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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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.

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)

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…

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)

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.

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!'

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)

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."

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)

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."

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)

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.

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

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)

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

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)

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

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)

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

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'

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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Level 1/Level 2 GCSE (9–1)

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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 ▶

P52361A

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P 5 2 3 6 1 A 0 1 2 0

Pearson

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

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

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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