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

SECTION B, Part 1 – Poetry Anthology

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

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

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TOTAL FOR SECTION B, PART 1 = 20 MARKS

SECTION B, Part 2 – Unseen Poetry

Question 11

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(Total for Question 11 = 20 marks)

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

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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

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.'

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)

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.

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)

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.

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)

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!'

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)

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.

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)

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.

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)

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.

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

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)

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

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)

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

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)

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

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).

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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