Please check the examination details below before entering your candidate information

Candidate surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

Thursday 23 May 2019

Morning (Time: 2 hours 15 minutes) | Paper Reference **1ET0/02**

English Literature

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

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

Thursday 23 May 2019

Morning | Paper Reference **1ET0/02**

English Literature

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

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

Turn over ▶

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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.

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

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

SECTION B - Part 2		
11	Unseen Poetry	24

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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 12, Jane is going to the village of Hay to post a letter when a man falls off his horse.

'If you are hurt, and want help, sir, I can fetch someone either from Thornfield Hall or from Hay.'

'Thank you; I shall do: I have no broken bones – only a sprain;' and again he stood up and tried his foot, but the result extorted an involuntary 'Ugh!'

Something of daylight still lingered, and the moon was waxing bright: I could see him plainly. His figure was enveloped in a riding cloak, fur collared and steel clasped; its details were not apparent, but I traced the general points of middle height, and considerable breadth of chest. He had a dark face, with stern features and a heavy brow; his eyes and gathered eyebrows looked ireful and thwarted just now; he was past youth, but had not reached middle age; perhaps he might be thirty-five. I felt no fear of him, and but little shyness. Had he been a handsome, heroic-looking young gentleman, I should not have dared to stand thus questioning him against his will, and offering my services unasked. I had hardly ever seen a handsome youth; never in my life spoken to one. I had theoretical reverence and homage for beauty, elegance, gallantry, fascination; but had I met those qualities incarnate in masculine shape, I should have known instinctively that they neither had nor could have sympathy with anything in me, and should have shunned them as one would fire, lightning, or anything else that is bright but antipathetic.

If even this stranger had smiled and been good-humoured to me when I addressed him; if he had put off my offer of assistance gaily and with thanks, I should have gone on my way and not felt any vocation to renew inquiries: but the frown, the roughness of the traveller set me at my ease: I retained my station when he waved me to go, and announced –

'I cannot think of leaving you, sir, at so late an hour, in this solitary lane, till I see you are fit to mount your horse.'

He looked at me when I said this: he had hardly turned his eyes in my direction before.

'I should think you ought to be at home yourself,' said he, 'if you have a home in this neighbourhood. Where do you come from?'

'From just below; and I am not at all afraid of being out late when it is moonlight.'

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Question 1 - *Jane Eyre*

1 (a) Explore how Brontë presents Jane's first impressions of the man, Mr Rochester, in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre tries to help the man, Mr Rochester.

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

In your answer, you must consider:

- the people who try to help someone else
- how they help and why.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 8, Pip is about to leave Satis House after playing cards with Estella.

'You are to wait here, you boy,' said Estella; and disappeared and closed the door.

I took the opportunity of being alone in the courtyard, to look at my coarse hands and my common boots. My opinion of those accessories was not favourable. They had never troubled me before, but they troubled me now, as vulgar appendages. I determined to ask Joe why he had ever taught me to call those picture-cards, Jacks, which ought to be called knaves. I wished Joe had been rather more genteely brought up, and then I should have been so too.

She came back, with some bread and meat and a little mug of beer. She put the mug down on the stones of the yard, and gave me the bread and meat without looking at me, as insolently as if I were a dog in disgrace. I was so humiliated, hurt, spurned, offended, angry, sorry – I cannot hit upon the right name for the smart – God knows what its name was – that tears started to my eyes. The moment they sprang there, the girl looked at me with a quick delight in having been the cause of them. This gave me power to keep them back and to look at her: so, she gave me a contemptuous toss – but with a sense, I thought, of having made too sure that I was wounded – and left me.

But, when she was gone, I looked about me for a place to hide my face in, and got behind one of the gates in the brewery-lane, and leaned my sleeve against the wall there, and leaned my forehead on it and cried. As I cried, I kicked the wall, and took a hard twist at my hair; so bitter were my feelings, and so sharp was the smart without a name, that needed counteraction.

My sister's bringing up had made me sensitive. In the little world in which children have their existence, whosoever brings them up, there is nothing so finely perceived and so finely felt, as injustice. It may be only small injustice that the child can be exposed to; but the child is small, and its world is small, and its rocking-horse stands as many hands high, according to scale, as a big-boned Irish hunter. Within myself, I had sustained, from my babyhood, a perpetual conflict with injustice. I had known, from the time when I could speak, that my sister, in her capricious and violent coercion, was unjust to me.

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Question 2 - *Great Expectations*

2 (a) Explore how Dickens presents Pip's unhappiness in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip talks about the injustices he has experienced.

Explain how the poor treatment of others is important **elsewhere** in the novel.

In your answer, you must consider:

- who is treated poorly by others
- how characters are treated poorly by others.

(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' – Mr Utterson is relaxing after dinner when Poole, Jekyll's butler, unexpectedly arrives.

Mr Utterson was sitting by his fireside one evening after dinner, when he was surprised to receive a visit from Poole.

'Bless me, Poole, what brings you here?' he cried; and then taking a second look at him, 'What ails you?' he added, 'is the doctor ill?'

'Mr Utterson,' said the man, 'there is something wrong.'

'Take a seat, and here is a glass of wine for you,' said the lawyer. 'Now, take your time, and tell me plainly what you want.'

'You know the doctor's ways, sir,' replied Poole, 'and how he shuts himself up. Well, he's shut up again in the cabinet; and I don't like it, sir – I wish I may die if I like it. Mr Utterson, sir, I'm afraid.'

'Now, my good man,' said the lawyer, 'be explicit. What are you afraid of?'

'I've been afraid for about a week,' returned Poole, doggedly disregarding the question, 'and I can bear it no more.'

The man's appearance amply bore out his words; his manner was altered for the worse; and except for the moment when he had first announced his terror, he had not once looked the lawyer in the face. Even now, he sat with the glass of wine untasted on his knee, and his eyes directed to a corner of the floor. 'I can bear it no more,' he repeated.

'Come,' said the lawyer, 'I see you have some good reason, Poole; I see there is something seriously amiss. Try to tell me what it is.'

'I think there's been foul play,' said Poole, hoarsely.

'Foul play!' cried the lawyer, a good deal frightened and rather inclined to be irritated in consequence. 'What foul play? What does the man mean?'

'I daren't say, sir,' was the answer; 'but will you come along with me and see for yourself?'

Mr Utterson's only answer was to rise and get his hat and great coat; but he observed with wonder the greatness of the relief that appeared upon the butler's face, and perhaps with no less, that the wine was still untasted when he set it down to follow.

It was a wild, cold, seasonable night of March, with a pale moon, lying on her back as though the wind had tilted her, and a flying wrack of the most diaphanous and lawny texture. The wind made talking difficult, and flecked the blood into the face.

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Question 3 - *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents fear in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Poole goes to Mr Utterson for help.

Explain why Mr Utterson is important **elsewhere** in the novel.

In your answer, you must consider:

- what Mr Utterson says and does
- what we learn about his character.

(20)

(Total for Question 3 = 40 marks)

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Use this extract to answer Question 4.

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

From Stave 4, 'The Last of the Spirits' – The bell has struck twelve and the last Spirit visits Scrooge.

The Phantom slowly, gravely, silently, approached. When it came near him, Scrooge bent down upon his knee; for in the very air through which this Spirit moved it seemed to scatter gloom and mystery.

It was shrouded in a deep black garment, which concealed its head, its face, its form, and left nothing of it visible save one outstretched hand. But for this it would have been difficult to detach its figure from the night, and separate it from the darkness by which it was surrounded.

He felt that it was tall and stately when it came beside him, and that its mysterious presence filled him with a solemn dread. He knew no more, for the Spirit neither spoke nor moved.

'I am in the presence of the Ghost of Christmas Yet To Come?' said Scrooge.

The Spirit answered not, but pointed downward with its hand.

'You are about to show me shadows of the things that have not happened, but will happen in the time before us,' Scrooge pursued. 'Is that so, Spirit?'

The upper portion of the garment was contracted for an instant in its fold, as if the Spirit had inclined its head. That was the only answer he received.

Although well used to ghostly company by this time, Scrooge feared the silent shape so much that his legs trembled beneath him, and he found that he could hardly stand when he prepared to follow it. The Spirit paused a moment, as observing his condition, and giving him time to recover.

But Scrooge was all the worse for this. It thrilled him with a vague uncertain horror, to know that behind the dusky shroud, there were ghostly eyes intently fixed upon him, while he, though he stretched his own to the utmost, could see nothing but a spectral hand and one great heap of black.

'Ghost of the Future!' he exclaimed, 'I fear you more than any Spectre I have seen. But as I know your purpose is to do me good, and as I hope to live to be another man from what I was, I am prepared to bear you company, and do it with a thankful heart. Will you not speak to me?'

It gave him no reply. The hand was pointed straight before them.

'Lead on!' said Scrooge. 'Lead on! The night is waning fast, and it is precious time to me, I know. Lead on, Spirit!'

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Question 4 - *A Christmas Carol*

4 (a) Explore how Dickens presents the last Spirit in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge is afraid.

Explain how fear is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows fear
- when fear is shown.

(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 8, Elizabeth is staying at Netherfield to look after her sister, Jane, who has a severe cold.

When dinner was over, she [Elizabeth] returned directly to Jane, and Miss Bingley began abusing her as soon as she was out of the room. Her manners were pronounced to be very bad indeed, a mixture of pride and impertinence; she had no conversation, no stile, no taste, no beauty. Mrs. Hurst thought the same, and added,

'She has nothing, in short, to recommend her, but being an excellent walker. I shall never forget her appearance this morning. She really looked almost wild.'

'She did indeed, Louisa. I could hardly keep my countenance. Very nonsensical to come at all! Why must *she* be scampering about the country, because her sister has a cold? Her hair so untidy, so blowsy!'

'Yes, and her petticoat; I hope you saw her petticoat, six inches deep in mud, I am absolutely certain; and the gown which had been let down to hide it, not doing its office.'

'Your picture may be very exact, Louisa,' said Bingley; 'but this was all lost upon me. I thought Miss Elizabeth Bennet looked remarkably well, when she came into the room this morning. Her dirty petticoat quite escaped my notice.'

'*You* observed it, Mr. Darcy, I am sure,' said Miss Bingley; 'and I am inclined to think that you would not wish to see *your sister* make such an exhibition.'

'Certainly not.'

'To walk three miles, or four miles, or five miles, or whatever it is, above her ancles in dirt, and alone, quite alone! What could she mean by it? It seems to me to shew an abominable sort of conceited independence, a most country town indifference to decorum.'

'It shews an affection for her sister that is very pleasing,' said Bingley.

'I am afraid, Mr. Darcy,' observed Miss Bingley, in half whisper, 'that this adventure has rather affected your admiration of her fine eyes.'

'Not at all,' he replied; 'they were brightened by the exercise.' – A short pause followed this speech, and Mrs. Hurst began again.

'I have an excessive regard for Jane Bennet, she is really a very sweet girl, and I wish with all my heart she were well settled. But with such a father and mother, and such low connections, I am afraid there is no chance of it.'

'I think I have heard you say, that their uncle is an attorney in Meryton.'

'Yes; and they have another, who lives somewhere near Cheapside.'

'That is capital,' added her sister, and they both laughed heartily.

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Question 5 - *Pride and Prejudice*

5 (a) Explore how Austen presents Miss Bingley in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, characters express their prejudiced views.

Explain how prejudice is important **elsewhere** in the novel.

In your answer, you must consider:

- which characters have prejudiced views
- how prejudice is shown.

(20)

(Total for Question 5 = 40 marks)

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Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 10, Dolly Winthrop and her young son, Aaron, visit Silas Marner to offer him some comfort following the theft of his money.

He [Silas] opened the door wide to admit Dolly, but without otherwise returning her greeting than by moving the armchair a few inches as a sign that she was to sit down in it. Dolly, as soon as she was seated, removed the white cloth that covered her lard-cakes, and said in her gravest way–

'I'd a baking yesterday, Master Marner, and the lard-cakes turned out better nor common, and I'd ha' asked you to accept some, if you'd thought well. I don't eat such things myself, for a bit o' bread's what I like from one year's end to the other: but men's stomichs are made so comical, they want a change–they do, I know, God help 'em.'

Dolly sighed gently as she held out the cakes to Silas, who thanked her kindly, and looked very close at them, absently, being accustomed to look so at everything he took into his hand–eyed all the while by the wondering bright orbs of the small Aaron, who had made an outwork of his mother's chair, and was peeping round from behind it.

'There's letters pricked on 'em,' said Dolly. 'I can't read 'em myself, and there's nobody, not Mr Macey himself, rightly knows what they mean; but they've a good meaning, for they're the same as is on the pulpit-cloth at church. What are they, Aaron, my dear?'

Aaron retreated completely behind his outwork.

'O go, that's naughty,' said his mother, mildly.

'Well, whativer the letters are, they've a good meaning; and it's a stamp as has been in our house, Ben says, ever since he was a little un, and his mother used to put it on cakes, and I've allays put it on too; for if there's any good, we've need of it i' this world.'

'It's I.H.S.,' said Silas, at which proof of learning Aaron peeped round the chair again.

'Well, to be sure, you can read 'em off,' said Dolly. 'Ben's read 'em to me many and many a time, but they slip out o' my mind again; the more's the pity, for they're good letters, else they wouldn't be in the church; and so I prick 'em on all the loaves and all the cakes, though sometimes they won't hold, because o' the rising–for, as I said, if there's any good to be got, we've need of it i' this world–that we have; and I hope they'll bring good to you, Master Marner, for it's wi' that will I brought you the cakes; and you see the letters have held better nor common.

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Question 6 - *Silas Marner*

6 (a) Explore how Eliot presents Dolly Winthrop in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Dolly speaks about the church.

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

In your answer, you must consider:

- where religion is central to events in the novel
- why belief in religion is important in the novel.

(20)

(Total for Question 6 = 40 marks)

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 6, Frankenstein recalls the time he spent with Henry Clerval in Ingolstadt.

The month of May had already commenced, and I expected the letter daily which was to fix the date of my departure, when Henry proposed a pedestrian tour in the environs of Ingolstadt, that I might bid a personal farewell to the country I had so long inhabited. I acceded with pleasure to this proposition: I was fond of exercise, and Clerval had always been my favourite companion in the rambles of this nature that I had taken among the scenes of my native country.

We passed a fortnight in these perambulations: my health and spirits had long been restored, and they gained additional strength from the salubrious air I breathed, the natural incidents of our progress, and the conversation of my friend. Study had before secluded me from the intercourse of my fellow-creatures, and rendered me unsocial; but Clerval called forth the better feelings of my heart; he again taught me to love the aspect of nature, and the cheerful faces of children. Excellent friend! how sincerely did you love me, and endeavour to elevate my mind until it was on a level with your own! A selfish pursuit had cramped and narrowed me, until your gentleness and affection warmed and opened my senses; I became the same happy creature who, a few years ago, loved and beloved by all, had no sorrow or care. When happy, inanimate nature had the power of bestowing on me the most delightful sensations. A serene sky and verdant fields filled me with ecstasy. The present season was indeed divine; the flowers of spring bloomed in the hedges, while those of summer were already in bud. I was undisturbed by thoughts which during the preceding year had pressed upon me, notwithstanding my endeavours to throw them off, with an invincible burden.

Henry rejoiced in my gaiety, and sincerely sympathised in my feelings: he exerted himself to amuse me, while he expressed the sensations that filled his soul. The resources of his mind on this occasion were truly astonishing: his conversation was full of imagination; and very often, in imitation of the Persian and Arabic writers, he invented tales of wonderful fancy and passion. At other times he repeated my favourite poems, or drew me out into arguments, which he supported with great ingenuity.

We returned to our college on a Sunday afternoon: the peasants were dancing, and everyone we met appeared gay and happy. My own spirits were high, and I bounded along with feelings of unbridled joy and hilarity.

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Question 7 - *Frankenstein*

7 (a) Explore how Shelley presents Frankenstein's relationship with Henry Clerval in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein is waiting for a letter to arrive.

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

In your answer, you must consider:

- who writes and sends the letters
- why these letters are important to the story.

(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

She Walks in Beauty

She walks in beauty, like the night
    Of cloudless climes and starry skies;
And all that's best of dark and bright
    Meet in her aspect and her eyes;
Thus mellow'd to that tender light
    Which heaven to gaudy day denies.

One shade the more, one ray the less,
    Had half impair'd the nameless grace
Which waves in every raven tress,
    Or softly lightens o'er her face;
Where thoughts serenely sweet express,
    How pure, how dear their dwelling-place.

And on that cheek, and o'er that brow,
    So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
    But tell of days in goodness spent,
A mind at peace with all below,
    A heart whose love is innocent!

Lord Byron (1814)

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8 Re-read *She Walks in Beauty*. Choose **one** other poem from the *Relationships* anthology.

Compare how admiration for another person 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

War Photographer

The reassurance of the frame is flexible
– you can think that just outside it
people eat, sleep, love normally
while I seek out the tragic, the absurd,
to make a subject.
Or if the picture's such as lifts the heart
the firmness of the edges can convince you
this is how things are

– as when at Ascot once
I took a pair of peach, sun-gilded girls
rolling, silk-crumpled, on the grass
in champagne giggles

– as last week, when I followed a small girl
staggering down some devastated street,
hip thrust out under a baby's weight.
She saw me seeing her; my finger pressed.

At the corner, the first bomb of the morning
shattered the stones.
Instinct prevailing, she dropped her burden
and, mouth too small for her dark scream,
began to run…

The picture showed the little mother
the almost-smile. Their caption read
'Even in hell the human spirit
triumphs over all.'
But hell, like heaven, is untidy,
its boundaries
arbitrary as a blood stain on a wall.

Carole Satyamurti (1987)

stemup.co.uk

9 Re-read *War Photographer*. Choose **one** other poem from the *Conflict* anthology.

Compare how powerful images are 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 – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

Composed upon Westminster Bridge, September 3, 1802

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty;
This City now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! the very houses seem asleep;
And all that mighty heart is lying still!

William Wordsworth (1802)

stemup.co.uk

10 Re-read *Composed upon Westminster Bridge, September 3, 1802*. Choose **one** other poem from the *Time and Place* anthology.

Compare how feelings about a place are 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: *Childhood memories – Shopping in the 1940s**

Firstly, shops specialised then
You had dairies, fruit shops,
Butcheries, news agents, shops for
Hardware, bakeries, and confectionery
Shops that sold sweets.

Sometimes the shelves and shops were empty.
There were no customers in sight.
At other times long queues snaked
For great distances from the shop doors.

You had to be patient to go shopping in those days.
And be ready to wait in queues for a long time.
As long as it took to obtain
The items on your list.

It was easier if it did not rain, and it often did.
Then we would all huddle together in the four deep
Snaking queue against the wall if there was one.
People could not afford the luxury of an umbrella
or a raincoat. Anyone lucky enough to have one of these,
Shared with all around them.

It was with great satisfaction and a sense of
A morning well spent when you could return home,
With the 5 or 6 items from 4 to 5 different shops
Safely in your keeping.

For a day or two the family
Would have enough to eat for survival.

Mary McCreath (2012)

Glossary:

**Shopping in the 1940s:* a time when there were food shortages and rationing owing to the Second World War (1939–1945).

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Poem 2: *Shopping*

I'm guilty of buying too little food

1 carton milk
1 carton juice
1 half chicken
a little veg and fruit

Why can't you buy
for more than one day
at a time
my old man whines

Still blank as a zombie
I wander supermarket aisles

The chunky red odours
behind the cellophane
cannot revive
the spritely apples
the lady reluctantly urging samples

Between the bulge of the shelf
and the cast of my eye
between the nerve of my trolley
and the will of my mind
I'm always paralysed

Grace Nichols (1984)

11 Compare the ways the writers present their thoughts about shopping in Poem 1: *Childhood memories – Shopping in the 1940s* and Poem 2: *Shopping*.

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, Penguin Classics
Great Expectations, Charles Dickens, Longman Literature
The Strange Case of Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin Classics
A Christmas Carol, Charles Dickens, Longman Literature
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Longman Literature
Frankenstein, Mary Shelley, Wordsworth Classics

Unseen Poetry:
Childhood memories – Shopping in the 1940s, Mary McCreath
Shopping, Grace Nichols

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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 Jane's first impressions of Mr Rochester as strikingly unromantic: he is plain, bad-tempered and in pain, yet it is precisely his lack of charm that draws her towards him. Through Jane's first-person narration, Brontë turns a conventional meeting between a lady and a fallen horseman on its head, so that the reader learns as much about Jane's self-perception as about the stranger.

The description of Rochester is built through a careful, almost painterly catalogue. Brontë establishes the light first, "the moon was waxing bright: I could see him plainly", which signals that Jane's gaze will be clear-eyed rather than dazzled. His "riding cloak, fur collared and steel clasped" suggests wealth and status, but the hard sibilant "steel clasped" also hints at a guarded, closed man. The list of features, "a dark face, with stern features and a heavy brow", relies on weighty adjectives that make him seem forbidding, even Byronic, and the phrase "ireful and thwarted just now" captures a man unused to being defeated, here humbled by a sprain. The qualifier "just now" is telling: Jane is already perceptive enough to sense that this anger is temporary and situational rather than his whole nature.

Jane's estimate of his age, "past youth, but had not reached middle age; perhaps he might be thirty-five", shows her cautious, analytical voice. The hedging "perhaps" and "might" make her seem honest and measured, a narrator who refuses to exaggerate. This makes her blunt conclusion more powerful: "I felt no fear of him, and but little shyness." The short, balanced clause is calm and self-possessed, surprising for a young governess alone at night with a stranger.

Brontë then uses a long hypothetical sentence to explain why. The conditional

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	"Had he been a handsome, heroic-looking young gentleman" introduces a vision of the romantic hero that Jane rejects. The abstract nouns "beauty, elegance, gallantry, fascination" are piled up as if quoted from a novel, and her "theoretical reverence" mocks their unreality. The simile comparing such men to "fire, lightning, or anything else that is bright but antipathetic" is revealing: beauty is dangerous and alien to her, something that would burn rather than warm. Ironically, fire will later be central to her relationship with Rochester, so the image quietly foreshadows the passion she here claims to avoid.
	The second paragraph uses another conditional, "If even this stranger had smiled and been good-humoured", to reinforce the paradox that his rudeness reassures her. The phrase "the frown, the roughness of the traveller set me at my ease" is deliberately oxymoronic. Jane, who has been told all her life that she is plain and unwanted, feels comfortable with someone who does not perform charm. The word "vocation" even gives her offer of help a sense of duty or calling, and her assertive speech, "I cannot think of leaving you, sir", contrasts with the passivity expected of a young woman.
	Structurally, the extract shifts from Jane looking at him to him finally looking at her: "he had hardly turned his eyes in my direction before." Brontë makes the reader aware that the balance of attention has changed. Jane's first impression, then, is not of a lover but of an equal in plainness and spirit, and this quiet recognition lays the foundation for the rest of their relationship.
1b	Help in Jane Eyre is rarely simple charity. Brontë shows that the people who genuinely help Jane are those who treat her as a person of worth, while Jane's own acts of help reveal her courage and her belief that love must be freely given

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between equals. Help therefore becomes a measure of character throughout the novel.

At Gateshead, Jane is surrounded by people who refuse to help her. Mrs Reed locks her in the red-room, and John Reed bullies her while the servants look on. Against this coldness, Bessie stands out. After Jane's fit, Bessie softens towards her, sings to her and tells her stories, and she is the only person at Gateshead to show her real warmth. Mr Lloyd, the apothecary, helps in a more practical way: he asks Jane why she is unhappy, actually listens, and suggests to Mrs Reed that she be sent to school. His help is important because it gives Jane her first escape, and it shows that kindness can come from outsiders who simply take a child seriously.

At Lowood, help becomes linked with moral education. Miss Temple orders bread and cheese for the starving girls when the breakfast is burnt, defying Mr Brocklehurst's harsh economy, and later invites Jane and Helen to her room for tea and seed-cake. Crucially, she writes to Mr Lloyd to check Jane's account and then clears her name publicly after Brocklehurst has branded her a liar. Jane later says Miss Temple had stood her "in the stead of mother, governess, and, latterly, companion", which shows that her help shaped Jane's whole character. Helen Burns helps in a different way, through patience and faith. She comforts Jane after her humiliation on the stool and teaches her that hatred is not the answer to injustice. Although Jane cannot fully accept Helen's meekness, Helen's death in Jane's arms shows a love that asks for nothing in return.

At Thornfield, Jane becomes the helper. When she wakes to find Rochester's bed curtains on fire, she drenches him with water and saves his life, an act that marks the turning point in their relationship. She also tends Mason's wounds through the night after Bertha attacks him, obeying Rochester without being told

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the truth. These scenes show Jane's bravery, but Brontë also suggests a danger: Rochester relies on her help while keeping her in ignorance.

After Jane flees, she is herself rescued from near death on the moors by St John, Diana and Mary Rivers, with their servant Hannah, who first turns her away but later becomes kind. The Rivers sisters nurse her and treat her as an intellectual equal, and St John finds her the post of village schoolmistress at Morton. Yet St John's help has conditions: he wants her as a missionary wife, and Jane realises that accepting would destroy her. When Jane inherits her uncle's fortune, she insists on dividing it equally with her cousins, turning help into an expression of family love rather than duty.

Finally, Jane returns to Ferndean to help the blinded, maimed Rochester. Because she is now rich and independent, telling him "I am my own mistress", her help is offered by choice, not out of dependence. Brontë's point seems to be that the best help, like the best love, happens between equals.

2a

Dickens presents Pip's unhappiness as a sudden, painful awakening: in a single visit to Satis House he learns to be ashamed of himself, and the extract traces how this shame turns into humiliation, tears and finally a bitter sense of injustice. Because the older Pip narrates his younger self's feelings, the reader both shares the child's pain and sees it with adult understanding.

The extract opens with Pip alone, studying "my coarse hands and my common boots". The harsh repeated "c" sounds make these words sound ugly, as if Pip is spitting them out, and the alliterative pairing reveals that Estella's insults have become his own voice. The balanced, repetitive sentence "They had never troubled

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me before, but they troubled me now" marks a clear before and after, so his unhappiness is presented as something new and learned. Calling his hands and boots "vulgar appendages" is strikingly detached, almost as if his own body has become foreign to him. His resentment then shifts to Joe for teaching him to say "Jacks" instead of "knaves", and the wish that Joe "had been rather more genteely brought up" shows how quickly shame about class poisons his love for the person who has been kindest to him.

Estella's treatment of him deepens this. The detail that she puts the mug "down on the stones of the yard" and gives him food "without looking at me" shows her contempt through action rather than words, and the simile "as if I were a dog in disgrace" captures how dehumanised he feels. Dickens then uses an asyndetic list, "humiliated, hurt, spurned, offended, angry, sorry", which builds in intensity and suggests emotions tumbling over each other faster than he can process them. The interrupted syntax that follows, where the narrator admits he "cannot hit upon the right name for the smart", makes his pain seem beyond language. The noun "smart" is apt, suggesting a sting that is both emotional and physical.

There is also a struggle for power. Estella's "quick delight" at his tears gives him the strength to hold them back, and the phrase "of having made too sure that I was wounded" shows Pip noticing her cruelty is deliberate. However, Dickens structures the passage so that the composure is short-lived. Once she leaves, Pip looks for "a place to hide my face in", and the polysyndetic chain of actions, "and leaned my sleeve against the wall there, and leaned my forehead on it and cried", slows the pace and lets his misery spill out. Kicking the wall and twisting his hair show a child turning his anguish on himself, while the sibilance of "so sharp was the smart" makes his distress almost audible.

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The final paragraph widens from this moment to his whole childhood. Pip reflects that nothing is "so finely perceived and so finely felt, as injustice", and the repeated "small" in "the child is small, and its world is small" stresses his vulnerability. The comparison of a rocking-horse to "a big-boned Irish hunter" is gently comic but also moving, reminding us that a child's sorrows are huge to the child. The extract ends by blaming his sister's "capricious and violent coercion", suggesting that Pip's unhappiness is rooted not only in Estella's scorn but in years of harsh treatment at home.

2b

Poor treatment is at the heart of Great Expectations because it drives almost every character's choices. Dickens shows that cruelty tends to be passed on: those who are mistreated often go on to mistreat others, and only kindness, like Joe's, breaks the cycle. Pip's moral journey is largely about recognising how he has been treated and how he, in turn, treats others.

The novel opens with Pip being terrorised. Magwitch seizes him in the graveyard, turns him upside down and orders him to "Hold your noise!", threatening that a young man will tear out his heart and liver if he does not bring food and a file. Yet Dickens complicates this, because Magwitch himself has been brutalised by society, having grown up stealing to survive and been punished harshly all his life. At home, Mrs Joe constantly reminds Pip that she has brought him up "by hand" and beats him with the cane she calls Tickler. Joe is also her victim, and he later explains that his own father beat his mother and him, which is why he will not fight back against his wife. Here Dickens shows that Joe's gentleness is a deliberate response to the poor treatment he suffered.

At Satis House, Pip is treated as a plaything. Miss Havisham orders him to "play"

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and encourages Estella's contempt, telling her, "You can break his heart." Her cruelty, however, comes from her own suffering: Compeyson jilted her on her wedding day and swindled her, and she has stopped every clock at the moment she learned of it. Instead of healing, she trains Estella to take revenge on men. Estella is therefore both the cause and the victim of poor treatment, because she has been raised without the ability to love. Later she marries Bentley Drummle, who treats her cruelly, and Dickens hints that he dies after mistreating a horse, a kind of poetic justice.

Compeyson's treatment of Magwitch is equally important. At their trial, Compeyson's gentlemanly appearance earns him a lighter sentence while Magwitch, rough and poor, is punished more severely. This injustice explains Magwitch's desire to make Pip a gentleman, as a kind of revenge on the class system, and it exposes how society judges people by appearance rather than character.

Perhaps the most uncomfortable examples are Pip's own. Once he receives his expectations, he becomes ashamed of Joe. When Joe visits him in London, Pip is embarrassed by his manners and clothes, and Joe leaves feeling unwelcome, gently explaining that he is out of place anywhere but the forge. Pip also initially recoils from Magwitch when he returns, disgusted that his fortune comes from a convict. Dickens makes the reader judge Pip harshly here, because he is repeating the snobbery that hurt him at Satis House.

Orlick, finally, represents poor treatment in its most violent form. He resents Pip and attacks Mrs Joe, leaving her unable to speak, and later he lures Pip to the lime-kiln intending to kill him.

What makes this theme so important is the alternative Dickens offers. Joe nurses

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	Pip through his fever and quietly pays his debts, and Pip comes to stand by Magwitch at his death. By the end, Pip has learned that true gentility lies in how we treat others, not in wealth or status.
3a	Stevenson presents fear in this extract as something contagious and largely unspoken. Poole's terror is shown more through his behaviour than his words, and because he refuses to name what he fears, it gradually infects the calm, rational Utterson and even the night itself.
	The extract opens in a setting of complete security. Utterson is "sitting by his fireside one evening after dinner", a cosy domestic image that represents the comfortable, ordered world of the respectable Victorian gentleman. Stevenson deliberately establishes this calm so that Poole's arrival disrupts it. Utterson's questions, "what brings you here?" and "is the doctor ill?", show that he immediately senses something is wrong, and the reader shares his unease.
	Poole's dialogue is fragmented and evasive. His first statement, "there is something wrong", is vague, and the indefinite pronoun "something" is more frightening than any specific explanation because it leaves the horror to the imagination. When he finally admits "Mr Utterson, sir, I'm afraid", the short, direct declaration is powerful precisely because it comes from a servant who would normally be restrained in front of his master's friend. The colloquial oath "I wish I may die if I like it" also hints at death before anything has been revealed.
	Stevenson uses repetition to show how fear has worn Poole down. He says "I can bear it no more" twice, and the narrator stresses that he has been afraid "for about a week", so the fear is presented as a prolonged strain rather than a single

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shock. His body language reinforces this: he has "not once looked the lawyer in the face", and his eyes are "directed to a corner of the floor". The untouched glass of wine, mentioned twice, becomes a quiet symbol of his distress, since he is too anxious even to accept comfort. The adverbs "doggedly" and "hoarsely" suggest a man barely in control of himself.

The phrase "foul play" marks the turning point. Utterson's response, "a good deal frightened and rather inclined to be irritated in consequence", is psychologically sharp: his irritation is a defence against fear, a gentleman's way of resisting something that threatens his rational view of the world. The exclamatory, repeated questions "What foul play? What does the man mean?" show his composure cracking. Poole's reply, "I daren't say, sir", continues the pattern of silence, keeping the horror unnamed and building suspense for the scenes to come.

Finally, Stevenson uses pathetic fallacy to externalise the fear. The "wild, cold, seasonable night of March" contrasts sharply with the warm fireside, and the personified moon "lying on her back as though the wind had tilted her" creates a sense of a world knocked off balance, mirroring the unnatural events at Jekyll's house. The "flying wrack" of cloud and the wind that "flecked the blood into the face" add a physical, almost violent edge, and the word "blood" ominously foreshadows death. By moving from fireside to storm, the structure of the extract carries both Utterson and the reader out of safety and into fear.

3b

Mr Utterson is important because he is the reader's guide through the mystery. Although the novella is told in the third person, we see most events through his eyes, so his respectable, rational and loyal nature shapes how the horror of Jekyll and Hyde is revealed. He is both a detective and a symbol of the Victorian

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gentleman whose world Hyde threatens.

From the very first page, Stevenson presents him as a contradiction. He is described as "lean, long, dusty, dreary and yet somehow lovable", a cold exterior concealing warmth. He is tolerant of others' failings, saying "I incline to Cain's heresy" and that he lets his brother go to the devil in his own way. This tolerance explains why he stays loyal to Jekyll and why his friends trust him, but it also suggests a reluctance to interfere that allows the danger to grow.

Utterson's curiosity drives the plot. After hearing Enfield's story of Hyde trampling a girl, he connects it with Jekyll's will, which leaves everything to Hyde, and which he already dislikes. Determined to uncover the truth, he waits by the door and declares, "If he be Mr Hyde, I shall be Mr Seek." The pun reveals his playful side, but it also establishes his role as a hunter of secrets. When he finally meets Hyde, he struggles to explain his revulsion, which helps Stevenson convey Hyde's indefinable evil.

He is also deeply loyal. He visits Jekyll to warn him about Hyde, and when Jekyll asks him to look after Hyde's rights if he disappears, Utterson reluctantly agrees. After the murder of Sir Danvers Carew, Utterson identifies the body and leads the police to Hyde's rooms in Soho, but he is careful to protect his friend. When Jekyll shows him a letter supposedly from Hyde, Utterson asks his clerk, Mr Guest, to compare the handwriting, and discovers that it resembles Jekyll's own. Rather than report this, he keeps it secret, showing how much he values Jekyll's reputation.

Utterson's respect for rules is shown most clearly with Lanyon's document. Lanyon gives him an envelope that must not be opened until Jekyll's death or disappearance, and despite his curiosity Utterson obeys the instruction and locks it

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away. This shows his integrity, but Stevenson also uses it to delay the revelation and maintain suspense.

Later, Utterson and Enfield see Jekyll at his window, and the conversation is cut short when Jekyll's face shows terror and despair. The two men walk away in silence, and Utterson's quiet prayer, asking God to forgive them, suggests that he senses something truly evil.

In the final chapter, Utterson moves from observer to man of action. He decides to force the cabinet door, Poole smashes it with an axe, and they find Hyde's body. It is then Utterson who reads Lanyon's narrative and Jekyll's full statement, so the reader discovers the truth with him.

Overall, Utterson is important because he embodies reason, loyalty and respectability. His inability to imagine the truth makes the final revelation even more shocking, and Stevenson perhaps suggests that even the most decent gentlemen prefer silence to scandal.

4a Dickens presents the last Spirit as the most terrifying of all the ghosts, precisely because it gives Scrooge almost nothing. It is silent, faceless and nearly invisible, a figure that resembles death itself, and its mystery forces Scrooge to confront the unknown future that he has the power to change.

From its first appearance, the Spirit is defined by restraint. The triple adverbs in "slowly, gravely, silently, approached" slow the rhythm of the sentence and create a solemn, funereal pace, while "gravely" carries a grim pun on the grave. Scrooge's response, kneeling "upon his knee", suggests worship or submission, which shows

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how quickly the Spirit dominates him. The Spirit seems to "scatter gloom and mystery" through the very air, a phrase that presents it almost as a contaminating force.

Its appearance links it closely to the figure of Death. It is "shrouded in a deep black garment", and the noun "shrouded" evokes a corpse wrapped for burial. The list "its head, its face, its form" emphasises how completely it is hidden, and the only exception, "one outstretched hand", becomes a recurring and sinister focus. Dickens suggests that it is hard to "detach its figure from the night", so the Spirit seems made of darkness rather than standing within it. This lack of a clear form contrasts with the earlier Spirits, such as the glowing Ghost of Christmas Past, and makes this one far more threatening.

The Spirit's silence is its most powerful feature. Dickens repeatedly notes its refusal to speak: it "neither spoke nor moved", "answered not", and "gave him no reply". The structure of the dialogue is one-sided, with Scrooge asking questions and the Spirit responding only with gestures, such as when it "pointed downward with its hand". Pointing down may suggest the grave or even hell, foreshadowing the vision of Scrooge's own tombstone. Its only other response, the garment "contracted for an instant in its fold, as if the Spirit had inclined its head", is so slight that it heightens the tension rather than easing it.

Dickens also explores the effect of the Spirit on Scrooge. Though "well used to ghostly company by this time", he feels a "solemn dread", and his legs tremble so much he can hardly stand. The idea that "ghostly eyes" are "intently fixed upon him" while he sees only "a spectral hand and one great heap of black" creates an unsettling imbalance of power: Scrooge, who once judged everyone, is now the one being judged. The blunt phrase "one great heap of black" strips the Spirit of any

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human shape.

Interestingly, the Spirit's pause "as observing his condition, and giving him time to recover" hints at a kind of mercy beneath its terror. Scrooge himself recognises that its "purpose is to do me good", and his exclamation "I fear you more than any Spectre I have seen" is followed by acceptance. The repeated imperative "Lead on!" shows his new urgency, with "precious time" reminding the reader of the novella's moral message: the future is not yet fixed. Dickens therefore presents the last Spirit as frightening, but ultimately as a necessary guide towards redemption.

4b

Fear runs through A Christmas Carol as a tool of transformation. Dickens shows that fear can be a destructive force when it comes from poverty or from Scrooge's coldness, but also a redemptive one when it shocks Scrooge into recognising his own failings. Who feels fear, and when, changes as the story progresses.

At the start of the novella, Scrooge is the cause of fear in others rather than its victim. Dickens tells us that nobody stops him in the street to greet him, and that "Even the blind men's dogs appeared to know him", pulling their owners into doorways. Bob Cratchit, working in his freezing "tank" of an office, is too afraid to add coal to the fire in case he is dismissed. Scrooge's coldness creates a climate of fear around him, showing how a lack of compassion damages a whole community.

Scrooge's own fear first appears on Christmas Eve. On arriving home he sees Marley's face in the knocker, and although he tries to dismiss it, he checks behind the door and locks himself in. When Marley's Ghost appears, Scrooge at first refuses to believe it, blaming "an undigested bit of beef", but humour soon gives way to terror. When the Ghost removes the bandage from its head and its jaw

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drops, Scrooge falls to his knees crying "Mercy!" Marley's chains, forged in life through greed, make Scrooge afraid for his own soul, and this fear opens him to the Spirits' lessons.

The Ghost of Christmas Present introduces a more moral kind of fear. When Scrooge sees Tiny Tim, he anxiously asks whether the boy will live, and the Spirit repeats Scrooge's earlier words about the "surplus population". Scrooge is overcome with guilt. The fear deepens when the Spirit reveals the children Ignorance and Want, warning Scrooge to "beware this boy" above all. When Scrooge asks if they have no refuge, the Spirit throws his own words back at him: "Are there no prisons?" Here Dickens uses fear to make both Scrooge and the reader confront society's neglect of the poor.

Fear reaches its height in Stave Four. The Cratchit family's grief over Tiny Tim's death shows a different kind of fear: the fear of loss that haunts poor families who cannot afford doctors or warmth. Meanwhile, a young couple in debt feel relief, not sorrow, when they hear that their creditor has died, showing that Scrooge has made people fear him so much that his death is welcome. Most powerfully, when the Spirit points to the neglected grave bearing his name, Scrooge's fear becomes desperate. He clutches at the Spirit's robe and pleads, "I am not the man I was", promising to honour Christmas in his heart.

Finally, in Stave Five, fear is replaced by joy. Scrooge pretends to be angry with Bob for arriving late, and Bob's brief fear is turned into delight when Scrooge raises his salary. This reversal shows that fear no longer controls Scrooge or those around him.

Overall, fear is important because Dickens uses it to bring about change. It is

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through fear that Scrooge learns compassion, and through his transformation Dickens suggests that his readers, too, should fear the consequences of ignoring the poor.

Sa

Austen presents Miss Bingley as spiteful, snobbish and jealous, a woman whose apparent concern for decorum is really a mask for her rivalry with Elizabeth for Mr Darcy's attention. Through sharp dialogue and gentle irony, Austen exposes her as the true example of the bad manners she claims to criticise.

From the opening line, Miss Bingley's character is revealed by timing. She begins "abusing" Elizabeth "as soon as she was out of the room", and the strong verb "abusing" makes her criticism sound cruel rather than witty, while the timing shows her cowardice. The narrator reports her judgement in free indirect style: Elizabeth's manners are "a mixture of pride and impertinence; she had no conversation, no stile, no taste, no beauty." The relentless repetition of "no" creates a dismissive list that sounds petty and exaggerated, and Austen's irony is clear, since the reader has seen Elizabeth's lively conversation. The words "pride" and "impertinence" are also ironic, as they describe Miss Bingley better than Elizabeth.

Miss Bingley's dialogue shows her obsession with appearance and status. Her exclamations, "Very nonsensical to come at all!" and "Her hair so untidy, so blowsy!", are fragmented and emotional, revealing that she is less rational than she pretends. The verb "scampering" belittles Elizabeth's walk, presenting her almost like an animal, while the repetition of "so" emphasises her scorn. Together with Mrs Hurst, who dwells on the petticoat "six inches deep in mud", she fixates on trivial details of appearance, which suggests that their values are superficial.

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Austen uses Bingley as a contrast. His calm, generous replies, that Elizabeth "looked remarkably well" and that the walk "shews an affection for her sister that is very pleasing", expose his sister's cattiness. Each time Miss Bingley attacks, someone gently undercuts her, so the structure of the conversation repeatedly frustrates her.

Her real motive becomes clear in how she addresses Darcy. She turns to him repeatedly, "You observed it, Mr. Darcy, I am sure", trying to draw him into agreement. Mentioning Darcy's sister is a manipulative move, since it flatters him while implying Elizabeth is improper. Her longest speech, with its exaggerated "three miles, or four miles, or five miles, or whatever it is", is comically hyperbolic, and the repetition "alone, quite alone!" shows her horror at Elizabeth's independence. The phrase "abominable sort of conceited independence" reveals that what truly threatens her is a woman who does not follow the rules she relies on to attract a husband.

The climax of the scene shows her jealousy most openly. Speaking "in half whisper", she hopes Elizabeth's adventure has "affected your admiration of her fine eyes." The intimate whisper suggests a private rivalry, and her mocking tone reveals that she has noticed Darcy's interest. Darcy's reply, "they were brightened by the exercise", is a quiet defeat for her, and the "short pause" that follows suggests embarrassment.

Finally, Miss Bingley joins her sister in sneering at the Bennets' "low connections", laughing "heartily" at their uncle in Cheapside. This is deeply ironic, as the Bingleys' own fortune comes from trade. Austen therefore presents Miss Bingley as a hypocrite whose snobbery reveals her insecurity and her lack of the very elegance she claims to value.

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Sb

Prejudice is central to Pride and Prejudice because it shapes the novel's main relationships and drives its plot. Austen shows that prejudice can arise from class and wealth, but also from wounded pride and first impressions, and that even the most intelligent characters, like Elizabeth, are vulnerable to it. The novel's resolution depends on characters recognising and overcoming their prejudices.

The most obvious class prejudice belongs to Darcy at the beginning. At the Meryton ball he refuses to dance and dismisses Elizabeth as "tolerable, but not handsome enough to tempt me". His contempt for the local company comes from his sense of social superiority, and it immediately gives the neighbourhood, and Elizabeth, a poor opinion of him. Darcy's prejudice is also shown when he persuades Bingley to leave Netherfield, partly because he believes Jane is indifferent and partly because of the Bennet family's embarrassing behaviour and low connections.

Elizabeth's prejudice is more subtle but equally important. Hurt by Darcy's insult, she is quick to believe Wickham's story that Darcy denied him the living left to him by Darcy's father. Wickham's charm flatters her, and she accepts his account without evidence. When Darcy proposes at Hunsford, her prejudice explodes: she accuses him of ruining Wickham and of destroying Jane's happiness, calling him "the last man in the world whom I could ever be prevailed on to marry". Darcy's proposal is itself full of prejudice, since he dwells on her inferiority and the degradation of marrying into her family. Austen shows two proud people misjudging each other.

The turning point comes with Darcy's letter, which explains the truth about

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Wickham's attempted elopement with Georgiana and his reasons for separating Bingley and Jane. As Elizabeth rereads it, she realises how blind she has been, exclaiming "Till this moment I never knew myself." This moment is important because Austen shows that overcoming prejudice requires honest self-examination.

Prejudice is also shown by minor characters. Miss Bingley and Mrs Hurst mock the Bennets for their relations in trade, even though their own fortune came from trade. Lady Catherine de Bourgh represents prejudice in its most rigid form. When she visits Longbourn to stop the rumoured engagement, she insults Elizabeth's family and asks whether the shades of Pemberley are "to be thus polluted". Elizabeth's dignified refusal to promise anything shows that she now judges people by character, not rank. Ironically, Lady Catherine's interference gives Darcy hope and helps bring the couple together.

Mrs Bennet's prejudice is more comic. She loudly despises Darcy after the ball, but when she learns of Elizabeth's engagement and his ten thousand a year, her opinion changes instantly, exposing how shallow judgements based on money can be.

Darcy's growth is shown at Pemberley, where he is courteous to the Gardiners, the very relatives from Cheapside whom the Bingley sisters mocked. He later saves the Bennets' reputation by arranging Lydia's marriage to Wickham. His actions prove he has overcome his class prejudice.

Ultimately, prejudice is important because it creates the novel's conflict and its moral lesson. Austen suggests that first impressions are often wrong, and that happiness depends on looking beyond pride and status to true character.

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6a	Eliot presents Dolly Winthrop as a warm, generous and deeply sincere woman whose simple faith and practical kindness offer Silas his first real comfort in Raveloe. Although she is uneducated and sometimes rambling, Eliot makes her goodness shine through her speech, her gestures and her gentle humility. Dolly's kindness is shown first through action. She brings Silas lard-cakes and removes "the white cloth that covered" them, a domestic detail suggesting care and cleanliness, while the colour white may hint at her innocence and good intentions. Her manner is serious: she speaks "in her gravest way", which shows that she regards her visit as a duty of compassion rather than mere gossip. This contrasts with Silas's coldness, as he greets her only by "moving the armchair a few inches", emphasising how isolated he has become and how patient Dolly must be. Eliot uses dialect to make Dolly's voice authentic and humble. Phrases such as "better nor common", "a bit o' bread" and "God help 'em" root her firmly in rural Raveloe. Her claim that she does not eat such cakes herself, preferring plain bread, suggests modesty and self-denial, while the gently comic observation that "men's stomichs are made so comical" shows her affectionate, motherly humour. There is no condescension in her kindness; she presents her gift as a favour he might do her. Her faith is central to her character. The letters "pricked" on the cakes are from "the pulpit-cloth at church", and although she cannot read them, she trusts that "they've a good meaning". Eliot presents this with gentle irony, since Dolly's religion is based on habit and feeling rather than understanding, yet the narrator never mocks her. Her repeated phrase "if there's any good, we've need of it i' this world" is the moral centre of the extract. The repetition shows a sincere, almost

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proverbial wisdom, suggesting that she sees life as hard and believes that goodness must be actively shared.

Eliot also links Dolly's faith with family and tradition. The stamp has been in the house since her husband Ben was "a little un", and his mother used it before her. This continuity presents religion in Raveloe as something woven into everyday life, passed down through generations, in contrast with the cold, formal faith of Lantern Yard that betrayed Silas.

Dolly's relationship with Aaron reveals her gentleness as a mother. Her rebuke, "O go, that's naughty", is said "mildly", and the narrator's description of Aaron's "wondering bright orbs" peeping from his "outwork" adds warmth and humour to the scene. The military metaphor of an "outwork" makes the shy child seem to be defending a fortress, which is affectionately comic.

Finally, Dolly's admiration when Silas reads "I.H.S." shows her humility; she is pleased rather than embarrassed by his learning. Her long final speech, linked by "and" and dashes of thought, reflects her rambling, sincere voice, ending with the hope that the cakes "bring good to you, Master Marner". Eliot therefore presents Dolly as an embodiment of the community's kindness, a figure who will help lead Silas back to humanity.

6b

Religion is central to Silas Marner because it shapes Silas's downfall and his recovery. Eliot contrasts the rigid, judgemental faith of Lantern Yard with the warm, community-based religion of Raveloe, suggesting that belief matters most when it is expressed through love and trust between people.

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The novel's turning point is a religious event. At Lantern Yard, Silas is a devoted member of a strict chapel, admired for his piety and even thought to be specially chosen because of his cataleptic fits. However, his closest friend, William Dane, frames him for stealing the church money from a dying deacon. Instead of a proper investigation, the congregation draws lots, believing that God will reveal the truth, and the lots declare Silas guilty. Silas's response is devastating: he declares that there is "no just God that governs the earth righteously, but a God of lies". William then marries Sarah, Silas's fiancée. This moment is crucial because Silas loses not only his community but his faith, and Eliot suggests that a religion based on superstition can be cruel.

In Raveloe, Silas lives as an outsider, partly because he does not attend church. The villagers are suspicious of him, believing his knowledge of herbs and his fits suggest something unnatural. His lack of faith leaves an emptiness that he fills with gold, which he worships almost religiously, counting it every night. Eliot shows that without real belief, Silas's life becomes narrow and mechanical, centred on the loom and his coins.

Dolly Winthrop represents a different kind of religion. Her faith is simple, rooted in custom and goodwill rather than doctrine, and she encourages Silas to come to church at Christmas, believing it would do him good. Later, she insists that Eppie must be christened, and she helps Silas to bring her up. Dolly's later explanation that people must trust in a goodness greater than they can understand finally helps Silas begin to make sense of his past suffering.

Eppie's arrival brings a renewal of faith. Eliot's narrator compares her to the angels of old who led men away from destruction, suggesting that she is a kind of divine gift. Silas's love for Eppie gradually reconnects him with the community, and he

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begins attending church with her. Rather than returning to the stern doctrine of Lantern Yard, he finds a faith based on love and human connection.

Religion also shapes Godfrey and Nancy. Godfrey relies on chance rather than responsibility, and Eliot criticises this as a false belief in luck. Nancy has a strong, if rigid, sense of Providence: she refused to adopt a child because she believed it was against God's will, showing how faith can sometimes limit compassion. Godfrey's eventual confession about Eppie suggests that moral responsibility catches up with him.

Near the end, Silas returns to Lantern Yard and finds the chapel has vanished, replaced by a factory. He will never learn the truth about the robbery. Yet he tells Dolly that since Eppie came he has had "light enough to trusten by". This shows that his faith has been restored, not through answers, but through love.

Overall, religion is important because Eliot uses it to explore how belief can either destroy or heal. The novel suggests that true religion lies in kindness, community and trust.

7a

In this extract Shelley presents Frankenstein's relationship with Henry Clerval as healing and almost redemptive: Clerval is the human connection that restores Victor to the "happy creature" he was before his obsessive experiment. The friendship is presented entirely through Victor's retrospective first-person narration, so what we receive is not a balanced portrait of two equals but a grateful, idealising tribute in which Clerval becomes a model of everything Victor has lost.

From the opening, Clerval is presented as attentive and quietly protective. It is

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"Henry" who "proposed a pedestrian tour", and the formal, Latinate verb "acceded" suggests that Victor simply follows his friend's lead, glad to be guided. The superlative "my favourite companion" and the adverb "always" establish a long, stable history between them, linking Clerval to the "scenes of my native country" and therefore to home, family and innocence.

Shelley then uses a pattern of contrast to show what Clerval saves Victor from. Study had "secluded" him and "rendered me unsocial", and "A selfish pursuit had cramped and narrowed me". The verbs of confinement, "cramped" and "narrowed", make Victor's scientific ambition sound like a physical prison, while Clerval's influence is described through verbs of release: his "gentleness and affection warmed and opened my senses". The paired nouns and paired verbs give the sentence a balanced, gentle rhythm, as if the syntax itself is relaxing. Clerval "called forth the better feelings of my heart", a phrase which implies that goodness is still inside Victor but needs another person to draw it out. Shelley seems to suggest that isolation corrupts and companionship humanises.

The shift into direct address is the emotional climax of the extract. The exclamation "Excellent friend!" and the apostrophe "how sincerely did you love me" break the calm narrative, so the reader senses Victor's gratitude overflowing. Yet there is also a hint of inequality: Clerval tried to "elevate my mind until it was on a level with your own". The metaphor of elevation places Clerval morally above Victor, and this humility is striking from a narrator usually so proud of his intellect. Because Victor is telling this story later, there may also be a note of grief in the past tense "did you love me", which a reader aware of Clerval's fate might hear as an elegy.

Clerval's influence is tied closely to nature. Through him Victor learns again to love

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"the aspect of nature, and the cheerful faces of children", and the lexis of renewal, "verdant fields", "flowers of spring bloomed", "summer were already in bud", mirrors Victor's own recovery. The season of growth becomes a metaphor for the friendship itself.

In the third paragraph the focus moves to Clerval, and Shelley stresses his generosity. He "rejoiced in my gaiety, and sincerely sympathised", the sibilance softening the line, and he "exerted himself to amuse me", suggesting effort and selflessness. His mind is "truly astonishing", "full of imagination", inventing tales "in imitation of the Persian and Arabic writers". Clerval's creativity is imaginative and shared, a pointed contrast to Victor's secret, solitary creation.

Structurally, the extract moves chronologically from waiting to joy. It begins with Victor expecting a letter "daily" and ends with him returning to college as "the peasants were dancing", feeling "unbridled joy and hilarity". The absence of dialogue keeps the focus on Victor's feelings, and the final adjective "unbridled" suggests freedom. However, the phrase "invincible burden" reminds us that the dark thoughts are only suspended, not destroyed, so Shelley presents this friendship as a precious but fragile refuge.

7b

Letters are central to Frankenstein because they are both the frame that holds the story together and the threads that connect Victor to the people he loves. Shelley uses them to make an incredible tale feel credible, to show the pull of home and family against Victor's isolation, and, increasingly, to deliver the news of disaster. In a novel about what happens when someone cuts himself off from others, letters become a measure of human connection.

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The most important letters are Robert Walton's to his sister, Margaret Saville, in England. The novel opens and closes with them, so Victor's narrative and the creature's narrative are nested inside Walton's account. This epistolary frame gives the story authority: Walton is a sober, educated witness who writes down Victor's tale and even tells Margaret that Victor corrected and added to his notes, so the reader is invited to trust it. Walton's letters also create a parallel. His longing for glory at the North Pole and his complaint that he has no friend mirror Victor's ambition and loneliness, which is why Victor warns him that knowledge may become "a serpent to sting you". By ending with Walton's final letters, in which he agrees to turn back when his crew demand it and records Victor's death and the creature's last appearance, Shelley shows that Walton has learned from the story, giving the novel its moral resolution.

Letters from Victor's family show the world he neglects. In Chapter 6, Clerval brings a letter from Elizabeth, who writes anxiously about Victor's illness and silence and fills him in on the family, including Justine's return to the household. Its warmth and domestic detail contrast with the horror of the laboratory, and Victor's prompt reply suggests that, for a moment, love draws him back to health. Shelley thus uses Elizabeth's letters to present her as the gentle, patient centre of home that Victor's obsession endangers.

Soon afterwards, letters become messengers of tragedy. Alphonse Frankenstein's letter announcing that "William is dead!" is the turning point that sends Victor back to Geneva and towards the creature. The abrupt exclamation captures how one letter can shatter a family, and from here on letters tend to bring fear rather than comfort. Later, after Clerval's murder and Victor's imprisonment in Ireland, Elizabeth writes again, asking gently whether he loves someone else and whether he still wishes to marry her. Her kindness is painfully ironic, because the letter

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makes Victor remember the creature's threat, "I will be with you on your wedding-night", and his reply promising to tell her a dreadful secret after their marriage shows his fatal habit of secrecy. The marriage goes ahead and Elizabeth is murdered on the wedding night, so the letter becomes part of the tragic chain.

Shelley also gives letters and written papers to the creature. He discovers Victor's journal of the months before his creation in the pocket of the clothes he took from the laboratory, and learns the disgusting truth of his origins, a moment that fuels his rage against his creator. He also says he has copies of Safie's letters, which he offers Victor as proof that his story is true.

Overall, letters are important because they link the separate narratives, establish truth and remind both Victor and the reader of the human bonds that ambition destroys. It is fitting that the novel ends not with Victor's voice but with Walton's letters home, because the act of writing to someone who loves you is exactly what Victor failed to value.

8 Both She Walks in Beauty and Elizabeth Barrett Browning's Sonnet 43 present admiration as something that moves beyond the physical towards the spiritual. However, Byron's speaker admires a woman from the outside, as an observer, while Barrett Browning's speaker admires her beloved from within a relationship, so that admiration becomes a total, lifelong devotion.

Byron opens with a simile that elevates the woman into something cosmic: she walks "like the night / Of cloudless climes and starry skies". The alliteration lingers musically, and the image is unexpected, since beauty is conventionally linked to daylight. Byron instead admires the balance of opposites, "all that's best of dark

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and bright", and claims her "tender light" is one "Which heaven to gaudy day denies". The adjective "gaudy" dismisses ordinary brightness as vulgar, so her beauty is subtle and almost holy. Barrett Browning, by contrast, opens not with an image of the beloved at all but with a question: "How do I love thee? Let me count the ways." The beloved is never physically described. Her admiration is measured in the dimensions of her own soul, "the depth and breadth and height / My soul can reach", which makes love an infinite space rather than a beautiful face.

Both poets use abstract and spiritual language to suggest that what they admire is morally pure. Byron moves from "raven tress" and "cheek" to the "mind at peace with all below" and "A heart whose love is innocent!" The exclamation in the final line shows his admiration reaching its peak once he imagines her goodness, and the word "innocent" makes the woman almost saintly. Barrett Browning similarly links love to virtue, loving "freely, as men strive for Right" and "purely, as they turn from Praise". These similes compare her admiration to moral courage and humility, and the anaphora of "I love thee" builds a sense of a vow being repeated.

Form and structure reinforce these differences. Byron uses three regular six-line stanzas with alternating rhyme and steady iambic tetrameter, and the controlled, balanced rhythm, as in the antithesis "One shade the more, one ray the less", mirrors the perfect harmony he admires in her. Barrett Browning chooses the Petrarchan sonnet, the traditional form of love poetry, but frequent enjambment and caesura make it feel breathless and spontaneous, as if her emotion strains against the form. Her structure also moves through time, from "old griefs" and "childhood's faith" to the final line, "I shall but love thee better after death", so her admiration expands to fill her entire life and beyond it.

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	Context sharpens the contrast. Byron's poem was published in Hebrew Melodies in 1815 and is often said to have been inspired by seeing his cousin by marriage, Mrs Wilmot, in a black mourning dress with spangles, which may explain the imagery of a starry night. Admiration here is that of a stranger, and coming from a poet notorious for his scandalous love affairs, its insistence on innocence is striking. Barrett Browning wrote her sonnets during her secret courtship with Robert Browning, whom she married against her father's wishes in 1846. By taking the sonnet, traditionally a male poet praising a silent woman, and writing as a woman about a man, she reverses the convention that Byron's poem follows. Ultimately, Byron admires a vision of perfection, while Barrett Browning admires a real person who has transformed her life.
9	Both War Photographer and Wilfred Owen's Exposure use powerful images to force the reader to confront the suffering of war. Yet the poems approach images very differently: Satyamurti questions whether a single photographic image can ever tell the truth, while Owen builds a relentless series of images from inside the trenches to make his readers feel what the newspapers left out. Satyamurti's poem is, in a sense, about the power and limits of images. Her opening line, "The reassurance of the frame is flexible", suggests that a photograph comforts the viewer by cutting reality into a tidy shape, letting us believe that outside it "people eat, sleep, love normally". She then sets two images side by side. The girls at Ascot are "peach, sun-gilded", "silk-crumpled", "in champagne giggles": the compound adjectives and luxurious lexis create a glowing, privileged picture. This is juxtaposed with the "small girl / staggering down some devastated street, / hip thrust out under a baby's weight", a child forced into motherhood. Owen's images are less about contrast between worlds and more about the endless,

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grinding misery of one place. He personifies the weather as the true enemy, "the merciless iced east winds that knive us", where the invented verb "knive" makes the wind a bayonet. Even dawn becomes hostile, "massing in the east her melancholy army", so nature itself is militarised.

The most powerful image in Satyamurti's poem is the moment of the bomb. "She saw me seeing her; my finger pressed" captures the uncomfortable intimacy of the photographer's gaze, and the sibilance mimics the shutter. The girl's mouth is "too small for her dark scream", a synaesthetic image in which sound becomes a colour and her terror is too large for her body. The ellipsis after "began to run" leaves her fate unknown. Owen similarly uses haunting images of faces and bodies: snow comes "feeling for our faces" with "fingering stealth", a sinister personification, and at the end the burying party pauses over "half-known faces" because "All their eyes are ice". This final image is chilling because the men have become frozen objects, and it is far more explicit about death than Satyamurti's ambiguous ending.

Structurally, both poets use disruption. Satyamurti writes in free verse with irregular stanzas and dashes that jump between memories, and her final stanza turns the image back on the media: the caption "Even in hell the human spirit / triumphs over all" is exposed as a lie, replaced by the shocking simile "arbitrary as a blood stain on a wall". Owen uses a regular eight-stanza form with pararhyme, such as "knive us" and "nervous", and a short refrain, "But nothing happens", which creates frustration and anticlimax.

Context explains these differences. Owen wrote Exposure from direct experience on the Western Front in the harsh winter of 1917, and he was killed in November 1918. His images aim to shatter the patriotic myths that civilians at home

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believed. Satyamurti, writing in 1987, is a modern poet and sociologist interested in the stories people tell about themselves, and her speaker is an outsider whose job is to "seek out the tragic". Her poem therefore reflects a media age in which images of war are consumed daily and distorted by captions. Both poets ultimately suggest that the reality of war is more painful than any comforting image allows, but Owen asks us to feel the soldiers' suffering while Satyamurti asks us to question how we look at it.

10 Composed upon Westminster Bridge and William Blake's London both present feelings about the same city, yet they are almost mirror images. Wordsworth stands still above London and is overwhelmed with awe and peace, while Blake walks through its streets and is filled with anger and despair.

Wordsworth's feelings are announced in superlative terms from the first line: "Earth has not anything to show more fair". London is "touching in its majesty", a phrase that blends emotional tenderness with regal grandeur. Blake opens instead with a speaker who will "wander thro' each charter'd street, / Near where the charter'd Thames does flow". The repetition of "charter'd" suggests that every street and even the river is owned and controlled, so his feeling is one of oppression. This contrasts sharply with Wordsworth's Thames, which "glideth at his own sweet will", personified as free and gentle. The same river becomes a symbol of liberty for one poet and of captivity for the other.

The poets' language differs in what it focuses on. Wordsworth's list "Ships, towers, domes, theatres, and temples" celebrates the city's achievements in trade, art and religion, and these buildings lie "Open unto the fields, and to the sky", so the city appears to merge with nature. Blake's lexis, however, is of pain: "Marks of

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weakness, marks of woe" uses repetition and alliteration to stamp suffering onto every face, and the metaphor "mind-forg'd manacles" implies that people are imprisoned by their own thoughts as well as by institutions. Where Wordsworth's buildings are beautiful, Blake's are corrupt: "Every black'ning Church appalls" and the "hapless Soldiers sigh / Runs in blood down Palace walls", a vivid image blaming the church and monarchy for human misery.

Form and structure reinforce these feelings. Wordsworth uses a Petrarchan sonnet, a form associated with love, which suggests he is almost in love with the city. The volta comes as he moves from describing to feeling, culminating in "Ne'er saw I, never felt, a calm so deep!" and the exclamation "Dear God!", which makes his response nearly religious. The final image, "all that mighty heart is lying still", is ambiguous: it might show peaceful sleep, but "lying still" could also hint at death, as if London is only beautiful when its people are absent. Blake uses four regular quatrains with an ABAB rhyme scheme and a steady, marching rhythm, which mirrors the relentless, repetitive suffering he sees. His final stanza builds to the oxymoron "Marriage hearse", in which love and death are fused, ending on a note of hopelessness rather than calm.

Context is crucial to both. Wordsworth wrote his sonnet in 1802 after crossing Westminster Bridge early in the morning on his way to France with his sister Dorothy, and it was published in 1807. As a Romantic poet usually devoted to nature, it is surprising that he feels such rapture for a city, but he admires it precisely when it resembles a natural landscape, still and "smokeless" before the industrial working day begins. Blake's poem appeared in Songs of Experience in 1794, written by a radical critic of Church and state at a time of widespread poverty and child labour. Wordsworth therefore offers a fleeting, idealised view of London, while Blake offers a protest against it, and together they suggest that

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feelings about a place are shaped as much by the observer's perspective as by the place itself.

11 Both poems present shopping as far more than a routine task: it reveals something about the speaker's life and state of mind. For Mary McCreath, remembering the 1940s, shopping is a test of endurance that ends in triumph because so little was available, whereas for Grace Nichols, surrounded by abundance, shopping becomes a source of guilt and paralysis. The striking irony is that scarcity brings satisfaction while plenty brings emptiness.

McCreath's poem opens in a measured, almost explanatory voice: "Firstly, shops specialised then". The discourse marker "Firstly" makes the memory sound like an orderly lesson for a younger reader, and the plain list of "dairies, fruit shops, / Butcheries" recreates a lost world of separate shops. The lack of descriptive adjectives seems to reflect the austerity of wartime, although the list ends with "Shops that sold sweets", perhaps a detail that still matters to the speaker as a remembered child. Nichols also begins with a list, but it is a confession rather than an explanation: "I'm guilty of buying too little food". Her shopping list, "1 carton milk / 1 carton juice", uses numerals and omits words like "of", so it sounds clipped and joyless. Both poets therefore use lists, but McCreath's list shows variety in a time of shortage, while Nichols's shows how little she can bring herself to choose in a time of plenty.

The poems present the experience of shopping very differently. In McCreath's poem the metaphor of queues that "snaked / For great distances" and the later "Snaking queue" create a vivid visual image of endless lines, and the hyperbole of "great distances" stresses hardship. Yet there is warmth in this suffering: people "would

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all huddle together" in the rain, and anyone with an umbrella "Shared with all around them". The pronoun "we" gives a sense of community, so the memory is affectionate as well as difficult. Nichols's speaker is completely alone. She wanders the "supermarket aisles" "blank as a zombie", a modern simile suggesting she is lifeless and disconnected. Even the food fails to tempt her: the "chunky red odours / behind the cellophane" make the meat sound heavy and unappetising, sealed away from her, and the "lady reluctantly urging samples" shows that no one in this place truly connects with anyone else. Whereas McCreath's queue binds people together, Nichols's supermarket isolates.

The poets' thoughts about home also differ. McCreath ends by describing "great satisfaction" and "A morning well spent", and the precise numbers, "5 or 6 items from 4 to 5 different shops", make a few groceries sound like a hard-won victory. However, the final line, "enough to eat for survival", is sobering: it reminds us that this pride exists because families were close to hunger. Nichols's domestic world is quieter but tenser. Her husband's complaint, "Why can't you buy / for more than one day / at a time", is undercut by the colloquial "my old man whines", which sounds both affectionate and irritated.

Structurally, McCreath's poem moves chronologically from leaving home to returning, using long, prose-like lines and a calm, reflective tone, so the poem itself has a sense of completion. Nichols uses short, broken free-verse lines that mimic hesitation, and her final stanza builds tension through repetition: "Between the bulge of the shelf / and the cast of my eye / between the nerve of my trolley / and the will of my mind". The parallel structure feels like a stand-off, with the trolley personified as having "nerve" while the speaker's will fails. The poem ends on "I'm always paralysed", where "always" turns one trip into a permanent condition. While McCreath's poem resolves into achievement, Nichols's ends in

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stasis.

Overall, McCreath presents shopping as a shared struggle remembered with pride, and Nichols presents it as a lonely, modern anxiety. Together they suggest that having more choice does not necessarily make life feel richer.