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

English Literature

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

Friday 25 May 2018 – Morning
Questions and Extracts Booklet

Paper Reference
1ET0/02

Do not return this Questions and Extracts Booklet with your Answer Booklet.

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P52361A

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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 9 Jane Eyre describes the arrival of spring at Lowood.

Spring drew on – she was indeed already come; the frosts of winter had ceased; its snows were melted, its cutting winds ameliorated. My wretched feet, flayed and swollen to lameness by the sharp air of January, began to heal and subside under the gentler breathings of April; the nights and mornings no longer by their Canadian temperature froze the very blood in our veins; we could now endure the playhour passed in the garden; sometimes on a sunny day it began even to be pleasant and genial, and a greenness grew over those brown beds, which, freshening daily, suggested the thought that Hope traversed them at night, and left each morning brighter traces of her steps. Flowers peeped out among the leaves: snowdrops, crocuses, purple auriculas, the golden-eyed pansies. On Thursday afternoons (half-holidays) we now took walks, and found still sweeter flowers opening by the wayside under hedges.

I discovered, too, that a great pleasure, an enjoyment which the horizon only bounded, lay all outside the high and spike-guarded walls of our garden: this pleasure consisted in prospect of noble summits girdling a great hill-hollow, rich in verdure and shadow; in a bright beck, full of dark stones and sparkling edges. How different had this scene looked when I viewed it laid out beneath the iron sky of winter, stiffened in frost, shrouded with snow! – when mists as chill as death wandered to the impulse of east winds along those purple peaks, and rolled down 'ing' and holm till they blended with the frozen fog of the beck! That beck itself was then a torrent, turbid and curbless; it tore asunder the wood, and sent a raving sound through the air, often thickened with wild rain or whirling sleet; and for the forest on its banks, *that* showed only ranks of skeletons.

April advanced to May – a bright serene May it was; days of blue sky, placid sunshine, and soft western or southern gales filled up its duration. And now vegetation matured with vigour; Lowood shook loose its tresses; it became all green, all flowers; its great elm, ash, and oak skeletons were restored to majestic life; woodland plants sprang up profusely in its recesses; unnumbered varieties of moss filled its hollows, and it made strange ground-sunshine out of the wealth of its wild primrose plants: I have seen their pale gold gleam in overshadowed spots like scatterings of the sweetest lustre.

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Question 1 - *Jane Eyre*

1 (a) Explore how Brontë presents the arrival of spring at Lowood School in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre speaks of her physical pain during the winter.

Explain how Jane experiences physical and/or emotional pain **elsewhere** in the novel.

In your answer, you must consider:

- when Jane is in pain
- why Jane is in pain.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 13 Pip and Joe go to see Miss Havisham.

[Pip] I could hardly have imagined dear old Joe looking so unlike himself or so like some extraordinary bird; standing, as he did, speechless, with his tuft of feathers ruffled, and his mouth open, as if he wanted a worm.

"You are the husband," repeated Miss Havisham, "of the sister of this boy?"

It was very aggravating; but, throughout the interview Joe persisted in addressing Me instead of Miss Havisham.

"Which I meantersay, Pip," Joe now observed in a manner that was at once expressive of forcible argumentation, strict confidence, and great politeness, "as I hup and married your sister, and I were at the time what you might call (if you was anyways inclined) a single man."

"Well!" said Miss Havisham. "And you have reared the boy, with the intention of taking him for your apprentice; is that so, Mr. Gargery?"

"You know, Pip," replied Joe, "as you and me were ever friends, and it were look'd for'ard to betwixt us, as being calc'lated to lead to larks. Not but what, Pip, if you had ever made objections to the business – such as its being open to black and sut, or such-like – not but what they would have been attended to, don't you see?"

"Has the boy," said Miss Havisham, "ever made any objection? Does he like the trade?"

"Which it is well beknown to yourself, Pip," returned Joe, strengthening his former mixture of argumentation, confidence, and politeness, "that it were the wish of your own hart." (I saw the idea suddenly break upon him that he would adapt his epitaph to the occasion, before he went on to say) "And there weren't no objection on your part, and Pip it were the great wish of your hart!"

It was quite in vain for me to endeavour to make him sensible that he ought to speak to Miss Havisham. The more I made faces and gestures to him to do it, the more confidential, argumentative, and polite, he persisted in being to Me.

"Have you brought his indentures with you?" asked Miss Havisham.

"Well, Pip, you know," replied Joe, as if that were a little unreasonable, "you yourself see me put 'em in my 'at, and therefore you know as they are here." With which he took them out, and gave them, not to Miss Havisham, but to me. I am afraid I was ashamed of the dear good fellow – I *know* I was ashamed of him…

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Question 2 - *Great Expectations*

2 (a) Explore how Dickens presents the relationship between Joe and Pip in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Joe speaks of friendship.

Explain why friendship is important **elsewhere** in the novel.

In your answer, you must consider:

- characters who are friends
- how friendship is demonstrated.

(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 'The Last Night' – Utterson and Poole, concerned for Jekyll's safety, go to his cabinet and decide to break down the door.

Poole swung the axe over his shoulder; the blow shook the building, and the red baize door leaped against the lock and hinges. A dismal screech, as of mere animal terror, rang from the cabinet. Up went the axe again, and again the panels crashed and the flame bounded; four times the blow fell; but the wood was tough and the fittings were of excellent workmanship; and it was not until the fifth, that the lock burst in sunder and the wreck of the door fell inwards on the carpet.

The besiegers, appalled by their own riot and the stillness that had succeeded, stood back a little and peered in. There lay the cabinet before their eyes in the quiet lamplight, a good fire glowing and chattering on the hearth, the kettle singing in its thin strain, a drawer or two open, papers neatly set forth on the business table, and nearer the fire, the things laid out for tea: the quietest room, you would have said, and, but for the glazed presses full of chemicals, the most commonplace that night in London.

Right in the midst there lay the body of a man sorely contorted and still twitching. They drew near on tiptoe, turned it on its back and beheld the face of Edward Hyde. He was dressed in clothes far too large for him, clothes of the doctor's bigness; the cords of his face still moved with a semblance of life, but life was quite gone; and by the crushed phial in the hand and a strong smell of kernels that hung upon the air, Utterson knew that he was looking on the body of a self-destroyer.

'We have come too late,' he said sternly, 'whether to save or punish. Hyde is gone to his account; and it only remains for us to find the body of your master.'

The far greater proportion of the building was occupied by the theatre, which filled almost the whole ground storey and was lighted from above, and by the cabinet, which formed an upper storey at one end and looked upon the court. A corridor joined the theatre to the door by a bystreet; and with this, the cabinet communicated separately by a second flight of stairs. There were besides a few dark closets and a spacious cellar. All of these they now thoroughly examined. Each closet needed but a glance, for all were empty and all, by the dust that fell from their doors, had stood long unopened.

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Question 3 - *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents what Utterson and Poole experience in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Utterson and Poole hear a sound of terror.

Explain how terror is shown **elsewhere** in the novel.

In your answer, you must consider:

- when terror occurs
- the effects of this terror.

(20)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

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

Stave: From Stave 5, 'The End of It'- Scrooge has seen the three spirits and is determined to change his ways.

The bed was his own, the room was his own. Best and happiest of all, the Time before him was his own, to make amends in!

'I will live in the Past, the Present, and the Future!' Scrooge repeated, as he scrambled out of bed. 'The Spirits of all Three shall strive within me. Oh Jacob Marley! Heaven, and the Christmas Time be praised for this! I say it on my knees, old Jacob; on my knees!'

He was so fluttered and so glowing with his good intentions, that his broken voice could scarcely answer to his call. He had been sobbing violently in his conflict with the Spirit, and his face was wet with tears.

'They are not torn down,' cried Scrooge, folding one of his bed-curtains in his arms, 'they are not torn down, rings and all. They are here: I am here: the shadows of the things that would have been, may be dispelled. They will be. I know they will!'

His hands were busy with his garments all this time: turning them inside out, putting them on upside down, tearing them, mislaying them, making them parties to every kind of extravagance.

'I don't know what to do!' cried Scrooge, laughing and crying in the same breath; and making a perfect Laocoön of himself with his stockings. 'I am as light as a feather, I am as happy as an angel, I am as merry as a school-boy. I am as giddy as a drunken man. A merry Christmas to everybody! A happy New Year to all the world! Hallo here! Whoop! Hallo!'

He had frisked into the sitting-room, and was now standing there: perfectly winded.

'There's the saucepan that the gruel was in!' cried Scrooge, starting off again, and frisking round the fireplace. 'There's the door, by which the Ghost of Jacob Marley entered! There's the corner where the Ghost of Christmas Present, sat! There's the window where I saw the wandering Spirits! It's all right, it's all true, it all happened. Ha ha ha!'

Really, for a man who had been out of practice for so many years, it was a splendid laugh, a most illustrious laugh. The father of a long, long line of brilliant laughs!

'I don't know what day of the month it is!' said Scrooge. 'I don't know how long I've been among the Spirits. I don't know anything. I'm quite a baby. Never mind. I don't care. I'd rather be a baby. Hallo! Whoop! Hallo here!'

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Question 4 - *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge's happiness in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge is full of good will.

Explain how good will is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who is kind to others
- what these characters try to do for others.

(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 1 Mrs Bennet is excited about the arrival of a new neighbour.

It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is so considered as the rightful property of some one or other of their daughters.

"My dear Mr. Bennet," said his lady to him one day, "have you heard that Netherfield Park is let at last?"

Mr. Bennet replied that he had not.

"But it is," returned she; "for Mrs. Long has just been here, and she told me all about it."

Mr. Bennet made no answer.

"Do not you want to know who has taken it?" cried his wife impatiently.

"*You* want to tell me, and I have no objection to hearing it."

This was invitation enough.

"Why, my dear, you must know, Mrs. Long says that Netherfield is taken by a young man of large fortune from the north of England; that he came down on Monday in a chaise and four to see the place, and was so much delighted with it that he agreed with Mr. Morris immediately; that he is to take possession before Michaelmas, and some of his servants are to be in the house by the end of next week."

"What is his name?"

"Bingley."

"Is he married or single?"

"Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!"

"How so? How can it affect them?"

"My dear Mr. Bennet," replied his wife, "how can you be so tiresome! You must know that I am thinking of his marrying one of them."

"Is that his design in settling here?"

"Design! nonsense, how can you talk so! But it is very likely that he *may* fall in love with one of them, and therefore you must visit him as soon as he comes."

"I see no occasion for that. You and the girls may go, or you may send them by themselves, which perhaps will be still better, for as you are as handsome as any of them, Mr. Bingley might like you the best of the party."

"My dear, you flatter me. I certainly *have* had my share of beauty, but I do not pretend to be any thing extraordinary now."

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Question 5 - *Pride and Prejudice*

5 (a) Explore how Austen presents the relationship between Mr. and Mrs. Bennet in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mrs. Bennet talks about Mr. Bingley's 'large fortune'.

Explain the importance of financial wealth **elsewhere** in the novel.

In your answer, you must consider:

- how financial wealth is shown
- why having money is 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 19 Godfrey Cass and his wife, Nancy, ask Eppie to leave Silas and live with them.

[Eppie] "… We've been used to be happy together every day, and I can't think o' no happiness without him. And he says he'd nobody i' the world till I was sent to him, and he'd have nothing when I was gone. And he's took care of me and loved me from the first, and I'll cleave to him as long as he lives, and nobody shall ever come between him and me."

"But you must make sure, Eppie," said Silas, in a low voice – "you must make sure as you won't ever be sorry, because you've made your choice to stay among poor folks, and with poor clothes and things, when you might ha' had everything o' the best."

His sensitiveness on this point had increased as he listened to Eppie's words of faithful affection.

"I can never be sorry, father," said Eppie. "I shouldn't know what to think on or to wish for with fine things about me, as I haven't been used to. And it 'ud be poor work for me to put on things, and ride in a gig, and sit in a place at church, as 'ud make them as I'm fond of think me unfitting company for 'em. What could *I* care for then?"

Nancy looked at Godfrey with a pained questioning glance. But his eyes were fixed on the floor, where he was moving the end of his stick, as if he were pondering on something absently. She thought there was a word which might perhaps come better from her lips than from his.

"What you say is natural, my dear child – it's natural you should cling to those who've brought you up," she said, mildly; "but there's a duty you owe to your lawful father. There's perhaps something to be given up on more sides than one. When your father opens his home to you, I think it's right you shouldn't turn your back on it."

"I can't feel as I've got any father but one," said Eppie, impetuously, while the tears gathered. "I've always thought of a little home where he'd sit i' the corner, and I should fend and do everything for him: I can't think o' no other home. I wasn't brought up to be a lady, and I can't turn my mind to it. I like the working – folks, and their houses, and their ways. And," she ended passionately, while the tears fell, "I'm promised to marry a working-man, as'll live with father, and help me to take care of him."

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Question 6 - *Silas Marner*

6 (a) Explore how Eliot presents Eppie's feelings about her life with Silas Marner in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Nancy gives advice to Eppie.

Explain how Nancy is presented **elsewhere** in the novel.

In your answer, you must consider:

- Nancy's relationship with Godfrey Cass
- what Nancy says and does.

(20)

(Total for Question 6 = 40 marks)

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 19 Frankenstein travels to Scotland.

Having parted from my friend, I determined to visit some remote spot of Scotland, and finish my work in solitude. I did not doubt but that the monster followed me, and would discover himself to me when I should have finished, that he might receive his companion.

With this resolution I traversed the northern highlands, and fixed on one of the remotest of the Orkneys as the scene of my labours. It was a place fitted for such a work, being hardly more than a rock, whose high sides were continually beaten upon by the waves. The soil was barren, scarcely affording pasture for a few miserable cows, and oatmeal for its inhabitants, which consisted of five persons, whose gaunt and scraggy limbs gave tokens of their miserable fare. Vegetables and bread, when they indulged in such luxuries, and even fresh water, was to be procured from the mainland, which was about five miles distant.

On the whole island there were but three miserable huts, and one of these was vacant when I arrived. This I hired. It contained but two rooms, and these exhibited all the squalidness of the most miserable penury. The thatch had fallen in, the walls were unplastered, and the door was off its hinges. I ordered it to be repaired, bought some furniture, and took possession; an incident which would, doubtless, have occasioned some surprise, had not all the senses of the cottagers been benumbed by want and squalid poverty. As it was, I lived ungazed at and unmolested, hardly thanked for the pittance of food and clothes which I gave; so much does suffering blunt even the coarsest sensations of men.

In this retreat I devoted the morning to labour; but in the evening, when the weather permitted, I walked on the stony beach of the sea, to listen to the waves as they roared and dashed at my feet. It was a monotonous yet ever-changing scene. I thought of Switzerland; it was far different from this desolate and appalling landscape. Its hills are covered with vines, and its cottages are scattered thickly in the plains. Its fair lakes reflect a blue and gentle sky; and, when troubled by the winds, their tumult is but as the play of a lively infant, when compared to the roarings of the giant ocean.

In this manner I distributed my occupations when I first arrived; but, as I proceeded in my labour, it became every day more horrible and irksome to me.

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Question 7 - *Frankenstein*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein speaks about people suffering.

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

In your answer, you must consider:

- characters who are unhappy or distressed
- why these characters suffer.

(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

A Complaint

There is a change – and I am poor;
Your love hath been, nor long ago,
A fountain at my fond heart's door,
Whose only business was to flow;
And flow it did; not taking heed
Of its own bounty, or my need.

What happy moments did I count!
Blest was I then all bliss above!
Now, for that consecrated fount
Of murmuring, sparkling, living love,
What have I? shall I dare to tell?
A comfortless and hidden well.

A well of love – it may be deep –
I trust it is, – and never dry:
What matter? if the waters sleep
In silence and obscurity.
– Such change, and at the very door
Of my fond heart, hath made me poor.

William Wordsworth (1807)

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

Compare how loss is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- 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

A Poison Tree

I was angry with my friend:
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I water'd it in fears,
Night and morning with my tears;
And I sunned it with smiles,
And with soft deceitful wiles.

And it grew both day and night,
Till it bore an apple bright;
And my foe beheld it shine,
And he knew that it was mine,

And into my garden stole
When the night had veil'd the pole:
In the morning glad I see
My foe outstretch'd beneath the tree.

William Blake (1794)

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9 Re-read *A Poison Tree*. Choose **one** other poem from the *Conflict* anthology.

Compare how anger is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- 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 – Jon 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

I started Early – Took my Dog

I started Early – Took my Dog –
And visited the Sea –
The Mermaids in the Basement
Came out to look at me –

And Frigates – in the Upper Floor
Extended Hempen Hands –
Presuming Me to be a Mouse –
Aground – upon the Sands –

But no Man moved Me – till the Tide
Went past my simple Shoe –
And past my Apron – and my Belt
And past my Bodice – too –

And made as He would eat me up –
As wholly as a Dew
Upon a Dandelion's Sleeve –
And then – I started – too –

And He – He followed – close behind –
I felt his Silver Heel
Upon my Ankle – Then my Shoes
Would overflow with Pearl –

Until We met the Solid Town –
No One He seemed to know –
And bowing – with a Mighty look –
At me – The Sea withdrew –

Emily Dickinson (1862)

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10 Re-read *I started Early – Took my Dog*. Choose **one** other poem from the *Time and Place* anthology.

Compare how a journey is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- 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: *The Month of May*

'O! the month of May, the merry month of May … '
– Thomas Dekker (d. 1632)

The month of May, the merry month of May,
So long awaited, and so quickly past.
The winter's over, and it's time to play.

I saw a hundred shades of green today
And everything that Man made was outclassed.
The month of May, the merry month of May.

Now hello pink and white and farewell grey.
My spirits are no longer overcast.
The winter's over and it's time to play.

Sing 'Fa la la la la,' I dare to say,
(Tried being modern but it didn't last)
'The month of May, the merry month of May.'

I don't know how much longer I can stay.
The summers come, the summers go so fast,
And soon there will be no more time to play.

So *carpe diem**, gather buds, make hay.
The world is glorious. Compare, contrast
December with the merry month of May.
Now is the time, now *is* the time to play.

Wendy Cope

Glossary:

**carpe diem*: Latin for 'seize the day'

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Poem 2: *British Weather*

It is the merry month of May,
when everything is cold and grey,
the rain is dripping from the trees
and life is like a long disease,

the storm clouds hover round like ghouls*,
the birds all sing, because they're fools,
and beds of optimistic flowers
are beaten down by thunder showers,

under a weak and watery sun
nothing seems to be much fun –
exciting as a piece of string,
this is the marvellous British Spring!

Gavin Ewart

Glossary:

**ghouls*: ghosts or spirits

11 Compare the ways the writers present the month of May in Poem 1: *The Month of May* and Poem 2: *British Weather.*

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
The Month of May, Wendy Cope
British Weather, Gavin Ewart

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English Literature

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

Friday 25 May 2018 – Morning
Time: 2 hours 15 minutes

Paper Reference
1ET0/02

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, Part 2. You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A – 19th-century Novel

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒ **Question 5** ☒ **Question 6** ☒

Question 7 ☒

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TOTAL FOR SECTION A = 40 MARKS

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SECTION B, Part 1 – Poetry Anthology

Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 8** ☒ **Question 9** ☒ **Question 10** ☒

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TOTAL FOR SECTION B, PART 1 = 20 MARKS

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SECTION B, Part 2 – Unseen Poetry

Question 11

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(Total for Question 11 = 20 marks)

TOTAL FOR SECTION B, PART 2 = 20 MARKS
OVERALL TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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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.

Question number

1a

Brontë presents the arrival of spring at Lowood as a slow, almost miraculous rebirth, and because it is filtered through Jane's first-person voice, the change in the landscape becomes a mirror of her own physical and emotional recovery. The extract moves from relief, to wonder, to abundance, so that spring feels less like a season and more like a release from suffering.

From the opening sentence, spring is personified as a gentle female visitor: "she was indeed already come". The dash and the self-correction suggest that the change has crept up on Jane before she could name it, which captures the gradual nature of the season. Brontë then sets the new mildness against the cruelty of winter. The "cutting winds" have been "ameliorated", and Jane's feet, once "flayed and swollen to lameness", now "heal and subside under the gentler breathings of April". The violent verb "flayed" makes winter feel like a physical attack, while "breathings" turns April into something living and tender, almost nursing her back to health. The hyperbole that the cold "froze the very blood in our veins" reminds the reader how extreme the girls' hardship has been, so the relief of spring is felt more intensely.

The most striking image is the personification of "Hope", who "traversed" the garden at night and "left each morning brighter traces of her steps". The capital letter lifts hope into an almost religious figure, as if the new growth is a sign of grace in a place that has offered Jane little comfort. The careful list of "snowdrops, crocuses, purple auriculas, the golden-eyed pansies" slows the reader down to notice each flower, and the compound adjective "golden-eyed" makes even the pansies seem to be looking back at Jane, sharing her new pleasure.

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In the second paragraph, Brontë structures the description through a powerful contrast. Spring reveals "noble summits" and a "bright beck, full of dark stones and sparkling edges", yet Jane pauses to remember the same scene "beneath the iron sky of winter". The metaphor "iron sky" suggests something heavy, hard and imprisoning, echoing the "spike-guarded walls" that enclose the girls. The simile "mists as chill as death" and the triplet describing the beck as "a torrent, turbid and curbless" make winter wild and threatening, while the trees become "ranks of skeletons", an image that hints at the illness and death that will soon sweep through Lowood. This retrospective structure makes spring seem even more precious, because the reader has been forced to feel what came before it.

The final paragraph builds to a climax of abundance. The short, emphatic phrase "all green, all flowers" uses repetition to suggest that nature has overflowed, and the "skeletons" of the trees are now "restored to majestic life", directly reversing the earlier image of death. Lowood "shook loose its tresses", personifying the school as a young woman letting down her hair, a sudden image of freedom in a rigid institution. Finally, the "wild primrose plants" create "strange ground-sunshine", a beautiful compound that suggests light rising from the earth itself, and the simile "like scatterings of the sweetest lustre" ends the extract on a note of delicate, scattered joy.

Overall, Brontë uses personification, contrast and an accumulating structure to present spring as a force of healing and hope. Yet the lingering memories of "death" and "skeletons" quietly remind the reader that this beauty is fragile, preparing for the darker events that follow.

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1b

Pain shapes Jane's life from the first chapter to almost the last, and Brontë presents it as something Jane endures because she is poor, unprotected and female, but also because she refuses to give up her sense of what is right. Physical suffering dominates her childhood, while emotional pain becomes more important as she grows up, yet in both cases pain is the price Jane pays for her independence.

At Gateshead, Jane's pain is caused by cruelty and injustice. As an orphan living on the charity of her aunt, she is treated as an outsider, and John Reed bullies her openly. When he throws a book at her, she falls and cuts her head, and her furious cry of "Wicked and cruel boy!" shows that the injustice hurts her more than the wound. Rather than John being punished, Jane is dragged to the red-room, and she tells the reader "I resisted all the way". Locked in the room where her uncle died, she becomes convinced that a light on the wall is a ghost, screams, and loses consciousness. Here physical pain turns into terror and a sense of total abandonment, and I think Brontë makes the reader feel that the Reeds' coldness is far more damaging than any blow.

At Lowood, Jane suffers both kinds of pain at once. The girls are cold, hungry and badly clothed, as the extract's "flayed and swollen" feet suggest. Mr Brocklehurst publicly humiliates Jane by making her stand on a stool while he tells the school she is a liar, and her shame is intense because she has longed for a fresh start. Her greatest pain, however, is the death of Helen Burns. Jane creeps into Helen's bed and falls asleep in her arms, and wakes to find that Helen has died. Brontë presents this loss quietly, but its importance is clear when, years later, Jane has a stone placed on the grave with the word "Resurgam". Helen's patient faith teaches Jane that suffering can be endured without bitterness.

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At Thornfield, Jane's pain becomes emotional and romantic. When Blanche Ingram arrives, Jane is tortured by jealousy and feelings of inferiority, believing Rochester will marry a beautiful, wealthy woman. Her passionate speech asking whether he thinks that because she is "poor, obscure, plain, and little" she is "soulless and heartless" reveals how deeply she has been hurt by the class barrier between them. The cruellest moment comes at the wedding, when Mason reveals that Rochester already has a wife, Bertha, locked in the attic. Jane's hopes collapse, and she chooses to leave the man she loves rather than become his mistress. This decision causes her immense suffering, but it also shows her integrity.

Leaving Thornfield brings physical pain back into her life. With almost no money, she is set down at Whitcross, sleeps on the moor and begs for food, close to starvation, until she collapses at the door of the Rivers family. Brontë seems to suggest that Jane must be stripped of everything before she can rebuild her life on her own terms. Even then, she suffers emotional pressure when St John tries to force her into a loveless marriage, and later dread when she hears of the fire at Thornfield and fears Rochester is dead.

Overall, Jane is in pain because others mistreat her and because she will not compromise her principles. Brontë makes her suffering a journey towards selfhood, so that when she finally returns to Rochester as an equal, the famous line "Reader, I married him" feels like a hard-won reward.

2a

Dickens presents the relationship between Joe and Pip in this extract as one of deep, simple loyalty on Joe's side and growing embarrassment on Pip's. Because the scene is narrated by the older Pip looking back, the humour of Joe's awkwardness is constantly undercut by guilt, so the extract becomes a painful

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record of the moment Pip begins to see his closest friend through Miss Havisham's eyes.

The opening sentence holds both feelings together. Pip calls him "dear old Joe", a phrase full of warmth, yet immediately compares him to "some extraordinary bird", with his "tuft of feathers ruffled" and his mouth open "as if he wanted a worm". The extended bird imagery is comic, but it also makes Joe seem helpless and out of place, like a creature taken from its natural habitat. The forge is Joe's world; Satis House is not, and Dickens uses the image to show how the setting changes the way Pip judges him.

The central joke of the scene is that Joe answers every one of Miss Havisham's questions by speaking to Pip. Pip finds it "very aggravating", and the narrator repeats the idea several times, noting that Joe "persisted in addressing Me". The capital letter on "Me" emphasises Pip's self-conscious discomfort, as though he feels everyone is now looking at him. Yet the reader may also interpret Joe's behaviour more kindly: he turns to Pip because Pip is the person he trusts, and perhaps because he is too humble to address a grand lady directly. His loyalty is instinctive.

Joe's own words reveal the true nature of their bond. His dialect, such as "Which I meantersay" and "calc'lated to lead to larks", marks him as uneducated, and Pip is acutely aware of this. However, the content of his speech is generous. He reminds Pip that "you and me were ever friends", and insists that if Pip had objected to the trade, his wishes "would have been attended to". Joe repeats that the apprenticeship was "the great wish of your hart", and the mis-spelling reminds us of his limited learning while the sentiment shows that he cares only for Pip's happiness. Dickens lets the reader see more clearly than young Pip does that Joe

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is the better man.

Dickens structures the narration around a repeated triplet. Joe's manner is described as "forcible argumentation, strict confidence, and great politeness", and the phrase returns twice, the last time in a changed order. This repetition creates a mock-formal comedy, but it also reflects Pip's mounting frustration, as if he is counting each embarrassing moment. His "faces and gestures" only make Joe more determined, which shows how little Joe understands the social codes that now matter to Pip.

The extract ends with a striking shift in tone. When Joe hands the indentures to Pip rather than to Miss Havisham, the narrator admits "I am afraid I was ashamed of the dear good fellow", then corrects himself after a dash: "I know I was ashamed of him". The movement from the hesitant "I am afraid" to the blunt "I know" is a confession, and the return of "dear" shows that the adult Pip still loves Joe. The ellipsis at the end leaves the shame hanging. Overall, Dickens presents a relationship in which Joe's love is constant, while Pip's shame marks the first crack that his great expectations will widen.

2b

Friendship matters in Great Expectations because it is the one form of wealth that money cannot buy. Pip spends much of the novel chasing status, but Dickens shows that the people who truly save him are his friends, and that their friendship is demonstrated through actions, often quiet and unselfish ones, rather than through fine words.

The most important friendship is the one Joe describes in the extract. In Pip's childhood, Joe is less a father figure than a fellow sufferer under Mrs Joe's rule,

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and he shares Pip's bread-and-butter games and secrets. His favourite phrase, "what larks", sums up the innocent fun of their bond. Once Pip becomes a gentleman, however, he treats Joe with snobbery. When Joe visits him in London, he is so stiff and uncomfortable that he keeps calling Pip "sir", and Pip is relieved when he leaves. Joe's response is dignified: he tells Pip that he is wrong in London but would be right at the forge, and he invites Pip to visit him there. Dickens tests the friendship hardest near the end, when Pip is ill and in debt. Joe travels to London, nurses him like a child, and quietly pays off his debts before leaving him a short note. I think this is the moral centre of the novel: Joe's friendship is shown entirely through sacrifice, and it makes Pip finally understand his own ingratitude.

Biddy offers Pip a similar honesty. She helps him with his learning when they are young, and when he confides in her that he wants to be a gentleman to win Estella, she gently questions whether Estella is worth it. Her plain kindness contrasts with Estella's coldness, and Dickens suggests that Pip's blindness to Biddy's worth is part of his moral failure. When she marries Joe, Pip's wish for their happiness shows how much he has grown.

In London, Herbert Pocket becomes Pip's closest companion. Their friendship begins comically with a fight in the garden at Satis House, but when they meet again, Herbert is cheerful, generous and tactful, even giving Pip lessons in table manners without making him feel small. He renames him "Handel", a sign of affection and of Pip's new identity. Pip, in turn, demonstrates his friendship by secretly using his money to buy Herbert a partnership in a business. This is one of Pip's few truly good actions, and it shows that friendship can make him less selfish. Later, Herbert helps him to hide and care for Magwitch, risking his own safety.

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Wemmick shows that friendship can exist even in the hard world of Jaggers's office. At work he is dry and mechanical, but at his home in Walworth he is warm, caring tenderly for his Aged Parent, and he gives Pip private advice that helps him protect Magwitch. Dickens uses this divided character to suggest that real friendship survives in private spaces, away from the city's greed.

Finally, Pip's bond with Magwitch grows into an unexpected friendship. At first Pip is horrified by his benefactor, but as he plans his escape and stays by his side through his capture, trial and illness, he comes to see the convict's loyalty and love. By holding Magwitch's hand as he dies, Pip shows that he has learned to value people for their hearts, not their class.

Overall, friendship is important because it is how Dickens measures Pip's moral growth. The friends who stay loyal through his worst behaviour, especially Joe, teach him that true gentility lies in kindness.

3a

Stevenson presents what Utterson and Poole experience in this extract as a sudden collision between violence and calm, so that the horror lies not only in what they find but in how ordinary everything around it appears. The narration moves from noise to silence, from action to observation, and finally to a methodical search, and at each stage the men's respectable world is shown to be more fragile than they believed.

The extract opens with sheer physical force. The hyperbole that "the blow shook the building" makes the moment feel seismic, as though breaking this door threatens the whole structure of Jekyll's life. The door itself is personified as it

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"leaped against the lock and hinges", almost as if it is resisting. The "red baize" is an interesting detail: a soft, domestic fabric that is being smashed, and its colour hints at blood. Most chilling is the "dismal screech, as of mere animal terror". The word "mere" reduces the voice to something less than human, and the men are forced to hear their friend's cabinet producing the cry of a trapped beast. Stevenson delays the climax with the precise count "four times" and then "the fifth", building suspense and showing how determined, and perhaps desperate, the men are.

The second paragraph creates a dramatic contrast. The men are "appalled by their own riot and the stillness that had succeeded", and the juxtaposition of "riot" and "stillness" suggests they are shocked by their own violence, which feels shameful for two such respectable gentlemen. What they see is unbearably normal: a fire "glowing and chattering", a kettle "singing in its thin strain", and "the things laid out for tea". These personified objects make the room seem cosy and alive, which only deepens the unease. The narrator's aside, "the quietest room, you would have said", draws the reader into the scene, and the superlative "most commonplace" is immediately qualified by the "glazed presses full of chemicals", a small reminder that science has been at work behind this domestic surface.

The discovery of the body is presented with careful, slow detail. The men approach "on tiptoe", as if afraid of disturbing something, and they turn "it" on its back. The pronoun dehumanises Hyde before he is even identified. The body is "sorely contorted and still twitching", and "the cords of his face still moved with a semblance of life, but life was quite gone". The word "semblance" captures the uncanny horror of a body that looks alive but is not. The clothes "of the doctor's bigness" are a vital clue that the reader may notice before Utterson does, creating dramatic tension. Even the smell of "kernels" works on the senses, telling Utterson

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of poison and that Hyde is a "self-destroyer".

Utterson's reaction is controlled. He speaks "sternly", and the balanced phrase "whether to save or punish" shows a lawyer's mind trying to restore order, even though he has failed. His decision to look for "the body of your master" reveals his fear that Jekyll is dead.

Finally, the extract shifts to a calm description of the building, its "theatre", "dark closets" and "spacious cellar". The contrasts of light "from above" and darkness below mirror Jekyll's double nature, and the closets that "had stood long unopened" suggest secrets left buried. Overall, Stevenson presents the men's experience as a descent from panic into a quieter, more disturbing horror, where the truth is hidden behind ordinary doors.

3b

Terror runs through Dr Jekyll and Mr Hyde like a growing infection. It begins as a vague dread felt by onlookers, becomes public horror after a murder, and ends as the private terror of Jekyll himself, who finally fears what is inside him. Stevenson shows that its effects are always destructive: it silences respectable men, ruins friendships and, in the end, kills.

The first moment of terror comes in Enfield's story of the door. He describes Hyde trampling calmly over a little girl "like some damned Juggernaut", an image of an unstoppable, inhuman force. The horror is not only the violence but its coolness, and Enfield admits that the man gave him a feeling of loathing he could not explain. The effects spread outward: the crowd, the doctor and Enfield himself all want to kill Hyde, and Enfield forces him to pay compensation. Yet the most lasting effect is on Utterson. That night he lies awake imagining a faceless figure

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crushing children at every street corner, and his terror turns into an obsession with seeing Hyde's face. I think Stevenson uses this to show how fear works on the imagination, growing larger precisely because Hyde cannot be clearly described.

Terror becomes public with the murder of Sir Danvers Carew. A maid, watching from her window in the moonlight, sees Hyde beat the old gentleman to death "with ape-like fury", and she faints at the horror of it. The animal simile suggests a regression from civilisation into savagery. The effect is a city-wide sensation: London is shocked that a respected Member of Parliament could be attacked in the street, and Utterson is forced to confront the possibility that his friend is sheltering a murderer. Hyde vanishes, but the terror he leaves behind lingers in the foggy streets.

Some of the most powerful moments of terror are glimpsed rather than explained. When Utterson and Enfield talk to Jekyll at his window, his smile is suddenly replaced by an expression of such "abject terror and despair" that it freezes the blood of the two men below. They walk away in silence, and Utterson can only say "God forgive us". The effect here is to make the reader share their helpless shock, because Stevenson deliberately withholds what they have seen.

The greatest terror, though, belongs to Lanyon and to Jekyll himself. Lanyon watches Hyde drink the potion and transform into Jekyll, and the scientist's cry of "O God!" shows his rational world collapsing. He writes that his life has been shaken to its roots, and within weeks he is dead. Terror here is literally fatal, because what Lanyon sees destroys his belief in an ordered, explainable universe. In his own statement, Jekyll describes the horror of waking to find his hand had become the hand of Hyde, and later transforming on a bench in Regent's Park without taking the drug. His terror is that he has lost control, that the evil side is

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now the stronger. Even Hyde, he says, feels a "terror of the gallows", which shows that fear dominates both sides of the self.

Finally, in the extract, Poole and Utterson hear that "dismal screech" before they break down the door. By then, terror has driven Jekyll to suicide. Overall, Stevenson shows terror occurring whenever the hidden evil in human nature breaks through respectable surfaces, and its effects grow from shock to silence and, finally, to death.

4a

Dickens presents Scrooge's happiness in this extract as overwhelming, childlike and almost uncontrollable, a joy so new to him that he hardly knows how to express it. The comedy of his behaviour invites the reader to laugh with him, but beneath it lies a serious idea: this happiness is the joy of a man who has been given a second chance at life.

The extract opens with a triple repetition: "The bed was his own, the room was his own", and finally "the Time before him was his own". The pattern builds from small, physical things to something vast and abstract, and the capital letter on "Time" suggests that it is now the most precious possession of all, far more valuable than his money. The exclamation "to make amends in!" shows that his happiness is bound up with the chance to put things right.

Scrooge's speech is full of exclamations and religious gratitude. His declaration "I will live in the Past, the Present, and the Future!" echoes the three Spirits, showing he has absorbed their lessons, while kneeling and praising "Heaven, and the Christmas Time" makes his joy feel like a conversion. Dickens also blends happiness with tears: he has been "sobbing violently", and his "broken voice" can

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scarcely answer. This suggests that his joy has grown out of suffering and remorse, making it more moving.

The bed-curtains become a powerful symbol. In Stave Four, Scrooge saw his own deathbed stripped of its curtains, so his repeated cry "they are not torn down" expresses relief that this future is not fixed. The short clauses "They are here: I am here" and the modal certainty of "They will be. I know they will!" show his new determination.

Dickens turns Scrooge's excitement into physical comedy. The list of participles, "turning them inside out, putting them on upside down, tearing them, mislaying them", creates a rush of frantic activity, and the comparison to "a perfect Laocoön", the figure in Greek myth wrapped by serpents, makes his tangle with his stockings ridiculously heroic. His string of similes, "light as a feather", "happy as an angel", "merry as a school-boy" and "giddy as a drunken man", tumbles out in a breathless sequence, as though no single comparison can contain his feelings. The final simile is especially funny coming from such a joyless old man, and it suggests his happiness is intoxicating.

Even his laugh is personified and exaggerated. Dickens calls it "a splendid laugh, a most illustrious laugh", and then "the father of a long, long line of brilliant laughs". The narrator's affectionate tone and the hyperbole celebrate Scrooge's rebirth, and the idea of a laugh having descendants hints at the future of kindness this moment will create.

The extract ends with short, simple sentences: "I don't know anything. I'm quite a baby. Never mind. I don't care." The fragmented syntax mimics a child's speech, and the image of being "a baby" presents Scrooge as literally born again, free of

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the bitterness of his past. The repeated "Hallo! Whoop!" are joyful noises rather than words. Overall, Dickens uses repetition, lists, similes and lively verbs such as "frisked" to present happiness that is comic, innocent and redemptive, the natural reward of a man who has rediscovered his humanity.

4b

Good will is the heartbeat of A Christmas Carol. Dickens fills the novella with characters who are kind to others, often with very little to give, and he uses them as a quiet rebuke to Scrooge's meanness long before Scrooge himself becomes the greatest example of good will in the story.

The first character to show good will is Fred, Scrooge's nephew. He visits his uncle's freezing counting-house on Christmas Eve purely to invite him to dinner, even though he is rejected every year. His description of Christmas as "a kind, forgiving, charitable, pleasant time" sums up the novella's message, and he argues that it is the one time when people open their "shut-up hearts" to others. What Fred tries to do is reach Scrooge personally, and later, at his party, he insists that he will keep inviting him because he pities him. I think Dickens presents Fred's patience as a model of good will: it is offered without any expectation of reward.

The two portly gentlemen collecting for charity show good will on a social scale. They want to provide "some meat and drink, and means of warmth" for the poor at Christmas, and they explain that many thousands are in want of common necessaries. Scrooge's cold reply, asking whether there are no prisons or workhouses, makes their kindness stand out more clearly. Dickens uses this contrast to criticise those who believe the poor deserve their suffering.

In the past, Fezziwig shows good will as an employer. He closes his warehouse

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early on Christmas Eve and throws a joyful party for his apprentices, servants and neighbours. When the Ghost suggests that this cost very little, the young Scrooge passionately defends him, saying that the happiness he gives is "quite as great as if it cost a fortune". Fezziwig's good will lies in the power he uses to make others happy, and Scrooge is forced to recognise that he has failed to treat Bob Cratchit the same way.

The Cratchits are perhaps the most moving example. Although Bob is badly paid and his family is poor, their Christmas dinner is full of love and gratitude, and everyone pretends the small pudding is a triumph. Bob even insists on toasting Scrooge as "the Founder of the Feast", showing remarkable generosity of spirit towards a man who treats him harshly. Tiny Tim, who is disabled, hopes that people will see him in church and remember the one who made "lame beggars walk", and his blessing, "God bless Us, Every One!", extends good will to the whole world. Dickens presents the poorest family as the richest in kindness.

The Ghost of Christmas Present spreads good will literally, sprinkling incense from his torch on the dinners of the poor and showing Scrooge miners, lighthouse keepers and sailors who greet each other warmly at Christmas despite their hardship. This widens the theme into a universal spirit of fellowship.

Finally, Scrooge himself becomes the embodiment of good will. He sends the prize turkey to the Cratchits, gives a large donation to the charity collector, visits Fred's party and raises Bob's salary. Dickens tells us he became "as good a friend, as good a master, and as good a man" as the city knew, and that to Tiny Tim, who did not die, he was a second father. Overall, Dickens portrays good will as something everyone can give, and the novella's purpose is to persuade readers that, like Scrooge, they still have time to share it.

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Sa

Austen presents the relationship between Mr and Mrs Bennet in this extract as a comic mismatch: an excitable, single-minded wife and a dry, detached husband who seems to enjoy frustrating her. Their marriage is built on habit rather than understanding, and Austen's sharp dialogue lets the reader laugh at both of them while hinting at the weaknesses that will cause problems for their daughters.

Before the couple even speak, the famous opening line sets an ironic tone. The claim that "a single man in possession of a good fortune, must be in want of a wife" sounds like a universal law, but the narrator quickly reveals that it is really the families with daughters who are in want of him. The young man is treated as "the rightful property" of their daughters, and this ironic phrasing prepares us to see Mrs Bennet as someone who believes the opening statement completely.

Mrs Bennet's speech is energetic and possessive. She begins with "My dear Mr. Bennet", an affectionate address that also sounds like a demand for attention. Her husband's reply is reported indirectly, "Mr. Bennet replied that he had not", and then, even more pointedly, "Mr. Bennet made no answer." By giving him no direct speech at first, Austen makes his silence a deliberate weapon, and the reader senses that he is teasing her by withholding the interest she craves. She responds "impatiently", and his line "You want to tell me, and I have no objection to hearing it" shows that he knows her far too well. The italics on "You" suggest a weary amusement: he is aware that she will tell him whether he asks or not. The narrator's dry comment "This was invitation enough" mocks her eagerness.

The structure of the conversation reinforces the imbalance. Mrs Bennet launches into a long, breathless sentence full of gossip about the "young man of large

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fortune", the "chaise and four" and the servants, while Mr Bennet answers with short, flat questions such as "What is his name?" and "Is he married or single?" Her excited exclamation "What a fine thing for our girls!" reveals that her sole interest is marriage, and his feigned confusion, "How so? How can it affect them?", is a mischievous pretence that he cannot see her purpose.

Their exchange then becomes more openly comic. When Mrs Bennet complains "how can you be so tiresome!", Austen shows her frustration, yet Mr Bennet only provokes her further by asking whether marriage is Bingley's "design". She seizes on the word, "Design! nonsense", which shows that irony passes her by: she cannot see that her own scheming is exactly what he is mocking. His final suggestion, that she might go herself because Bingley might like her "the best of the party", is a teasing compliment. Mrs Bennet accepts it at face value, saying "you flatter me", which confirms that she rarely understands his humour.

Overall, Austen presents a marriage in which communication constantly misfires. Mrs Bennet is anxious, talkative and obsessed with securing husbands, while Mr Bennet hides behind irony and refuses to engage seriously. The reader enjoys the wit, but may also feel that his detachment and her foolishness leave their daughters without the guidance they need.

Sb

Financial wealth is never far from the surface of Pride and Prejudice. Austen shows it through incomes, estates and dowries, and she makes clear that money matters because it decides who can marry whom, who is respected, and whether a woman will be secure or dependent. Yet she also suggests that wealth without good character is worthless.

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The most obvious way wealth is shown is through precise incomes. Bingley's "four or five thousand a year" excites Mrs Bennet in the extract, but Darcy is even richer, with ten thousand a year, and at the first ball the guests admire him until his pride turns them against him. This shows that money can make a man attractive but cannot make him liked. Darcy's wealth is most fully revealed at Pemberley, a beautiful, tasteful estate. When Elizabeth sees it, she reflects that to be mistress of it might be something, and its elegance, together with the housekeeper's praise of Darcy as a generous master, helps change her opinion of him. Austen presents Pemberley as wealth used responsibly.

By contrast, Lady Catherine de Bourgh uses her wealth to dominate others. At Rosings, she comments on the size of rooms and the cost of things, and she lectures her guests as though her money gives her the right to direct their lives. Her attempt to stop Elizabeth from marrying Darcy is driven by snobbery about rank and fortune, and Elizabeth's refusal to be intimidated shows that she will not let wealth decide her worth.

Money is important above all because of the entail on Longbourn. The estate must pass to the nearest male relative, Mr Collins, so when Mr Bennet dies, his wife and daughters may be left with very little. This explains Mrs Bennet's frantic matchmaking: for women of their class, marriage was the main route to financial security. Charlotte Lucas makes this point most bluntly. At twenty-seven, with no fortune, she accepts the ridiculous Mr Collins, telling Elizabeth that she asks only for a comfortable home. Austen presents her choice with sympathy as well as sadness, because it shows how few options a woman without money really had.

Elizabeth herself refuses to marry for money. She rejects Mr Collins, despite her mother's fury, and, more dramatically, she rejects Darcy's first proposal because of

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his arrogance. I think Austen uses these refusals to argue that financial wealth should never replace love and respect, although it is significant that Elizabeth's eventual marriage brings both.

Wealth also drives the novel's villainy. Wickham wastes the money left to him by Darcy's father and then tries to elope with Georgiana Darcy for her thirty thousand pounds. Later he runs away with Lydia, who has no fortune, and the scandal threatens to ruin all the Bennet sisters. It is Darcy's money that rescues them: he secretly pays Wickham's debts and arranges the marriage. Here wealth becomes a means of protecting reputation, and Darcy's generosity proves his goodness to Elizabeth.

Overall, Austen shows that having money is important because it brings security, status and choice in a society that gives women little of any. However, through characters like Lady Catherine and Wickham, she warns that greed and pride corrupt, while Darcy and Elizabeth show that wealth is best when it is joined to good principles and genuine affection.

6a

Eliot presents Eppie's feelings about her life with Silas in this extract as passionate, loyal and absolutely certain. Faced with the offer of wealth and status from her real father, Eppie shows that her love for Silas is the centre of her identity, and Eliot makes the reader feel the strength of that love through Eppie's simple, emotional dialect, her repeated refusals and the growing intensity of her speech.

Eppie's opening words focus on shared happiness: "We've been used to be happy together every day". The pronoun "We" shows that she cannot think of herself

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apart from Silas, and the phrase "every day" suggests a steady, ordinary contentment that wealth could never improve. Her double negative, "I can't think o' no happiness without him", is typical of the Raveloe dialect, and it reminds us that she has been raised among working people; it also makes her feeling sound honest and unpolished. She then repeats Silas's own words, that "he'd nobody i' the world till I was sent to him". The verb "sent" hints that she sees herself as a gift, perhaps from God, echoing the way she arrived on his hearth after his gold was stolen.

Her promise "I'll cleave to him as long as he lives" carries biblical weight. "Cleave" is the language of the marriage service and of Ruth's loyalty in the Bible, so Eliot elevates Eppie's devotion into something sacred. The final clause, "nobody shall ever come between him and me", is a defiant warning aimed at Godfrey, even though she does not name him.

Silas's response deepens our sympathy. Speaking "in a low voice", he urges her to be sure she will not regret choosing "poor folks" and "poor clothes". The repetition of "poor" shows his anxiety, but Eppie's reply is immediate: "I can never be sorry, father". Calling him "father" in front of Godfrey is significant, because it rejects her biological tie. Her rhetorical question, "What could I care for then?", suggests that fine things would isolate her from the people she loves, and she imagines herself in a "gig" and a special place "at church" as if these are uncomfortable costumes rather than rewards.

Eliot uses the narrative between the speeches to show the effect on others. Godfrey's eyes are "fixed on the floor", and Nancy's "pained questioning glance" suggests the couple's quiet disappointment. When Nancy appeals to Eppie's "duty" to her "lawful father", Eliot sets the language of law against the language of

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feeling, and Eppie's response is the emotional climax of the scene.

The adverbs "impetuously" and "passionately", and the repeated detail "while the tears gathered" and "while the tears fell", show her emotions rising until she can no longer hold them back. Her vision of "a little home" where Silas would sit "i' the corner" while she cares for him reverses their roles: the child he raised will now look after him. She declares her fondness for working people, "and their houses, and their ways", a list that proudly embraces her class. Finally, her announcement that she is to marry "a working-man" who will help care for Silas closes the argument completely. Overall, Eliot presents Eppie's feelings as fierce, grateful and unshakeable, showing that the bond formed through love is stronger than any claim of blood or money.

6b

Elsewhere in the novel, Eliot presents Nancy Lammeter as a woman of beauty, dignity and rigid principle, whose goodness is real but sometimes narrow. Through her relationship with Godfrey, Eliot explores how love, honesty and secrecy shape a marriage, and through what Nancy says and does she shows a character who matures from a proud young woman into a patient, forgiving wife.

Nancy first appears at the Squire's New Year's dance at the Red House, where she is admired as the prettiest girl in the neighbourhood. Eliot presents her as neat, modest and carefully behaved. She insists that she and her plainer sister Priscilla dress exactly alike, because she believes sisters should not be set apart, which shows both her loyalty and her fondness for fixed rules. Although she comes from a respectable, comfortable family, she is not idle; she takes pride in housekeeping and in managing her home well. I think Eliot wants us to admire her practical, unpretentious goodness, even if she seems a little prim.

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Her relationship with Godfrey at this stage is uncertain. Godfrey loves her, but he is weak and keeps his marriage to Molly Farren a secret. Nancy senses his indecision and treats him coolly, telling herself that she will not marry a man who has not shown steady conduct. Yet she cannot hide her feelings entirely when he asks her to dance, and Eliot suggests that her pride is partly self-protection. The reader knows what Nancy does not: that Godfrey has a wife and child in secret. This dramatic irony makes Nancy seem innocent and slightly vulnerable.

After Molly's death, Godfrey is free to marry Nancy, and in the later chapters Eliot shows their marriage sixteen years on. Nancy is a devoted wife, but their life is shadowed by childlessness; their only baby died. Godfrey longs to adopt Eppie, but Nancy refuses. She believes that adopting a child when Providence has denied them one of their own would be wrong, and that any adopted child would not turn out well. Eliot presents this as the defining example of Nancy's character: her principles are sincere and come from her faith, but they cause pain to both of them. She suffers quietly, often reviewing her past decisions on Sunday afternoons, which shows a thoughtful, self-questioning mind.

The great test of their relationship comes when Dunstan's skeleton is found in the drained Stone-pit and Godfrey, shaken, confesses that Eppie is his daughter. Instead of anger, Nancy responds with sorrow and forgiveness. She tells him that, had he been honest years before, she would have accepted the child and they could have done their duty by her. This moment shows how far Nancy has grown: her moral strictness is balanced by deep compassion, and she sees that Godfrey's dishonesty, not his past, has cost them most.

Nancy then supports Godfrey in asking Eppie to live with them, and, as the

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extract shows, she speaks gently but firmly about Eppie's "duty" to her "lawful father". Her words reveal both her kindness and her limitation, because she cannot fully understand that Eppie's bond with Silas outweighs any legal claim. When Eppie refuses, Nancy accepts the decision with dignity, and she helps Godfrey to accept that they must live without children. At Eppie's wedding, she provides the bride's dress, a final gesture of generosity.

Overall, Eliot presents Nancy as a fundamentally good woman whose loyalty and forgiveness sustain her marriage, even though her strict principles sometimes stand in the way of happiness.

7a

In this extract Shelley presents Frankenstein's experiences on Orkney as a kind of self-imposed exile, in which the bleak setting mirrors his own inner desolation. Through his first-person narration, the landscape, the starving islanders and his memories of Switzerland all become ways of showing a man cut off from comfort, warmth and humanity as he forces himself towards a task he dreads.

From the opening, Frankenstein's experience is defined by isolation that he has chosen. Having "parted from my friend", he seeks a "remote spot" to "finish my work in solitude", and the superlative "remotest of the Orkneys" pushes this isolation to its extreme. Yet the solitude is not truly his own: "I did not doubt but that the monster followed me". The calm, assured tone here is unsettling, since it suggests Frankenstein is both hiding and being hunted, and the creature's invisible presence hangs over every later description.

Shelley's choice of setting reflects the nature of his work. The island is "hardly more than a rock" whose "high sides were continually beaten upon by the waves",

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and the adverb "continually" suggests a relentless battering that echoes the pressure on Frankenstein's mind. The soil is "barren", which is fitting for a place where he must create a female creature in an act that is itself unnatural and sterile. The landscape is less a backdrop than a mirror.

The repetition of "miserable" is central to the extract: "miserable cows", "miserable fare", "miserable huts" and "miserable penury". The word saturates the description, so that the misery of the place and the misery of the narrator seem to merge. The irony that "Vegetables and bread" count as "luxuries" emphasises how little the islanders have, while the tricolon describing the hut, "The thatch had fallen in, the walls were unplastered, and the door was off its hinges", builds a picture of total decay. A door "off its hinges" may even hint at a man whose own stability is coming loose.

By contrast, Frankenstein's actions are brisk and practical: "I ordered it to be repaired, bought some furniture, and took possession". This sequence of active verbs shows his wealth and authority, but the response is pointedly flat. The cottagers are "benumbed by want", and he is "hardly thanked". His reflection that "suffering blunt even the coarsest sensations of men" is revealing: he observes their numbness with detachment, yet the same word could describe his own deadened feelings. He lives "ungazed at and unmolested", a pair of negative past participles that make his existence almost ghostly.

The final section uses contrast to show his longing. The sea "roared and dashed at my feet", personified as violent, and the oxymoron "monotonous yet ever-changing" captures a restless mind trapped in routine. Against this "desolate and appalling landscape", Switzerland is remembered through soft, vivid imagery of vines, "fair lakes" and a "blue and gentle sky". Even its storms are like "the play of a lively

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infant", a simile of innocence that contrasts painfully with the "roarings of the giant ocean". The word "giant" may remind the reader of the creature itself, linking the hostile sea to the threat he cannot escape.

Structurally, the extract moves chronologically from arrival to routine, then closes on a short, decisive admission that his labour became "every day more horrible and irksome to me". After the long descriptive passages, this blunt ending shows his inner experience finally overwhelming the outer scene, and prepares the reader for his decision to destroy the work.

7b

Suffering is not just a feature of Frankenstein; it is the force that drives the whole novel. Shelley shows that almost every character is wounded, but the most important idea is that suffering spreads: Victor's choices cause pain that passes to the creature, and the creature's pain then returns to destroy Victor's family. In this way the novel becomes a chain of misery in which no one is truly innocent of causing it, except the victims who are least able to defend themselves.

Victor's own suffering begins as self-inflicted. In his obsessive pursuit of the secret of life at Ingolstadt he cuts himself off from his family and grows ill and pale with labour. The moment of creation, which should be his triumph, becomes the start of his torment, as "breathless horror and disgust" replace his dream. Rather than taking responsibility, he flees and collapses into a long nervous fever. I think Shelley presents his suffering as partly deserved, because it grows from arrogance and abandonment, yet she also makes it deeply human: after William's death and Justine's execution he feels that he is the real murderer, and this guilt haunts him until he dies on Walton's ship in the Arctic.

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The creature is perhaps the novel's most sympathetic sufferer, because his pain is caused entirely by others. Abandoned at birth, he is attacked by villagers and later beaten by Felix when he finally reveals himself to the De Lacey family he has secretly helped. His loneliness is the root of his anguish, and his famous claim, "I was benevolent and good; misery made me a fiend", suggests Shelley's central argument: cruelty is learned through rejection, not born. His suffering explains, though it does not excuse, his revenge, and his final grief over Victor's body shows that his violence brought him no relief.

Innocent characters suffer most painfully because they have no part in Victor's crime. William is strangled simply because he is a Frankenstein. Justine is falsely accused and executed after the creature plants the portrait on her, and her calm acceptance of her fate makes the injustice more shocking. Clerval, whose warmth contrasts with Victor's obsession, is murdered in Ireland. Elizabeth, who has already known hardship as an orphan taken in by Caroline, waits loyally for Victor, only to be killed on her wedding night after he misreads the creature's threat as aimed at himself. Alphonse then dies of grief. These deaths show the cost of Victor's secrecy, since he could have prevented much of this suffering had he spoken out.

Shelley also includes suffering caused by society. The De Laceys have been exiled and reduced to poverty after helping Safie's father, which shows that injustice is not only the result of science but of prejudice and power. Ironically, though, they then inflict on the creature the same rejection they once endured, suggesting that suffering does not always make people kinder.

Ultimately, suffering matters because it carries Shelley's warning. Through the frame narrative, Victor tells his story to Walton as a lesson about dangerous

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ambition, and Walton's decision to turn back shows that he has learned from it. The novel suggests that those who seek glory without responsibility do not suffer alone: their isolation, pride and failure to care for what they create bring misery to everyone around them.

8 Both A Complaint and Thomas Hardy's Neutral Tones present the loss of love as an emptying out of life, but they do so very differently. Wordsworth mourns a love that has quietly withdrawn, and his tone is wounded yet still hopeful, whereas Hardy looks back on a relationship that died in bitterness, and his loss has hardened into a lesson that "love deceives".

Wordsworth opens with a stark statement of loss: there is "a change", and "I am poor". The monosyllables and plain present tense make the line feel like an admission forced out of him, and the metaphor of poverty suggests that love was his wealth. Hardy, by contrast, opens with a memory, "We stood by a pond that winter day", so his loss is framed as something already over and replayed in the mind. Both poets use direct address to the lost lover, "Your love" and "your eyes", which makes each poem feel like a private accusation, though Wordsworth's is gentler.

The two poets build their sense of loss through natural imagery. Wordsworth's central metaphor is water: the beloved's love was once "A fountain at my fond heart's door", and the alliteration of "fountain" and "fond" gives the memory a soft warmth. The tricolon "murmuring, sparkling, living love" is full of movement and sound, so its replacement by "A comfortless and hidden well" is all the more painful. Love has not vanished but gone still, the "waters sleep / In silence and obscurity". Hardy's nature, however, is drained of all life from the start. The sun is

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"white, as though chidden of God", the leaves lie on the "starving sod", and they are "gray". Where Wordsworth contrasts a living past with a lifeless present, Hardy shows love dying in a landscape that already feels dead. His most striking image, the smile that is "the deadest thing / Alive enough to have strength to die", uses paradox to suggest that the relationship had been dying long before it ended.

Structurally, Wordsworth's three regular sextets in iambic tetrameter, with a closing couplet in each, give the poem a controlled, almost hymn-like shape, as if he is trying to hold his grief in order. The dashes in the final stanza, which separate "it may be deep" from "I trust it is", break this control and reveal doubt and clinging hope. The poem is also circular: the "door" of his "fond heart" and the word "poor" return at the end, trapping him in his loss. Hardy also uses a cyclical structure, returning in the final stanza to "Your face, and the God-curst sun, and a tree, / And a pond edged with grayish leaves". However, his circle is bleaker, because the scene has become a permanent image of betrayal that every later heartbreak recalls. His abba quatrains enclose each memory tightly, mirroring a speaker who cannot escape it.

Context deepens the contrast. Wordsworth was a Romantic poet who believed nature expressed human feeling, which explains why his loss is expressed through a fountain and a well. Some readers link the poem to his cooling friendship with Coleridge, which would explain why the loss is not death but a "change" in affection. Hardy wrote Neutral Tones in 1867, though it was published much later in Wessex Poems, and his work often reflects a Victorian loss of religious faith; the "God-curst sun" suggests a universe without comfort. Ultimately, Wordsworth's loss leaves room for hope, since the well may still be "never dry", while Hardy's loss is final and disillusioned.

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9

Both A Poison Tree and Christina Rossetti's Cousin Kate present anger as something that grows in secret and ends in a kind of revenge. However, Blake explores anger as a universal psychological process, almost a parable, whereas Rossetti gives anger a specific cause and a specific voice: a betrayed woman whose fury is shaped by the injustice of Victorian attitudes to sex, class and gender.

Blake's opening quatrain sets out his argument through antithesis. "I told my wrath, my wrath did end" is balanced against "I told it not, my wrath did grow", so the only difference between peace and danger is whether anger is spoken. The simple, largely monosyllabic language gives the poem the clarity of a nursery rhyme, which makes its dark ending more unsettling. Rossetti's speaker, by contrast, does not reflect calmly on anger; she lives inside it. Her questions, "Why did a great lord find me out", carry a bitter sense of grievance, and her anger is directed at two targets: the lord who "cast me by" and the cousin who replaced her.

The poets differ most in how they present the growth of anger. Blake uses an extended metaphor of cultivation: he "water'd it in fears" and "sunned it with smiles, / And with soft deceitful wiles". The sibilance here sounds quiet and sly, showing that repressed anger disguises itself as friendliness. Rossetti's anger also grows from hidden pain, but it is fed by humiliation rather than deceit. The similes "He wore me like a silken knot, / He changed me like a glove" present her as a disposable object, and her self-description as "an unclean thing" shows how she has absorbed society's judgement.

Both poems end with the angry speaker apparently triumphant, but this triumph is morally uncomfortable. Blake's final couplet, "In the morning glad I see / My foe outstretch'd beneath the tree", is chilling because the adjective "glad" replaces any

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guilt. The "apple bright" recalls the forbidden fruit of Eden, so anger is shown as a temptation that corrupts both speaker and victim. Rossetti's speaker also finds a weapon: "Yet I've a gift you have not got". Her son, the lord's only heir, becomes her revenge against Kate, whose marriage is childless. Yet the phrase "my shame, my pride" reveals mixed emotions, so her anger is softened by love in a way that Blake's never is.

Form reinforces these differences. Blake's four tight quatrains of rhyming couplets have a steady, controlled movement, mirroring the calculated way the speaker nurtures his anger; the two turning points, at the first couplet and the final two lines, frame the poem like a moral fable. Rossetti uses long eight-line stanzas in a ballad style, whose song-like rhythm contrasts ironically with her cries of being made to "sit and howl in dust" while Kate sits "in gold".

Context explains why the poets present anger differently. A Poison Tree comes from Songs of Experience (1794), where Blake explored the corruption of the fallen adult world; he believed that repressing emotions was destructive, and the poem warns against hypocrisy. Rossetti, publishing Cousin Kate in 1862, was writing at a time when a "fallen woman" was condemned while the man who seduced her kept his status. She worked with such women at a refuge in Highgate, and her speaker's anger exposes this double standard. Blake's anger is therefore a warning about the self, while Rossetti's is a justified response to an unjust society.

10 Both I started Early, Took my Dog and Edward Thomas's Adlestrop present journeys that are less important for where they go than for what happens to the speaker along the way. Dickinson's walk to the sea becomes a dramatic, even dangerous encounter with a force that pursues her, whereas Thomas's train journey

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is interrupted by a moment of stillness that he treasures.

Each poem opens in a matter-of-fact first-person voice. Dickinson begins with short, almost casual clauses, "I started Early", which make the outing sound ordinary, while Thomas begins with the conversational "Yes. I remember Adlestrop", as if answering a question. The phrase "I started Early" might also suggest an early stage of life, so the journey could be read as a rite of passage, and Thomas's "I remember" signals that his journey survives as a memory, more valuable than the destination he never names.

The poets use contrasting language to present the places they move through. Dickinson's sea is fantastical and architectural, with "Mermaids in the Basement" and "Frigates" in the "Upper Floor" which extend "Hempen Hands". The alliteration and playful metaphor make the setting enchanting but slightly threatening, since she is mistaken for "a Mouse". Thomas, by contrast, uses plain, precise detail: "The steam hissed. Someone cleared his throat." These short sentences capture the sudden silence of a stopped train, and the "bare platform" where "No one left and no one came" turns an empty station into a moment of suspended time.

The central shift in each journey is very different. For Dickinson, the turning point comes when "no Man moved Me" until the tide "Went past my simple Shoe". The repetition of "And past my Apron" and "And past my Bodice" mimics the rising water climbing her body, and the personified sea threatens that "He would eat me up". The journey becomes a flight in which "He followed" her "close behind". Thomas's turning point, however, is a widening of vision. His list of "willows, willow-herb, and grass, / And meadowsweet, and haycocks dry" slows the reader down, and the blackbird's song spreads outwards to "all the birds / Of Oxfordshire and Gloucestershire". His journey expands into the whole countryside, whereas hers

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narrows into a chase.

Form and structure reflect these journeys. Dickinson writes in quatrains of short, uneven lines close to hymn metre, with half-rhymes such as "Shoe" and "too", but her constant dashes and capitalised nouns break the flow, so the reader feels the pauses, surges and breathlessness of the walk. Thomas also uses quatrains, but with gentle iambic rhythm and enjambment that carry the reader smoothly from one detail to the next, imitating the quiet expansion of his sight and hearing. Dickinson ends with resolution: when they reach "the Solid Town", the sea, "bowing", withdrew, so the journey ends in safety. Thomas ends with the birdsong fading "Farther and farther", leaving the journey open and wistful.

Context deepens the comparison. Dickinson lived a largely secluded life in Amherst, Massachusetts, and published very little in her lifetime; her bold imaginative journey may reflect a mind that travelled further than her body, and the sea's pursuit may express anxieties about men, sexuality or mortality. Thomas recorded the real stop at Adlestrop in June 1914, weeks before the First World War, and the poem was published after his death at Arras in 1917. Read in that light, his journey preserves a last peaceful moment of England, while Dickinson's records a narrow escape. Both, finally, show that the most memorable journeys are inner ones.

11 Both poets begin from the same old song, Thomas Dekker's "merry month of May", but they take it in opposite directions. Wendy Cope celebrates May as a joyful release from winter, though her celebration is shadowed by an awareness of time passing. Gavin Ewart treats the same phrase as a joke, using comic exaggeration to expose the gap between the poetic ideal of an English May and the cold, wet reality.

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Cope's ideas centre on renewal. Her opening contrast, "So long awaited, and so quickly past", captures the excitement of anticipation and the sadness of brevity in one balanced line, and the refrain "The winter's over, and it's time to play" makes May a season of childlike freedom. Nature is presented as superior to human achievement: "I saw a hundred shades of green today / And everything that Man made was outclassed." The hyperbole of "a hundred shades" suggests overwhelming abundance, and the formal verb "outclassed" gives the line a witty confidence. Ewart's ideas are the reverse. From the second line, "everything is cold and grey", his May is a disappointment, and the startling simile "life is like a long disease" turns the weather into a source of near-despair. Where Cope finds the season life-giving, Ewart makes it almost deathly.

Colour is a key point of contrast. Cope writes "Now hello pink and white and farewell grey", personifying the colours as if greeting friends and waving goodbye to winter. Ewart keeps the "grey" that Cope dismisses, so it is as if his poem answers hers: the grey has not gone anywhere. Cope also links weather to mood through the metaphor "My spirits are no longer overcast", while Ewart's weather actively attacks hope, as the "beds of optimistic flowers / are beaten down by thunder showers". The personified flowers become foolish optimists, much like the birds who "all sing, because they're fools". This is a darkly funny line because it mocks the very image of birdsong that traditional May poems celebrate, and perhaps mocks the poets who write them.

Both poets play with literary tradition, but with different attitudes. Cope openly enjoys it, adding the archaic "Fa la la la la" and then the self-mocking aside "(Tried being modern but it didn't last)". The brackets create an intimate, humorous voice, admitting that the old ways of praising spring are irresistible. Her

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final stanza piles up traditional advice, "carpe diem, gather buds, make hay", a list of clichés that sounds both sincere and playful. Ewart's tradition is parodied: the ghoulish storm clouds belong to Gothic horror rather than pastoral, and the bathos of "exciting as a piece of string" deflates any grandeur. His last line, "this is the marvellous British Spring!", is heavily ironic, the exclamation mark sounding like a sarcastic cheer.

Form and structure strengthen these ideas. Cope writes a villanelle, an old and strict form of five tercets and a final quatrain in which two refrains repeat. The repetition suits a celebration, like a chorus, but it also creates the poem's deeper meaning. In the fifth stanza the refrain changes to "And soon there will be no more time to play", and the line "I don't know how much longer I can stay" hints at mortality, so the cycle of seasons becomes a reminder that her own summers are numbered. The final line, "Now is the time, now is the time to play", is therefore urgent rather than simply cheerful. Ewart, by contrast, writes three quatrains in rhyming couplets with a short tetrameter beat, and the whole poem is a single sentence that rattles on through commas, like a long, exasperated grumble. His couplets often land on comic rhymes such as "ghouls" and "fools" or "string" and "Spring", which make the punchlines snap shut.

Overall, Cope's poem is the more complex: beneath its joy lies a quiet acknowledgement that May, like life, is "so quickly past". Ewart's is more single-minded, a witty complaint that refuses the romantic myth entirely. Yet both share a sense of humour, and both suggest that the "merry month of May" exists as much in poetry and expectation as in the British weather itself.