance between Jane and the threat. Her self-correction, "stood at my bedside", then "crouched by my pillow", shows her imagination making the danger more animal and intimate. Yet her response is active: "I rose, looked round". The short, sequenced verbs suggest a mind that investigates rather than hides. Even her instincts are ordered, "My first impulse... my next", so that the reader sees her weighing protection against confrontation before she calls out "Who is there?" This question is brave precisely because she has just heard something "gurgled and moaned", verbs that make the unseen presence seem barely human.

Brontë then shows Jane rationalising her fear. The rhetorical question "is she possessed with a devil?" reveals how seriously she takes the supernatural, and the admission "Impossible now to remain longer by myself" is honest about her dread. Her bravery is therefore believable: she still opens the door "with a trembling hand", a physical detail that reminds us courage costs her something.

The structure of the extract mirrors the growth of her resolve. The discovery is

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paced through the senses: a "candle burning", air "quite dim, as if filled with smoke", "blue wreaths", then "a strong smell of burning". Each clause adds a clue, delaying the revelation and building suspense. When Jane realises the smoke comes from Rochester's room, the repeated structure "I thought no more of Mrs Fairfax; I thought no more of Grace Poole" shows her fears being swept aside by a single purpose, and the abrupt "in an instant, I was within the chamber" captures how bravery overrides hesitation. Notably, the clause omits the act of entering altogether, as though she moves faster than thought.

The fire itself is personified as a predator. "Tongues of flame darted" and flames "devouring" the bed make it seem alive and hungry, which heightens the danger Jane faces. In contrast Rochester is "stretched motionless", passive and helpless, which reverses the expected roles of a Victorian master and his young female employee: it is Jane who saves him. Her urgent exclamatives "Wake! wake!" and the blunt "Not a moment could be lost" quicken the pace, and the long final sentence, built on a run of verbs, "heaved", "deluged", "flew back", "brought", conveys breathless, practical action. Even her noticing that the basin is "wide" and the ewer "deep" shows a clear head under pressure.

Finally, Brontë gives the rescue a spiritual dimension. The metaphor "baptized the couch afresh" and the phrase "by God's aid" frame Jane's bravery as morally pure, almost a cleansing of the room. Perhaps Brontë suggests that Jane's courage comes from conscience and faith as much as from nerve. Overall, the interplay of sensory description, accelerating sentence structure and religious imagery presents a heroine whose bravery grows out of fear and is all the more admirable for it.

1b Grace Poole is one of the most cleverly used characters in Jane Eyre because she

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is presented as the answer to the mystery of Thornfield when she is really a disguise for it. For most of the novel Brontë uses her as a red herring, so that Jane, and the reader, blame the wrong woman for the laughter, the fire and the attacks, until the interrupted wedding reveals that Grace is in fact the keeper of Bertha Mason, Rochester's wife.

When Jane first arrives, Grace is introduced through sound before she is seen. On Jane's tour of the third storey with Mrs Fairfax, Jane hears a strange, mirthless laugh, and Mrs Fairfax calls out to Grace and tells her to stop making the noise. When Grace appears, she is a disappointment to Jane's imagination: a plain, square-built woman with red hair and a hard face, who seems far too ordinary to be connected with anything gothic. I think this contrast is deliberate. By making the supposed culprit dull and solid, Brontë makes the mystery stranger, because nothing about her seems to fit the wildness of what Jane hears.

What Grace actually does seems puzzling to Jane. She appears to be a seamstress, often seen sewing, and she lives apart from the other servants on the third floor, coming down only to collect her dinner and a pint of porter. Later Jane overhears Leah and the charwoman discussing how well Grace is paid, far more than they earn, and hinting that she knows things others do not. Through this overheard gossip Brontë feeds the reader the same partial clues that Jane receives, so we share her suspicion. Her drinking is also important: in retrospect, it explains why Bertha is able to escape on the nights of the fire and the attack.

Jane's impressions of Grace are shaped by Rochester, who uses her as a convenient explanation. After the fire in the extract, he agrees that it must have been Grace, and asks Jane to say nothing. When Jane meets Grace the next morning, calmly sewing new curtain rings for Rochester's bed, she is astonished by her composure

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and even tries to trap her into a confession. Grace instead warns Jane to bolt her door at night. Jane is left wondering why such a dangerous servant is kept on, and even speculates that Grace might have some hold over Rochester. Brontë uses this scene to show Jane's sharp intelligence, but also how she is being deceived by the man she loves.

The suspicion deepens when Mason is wounded and Jane is left to tend him while Rochester fetches the surgeon, and again when the wedding veil is torn the night before the marriage. Each time Rochester steers Jane towards Grace, and each time Jane accepts the explanation even though it does not fully satisfy her.

The truth comes after the wedding is stopped, when Rochester takes everyone to the hidden room. There Grace is shown carefully attending to Bertha, and she is revealed as a nurse rather than a madwoman. In my view this transforms her from villain into a figure of quiet loyalty, and it turns the earlier blame into a reflection on Rochester's dishonesty. Grace Poole is therefore important not for what she is, but for what she hides: through Jane's mistaken impressions of her, Brontë keeps the central secret of Thornfield alive until the moment it can do the greatest damage.

2a

Dickens presents the weather in this extract as violent, relentless and almost malevolent, but it is more than a backdrop: it works as pathetic fallacy and foreshadowing, building a sense that something catastrophic is approaching Pip just before the footstep on the stair.

The opening sentence is deliberately repetitive. "Stormy and wet, stormy and wet" and "mud, mud, mud" create a monotonous, heavy rhythm that mirrors the endless

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days of bad weather and suggests Pip's own weariness. The semicolon dividing the clauses slows the reader, so the sentence itself seems to trudge through the mud. Dickens then enlarges the storm with a metaphor: "a vast heavy veil" has been "driving over London from the East". A veil hides and obscures, which hints that something about Pip's life is concealed and about to be uncovered. The hyperbole "an Eternity of cloud and wind", with its capitalised noun, gives the weather an almost cosmic, unending power.

The destructive force of the wind is shown through a cumulative list of damage: lead "stripped off their roofs", trees "torn up", sails of windmills "carried away". The violent verbs suggest that nothing man-made or natural can resist it. The list widens from town to country to coast, ending with "shipwreck and death", so that the paragraph builds to a climax of disaster. The personification of "these rages of wind" makes the storm seem furious and emotional, as though it has a will of its own, and the final clause, "the worst of all", places the reader at the peak of the storm just as the scene begins.

In the second paragraph Dickens narrows the focus from London to Pip's rooms, increasing his isolation. He lives "at the top of the last house", exposed to the river, and the similes "like discharges of cannon, or breakings of a sea" combine warfare and shipwreck, presenting the storm as an attack. Pip's comparison of himself to a "storm-beaten lighthouse" is especially suggestive: a lighthouse stands alone against the elements, which conveys his loneliness and vulnerability. Even the smoke is personified, rolling down the chimney "as though it could not bear to go out", a slightly comic touch that nevertheless reinforces how hostile the night is.

Light and darkness are carefully controlled. The repeated phrase "blown out"

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applied to the staircase lamps and the lamps in the court suggests safety and guidance being extinguished one by one, while the lamps on the bridges are "shuddering", a verb that transfers human fear onto objects. The image of coal fires carried away "like red-hot splashes in the rain" is vivid and unsettling, perhaps hinting at danger and violence. The long, multi-clause sentence, with its parenthesis about not opening the windows, rushes forward, imitating the gusts of wind.

Structurally, the final paragraph slows into calm, with Pip reading by his watch. Yet the church clocks striking eleven, "some leading, some accompanying, some following", are distorted by the wind, which "assailed and tore" the sound. Time itself seems disturbed. Dickens ends with the understated "I heard a footstep on the stair", so the weather's mounting violence gives way to a single quiet sound. The effect is ominous: the storm has prepared the reader to feel that this arrival, which is Magwitch's return, is as overwhelming and life-changing as the tempest outside.

2b

Settings in Great Expectations are never just places: each one represents a stage of Pip's life and a set of values, so that his journey between the marshes, Satis House and London is also a moral journey. Dickens uses these locations to show what Pip gains and loses in pursuing his expectations.

The novel opens on the bleak marsh country and the churchyard where Pip's parents and brothers are buried. Pip learns his first sense of himself in this place, a small, frightened child among the gravestones, before the convict leaps up and seizes him. The setting is desolate and exposed, which makes Pip seem vulnerable, but it is also where the most important act of the novel happens: his frightened

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kindness in bringing Magwitch food and a file. I find it striking that the whole plot grows out of this wild, lonely place, as though Pip's fortune is rooted in the mud and mist of his childhood rather than in the grand houses he later admires.

Joe's forge and the house he shares with Mrs Joe represent honest labour and simple goodness. Although Mrs Joe rules it harshly, bringing Pip up "by hand", the kitchen and the forge fire are associated with Joe's gentleness. Later, after Pip has visited Satis House, he becomes ashamed of this home and of Joe's coarse hands and boots. The forge is also where Mrs Joe is attacked, which brings violence into the domestic setting. When Pip finally returns, humbled, the forge becomes a place of forgiveness, and Dickens uses it to measure how far Pip has drifted from what truly matters.

Satis House is the most memorable setting. Everything has been stopped at the moment Miss Havisham was jilted: the clocks are stopped, she still wears her yellowing wedding dress, and the rotting wedding cake sits on the table, covered in cobwebs and spiders. The decay is a powerful symbol of a life frozen by bitterness. It is here that Pip meets Estella and is mocked for his "coarse hands" and "thick boots", and here that he first feels ashamed of being common. In my view Satis House is the source of Pip's false values, because he mistakenly believes Miss Havisham is his benefactor and that he is destined for Estella. When Miss Havisham's wedding dress catches fire and she is fatally injured, and when the house is later pulled down, Dickens suggests that this world of fantasy cannot survive.

London is where Pip becomes a gentleman, but Dickens presents it as dirty, crowded and morally confusing. Pip's first impression is of how ugly and crooked the streets are, and Jaggers's office near Smithfield and Newgate hints at the

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crime that lies behind wealth. In London Pip lives beyond his means with Herbert and falls into debt. It is in his rooms at the Temple, in the storm described in the extract, that Magwitch reveals himself as Pip's true benefactor, destroying Pip's illusions.

Finally, the river Thames links many of these places. It connects London to the marshes and the prison ships from which Magwitch first escaped, and Pip and Herbert use it to try to smuggle Magwitch abroad. The failed escape leads to Magwitch's capture and death in prison, where Pip, now loyal and loving, tells him that his daughter is alive. The settings come full circle: the boy who helped a convict on the marshes ends by holding his hand in prison, having learned that true gentility lies in loyalty, not in location or wealth.

3a

Stevenson presents Jekyll's request for help as desperate yet strangely controlled. The letter balances emotional appeals to friendship with precise, almost obsessive instructions, and this tension makes the reader sense both Jekyll's terror and the secrecy he is still trying to protect.

The letter opens by appealing to the past. The direct address "Dear Lanyon" and the reminder "You are one of my oldest friends" place loyalty at the centre of the request. Jekyll is careful to admit that they "may have differed at times on scientific questions", a quiet reminder of their quarrel, but he insists there was never "any break in our affection". The qualifying phrase "at least on my side" is revealing: it suggests guilt, or perhaps a manipulative attempt to make Lanyon feel obliged. Jekyll then imagines Lanyon saying to him "my life, my honour, my reason, depend upon you", and immediately turns the words round: "my life, my honour, my reason, are all at your mercy". The repeated tricolon gives the plea a

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rhetorical, almost ritual force, and the escalating nouns move from physical survival to social standing to sanity, hinting at everything Jekyll stands to lose. The short, stark clause "if you fail me tonight, I am lost" adds urgency and fear.

Stevenson also creates suspense through what Jekyll will not say. He anticipates Lanyon's suspicion that he will ask for "something dishonourable", but answers only "Judge for yourself", which withholds the explanation and keeps both Lanyon and the reader in the dark. The secrecy matches the novel's concern with respectable surfaces hiding shameful truths.

The second paragraph changes in tone from emotional to procedural. A series of infinitives, "to postpone", "to take a cab", "to drive straight", "to open", "to draw out", reads like a list of commands, which suggests that Jekyll's distress is expressed through control. The hyperbole "even if you were summoned to the bedside of an emperor" stresses that nothing could be more important. Details such as "letter E", "the glazed press" and "the fourth drawer from the top or (which is the same thing) the third from the bottom" are almost absurdly exact. The parenthesis exposes an anxious, repetitive mind, and Jekyll admits as much: "a morbid fear of misdirecting you". The adjective "morbid" links his anxiety to sickness and death. The violent instructions that the door is "to be forced" and the lock broken hint that Jekyll's ordered life has already been broken into.

The contents of the drawer, "some powders, a phial and a paper book", are listed plainly, but for the reader they carry great menace because they suggest the hidden experiment. Their ordinariness makes them more mysterious.

Finally, the structure of the request builds towards a climax. Jekyll divides it into "the first part of the service" and "the second", which delays the most disturbing

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instruction. The repeated references to time, "long before midnight", "At midnight", create a gothic countdown, and the requirement that Lanyon be "alone" when the servants are in bed reinforces secrecy. The request ends with an unnamed figure: "a man who will present himself in my name". This vague phrase, with its implication that someone else can stand in for Jekyll, is chilling once we know the man is Hyde. The ellipsis at the end leaves the letter hanging, so the reader, like Lanyon, is drawn into a request whose full horror is withheld.

3b

Throughout Dr Jekyll and Mr Hyde characters repeatedly try to help one another, yet almost every attempt fails or arrives too late. Stevenson seems to suggest that loyalty and friendship are powerless against a secret that a man refuses to share, and that help can only work when it is accepted.

The first act of help in the novel is Enfield's. In the story he tells Utterson, he describes seeing a man trample a young girl at a street corner. Enfield runs after him, collars him and brings him back to the angry crowd, where the doctor, the family and Enfield together force him to pay compensation. Here help is practical and successful: the girl's family receive a hundred pounds. Yet the cheque is signed with a respectable name, Jekyll's, which introduces the mystery. Even this successful act of help therefore exposes a deeper problem it cannot solve.

Utterson is the novel's most persistent helper. Early on he describes his approach to others' faults with the phrase "I incline to Cain's heresy", saying he lets his brother go to the devil in his own way, which suggests a tolerant, reticent man. However, worry about his friend's will, which leaves everything to Hyde, drives him to act, and he resolves that if Hyde is "Mr Hyde", he will be "Mr Seek". Utterson's investigation is a form of help, motivated by fear that Jekyll is being blackmailed.

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When he raises the matter, Jekyll refuses his help firmly, insisting that he can be rid of Hyde whenever he chooses and asking Utterson to let the matter rest. Ironically, Jekyll himself asks for help of a different kind: he begs Utterson to look after Hyde's rights if he should disappear. I think this shows how completely Jekyll has become entangled with Hyde, since the help he wants is protection for his other self.

After the murder of Sir Danvers Carew, Utterson leads the police to Hyde's lodgings in Soho, where the other half of the broken stick is found. Jekyll again rejects help, claiming he has finished with Hyde and showing Utterson a letter supposedly from him. For a brief period Jekyll returns to society, but soon he shuts himself away once more.

The "Incident at the Window" shows help offered warmly and rejected tragically. Utterson and Enfield, seeing Jekyll at his window looking like a prisoner, invite him to walk with them to improve his health. He replies that he would like to but cannot, and then, in the middle of their conversation, his face is seized by an expression of terror that leaves both men silent and pale. Stevenson's restraint here, showing only the reaction and not the cause, makes the failure of friendship more disturbing.

Lanyon's help is the most costly. Following the instructions in the letter, he admits Hyde at midnight and witnesses the transformation. The shock destroys him: he declines rapidly and dies, leaving his account for Utterson. His fate suggests that some knowledge is so terrible that helping a friend can be fatal.

Finally, Poole seeks help, coming to Utterson in terror about the voice in the cabinet. Together they break down the door, but they find only Hyde's dead body.

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	Help has come too late, and Utterson can only read the documents that explain the truth. Overall, Stevenson presents help as a test of friendship which Jekyll's secret makes impossible to pass.
4a	Dickens presents Ignorance and Want as shocking, almost monstrous figures, but their monstrousness is made by society rather than by nature. Through a sudden revelation, grotesque description and the Ghost's furious speech, the extract forces Scrooge, and the reader, to confront the consequences of indifference. The children's appearance is delayed to create suspense. Scrooge notices "something strange" protruding from the Spirit's robe and asks "Is it a foot or a claw!" The exclamation mark on a question conveys horror, and the word "claw" makes the hidden thing seem animal. The Ghost's reply, "It might be a claw, for the flesh there is upon it", is "sorrowful", which tells us at once that the children are to be pitied, not simply feared. The command "Look here" and the urgent repetition "Look, look, down here!" make the moment almost confrontational, as though Scrooge has spent his life refusing to look downward at the poor. Dickens then uses asyndetic lists of adjectives. The children are "wretched, abject, frightful, hideous, miserable", and later "Yellow, meagre, ragged, scowling, wolfish". The piling up of descriptions overwhelms the reader, and the mixture of pitiful words ("wretched", "meagre") with threatening ones ("scowling", "wolfish") suggests that suffering has turned them savage. Yet Dickens adds "but prostrate, too, in their humility", and the image of them kneeling and clinging to the Ghost's garment shows that they are helpless and dependent. The central paragraph uses antithesis to show what has been lost. "Where graceful

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youth should have filled their features out" contrasts natural childhood with what they have become, and the personified "stale and shrivelled hand, like that of age" has "pinched, and twisted them, and pulled them into shreds". The polysyndeton slows the sentence, lingering on the damage, and the simile of old age stealing their youth makes them seem unnaturally aged. The religious contrast "Where angels might have sat enthroned, devils lurked" implies that these children were born innocent and have been corrupted. The hyperbolic final sentence, insisting that nothing in creation "has monsters half so horrible", suggests the true monstrosity is the neglect that produced them.

Scrooge's reaction shows his conscience beginning to stir. He "started back, appalled", and when he tries to call them fine children, "the words choked themselves". The personification of the words refusing to be "parties to a lie" is subtly humorous but also suggests that the truth has become too strong for him to deny.

The Ghost's speech gives the children allegorical meaning. Their names, "Ignorance" and "Want", turn them into symbols, and the reply "They are Man's" makes all of humanity responsible. The image of the word "Doom" written on the boy's brow, "unless the writing be erased", suggests the warning may still be reversed, which links to Scrooge's own chance of redemption. The series of imperatives, "Deny it!", "Slander those who tell it ye!", "And bide the end!", is bitterly sarcastic, daring the listener to ignore the problem.

Finally, Dickens uses structure to devastating effect. When Scrooge asks whether they have any "refuge or resource", the Spirit throws his own earlier words back at him: "Are there no prisons?... Are there no workhouses?" The cyclical repetition exposes Scrooge's earlier cruelty, and the closing line, "The bell struck twelve", ends

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the scene abruptly, like a judgement. The children become a haunting image of the cost of selfishness, and the turning point in Scrooge's education.

4b

Children in A Christmas Carol are at the heart of Dickens's moral purpose. They show the innocence that Scrooge has lost, the suffering his selfishness ignores and the joy he can recover, and their lives range from lonely neglect to poor but loving family warmth. In many ways the children measure Scrooge's transformation.

The first child we meet in the past is Scrooge himself. The Ghost of Christmas Past shows him "a solitary child, neglected by his friends", left alone at school over Christmas, reading by a feeble fire. This moment is important because it creates sympathy for a man we have been taught to dislike. Scrooge weeps, and his delight in remembering Ali Baba and Robinson Crusoe shows that the imaginative boy still exists inside him. The scene even prompts his first moment of regret, when he wishes he had given something to the boy singing a carol at his door. Dickens suggests that Scrooge's coldness may partly grow from a loveless childhood.

His sister Fan brings warmth into this lonely world. She arrives to take him home, telling him that their father is so much kinder than he used to be "that home's like Heaven!" This hints that Scrooge's home life had once been harsh. Fan's love links to the present, because she is the mother of Fred, the nephew who keeps inviting Scrooge to Christmas dinner. Through her, Dickens connects family affection across generations.

The Cratchit children show what life is like for the poor. They are introduced with energy and excitement: Peter wears his father's shirt collar, the two young

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Cratchits are wild with delight at the smell of the goose, and Martha arrives late because she works long hours at a milliner's. Their Christmas dinner is small, yet they make it seem a feast. Dickens presents a family that is materially poor but rich in love, which contrasts with Scrooge's wealthy loneliness.

Tiny Tim is the most important child in the novella. He is disabled, carrying a crutch and with his limbs supported by an iron frame, yet he is cheerful and selfless, hoping that people saw him in church so that they might remember "who made lame beggars walk, and blind men see". His frailty reveals the cost of poverty, as his family cannot afford proper care. When the Ghost of Christmas Present warns that if the shadows remain unaltered, "the child will die", and throws back Scrooge's words about decreasing "the surplus population", Scrooge is forced to see that his attitudes have real victims. In Stave Four the Cratchits' quiet grief, and Bob's cry "My little, little child!", make the possible death painfully real.

Belle's children in Stave Two offer another contrast. The noisy, happy scene in her home shows the family life Scrooge might have had if he had not chosen money over love, and his reaction reveals his sense of loss.

Finally, at the end Scrooge's new relationship with children shows his redemption. He calls to a boy in the street on Christmas morning, praising him as "An intelligent boy!" and sending him to buy the prize turkey for the Cratchits. Dickens tells us that to Tiny Tim, "who did NOT die", Scrooge became "a second father". The novella ends with Tim's blessing, "God bless Us, Every One!", so that a poor, sick child has the final word. In my view this is Dickens's clearest message: a society is judged by how it treats its most vulnerable children.

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Sa

Austen presents the reactions to Elizabeth's engagement as a kind of comic parade in which each character's response exposes their true nature. Through letters, ironic narration and carefully chosen adjectives, she separates sincere joy from hypocrisy and vulgarity, and shows Darcy's new patience as proof of how much he has changed.

The extract opens by stressing variety. Darcy's letter is "in a different style", and Mr Bennet's is "still different from either", which prepares the reader for a sequence of contrasting voices. Mr Bennet's letter to Mr Collins is a masterpiece of brevity. Its short sentences, "Elizabeth will soon be the wife of Mr. Darcy", are blunt, and the request "Console Lady Catherine as well as you can" is dry and mocking. The final advice, "I would stand by the nephew. He has more to give", is sharply ironic, exposing Collins's habit of flattering whoever has power and money. Austen uses Mr Bennet's wit to satirise sycophancy, and the formulaic "Yours sincerely, &c." suggests he cannot be bothered to finish the conventional politeness.

Miss Bingley's reaction is captured in a deliberately paradoxical phrase: her congratulations were "all that was affectionate and insincere". The pairing of opposites in one clause is typical of Austen's irony and exposes Caroline as a social performer who once hoped to marry Darcy herself. Her renewed "professions of regard" to Jane are equally hollow. Jane's response is revealing: she "was not deceived, but she was affected". The balanced clauses show Jane's growing wisdom while preserving her kindness, as she writes "a much kinder answer than she knew was deserved".

In contrast, Georgiana Darcy's joy is "as sincere as her brother's", and Austen uses gentle hyperbole, "Four sides of paper were insufficient", to show overflowing

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affection. The phrase "her earnest desire of being loved by her sister" presents Georgiana as warm and slightly shy, and the word "sister" already welcomes Elizabeth into the family.

Lady Catherine's anger is conveyed indirectly. Austen does not give her a voice; instead we learn that she was "rendered so exceedingly angry" that the Collinses flee to Lucas Lodge. The metaphor of waiting "till the storm was blown over" makes her rage seem like bad weather, powerful but temporary, which quietly diminishes her. Charlotte, "really rejoicing", is shown to be a genuine friend, and the adverb "really" sets her apart from Caroline's falseness.

The final paragraphs focus on Darcy enduring the embarrassing reactions of Elizabeth's world. Mr Collins's "parading and obsequious civility" is mocked through the adjectives, which suggest display and grovelling. Sir William's compliment about "the brightest jewel of the country" and his hope of meeting "at St. James's" are comically pompous, showing his obsession with rank. Darcy bears it with "admirable calmness" and "very decent composure", and the understated detail that he shrugged only once Sir William was "out of sight" adds humour while revealing his self-control. Austen hints that pride has been tempered by love.

Mrs Philips is the final "tax on his forbearance". The financial metaphor suggests that tolerating her costs Darcy effort, while the blunt conclusion, "whenever she did speak, she must be vulgar", is comic in its inevitability. The repeated focus on Darcy's restraint invites the reader to admire how far he has come since the proud man of the Meryton ball. Overall, Austen uses the reactions to the engagement to reward sincerity and gently ridicule everyone who values money and status above feeling.

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5b	Letters are central to Pride and Prejudice. Austen uses them to reveal character in each writer's own voice, to deliver news that drives the plot forward, and above all to change how characters, especially Elizabeth, see the truth. In a novel about first impressions, letters give characters the time to reflect that conversation does not. Mr Collins's first letter to Mr Bennet introduces him before he even arrives. Its pompous, long-winded style, full of references to his patroness Lady Catherine de Bourgh and his offer of an "olive branch", reveals him as self-important and foolish. Mr Bennet reads it aloud and is amused, while Elizabeth wonders whether he can be a sensible man. The letter therefore sets up the comedy of his visit and shows Austen using a letter to establish a character's voice with perfect economy. Caroline Bingley's letters to Jane show insincerity. Her letter after the Netherfield party leaves suggests that Bingley will not return and hints that he is attached to Georgiana Darcy. Jane, always generous, believes Caroline is a true friend, but Elizabeth suspects her. Later Jane admits, in her own letter from London, that she was deceived. Through this exchange Austen shows the danger of judging by surfaces and also the honesty of the relationship between the sisters. The most important letter is the one Darcy gives Elizabeth after his first, rejected proposal. In it he explains why he separated Bingley from Jane, believing Jane indifferent, and reveals the truth about Wickham's attempt to elope with Georgiana and his greed. Elizabeth's response is the turning point of the novel. At first she reads it with prejudice, but as she rereads it she realises that she has been "blind, partial, prejudiced, absurd", and exclaims "Till this moment I never knew myself". I think the letter form is vital here: because Elizabeth reads alone, she cannot argue back, and she must confront her own mistakes. Austen shows that real

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understanding comes through reflection.

Jane's letters to Elizabeth at Lambton deliver the novel's crisis. The first, written in haste, reports Lydia's elopement with Wickham, and the second reveals that they have not gone to Gretna Green and may not be married at all. The letters arrive just as Elizabeth and Darcy are growing closer, and the shock makes her believe she has lost him for ever. Ironically, this disaster is the moment she realises that she could have loved him.

Mr Gardiner's and Mrs Gardiner's letters then resolve the crisis. Elizabeth learns from Lydia's careless remark that Darcy was at the wedding, and Mrs Gardiner's letter confirms that he found the couple, paid Wickham's debts and arranged the marriage. This letter reveals Darcy's generosity and humility, since he wanted no credit, and it completes Elizabeth's change of feeling.

Finally, Lady Catherine's furious visit is provoked by rumour, and Mr Collins's letter warning Mr Bennet against the match provides comedy, as Mr Bennet laughs at what he believes is an absurd idea. In the extract, the letters announcing the engagement show each character's true nature once more. Overall, Austen uses letters as windows into private feeling: they expose hypocrisy, carry news that tests characters, and, in Darcy's case, transform a heroine's judgement.

6a

Eliot presents Silas Marner's obsession with money as something that grows slowly and almost unconsciously, filling the emptiness left by his lost faith and community. Rather than condemning him as a miser, she uses a sympathetic, analytical narrator to make the reader understand how such a passion takes hold, while also showing how unnatural and isolating it has become.

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The opening sentence uses a cumulative list, "the guineas, the crowns, and the half-crowns, grew to a heap", and the verb "grew" makes the money seem organic, as though it has a life of its own. The comparative phrase "less and less for his own wants" shows that as the money increases, Silas's care for himself decreases. The detail that he works "sixteen hours a day" on "as small an outlay as possible" presents a life reduced to labour and saving, almost mechanical in its routine.

Eliot then steps back from Silas to address the reader directly. The two rhetorical questions, about prisoners marking time with "straight strokes" on the wall and about people repeating "some trivial movement or sound", generalise his behaviour into something universal. The inclusive pronouns "we" and "us" invite readers to recognise themselves in Silas, which creates sympathy rather than judgement. The comparison with "solitary imprisonment" is especially telling, implying that Silas's isolation in Raveloe is a kind of prison, and that the hoard is how he endures it. The phrase "incipient habit" suggests that obsession begins innocently and then becomes compulsive, while the noun phrase "an absorbing passion" makes his love of money sound like a substitute for human love.

The language of shape and pattern deepens this idea. Silas wants "the heaps of ten to grow into a square, and then into a larger square", and the geometric imagery suggests that money gives order to a life that has become "a hopeless riddle". The paradox that every guinea "while it was itself a satisfaction, bred a new desire" captures the endless, unsatisfiable nature of obsession. The repetition of "weaving, weaving" mimics the monotonous motion of the loom, and Eliot links the money to his work: it comes to "mark off his weaving into periods", giving time its only meaning.

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Most striking is the personification of the coins. Silas begins to think the money was "conscious of him", and the coins become "his familiars". This word suggests companions, even spirits, and implies that the gold has replaced friends and family. He would not exchange them for coins "with unknown faces", which makes them seem like people he knows. The sensuous description of how he "handled them", "counted them", until their form and colour were "like the satisfaction of a thirst" presents his obsession as a physical need. Eliot's choice of "companionship" confirms that the money fills a gap left by human relationships, a poignant detail that foreshadows how Eppie will later take its place.

The final section introduces secrecy. The hiding place under the loom, with the iron pot in a hole and the bricks covered "with sand", is described in precise, practical detail, showing his careful devotion. Yet the narrator's reassurance that robbery rarely occurred to him, and that hoarding was common in Raveloe, adds dramatic irony, since the reader senses the danger. Overall, Eliot's blend of reflective narration, personification and repetition presents an obsession that is pitiable, deeply human and quietly ominous.

6b

Secrets drive almost every event in Silas Marner. Eliot shows that concealment may bring short-term safety, but it damages the people who keep secrets and often those around them, while honesty, however late, brings a kind of justice. The novel's structure depends on secrets being kept and then revealed.

The first secret belongs to William Dane in Lantern Yard. Silas's close friend secretly steals the church money while Silas is sitting with the dying deacon, and arranges for Silas's knife to be found nearby. When the congregation draws lots, they declare Silas guilty. The effect is devastating: he loses his faith, his good

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name and his fiancée Sarah, who marries William. Silas leaves for Raveloe a broken man, and this hidden crime explains his isolation and his turning to gold. Eliot suggests that a single act of deceit can destroy a life.

In Raveloe the secrets belong to the Cass family. Godfrey, the Squire's eldest son, is secretly married to Molly Farren, a working woman addicted to opium, and they have a child. His younger brother Dunstan knows the secret and uses it to blackmail him. Dunstan demands money, and when Godfrey cannot pay back the rent money he has given him, Dunstan agrees to sell Godfrey's horse, Wildfire. Instead, he kills the horse in a hunting accident, and walking home in the dark he comes across Silas's cottage. Eliot uses these linked secrets to create a chain of cause and effect: Godfrey's secret leads to Dunstan's opportunity.

Dunstan then creates a new secret by stealing Silas's gold and disappearing. The effect on Silas is at first terrible, as he loses the companions he had loved. Yet the theft also has unexpected good results, because the villagers begin to pity him and visit him, and Dolly Winthrop brings him lard cakes and kindness. Ironically, a secret crime draws Silas back into the community.

Godfrey's marriage is a secret with the heaviest moral weight. Molly, wanting revenge, sets out on New Year's Eve with their child to reveal herself at the Squire's party, but she collapses in the snow. The little girl wanders into Silas's cottage, and Silas, with his poor eyesight, at first believes the golden hair is his gold returned. When Godfrey sees the child he recognises her, yet he says nothing and allows Silas to raise her as Eppie. I find this moment the clearest example of how secrecy corrupts: Godfrey feels relief rather than grief, and his silence frees him to marry Nancy Lammeter.

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The long-term effects of Godfrey's secret are shown sixteen years later. When the Stone-pit is drained, Dunstan's skeleton is found with Silas's money, and Godfrey, shaken, finally confesses to Nancy about Eppie. Their marriage has been childless, and Godfrey sees this as a punishment. When they offer to take Eppie, she refuses, choosing Silas, the man who brought her up. Eliot presents this as a moral reckoning: the secret has cost Godfrey the daughter he could have had.

By contrast, Silas, once the victim of secrets, ends the novel open and loved. Overall, Eliot uses secrets to show that deceit isolates and punishes, while love and honesty create true family.

7a

Shelley presents the creature's first experiences as those of a newborn mind waking into a world it cannot yet understand. The extract moves from pain and confusion towards wonder and gradual learning, so that the creature seems less a monster than an innocent, almost Romantic child of nature. Because he narrates this to Victor, the account also works as an accusation: the creature has had to endure alone what any parent should have helped him through.

The opening is dominated by physical and emotional suffering. Short, heavy clauses such as "It was dark when I awoke; I felt cold also" reduce experience to bare sensation, and the adverb "instinctively" suggests that fear is the first thing he knows. The reference to "your apartment" directly addresses Victor, reminding him that he abandoned his creation. The triplet "poor, helpless, miserable wretch" piles up adjectives of pity, and the noun "wretch" is significant, since Victor uses the same word with disgust; here the creature applies it to himself with sorrow. The personification of pain that will "invade me on all sides" presents the world as hostile, an army attacking a defenceless body, and the simple conclusion "I sat

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down and wept" makes him seem utterly childlike.

Shelley then shifts the tone through light imagery. The moon is never named at first: it is "a gentle light" and "a radiant form" that "stole over the heavens". This euphemistic, almost religious description shows that the creature lacks the vocabulary to name it, so the reader shares his wonder. The verb "enlightened" works on two levels: the moon lights his path, but it also hints at the enlightenment of knowledge that will follow. The cloak he finds becomes a comforting accident, suggesting that nature offers him the care Victor refused.

The long list "I felt light, and hunger, and thirst, and darkness" is structurally important. The polysyndeton jumbles opposites together without hierarchy, mirroring a mind in which "all was confused". Sounds "rung in my ears" and scents "saluted me", and this personification makes the senses seem to crowd in on him from "all sides", the same phrase used earlier for pain. The only fixed point is "the bright moon", to which he clings "with pleasure".

As time passes, the syntax becomes calmer and more ordered, reflecting his developing mind. The cyclical references to the moon, the "orb of night" that has "greatly lessened" and then reappears "with a lessened form", mark time passing without a calendar, as if he lives entirely by nature's rhythms. Verbs of perception such as "distinguish", "observe" and "perceive" show learning taking place. The birds are described as "little winged animals", a naive periphrasis that reveals his innocence. However, his attempt to imitate their songs produces only "uncouth and inarticulate sounds" that frighten him "into silence". This contrast between the beauty of the birdsong and his own harsh voice foreshadows the way he will be rejected for his ugliness, and suggests that even nature reminds him he is different.

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	The extract ends on progress: "my mind received every day additional ideas". Through this gradual structure, Shelley presents the creature as naturally good and eager to learn, encouraging the reader to sympathise with him and to question who is truly monstrous.
7b	Loneliness is at the heart of Frankenstein, and I think Shelley uses it to make a moral argument: human beings need companionship, and isolation, whether chosen or imposed, leads to suffering and destruction. The novel's three narrators, Walton, Victor and the creature, are all isolated men, and the nested structure lets each one reflect the others, so that loneliness becomes the thread that ties the whole story together. The novel opens with Walton, who has deliberately isolated himself by sailing towards the North Pole in pursuit of glory. Yet in his letters to his sister he confesses, "I have no friend, Margaret", and longs for someone who would sympathise with him. His choice of isolation is driven by ambition, but he soon discovers that achievement means little without companionship. In this way Shelley introduces loneliness before we even meet Victor, suggesting that it is the price paid by those who chase knowledge beyond ordinary human limits. Victor's loneliness is also self-imposed. At Ingolstadt he works in "a solitary chamber, or rather cell, at the top of the house", and the word "cell" makes his study sound like a prison. He neglects his family's letters, ignores the seasons and admits that he avoided other people "as if I had been guilty of a crime". His isolation is important because it allows his obsession to grow unchecked: with no one to question him, he creates life without thinking about the consequences.

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Later, when he agrees to make a female companion, he again retreats to a remote hut in the Orkneys, the bleakest setting in the novel, which mirrors his mental state.

Others suffer because of Victor's choices. Elizabeth is left waiting at home while he forgets her, and her letters show her love and concern going unanswered. Justine, wrongly accused of William's murder, is isolated in prison and even pressured into a false confession, abandoned by a society that will not believe her. These women are lonely not through any fault of their own but because of a man's secrecy, which suggests that Victor's isolation spreads outward like a disease.

The most important lonely character, however, is the creature, whose isolation is forced upon him. Rejected by Victor at birth, beaten by villagers and finally driven away by the De Laceys, he learns that his appearance shuts him out of human society. Reading Paradise Lost, he compares himself to Adam but realises Adam was not alone, and decides that Satan is "the fitter emblem" of his condition. His famous claim, "I am malicious because I am miserable", is central to Shelley's message: he is not born evil, but loneliness turns his natural kindness into hatred. His request for a female companion is reasonable and moving, as he tells Victor he is "alone and miserable" and that only someone as "deformed and horrible" as himself would accept him.

When Victor tears the half-finished female apart, he condemns the creature to permanent solitude, and the creature's threat, "I shall be with you on your wedding-night", shows that he now intends to make his creator as lonely as he is. He kills Clerval and Elizabeth, so Victor is left with nothing but his hunt across the ice. Creator and creature become mirror images: two isolated beings bound only to each other by hatred.

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By the end, Walton chooses to turn his ship back rather than sacrifice his crew, learning the lesson Victor never did. The creature, alone over Victor's body, plans to end his own life. Shelley therefore presents loneliness as both a cause and a consequence of the tragedy, warning that people who cut themselves off, or who reject others, create the very monsters they fear.

8 Both Valentine and Elizabeth Barrett Browning's Sonnet 43 are passionate declarations addressed directly to a lover, but they present strong feelings in very different ways. Barrett Browning's love is idealised, spiritual and eternal, while Duffy's is intense yet honest, admitting that love can hurt and may not last.

The most obvious contrast lies in form. Sonnet 43 uses the Petrarchan sonnet, the traditional form of love poetry, and its regular iambic pentameter and rhyme give her feelings a sense of order and devotion. Duffy deliberately rejects this tradition: Valentine is free verse with stanzas ranging from a single line to several, as if love cannot be squeezed into a neat pattern. One word lines such as "Here." and "Lethal." isolate strong feelings and force the reader to pause, whereas Barrett Browning's emotion flows through enjambement in long, breathless sentences. Interestingly, both poets bend their forms: Barrett Browning runs her ideas past the usual turn of the sonnet, suggesting her love overflows its boundaries.

Both poems use repetition to intensify feeling. Barrett Browning's anaphora "I love thee" builds a cumulative list that answers her opening question, "How do I love thee? Let me count the ways." The spatial image of "the depth and breadth and height / My soul can reach" makes love immeasurable and religious. Duffy's repeated "I give you an onion" is just as insistent, but it builds an extended

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metaphor rather than abstract praise. She first defines her gift by what it is not, "Not a red rose or a satin heart", rejecting clichés, then shows the onion's layers: it is "a moon wrapped in brown paper" that "promises light". The simile "like the careful undressing of love" suggests desire and the slow discovery of another person.

Pain is part of strong feeling in both poems, but treated differently. Barrett Browning loves "with the passion put to use / In my old griefs", turning past suffering into devotion, and she gathers "Smiles, tears, of all my life". Duffy is more unsettling: the onion "will blind you with tears / like a lover", and the image of "a wobbling photo of grief" admits that love brings sorrow. The sibilant "fierce kiss" and the adjectives "possessive and faithful" suggest a feeling so strong it becomes controlling, while the repeated "cling" and the final word "knife" leave a hint of danger.

Their endings reveal the biggest difference. Barrett Browning looks beyond death: "I shall but love thee better after death." Duffy's love lasts only "for as long as we are", and the wedding ring is offered tentatively, "if you like", followed by the blunt "Lethal." Her truth is that commitment can be suffocating.

Context explains these contrasts. Barrett Browning wrote her Sonnets from the Portuguese during her secret courtship with Robert Browning, against her father's wishes, so the poem's faith and religious language reflect Victorian ideals of love and a relationship she valued above everything. Duffy, writing in 1993 in a period of rising divorce rates and commercialised Valentine's Day cards, challenges romantic conventions and the idea that love is always permanent. Both poets express powerful feelings, but Duffy insists, "I am trying to be truthful", suggesting that honesty, rather than idealism, is the strongest form of love.

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9

Both Belfast Confetti and Wilfred Owen's Exposure present conflict as a disorientating, deeply personal experience rather than a heroic one. However, Carson captures the sudden chaos and panic of a riot, while Owen presents the slow, numbing misery of waiting, where the real enemy is the weather and the sense that "nothing happens".

The poems open in contrasting ways. Carson's first word, "Suddenly", throws the reader straight into violence as the riot squad moves in, and the extended metaphor of punctuation dominates: shrapnel falls like "exclamation marks", and the list "Nuts, bolts, nails, car-keys" uses asyndeton to mimic debris raining down. The metaphor "A fount of broken type" links the bomb to the printing press, suggesting that violence has shattered language itself. Owen begins instead with physical suffering: "Our brains ache, in the merciless iced east winds that knive us". The personification of the wind as an attacker, with the violent verb "knive", shows that nature has become the soldiers' enemy, and the assonance slows the line to reflect their exhaustion.

Confusion is central to both experiences. Carson is "trying to complete a sentence" in his head but it keeps "stuttering", and the streets are "blocked with stops and colons", so the city becomes a labyrinth in which "Every move is punctuated". Owen's soldiers are equally lost: "Worried by silence, sentries whisper, curious, nervous", where sibilance creates a hushed, anxious atmosphere. Both poets turn to rhetorical questions. Owen asks "What are we doing here?" and later "Is it that we are dying?", questioning the purpose of the war. Carson's questions are about identity: "My name? Where am I coming from? Where am I going?" He calls them "A fusillade of question-marks", turning his own uncertainty into gunfire, as if the

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interrogation by soldiers at a checkpoint has become an assault on his sense of self.

Structure reinforces these experiences. Belfast Confetti has two stanzas of very long, uneven lines, crammed with fragments, ellipsis and caesurae such as "Crimea Street. Dead end again." The broken syntax recreates the stop and start of running through blocked streets. Owen, by contrast, uses eight regular five-line stanzas with half-rhymes such as "knive us" and "nervous", and each stanza ends with a short refrain line, most often "But nothing happens." The repetition and the unsettling half-rhyme convey the monotony of trench life and a world that feels slightly wrong. Where Carson's form explodes, Owen's form traps.

The voices differ too. Carson writes in the first person singular, "I know this labyrinth so well", making conflict an isolated, terrifying experience in his own home city. Owen uses the collective "we", "us" and "our", sharing the suffering of all the soldiers and giving voice to men who could not speak for themselves.

Context deepens these differences. Carson wrote about the Troubles in Belfast, where "confetti" was slang for the scrap metal thrown in riots. The street names "Balaclava, Raglan, Inkerman" come from the Crimean War, suggesting that conflict is woven into the very map of the city and history repeats itself, while the "Saracen" armoured vehicle and "face-shields" show a city under military occupation. Owen wrote from direct experience on the Western Front in the bitter winter of 1917, and his poem challenges the patriotic image of war promoted at home; the line "For love of God seems dying" shows faith itself collapsing. Both poets reveal that conflict strips people of certainty, but Carson's experience is of a civilian trapped in his own streets, while Owen's is of soldiers slowly dying in a war that seems to have no purpose.

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10 Both Presents from my Aunts in Pakistan and Keats's To Autumn are rich in sensory detail, but the poets use the senses for different purposes. Keats uses taste, touch, sight and sound to celebrate the abundance of a season and to accept its passing, while Alvi uses mainly sight and touch to explore a divided identity, where beautiful objects make her feel both drawn to and cut off from her heritage.

Sight dominates Alvi's poem through vivid colour imagery. The salwar kameez is "peacock-blue" and another glistens "like an orange split open", a simile that blends sight with an almost tasteable freshness, suggesting how exotic and alive Pakistan seems to her. The "apple-green sari, / silver-bordered" continues this lush palette. Keats also paints with colour, but his tones are soft and warm: "barred clouds bloom the soft-dying day" and touch the stubble with "rosy hue". Whereas Alvi's bright colours dazzle and slightly overwhelm, Keats's gentle light creates calm acceptance of the dying year.

Touch is used very differently. For Alvi, touch is uncomfortable and even painful. The glass bangles "snapped, drew blood", a short, violent clause that shows how her heritage can hurt, and her "costume clung to me / and I was aflame", the metaphor of fire suggesting embarrassment and an identity she cannot escape: she "couldn't rise up out of its fire". Her longing "for denim and corduroy" uses the textures of ordinary English clothes to express a wish to fit in. Keats's tactile images are of ripeness and fullness: autumn will "bend with apples the mossed cottage-trees" and "fill all fruit with ripeness to the core". The verbs "swell" and "plump" almost let us feel the weight of the harvest, so touch becomes a source of comfort rather than conflict.

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Sound is far more important in Keats. The final stanza opens with a question, "Where are the songs of Spring?", then answers it with a chorus of autumn sounds: the gnats in a "wailful choir", lambs that "loud bleat", the robin who "whistles", and swallows that "twitter in the skies". The list builds a symphony, though words like "wailful" and "mourn" quietly hint at death. Alvi's poem is almost silent by comparison; her only significant sound is herself "screaming" with prickly heat on the voyage, which links sound with distress and displacement.

Structure shapes the use of senses too. Keats's ode moves through three regular eleven-line stanzas, from ripeness, to harvest, to the music of evening, so the senses follow the season from abundance to the "soft-dying day". Alvi's free verse, with lines scattered across the page, mirrors her fragmented identity. Her sensory focus also moves inward: by the end, sight becomes partial and distant, as she tries to "glimpse" herself in tiny mirrors and stares "through fretwork / at the Shalimar Gardens". The fretwork acts as a barrier, so her view of Pakistan is always filtered and incomplete.

Context explains these differences. Keats, a Romantic poet, wrote To Autumn in 1819 after a walk near Winchester, and like other Romantics he believed nature could shape human emotion; written not long before his early death, the poem's sensory richness may also reflect a mature acceptance of mortality. Alvi was born in Pakistan to a Pakistani father and English mother and moved to England as a baby, so the senses in her poem express the experience of being "half-English" and "of no fixed nationality". Ultimately, Keats's senses unite him with the world around him, whereas Alvi's senses reveal how she is caught between two worlds.

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11

Both poets are fascinated by the independence of cats, but they present them in strikingly different ways. Hamburger writes about one particular domestic cat and his quiet, grudging affection for her, so his poem is really about a relationship. Hesketh writes about cats in general, presenting them as mysterious "contradictions" who are tame on the surface but keep the wildness of their ancestors.

Hamburger's opening metaphor, "Unfussy lodger", is gently ironic. A lodger pays for a room but does not belong, suggesting the cat lives with him on her own terms, and the list "Food, cushions, fires, the run of the garden" shows that she is anything but unfussy: she takes every comfort she can. He casts himself as "her night porter in the small hours", a humorous reversal in which the human becomes the servant. The alliteration of "grumble, grimly" captures his muttering resignation, yet he still lets her in. Hesketh, by contrast, begins with a bold generalisation, "Cats are contradictions", and proves it through a series of paradoxes. The "Snowflake-gentle paw" becomes "A fist of pins", and the cat is like "Kettles on the purr / Ready to spit". These compressed images, built on juxtaposition, reveal a creature whose softness hides danger, and the onomatopoeic "spit" lets us hear the switch from contentment to aggression.

Both poets hint at the cat's wild nature, but Hesketh develops this far more fully. Her second stanza declares "Cats are of the East", and the sibilance of "Scimitar and sphinx; / Sunlight striped with shade" suggests both the hiss of a cat and an exotic, ancient history. The alliterative list "Leopard, lion, lynx" connects the house cat to its powerful relatives. Hamburger's cat is only quietly wild: she "outwits" him and "Plays hide and seek in the dark house", a playful anthropomorphism that makes her cunning seem charming rather than threatening.

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Interestingly, both poets focus on the cat's eyes. Hesketh's cats have "Slit-eyes an amber glint", eyes that seem to pierce the darkness, "cool as jade", and later "phosphorescent eyes", making them almost supernatural. Hamburger also describes "amber eyes", but his moment is tender: the cat looks at him exactly as she would look at "a beech-bole, on bracken or meadow grass". This simile is humbling, since it shows he is just another part of her landscape, yet it moves him "to celebrate the years between us, / The farness and the nearness". The antithesis captures the paradox of loving an animal that remains fundamentally separate, which is perhaps the one idea the two poems share.

Hesketh's view becomes darker. Though cats now rest "Upon the cushioned West" and "lap up bottled milk", she adds that this is "Not that of human kindness", echoing Macbeth to suggest that cats lack compassion. The personified "frightened glade" and "Making the trees afraid" present the cat as a predator who terrorises nature. Hamburger never suggests cruelty; instead his cat's coldness is balanced by moments of closeness.

Form and structure reflect these differences. Hamburger uses two seven-line stanzas of free verse in a conversational first person voice, and the structure mirrors the relationship: early in the first stanza "To that coldness she purrs assent", while the poem ends "To that fondness she purrs assent". This near repetition, changing one word, shows the poem moving from irritation to tenderness, and the gentle touch, "My fingers graze her head", comes just before. Hesketh uses an impersonal third person and four stanzas of varying length, with irregular rhyme such as "claw" and "paw" or "purr" and "fur" that appears and disappears unpredictably, as if the form itself is a contradiction. Her final lines, "Cats see black and white / Morning and night as one", resolve the contrasts by suggesting cats live beyond human categories.

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Overall, Hamburger presents a cat known through affection, while Hesketh presents cats as wild, beautiful and slightly frightening mysteries. I find Hamburger's poem more moving because its restraint feels honest, but Hesketh's vivid imagery is more memorable in conveying what makes cats so strange.