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.

Turn over ▶

P48675A

©2017 Pearson Education Ltd.

1/1/1/1/1

P 4 8 6 7 5 A

Pearson

BLANK PAGE

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.

SECTION A – 19th-century Novel		**Page**
1	*Jane Eyre*: Charlotte Brontë	4
2	*Great Expectations*: Charles Dickens	6
3	*Dr Jekyll and Mr Hyde*: R L Stevenson	8
4	*A Christmas Carol*: Charles Dickens	10
5	*Pride and Prejudice*: Jane Austen	12
6	*Silas Marner*: George Eliot	14
7	*Frankenstein*: Mary Shelley	16

SECTION B – Part 1 Poetry Anthology		**Page**
8	Relationships	18
9	Conflict	20
10	Time and Place	22

SECTION B – Part 2		**Page**
11	Unseen Poetry	24

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.

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)

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.

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…

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)

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.

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)

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.

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…

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.'

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)

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

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)

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

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)

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

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

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

BLANK PAGE

BLANK PAGE

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

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

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.

Turn over ▶

P48675A

©2017 Pearson Education Ltd.

1/1/1/1/1

P 4 8 6 7 5 A

Pearson

BLANK PAGE

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.

SECTION A – 19th-century Novel	**Page**
1 *Jane Eyre*: Charlotte Brontë	4
2 *Great Expectations*: Charles Dickens	6
3 *Dr Jekyll and Mr Hyde*: R L Stevenson	8
4 *A Christmas Carol*: Charles Dickens	10
5 *Pride and Prejudice*: Jane Austen	12
6 *Silas Marner*: George Eliot	14
7 *Frankenstein*: Mary Shelley	16

SECTION B – Part 1 Poetry Anthology	**Page**
8 Relationships	18
9 Conflict	20
10 Time and Place	22

SECTION B – Part 2	**Page**
11 Unseen Poetry	24

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.

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)

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.

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…

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)

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.

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)

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.

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…

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.'

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)

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

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)

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

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)

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

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

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

BLANK PAGE

BLANK PAGE

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

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.

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.

Turn over ▶

P48675A

©2017 Pearson Education Ltd.

1/1/1/1/1

P 4 8 6 7 5 A

Pearson

BLANK PAGE

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.

SECTION A – 19th-century Novel	**Page**
1 *Jane Eyre*: Charlotte Brontë	4
2 *Great Expectations*: Charles Dickens	6
3 *Dr Jekyll and Mr Hyde*: R L Stevenson	8
4 *A Christmas Carol*: Charles Dickens	10
5 *Pride and Prejudice*: Jane Austen	12
6 *Silas Marner*: George Eliot	14
7 *Frankenstein*: Mary Shelley	16

SECTION B – Part 1 Poetry Anthology	**Page**
8 Relationships	18
9 Conflict	20
10 Time and Place	22

SECTION B – Part 2	**Page**
11 Unseen Poetry	24

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.

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)

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.

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…

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)

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.

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)

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.

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…

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.'

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)

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

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)

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

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)

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

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

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

BLANK PAGE

BLANK PAGE

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

Every effort has been made to contact copyright holders to obtain their permission for the use of copyright material. Pearson Education Ltd. will, if notified, be happy to rectify any errors or omissions and include any such rectifications in future editions.