Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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

Time 1 hour 20 minutes

Paper reference **1ET0/02N**

English Literature

PAPER 2

OPTION 1: 19th-century Novel

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 from Questions 1–7
- Answer the question in the space provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 40.
- The marks for **each** part of the question are shown in brackets
  – *use this as a guide as to how much time to spend on each part.*

Advice

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

Turn over ▶

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

Time 1 hour 20 minutes

Paper reference **1ET0/02N**

English Literature

PAPER 2

OPTION 1: 19th-century Novel

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ▶

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Answer ONE question from Questions 1–7:

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

19th-century Novel

Answer ONE question from Questions 1–7.

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 6, at Lowood School, Miss Scatcherd punishes a girl called Burns with a rod. Later, Jane Eyre goes to speak with the girl, who has just finished reading a book.

'What is your name beside Burns?'

'Helen.'

'Do you come a long way from here?'

'I come from a place farther north; quite on the borders of Scotland.'

'Will you ever go back?'

'I hope so; but nobody can be sure of the future.'

'You must wish to leave Lowood?'

'No: why should I? I was sent to Lowood to get an education; and it would be of no use going away until I have obtained that object.'

'But that teacher, Miss Scatcherd, is so cruel to you?'

'Cruel? Not at all! She is severe; she dislikes my faults.'

'And if I were in your place I should dislike her; I should resist her; if she struck me with that rod, I should get it from her hand; I should break it under her nose.'

'Probably you would do nothing of the sort: but if you did, Mr Brocklehurst would expel you from the school: that would be a great grief to your relations. It is far better to endure patiently a smart which nobody feels but yourself, than to commit a hasty action whose evil consequences will extend to all connected with you; and, besides, the Bible bids us return good for evil.'

'But then it seems disgraceful to be flogged, and to be sent to stand in the middle of a room full of people; and you are such a great girl: I am far younger than you, and I could not bear it.'

'Yet it would be your duty to bear it, if you could not avoid it: it is weak and silly to say you *cannot bear* what is your fate to be required to bear.'

I heard her with wonder: I could not comprehend this doctrine of endurance; and still less could I understand or sympathise with the forbearance she expressed for her chastiser. Still I felt that Helen Burns considered things by a light invisible to my eyes. I suspected she might be right and I wrong; but I would not ponder the matter deeply: like Felix, I put it off to a more convenient season.

'You say you have faults, Helen: what are they? To me you seem very good.'

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'Then learn from me, not to judge by appearances. I am, as Miss Scatcherd said, slatternly; I seldom put, and never keep, things in order; I am careless; I forget rules; I read when I should learn my lessons; I have no method: and sometimes I say, like you, I cannot *bear* to be subjected to systematic arrangements. This is all very provoking to Miss Scatcherd, who is naturally neat, punctual, and particular.'

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents Helen Burns in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Helen Burns speaks about gaining an education.

Explain how education is explored **elsewhere** in the novel.

In your answer, you must consider:

- who gains an education
- who teaches and what is learned.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In the final chapter, Chapter 59, Pip spots Estella in the grounds of the now ruined Satis House.

[Pip] 'Estella!'

'I am greatly changed. I wonder you know me.'

The freshness of her beauty was indeed gone, but its indescribable majesty and its indescribable charm remained. Those attractions in it, I had seen before; what I had never seen before, was the saddened softened light of the once proud eyes; what I had never felt before, was the friendly touch of the once insensible hand.

We sat down on a bench that was near, and I said, 'After so many years, it is strange that we should thus meet again, Estella, here where our first meeting was! Do you often come back?'

'I have never been here since.'

'Nor I.'

The moon began to rise, and I thought of the placid look at the white ceiling, which had passed away. The moon began to rise, and I thought of the pressure on my hand when I had spoken the last words he [Magwitch] had heard on earth.

Estella was next to break the silence that ensued between us.

'I have very often hoped and intended to come back, but have been prevented by many circumstances. Poor, poor old place!'

The silvery mist was touched with the first rays of the moonlight, and the same rays touched the tears that dropped from her eyes. Not knowing that I saw them, and setting herself to get the better of them, she said quietly:

'Were you wondering, as you walked along, how it came to be left in this condition?'

'Yes, Estella.'

'The ground belongs to me. It is the only possession I have not relinquished. Everything else has gone from me, little by little, but I have kept this. It was the subject of the only determined resistance I made in all the wretched years.'

'Is it to be built on?'

'At last it is. I came here to take leave of it before its change. And you,' she said, in a voice of touching interest to a wanderer, 'you live abroad still?'

'Still.'

'And do well, I am sure?'

'I work pretty hard for a sufficient living, and therefore – Yes, I do well.'

'I have often thought of you,' said Estella.

'Have you?'

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'Of late, very often. There was a long hard time when I kept far from me, the remembrance of what I had thrown away when I was quite ignorant of its worth. But, since my duty has not been incompatible with the admission of that remembrance, I have given it a place in my heart.'

'You have always held your place in my heart,' I answered. And we were silent again, until she spoke.

Question 2 – *Great Expectations*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Estella has changed.

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

In your answer, you must consider:

- what Estella says and does
- the effect Estella has on Pip.

(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 'Incident at the Window' – Mr Utterson and Mr Enfield are on their usual Sunday walk when they stop to gaze at the back door of Dr Jekyll's house.

[Enfield] 'And by the way what an ass you must have thought me, not to know that this was a back way to Dr Jekyll's! It was partly your own fault that I found it out, even when I did.'

'So you found it out, did you?' said Utterson. 'But if that be so, we may step into the court and take a look at the windows. To tell you the truth, I am uneasy about poor Jekyll; and even outside, I feel as if the presence of a friend might do him good.'

The court was very cool and a little damp, and full of premature twilight, although the sky, high up overhead, was still bright with sunset. The middle one of the three windows was half way open; and sitting close beside it, taking the air with an infinite sadness of mien, like some disconsolate prisoner, Utterson saw Dr Jekyll.

'What! Jekyll!' he cried. 'I trust you are better.'

'I am very low, Utterson,' replied the doctor drearily, 'very low. It will not last long, thank God.'

'You stay too much indoors,' said the lawyer. 'You should be out, whipping up the circulation like Mr Enfield and me. (This is my cousin – Mr Enfield – Dr Jekyll.) Come, now; get your hat and take a quick turn with us.'

'You are very good,' sighed the other. 'I should like to very much; but no, no, no, it is quite impossible; I dare not. But indeed, Utterson, I am very glad to see you; this is really a great pleasure; I would ask you and Mr Enfield up, but the place is really not fit.'

'Why then,' said the lawyer, good-naturedly, 'the best thing we can do is to stay down here and speak with you from where we are.'

'That is just what I was about to venture to propose,' returned the doctor, with a smile. But the words were hardly uttered, before the smile was struck out of his face and succeeded by an expression of such abject terror and despair, as froze the very blood of the two gentlemen below. They saw it but for a glimpse, for the window was instantly thrust down; but that glimpse had been sufficient, and they turned and left the court without a word. In silence, too, they traversed the bystreet; and it was not until they had come into a neighbouring thoroughfare, where even upon a Sunday there were still some stirrings of life, that Mr Utterson at last turned and looked at his companion. They were both pale; and there was an answering horror in their eyes.

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Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents the events when Mr Utterson and Mr Enfield stop to look at Dr Jekyll's house in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Utterson believes that Dr Jekyll would benefit from seeing a friend.

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

In your answer, you must consider:

- which characters are friends
- what these friends say and do.

(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' – After observing the Cratchit family mourning the loss of Tiny Tim, the Spirit takes Scrooge to the churchyard.

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying, fat with repleted appetite. A worthy place!

The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

'Before I draw nearer to that stone to which you point,' said Scrooge, 'answer me one question. Are these the shadows of things that Will be, or are they shadows of things that May be, only?'

Still the Ghost pointed downward to the grave by which it stood.

'Men's courses will foreshadow certain ends, to which, if persevered in, they must lead,' said Scrooge. 'But if the courses be departed from, the ends will change. Say it is thus with what you show me!'

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

'Am *I* that man who lay upon the bed?' he cried, upon his knees.

The finger pointed from the grave to him, and back again.

'No, Spirit! Oh, no, no!'

The finger was still there.

'Spirit!' he cried, tight clutching at its robe, 'hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?'

For the first time the hand appeared to shake.

'Good Spirit,' he pursued, as down upon the ground he fell before it: 'Your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life!'

The kind hand trembled.

'I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!'

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In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him.

Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed and dwindled down into a bedpost.

Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge's visit to the churchyard in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the Spirit demonstrates some kindness towards Scrooge.

Explain how being kind is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows kindness to others
- how kindness is demonstrated.

(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 16, Elizabeth and Wickham discuss Mr. Darcy.

[Elizabeth about Darcy] '… he is a man of very large property in Derbyshire, I understand.'

'Yes,' replied Wickham; — 'his estate there is a noble one. A clear ten thousand per annum. You could not have met with a person more capable of giving you certain information on that head than myself — for I have been connected with this family in a particular manner from my infancy.'

Elizabeth could not but look surprised.

'You may well be surprised, Miss Bennet, at such an assertion, after seeing, as you probably might, the very cold manner of our meeting yesterday. — Are you much acquainted with Mr. Darcy?'

'As much as I ever wish to be,' cried Elizabeth warmly, — 'I have spent four days in the same house with him, and I think him very disagreeable.'

'I have no right to give *my* opinion,' said Wickham, 'as to his being agreeable or otherwise. I am not qualified to form one. I have known him too long and too well to be a fair judge. It is impossible for *me* to be impartial. But I believe your opinion of him would in general astonish — and perhaps you would not express it quite so strongly anywhere else. — Here you are in your own family.'

'Upon my word I say no more *here* than I might say in any house in the neighbourhood, except Netherfield. He is not at all liked in Hertfordshire. Every body is disgusted with his pride. You will not find him more favourably spoken of by any one.'

'I cannot pretend to be sorry,' said Wickham, after a short interruption, 'that he or that any man should not be estimated beyond their deserts; but with *him* I believe it does not often happen. The world is blinded by his fortune and consequence, or frightened by his high and imposing manners, and sees him only as he chuses to be seen.'

'I should take him, even on *my* slight acquaintance, to be an ill-tempered man.' Wickham only shook his head.

'I wonder,' said he, at the next opportunity of speaking, 'whether he is likely to be in this country much longer.'

'I do not at all know; but I *heard* nothing of his going away when I was at Netherfield. I hope your plans in favour of the —shire will not be affected by his being in the neighbourhood.'

'Oh! no — it is not for *me* to be driven away by Mr. Darcy. If *he* wishes to avoid seeing *me*, he must go. We are not on friendly terms, and it always gives me pain to meet him, but I have no reason for avoiding *him* …'

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Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Elizabeth refers to Mr. Darcy's pride.

Explain how pride is explored **elsewhere** in the novel.

In your answer, you must consider:

- who demonstrates pride
- when pride 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 21, Silas Marner and Eppie try to find Lantern Yard.

With some difficulty, after many turnings and new enquiries, they reached Prison Street; and the grim walls of the jail, the first object that answered to any image in Silas's memory, cheered him with the certitude, which no assurance of the town's name had hitherto given him, that he was in his native place.

'Ah,' he said, drawing a long breath, 'there's the jail, Eppie; that's just the same: I aren't afraid now. It's the third turning on the left hand from the jail doors, that's the way we must go.'

'O, what a dark ugly place!' said Eppie. 'How it hides the sky! It's worse than the Workhouse. I'm glad you don't live in this town now, father. Is Lantern Yard like this street?'

'My precious child,' said Silas, smiling, 'it isn't a big street like this. I never was easy i' this street myself, but I was fond o' Lantern Yard. The shops here are all altered, I think – I can't make 'em out; but I shall know the turning, because it's the third.

'Here it is,' he said, in a tone of satisfaction, as they came to a narrow alley. 'And then we must go to the left again, and then straight for'ard for a bit, up Shoe Lane: and then we shall be at the entry next to the o'erhanging window, where there's the nick in the road for the water to run. Eh, I can see it all.'

'O father, I'm like as if I was stifled,' said Eppie. 'I couldn't ha' thought as any folks lived i' this way, so close together. How pretty the Stone-pits 'ull look when we get back.'

'It looks comical to *me*, child, now – and smells bad. I can't think as it usened to smell so.'

Here and there a sallow, begrimed face looked out from a gloomy doorway at the strangers, and increased Eppie's uneasiness, so that it was a longed-for relief when they issued from the alleys into Shoe Lane, where there was a broader strip of sky.

'Dear heart!' said Silas, 'why, there's people coming out o' the Yard as if they'd been to chapel at this time o' day – a week-day noon!'

Suddenly, he started and stood still with a look of distressed amazement, that alarmed Eppie. They were before an opening in front of a large factory, from which men and women were streaming for their mid-day meal.

'Father,' said Eppie, clasping his arm, 'what's the matter?' But she had to speak again and again before Silas could answer her.

'It's gone, child,' he said, at last, in strong agitation – 'Lantern Yard's gone.'

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Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents the search for Lantern Yard in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner is shocked to see how his old town has changed.

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

In your answer, you must consider:

- what changes occur
- the effects of change.

(20)

(Total for Question 6 = 40 marks)



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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 7, Victor Frankenstein returns to Geneva after the murder of his brother, William.

My country, my beloved country! who but a native can tell the delight I took in again beholding thy streams, thy mountains, and, more than all, thy lovely lake!

Yet, as I drew nearer home, grief and fear again overcame me. Night also closed around; and when I could hardly see the dark mountains, I felt still more gloomily. The picture appeared a vast and dim scene of evil, and I foresaw obscurely that I was destined to become the most wretched of human beings. Alas! I prophesied truly, and failed only in one single circumstance, that in all the misery I imagined and dreaded, I did not conceive the hundredth part of the anguish I was destined to endure.

It was completely dark when I arrived in the environs of Geneva; the gates of the town were already shut; and I was obliged to pass the night at Secheron, a village at the distance of half a league from the city. The sky was serene; and as I was unable to rest, I resolved to visit the spot where my poor William had been murdered. As I could not pass through the town, I was obliged to cross the lake in a boat to arrive at Plainpalais. During this short voyage I saw the lightnings playing on the summit of Mont Blanc in the most beautiful figures. The storm appeared to approach rapidly; and, on landing, I ascended a low hill, that I might observe its progress. It advanced; the heavens were clouded, and I soon felt the rain coming slowly in large drops, but its violence quickly increased.

I quitted my seat and walked on, although the darkness and storm increased every minute and the thunder burst with a terrific crash over my head. It was echoed from Salêve, the Juras, and the Alps of Savoy; vivid flashes of lightning dazzled my eyes, illuminating the lake, making it appear like a vast sheet of fire; then for an instant every thing seemed of a pitchy darkness, until the eye recovered itself from the preceding flash. The storm, as is often the case in Switzerland, appeared at once in various parts of the heavens. The most violent storm hung exactly north of the town, over that part of the lake which lies between the promontory of Belrive and the village of Copêt. Another storm enlightened Jura with faint flashes; and another darkened and sometimes disclosed the Môle, a peaked mountain to the east of the lake.

While I watched the tempest, so beautiful yet terrific, I wandered on with a hasty step. This noble war in the sky elevated my spirits; I clasped my hands and exclaimed aloud, 'William, dear angel! this is thy funeral, this thy dirge!'

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Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Frankenstein's return to Geneva.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein speaks of his fear.

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

In your answer, you must consider:

- which characters are afraid
- why they are afraid.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR PAPER = 40 MARKS

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd

Great Expectations, Charles Dickens, Pearson Education Ltd

Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin Classics

A Christmas Carol, Charles Dickens, Penguin Classics

Pride and Prejudice, Jane Austen, Penguin Classics

Silas Marner, George Eliot, Penguin Classics

Frankenstein, Mary Shelley, Penguin Classics

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Please check the examination details below before entering your candidate information

Candidate surname	Other names

Centre Number | Candidate Number

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

Time 1 hour 20 minutes

Paper reference **1ET0/02P**

English Literature

PAPER 2

OPTION 2: Poetry since 1789

You must have:
Question 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 Part 1 and Question 5 in Part 2.
- You should spend about 35 minutes on Part 1.
- You should spend about 45 minutes on 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 40.
- 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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Q:1/1

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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 1** ☒ **Question 2** ☒

Question 3 ☒ **Question 4** ☒

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TOTAL FOR PART 1 = 20 MARKS

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Part 2

Unseen Poetry

Question 5

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TOTAL FOR PART 2 = 20 MARKS
TOTAL FOR PAPER = 40 MARKS

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

Time 1 hour 20 minutes

Paper reference **1ET0/02P**

English Literature

PAPER 2

OPTION 2: Poetry since 1789

Question Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ▶

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Q:1/1

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Answer TWO questions:

ONE question from Part 1 and Question 5 from Part 2.

The poems for use are in this booklet.

Part 1 Poetry Anthology		**Page**
1	Relationships	4
2	Conflict	6
3	Time and Place	8
4	Belonging	10
Part 2		
5	Unseen Poetry	12

Part 1

Poetry Anthology

Answer ONE question in Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

One Flesh

Lying apart now, each in a separate bed,
He with a book, keeping the light on late,
She like a girl dreaming of childhood,
All men elsewhere – it is as if they wait
Some new event: the book he holds unread,
Her eyes fixed on the shadows overhead.

Tossed up like flotsam from a former passion,
How cool they lie. They hardly ever touch,
Or if they do it is like a confession
Of having little feeling – or too much.
Chastity faces them, a destination
For which their whole lives were a preparation.

Strangely apart, yet strangely close together,
Silence between them like a thread to hold
And not wind in. And time itself's a feather
Touching them gently. Do they know they're old,
These two who are my father and my mother
Whose fire from which I came, has now grown cold?

Elizabeth Jennings (1966)

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1 Re-read *One Flesh*. Choose **one** other poem from the *Relationships* anthology.

Compare how changes in relationships 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 1 = 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

No Problem

I am not de problem
But I bear de brunt
Of silly playground taunts
An racist stunts,
I am not de problem
I am born academic
But dey got me on de run
Now I am branded athletic
I am not de problem
If yu give I a chance
I can teach yu of Timbuktu
I can do more dan dance,
I am not de problem
I greet yu wid a smile
Yu put me in a pigeon hole
But I am versatile

These conditions may affect me
As I get older,
An I am positively sure
I have no chips on me shoulders,
Black is not de problem
Mother country get it right
An juss fe de record,
Sum of me best friends are white.

Benjamin Zephaniah (1996)

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2 Re-read *No Problem*. Choose **one** other poem from the *Conflict* anthology.

Compare how a problem 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 2 = 20 marks)

The poems you have studied are:

A Poison Tree – William Blake

The Destruction of Sennacherib – Lord Byron

Extract from The Prelude – William Wordsworth

The Man He Killed – Thomas Hardy

Cousin Kate – Christina Rossetti

Half-caste – Jon Agard

Exposure – Wilfred Owen

The Charge of the Light Brigade – Alfred, Lord Tennyson

Catrin – Gillian Clarke

War Photographer – Carole Satyamurti

Belfast Confetti – Ciaran Carson

The Class Game – Mary Casey

Poppies – Jane Weir

No Problem – Benjamin Zephaniah

What Were They Like? – Denise Levertov

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Time and Place

Stewart Island

'But look at all this beauty'
said the hotel manager's wife
when asked how she could bear to
live there. True: there was a fine bay,
all hills and atmosphere; white
sand, and bush down to the sea's edge;
oyster-boats, too, and Maori
fishermen with Scottish names (she
ran off with one that autumn).
As for me, I walked on the beach;
it was too cold to swim. My
seven-year-old collected shells
and was bitten by sandflies;
my four-year-old paddled, until
a mad seagull jetted down
to jab its claws and beak into
his head. I had already
decided to leave the country.

Fleur Adcock (1971)

3 Re-read *Stewart Island*. Choose **one** other poem from the *Time and Place* anthology.

Compare how personal experiences 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 3 = 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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Belonging

Island Man

Morning
and island man wakes up
to the sound of blue surf
in his head
the steady breaking and wombing

wild seabirds
and fishermen pushing out to sea
the sun surfacing defiantly
from the east
of his small emerald island
he always comes back groggily groggily

Comes back to sands
of a grey metallic soar
to surge of wheels
to dull North Circular roar

muffling muffling
his crumpled pillow waves
island man heaves himself

Another London day

Grace Nichols (1984)

4 Re-read *Island Man*. Choose **one** other poem from the *Belonging* anthology.

Compare how a sense of belonging 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 4 = 20 marks)

TOTAL FOR PART 1 = 20 MARKS

The poems you have studied are:

To My Sister – William Wordsworth

Captain Cook (To My Brother) – Letitia Elizabeth Landon

The Sunday Dip – John Clare

Mild the Mist Upon the Hill – Emily Brontë

Clear and Gentle Stream – Robert Bridges

I Remember, I Remember – Thomas Hood

Island Man – Grace Nichols

Peckham Rye Lane – Amy Blakemore

We Refugees – Benjamin Zephaniah

Us – Zaffar Kunial

In Wales, Wanting to be Italian – Imtiaz Dharker

Kumukanda – Kayo Chingonyi

Jamaican British – Raymond Antrobus

My Mother's Kitchen – Choman Hardi

The Émigrée – Carol Rumens

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Part 2

Unseen Poetry

Read the two poems and answer Question 5.

You should spend about 45 minutes on this section.

Poem 1: *Grannie**

I stayed with her when I was six then went
To live elsewhere when I was eight years old.
For ages I remembered her faint scent
Of lavender, the way she'd never scold
No matter what I'd done, and most of all
The way her smile seemed, somehow, to enfold
My whole world like a warm, protective shawl.

I knew that I was safe when she was near,
She was so tall, so wide, so large, she would
Stand mountainous between me and my fear,
Yet oh, so gentle, and she understood
Every hope and dream I ever had.
She praised me lavishly when I was good,
But never punished me when I was bad.

Years later war broke out and I became
A soldier and was wounded while in France.
Back home in hospital, still very lame,
I realised suddenly that circumstance
Had brought me close to that small town where she
Was living still. And so I seized the chance
To write and ask if she could visit me.

She came. And I still vividly recall
The shock that I received when she appeared
That dark cold day. Huge grannie was so small!
A tiny, frail, old lady. It was weird.
She hobbled through the ward to where I lay
And drew quite close and, hesitating, peered.
And then she smiled: and love lit up the day.

Vernon Scannell (c.1993)

Glossary:

***Grannie*: grandmother

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Poem 2: *Seeing Granny**

Toothless, she kisses
with fleshy lips
rounded, like mouth
of a bottle, all wet.

She bruises your face
almost, with two
loving tree-root hands.

She makes you sit, fixed.
She then stuffs you
with boiled pudding and lemonade.

She watches you feed
on her food. She milks
you dry of answers
about the goat she gave you.

James Berry (1988)

Glossary:

**Granny*: grandmother

5 Compare the ways the writers present grandmothers in Poem 1: *Grannie* and Poem 2: *Seeing Granny.*

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 5 = 20 marks)

TOTAL FOR PART 2 = 20 MARKS
TOTAL FOR PAPER = 40 MARKS

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Sources:

Unseen Poetry:

Grannie, Vernon Scannell

Seeing Granny, James Berry

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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 Helen Burns as a quietly remarkable girl whose patience and faith seem almost unworldly, and she does this largely by setting Helen's calm voice against Jane's passionate one. The extract is built as a dialogue in which Jane questions and Helen answers, so that Helen's character emerges through contrast: every fiery reaction from Jane is met with a measured, reasoned reply.

From the start, Helen's answers are brief and composed. When asked if she will return home, she says "I hope so; but nobody can be sure of the future." The semicolon balances hope against uncertainty, suggesting a girl who is pragmatic rather than self-pitying. Her reason for staying at Lowood is equally rational: she was sent "to get an education" and it would be "of no use" to leave before gaining "that object". The formal, almost adult noun "object" presents Helen as purposeful and mature beyond her years.

Brontë sharpens this maturity through the exchange about Miss Scatcherd. Jane's question, "so cruel to you?", is turned back by Helen's exclamatory "Cruel? Not at all!" Helen repeats Jane's word only to reject it, replacing it with the gentler "severe" and claiming the teacher simply "dislikes my faults". This shows her generosity: she refuses to see malice in her "chastiser". By contrast, Jane's speech is a list of rising, aggressive verbs, "resist", "get it from her hand", "break it under her nose", whose repeated "I should" creates a rhythm of defiance. Placed beside this, Helen's tolerance seems all the more striking.

Helen's longest speech reveals that her endurance is rooted in moral reasoning and faith. The antithesis between enduring "a smart which nobody feels but yourself"

Question number

and committing "a hasty action" whose "evil consequences" spread to others presents her as selfless, thinking of her relations' "great grief", where the alliteration stresses the pain she wishes to spare them. Her argument climaxes with scripture, "the Bible bids us return good for evil", and the plosive alliteration gives the line the weight of a principle she lives by. When Jane says she "could not bear it", Helen takes up the verb and repeats it, insisting it is "weak and silly" to claim one "cannot bear" one's fate. The repetition makes her sound like a gentle teacher correcting a pupil.

Brontë then lets the first person narrator reflect on Helen. Jane "could not comprehend this doctrine of endurance", and the religious noun "doctrine" elevates Helen's attitude into something like a creed. The metaphor that Helen sees "by a light invisible to my eyes" suggests spiritual insight, hinting that Helen may be closer to God than to the world around her. Yet the older narrator also admits she "suspected she might be right", which leaves the reader uncertain whether Helen's submission is wisdom or self-denial.

Finally, Helen is presented as humble and honest. Her list of faults, "slatternly", "careless", "I forget rules", is delivered in short clauses joined by semicolons, almost like a confession. This undercuts Jane's assumption that she seems "very good" and teaches Jane "not to judge by appearances". The contrasting triplet describing Miss Scatcherd as "neat, punctual, and particular" is fair and even admiring, showing that Helen can praise the very woman who beats her. Overall, Brontë presents Helen as a figure of patience, faith and self-awareness whose calm stands as a challenge to Jane's rebellious spirit.

1b Education in Jane Eyre is far more than lessons in a schoolroom. Brontë shows

Question number

Jane gaining knowledge from books, teachers and friends, but also learning harder lessons about self-respect, faith and love. In many ways the novel is the story of Jane's education as a whole person, and the people who teach her shape who she becomes.

Jane's first education is self-taught. At Gateshead she escapes into books, hiding in the window seat with Bewick's History of British Birds, and her reading of Goldsmith's History of Rome lets her compare John Reed to the Roman emperors. Ironically, it is a book that John throws at her, cutting her head. Reading here is both a refuge and a source of rebellion: it gives the lonely child an imaginative world and the language to challenge injustice. She even shows Mr Brocklehurst that she knows the Bible, though not the parts he approves of.

At Lowood, education becomes institutional. Mr Brocklehurst believes the school should teach the girls humility, and his regime of cold, hunger and public shaming, such as forcing Jane to stand on a stool as a "liar", suggests that education is being used to crush rather than develop the pupils. The girls study subjects like French, history and geography, sew and recite, largely so that they can become teachers or governesses. Yet Brontë contrasts this with Miss Temple, who feeds Jane and Helen in her room and talks with Helen about books and history in a way that awes Jane. Miss Temple becomes Jane's model, and Jane admits that she learned from her not only facts but a calmer, more disciplined character. Helen, too, is a teacher, showing Jane a faith and endurance she cannot yet accept. Jane stays eight years, six as a pupil and two as a teacher, so Lowood is where she earns her independence.

At Thornfield Jane becomes the teacher. Her pupil, Adèle, is the French ward of Mr Rochester, and Jane teaches her the accomplishments expected of a young

Question number

lady, such as music, drawing and French. Rochester's interest in Jane's own paintings suggests that her education has given her an inner life that marks her out from the shallow, wealthy Blanche Ingram. However, the most important lesson at Thornfield is moral. When she discovers Bertha, Jane must choose between love and principle, and her decision to leave shows that she has learned to respect herself even when no one else will.

At Moor House education becomes shared and joyful. Jane studies with Diana and Mary Rivers, who teach her German while she shares her drawing with them, and this mutual learning is a sharp contrast to Lowood. St John, however, uses education as control: he asks her to give up German and learn Hindustani so that she might be useful to him as a missionary's wife. As teacher at Morton, Jane works with poor village girls who are at first rough and ignorant, but she comes to value their progress and finds them capable of real improvement, which suggests Brontë's belief in education for all classes.

Ultimately, the most important things Jane learns are not academic. She learns to balance passion with principle, to reject a loveless marriage with St John, and to return to Rochester as an equal. Brontë presents education as the means by which a poor, plain orphan gains independence, voice and dignity.

2a

Dickens presents this final meeting between Pip and Estella as a quiet, tender reunion shaped by loss and change. Returning to the place "where our first meeting was", the scene deliberately echoes their beginning, but the cruelty of the past has been replaced by sorrow, humility and the possibility of affection.

The meeting opens with Pip's exclamation, "Estella!", which captures his surprise,

Question number

while her reply, "I am greatly changed. I wonder you know me", is made of two short, flat sentences. Their brevity suggests her loss of confidence and perhaps her shame. Pip's narration then measures this change carefully. The repeated adjective "indescribable" shows that her "majesty" and "charm" still overwhelm him, but the parallel structure "what I had never seen before... what I had never felt before" builds towards what is new. The sibilance of "saddened softened light" creates a gentle, hushed tone, and the contrast with "once proud eyes" and "once insensible hand" shows that the cold girl who scorned him has gained feeling. The focus on touch is significant: the hand that was "insensible" is now "friendly", hinting at the warmth Pip always longed for.

Dickens uses setting to give the meeting a reflective, almost sacred atmosphere. The repetition of "The moon began to rise" slows the pace and links the moment to Pip's memories of Magwitch's death, the "placid look at the white ceiling" and the "pressure on my hand". By placing these memories here, Dickens suggests that Pip has been changed by suffering and loss too, and that both characters meet as people who have learned humility. The "silvery mist" touched by moonlight creates a soft, dreamlike quality, and the alliteration in "touched the tears" draws the reader's attention to Estella's hidden grief, which Pip notices with compassion.

The dialogue itself is restrained. Much of it is short, alternating lines, "Do you often come back?" "I have never been here since." "Nor I.", and these clipped exchanges suggest that both are holding back their feelings. Silence is repeated: Estella must "break the silence", and the extract ends with the pair "silent again". The verb "break" implies that the silence is heavy and difficult to overcome. Estella's exclamation, "Poor, poor old place!", with its repeated plosive, reveals a rare outpouring of emotion, as if Satis House stands for her own ruined youth.

Question number

Estella's language also shows her changed self-understanding. The adjective "wretched" in "all the wretched years" points to her suffering in marriage, while "relinquished" and "little by little" suggest a slow stripping away of everything she once had. Most strikingly, she admits to thinking of "what I had thrown away when I was quite ignorant of its worth". The metaphor presents Pip's love as something valuable she discarded, and the phrase "given it a place in my heart" is a confession that softens her completely. Pip's answer, "You have always held your place in my heart", echoes her words exactly, and this mirroring suggests that the two are at last in harmony.

Overall, Dickens presents the meeting as a moment of reconciliation in which language, setting and structure work together: the softness of the imagery, the restrained dialogue and the echoing phrases all suggest that Pip and Estella have been humbled by experience and may finally understand each other.

2b

Estella is central to Great Expectations because she is the spark for Pip's ambitions and the clearest example of how people can be damaged by those who raise them. Through what she says and does, Dickens shows a girl trained to be cruel, and through her effect on Pip he explores desire, shame and, eventually, humility.

From their first meeting at Satis House, Estella's words wound Pip. She scornfully notes that "He calls the knaves, Jacks, this boy!" and mocks his "coarse hands" and "thick boots". The repeated label "boy" denies him a name, and her contempt makes him cry. Her actions are equally cold: she gives him food as if he were "a dog in disgrace" and later slaps him and asks if he thinks her pretty. Yet she also lets him kiss her cheek after he fights Herbert, which suggests a confusing mix of

Question number

reward and rejection that keeps Pip hooked.

The effect on Pip is immediate and lasting. Before meeting Estella he was content to be apprenticed to Joe, but now he feels ashamed of his home and of Joe himself. Estella's scorn becomes the root of his wish to be a gentleman, so in many ways the whole plot of his "great expectations" grows from her contempt. When she is sent abroad to be educated, Pip is upset, and when she returns as a fashionable young lady he is even more in awe.

Dickens makes clear that Estella is a weapon shaped by Miss Havisham. Miss Havisham urges her to "break their hearts and have no mercy", and Estella herself warns Pip, "You must know that I have no heart". This honesty is interesting: she never deceives him about her nature, which arguably makes her more sympathetic than she first seems. In her quarrel with Miss Havisham she insists "I am what you have made me", turning the blame back on the woman who raised her to feel nothing. This scene shows that Estella is also a victim, unable to give even her adoptive mother the love she demands.

Estella's choice to marry Bentley Drummle has a devastating effect on Pip. Despite his pleading, she accepts a man he despises, and Pip's passionate declaration that she is "part of my existence, part of myself" shows how completely she has shaped his identity. Her marriage to the brutal Drummle brings her years of suffering, and this becomes the means by which she is changed.

Estella is also important to the structure of the novel because she connects its separate worlds. Pip discovers that she is the daughter of Magwitch, his convict benefactor, and of Molly, Jaggers' housekeeper. The proud lady he idolised was born of the very criminal world he was ashamed of, which exposes the emptiness of his

Question number

belief that gentility depends on birth.

By the end, Estella has learned that "suffering has been stronger than all other teaching". Now widowed and humbled, she meets Pip in the ruined garden, and the final line, in which Pip sees "no shadow of another parting from her", leaves a hopeful but uncertain future. Overall, Estella matters because she both causes and reflects Pip's journey: she first teaches him shame and ambition, and finally mirrors his own growth into a wiser, gentler person.

3a

Stevenson presents this brief incident as a sudden plunge from ordinary friendliness into unspeakable horror. The extract is structured around a sharp contrast: it opens with light, self-mocking conversation and closes with two gentlemen walking away "pale", unable to speak about what they have seen.

The opening dialogue is relaxed and humorous. Enfield calls himself an "ass" for not realising this was "a back way to Dr Jekyll's", and the casual tone lulls the reader. However, the phrase "back way" quietly reminds us of the hidden, secret side of Jekyll's life, the door through which Hyde comes and goes. Utterson's admission that he is "uneasy about poor Jekyll" introduces anxiety, and the adjective "poor" shows his affectionate concern.

The description of the court creates a threatening, unnatural atmosphere. It is "very cool and a little damp, and full of premature twilight", and the adjective "premature" suggests that darkness has arrived too early, as if evil has seeped into this space. Stevenson contrasts this with the sky "still bright with sunset" high overhead, so that the court seems cut off from light and normal life. Jekyll himself is seen "like some disconsolate prisoner", and this simile, together with the

Question number

"court" and his staying "too much indoors", builds a sense of confinement. The image suggests that Jekyll is trapped, though the reader does not yet know that his prison is his own body and the creature within it.

Jekyll's speech reveals his despair. The repetition in "I am very low, Utterson... very low" sounds weary and hopeless, and his strange relief that "It will not last long, thank God" hints darkly at death. By contrast, Utterson's imperatives, "Come, now; get your hat", are brisk and cheerful, as he urges Jekyll to join their walk. Jekyll's reply, "no, no, no, it is quite impossible; I dare not", uses a triple negative and the verb "dare" to show that he is afraid, not simply unwilling. His polite excuse that "the place is really not fit" suggests he is hiding something.

The climax arrives with shocking speed. Just as Jekyll smiles, "the smile was struck out of his face", and the violent verb "struck" makes the change seem like a physical blow. The abstract nouns "abject terror and despair" are intense, and the hyperbole that it "froze the very blood" of the onlookers shows the horror spreading to Utterson and Enfield. The repetition of "glimpse" emphasises how brief the moment was, yet "that glimpse had been sufficient". Stevenson never tells us exactly what they saw, and this withholding makes the moment more frightening because the reader must imagine it.

The aftermath is defined by silence. The window is "instantly thrust down", a sudden, forceful action that shuts them out, and the men leave "without a word" and walk "In silence". Only when they reach a street with "some stirrings of life" can Utterson look at his companion, as if they needed to return to the normal world first. The final image of "an answering horror in their eyes" shows a shared terror that neither can put into words, which reflects the novel's wider sense that respectable men cannot speak openly about what is unnatural. Overall, Stevenson

Question number	
	uses setting, contrast and restraint to turn a gentle Sunday walk into a moment of profound dread.
3b	Friendship is important in Dr Jekyll and Mr Hyde because it drives the investigation and reveals both the strengths and limits of Victorian gentlemen's loyalty. The friendships between Utterson, Enfield, Lanyon and Jekyll are long-standing and sincere, yet they are also shaped by reticence, and the most disturbing "friendship" of all, between Jekyll and Hyde, is a lie. Utterson is the novel's model of a loyal friend. Stevenson tells us that his "affections, like ivy, were the growth of time", a simile that suggests a slow-growing, clinging devotion rather than any instant attraction. He is tolerant of others' failings, saying "I incline to Cain's heresy", and often ends up as "the last good influence" in the lives of men going wrong. His friendship with Enfield is especially curious, since observers cannot see what the two have in common, yet they value their Sunday walks so much that they give up other pleasures for them. It is on one of these walks that Enfield tells the story of the door, so friendship literally starts the plot. Utterson's loyalty to Jekyll is what turns him into a detective. Troubled by the will that leaves everything to Hyde, he vows "If he be Mr Hyde, I shall be Mr Seek", and the playful pun shows how determined he is to protect his friend. He suspects blackmail and keeps pressing Jekyll to explain himself. However, his loyalty also blinds him: he accepts Jekyll's assurance after the Carew murder that he is "quite done with him", and he even hides the evidence of the matching handwriting rather than risk scandal. Stevenson suggests that friendship among respectable men often means protecting reputation rather than seeking truth.

Question number

Lanyon's friendship with Jekyll shows how friendship can break down. The two were once close, but Lanyon dismisses Jekyll's work as "unscientific balderdash", and their quarrel reveals the gulf between Lanyon's rational science and Jekyll's mystical experiments. Even so, Jekyll turns to his old friend in desperation, asking him to fetch the drawer from his cabinet. Lanyon's sense of obligation leads him to agree, and it destroys him: after witnessing Hyde transform into Jekyll, he declines rapidly and dies, refusing to hear Jekyll's name. Here friendship becomes the channel through which the horror spreads.

The relationship between Jekyll and Hyde is presented, to outsiders, as a strange friendship. Jekyll's will makes Hyde his heir, and Utterson cannot understand why a respected doctor would protect such a man. Jekyll insists that he takes "a great, a very great interest" in Hyde, which sounds affectionate, but the truth revealed in his final statement is that Hyde is himself. This twist exposes the danger of secrets that even close friends keep from one another.

Finally, Utterson's friendship extends to Poole, who comes to him for help when he fears for his master. Together they break down the cabinet door, an act of loyalty that comes too late to save Jekyll. Overall, Stevenson presents friendship as genuine and important, yet limited by a culture of silence: Utterson's devotion keeps the story moving, but the reluctance of friends to speak openly allows evil to grow unchecked.

4a Dickens presents Scrooge's visit to the churchyard as the terrifying climax of his journey, the moment when the abstract warnings of the Spirits become personal. Through a bleak setting, a silent Ghost and Scrooge's increasingly desperate

Question number

speech, Dickens turns the scene into a kind of trial in which Scrooge pleads for his life.

The opening description establishes a grim, ironic atmosphere. The short minor sentence "A churchyard." is stark and abrupt, and the repeated exclamation "A worthy place!" is bitterly ironic: the place is "worthy" only because it is as neglected and joyless as the "wretched man" buried there. The churchyard is "overrun by grass and weeds", described as "the growth of vegetation's death, not life", and the antithesis of death and life reverses what growth should mean. The personification "fat with repleted appetite" makes the ground seem greedy, as if it has devoured too many bodies, which may echo the greed of the man it now swallows.

The Spirit is presented as silent and relentless. It is named the "Spirit", the "Ghost" and the "Phantom", which suggests Scrooge cannot fully grasp what it is. It never speaks, only "pointed down to One", and the capitalised "One" makes the grave seem singled out and fateful. The short, separate paragraphs, "Still the Ghost pointed downward" and "The Spirit was immovable as ever", create a structure in which Scrooge's long, anxious questions meet silence, increasing the tension.

Scrooge's fear is shown through verbs of movement and weakness. He advances "trembling", "crept towards it", and is soon "upon his knees" and then falls "down upon the ground". This gradual physical descent shows him humbled before the Spirit. His question about whether these are shadows of what "Will be" or what "May be" is crucial, and the capitalised modal verbs show that the whole scene hinges on whether the future can be changed. His reasoning that "if the courses be departed from, the ends will change" reveals that he is already hoping for redemption.

Question number

The revelation is delayed until Scrooge reads "his own name, EBENEZER SCROOGE". The capital letters make the name leap off the page like an inscription, and the adjective "neglected" confirms that no one mourns him. His cry "No, Spirit! Oh, no, no!" uses repetition and exclamation to show his horror, while the short reply "The finger was still there" is chilling in its simplicity.

Dickens focuses repeatedly on hands, which become a way of showing the shift in the Spirit's attitude. The pointing "finger" is accusing, but then "For the first time the hand appeared to shake" and "The kind hand trembled". The adjective "kind" suggests that the Spirit is moved by Scrooge's pleas, offering hope. Scrooge's promises gather momentum: the triplet "the Past, the Present, and the Future" and the declarative "I will not shut out the lessons" sound like a vow. His wish to "sponge away the writing on this stone" is a powerful metaphor for erasing his old self.

The scene ends with Scrooge holding up his hands "in a last prayer", and the Phantom "shrunk, collapsed and dwindled down into a bedpost". The tricolon of verbs shows the terror shrinking into something ordinary, bringing Scrooge back to his bedroom and to the chance of a new life.

4b

Kindness is the moral heart of A Christmas Carol. Dickens surrounds the cold, miserly Scrooge with characters whose generosity, warmth and forgiveness show him what he lacks, and the novella's structure leads him from rejecting kindness to becoming its most enthusiastic example.

In Stave One, kindness is offered to Scrooge and refused. His nephew Fred arrives

Question number

cheerfully, invites him to Christmas dinner and describes Christmas as "a kind, forgiving, charitable, pleasant time". The list of adjectives makes kindness sound like the spirit of the season itself. Scrooge's response, "Bah! Humbug!", shows how firmly he resists it. The charity collectors also demonstrate kindness by seeking help for the poor, explaining that "hundreds of thousands are in want of common comforts". Scrooge's harsh question about the prisons and workhouses exposes his lack of compassion. Even Marley's Ghost can be seen as kind: he returns to warn Scrooge and secures him "a chance and hope" of escaping the chains Marley now drags, regretting that "Mankind was my business".

The Ghost of Christmas Past reminds Scrooge of the kindness he once received. His sister Fan arrives at the lonely boarding school, embraces him and tells him their father is "much kinder than he used to be", bringing him home. Her affection contrasts with Scrooge's coldness towards her son, Fred, which makes the memory painful. Fezziwig's Christmas party shows kindness from an employer: he closes up early, clears the warehouse and treats his apprentices and staff to dancing and food. Scrooge himself recognises that Fezziwig "has the power to render us happy or unhappy", and this realisation makes him think of how he treats Bob Cratchit. Belle's kindness is quieter but moving: she releases Scrooge from their engagement, recognising that he loves money more, and wishes him happiness in the life he has chosen.

In Stave Three, the Cratchit family show that kindness does not depend on wealth. Despite their poverty, they share a small goose and pudding with delight, and Bob insists on toasting Scrooge as "the Founder of the Feast", even though Mrs Cratchit objects. Tiny Tim embodies kindness most completely: he hopes that people seeing him in church will remember who made "lame beggars walk and blind men see", and his blessing, "God bless Us, Every One!", includes all people

Question number

without exception. At Fred's party, Fred again defends his uncle and drinks to his health, showing that his kindness persists despite rejection.

Finally, Scrooge himself becomes kind. In Stave Five he sends the largest prize turkey to the Cratchits, pays the boy generously, donates to the charity collector and goes to Fred's dinner. He raises Bob's salary and becomes "a second father" to Tiny Tim, who did not die. Dickens's description of him as "as good a friend, as good a master, and as good a man" as anyone shows how complete his transformation is.

Overall, Dickens portrays kindness as something that can be learned and that spreads from person to person. By showing Scrooge both how kindness has shaped others' lives and how its absence leads to a lonely, neglected death, Dickens persuades the reader that generosity towards others is the true meaning of Christmas.

Sa

Austen presents Wickham in this extract as charming, persuasive and apparently modest, yet beneath his polished manner the reader can detect a calculating speaker who carefully steers Elizabeth towards a low opinion of Darcy. Much of the irony comes from the gap between what Wickham claims and what he actually does.

Wickham opens by establishing his authority. He describes Darcy's estate as "a noble one" and gives the precise sum of "A clear ten thousand per annum", which makes him sound informed and trustworthy. He then claims that no one is "more capable of giving you certain information" than himself, since he has been connected with the family "in a particular manner from my infancy". The vague

Question number

phrase "in a particular manner" is intriguing: it hints at a story without telling it, arousing Elizabeth's curiosity so that she "could not but look surprised".

His speech is full of pauses, marked in the text by dashes, which give it a hesitant, thoughtful quality, as if he were reluctant to speak. Austen uses this to suggest a man performing discretion. He reminds Elizabeth of "the very cold manner of our meeting", and the intensifier "very" exaggerates Darcy's coldness, quietly casting Darcy as the guilty party before any accusation is made. His question about whether she is "much acquainted with Mr. Darcy" invites her to share her opinion first, which is a clever way of discovering what she thinks.

Wickham repeatedly claims he cannot judge fairly. He says "I have no right to give my opinion" and "I am not qualified to form one", and the italicised words in the original stress his apparent humility. He explains that he has known Darcy "too long and too well", where the repetition of "too" suggests intimacy but also grievance, and admits "It is impossible for me to be impartial". Yet these disclaimers are ironic, because each one allows him to imply criticism without seeming to make it. The more he insists he will not speak, the more he says.

Elizabeth's warm outburst that "Every body is disgusted with his pride" shows how successful he is. Wickham's reply, "I cannot pretend to be sorry", is revealing, since he enjoys hearing Darcy condemned. His statement that "The world is blinded by his fortune and consequence" uses the metaphor of blindness to suggest that others cannot see Darcy's true nature, though ironically it is Elizabeth who is being blinded by Wickham. The narrator's small comments, "after a short interruption" and "at the next opportunity of speaking", show that Wickham is eager to continue, which undermines his claims of reluctance. Even his silence is persuasive: "Wickham only shook his head", a gesture that agrees without committing him to

Question number

words.

The extract ends with a show of courage. Wickham's exclamation "it is not for me to be driven away by Mr. Darcy" and his insistence "If he wishes to avoid seeing me, he must go" present him as wronged but brave. The admission that "it always gives me pain to meet him" adds a sympathetic note. Austen therefore presents Wickham as an accomplished talker whose modest language and careful structure win Elizabeth over, while giving attentive readers clues that his charm may hide something far less admirable.

Sb

Pride is explored throughout Pride and Prejudice as a quality that can be both justified and destructive. Austen shows it in its most obvious form in Darcy, but she also reveals it in Elizabeth, Lady Catherine, Mr Collins and Mrs Bennet, suggesting that almost everyone is guilty of it in some way and that true happiness requires pride to be humbled.

Darcy's pride is shown from the very first ball at Meryton. Although his wealth first makes him admired, "his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud; to be above his company". His refusal to dance with Elizabeth, calling her "tolerable; but not handsome enough to tempt me", reveals pride rooted in social status. Later, he defends himself by claiming that with "real superiority of mind, pride will be always under good regulation", which Elizabeth finds amusing. His first proposal at Hunsford is the clearest display of his pride: he dwells on her inferior connections even as he declares his love, and Elizabeth rejects him furiously.

Elizabeth's pride is subtler but just as important. She admits early on that she

Question number

"could easily forgive his pride, if he had not mortified mine", and this wounded pride shapes her prejudice. Because Darcy has insulted her, she eagerly believes Wickham's account of him, as the extract shows. When she reads Darcy's letter, she is forced to see her mistake and cries "How despicably I have acted!" and "I, who have prided myself on my discernment!" Her realisation, "Till this moment I never knew myself", is the turning point of the novel, showing that pride in one's own judgement can be as blinding as pride in rank.

Austen also uses minor characters to satirise pride. Lady Catherine de Bourgh is proud of her rank and expects everyone to obey her. When she hears that Darcy may marry Elizabeth, she storms to Longbourn and demands that Elizabeth promise not to accept him, asking whether "the shades of Pemberley" are to be "polluted". Elizabeth's calm refusal shows her dignity in the face of arrogant pride. Mr Collins, meanwhile, is absurdly proud of his connection to Lady Catherine and constantly boasts of her condescension, yet he is servile towards her, which shows pride and humility mixed in a ridiculous way.

Mrs Bennet's pride lies in her daughters' prospects. She boasts loudly at the Netherfield ball about Jane's expected marriage to Bingley, embarrassing Elizabeth and perhaps confirming Darcy's low view of the family. Even when Lydia elopes with Wickham and has to be married through Darcy's secret help, Mrs Bennet is proud to have a married daughter. At the end, she is proud of the marriages of Jane and Elizabeth, which Austen presents with gentle irony.

Mary Bennet offers a distinction when she says that pride "relates more to our opinion of ourselves", which helps the reader see that pride is not always wrong. Darcy's pride in his family and estate is partly justified, as Elizabeth learns at Pemberley when the housekeeper praises him. By the end, both central characters

Question number

have been humbled: Darcy admits that Elizabeth's rejection humbled him, and Elizabeth recognises her own errors. Austen therefore presents pride as a natural human failing that must be tempered by self-knowledge before love can succeed.

6a

Eliot presents the search for Lantern Yard as a journey into a dark, crowded and unfamiliar world that ends not in recognition but in loss. Silas's hopeful confidence and Eppie's growing unease run side by side, and the structure builds steadily towards the shock of the final line.

The search is presented as difficult from the start. The opening phrase "With some difficulty, after many turnings and new enquiries" suggests a long, confusing journey, and the long sentence, with its many clauses, mirrors the winding route. When they reach Prison Street, Eliot uses an ironic contrast: the "grim walls of the jail" are the first thing to cheer Silas, because they are "the first object that answered to any image in Silas's memory". It is telling that a prison should be the landmark that makes him feel at home, perhaps hinting at the harshness of the town he left.

Silas's speech is full of directions, "the third turning on the left hand", "to the left again, and then straight for'ard", "up Shoe Lane", and this detailed, step by step language shows his eagerness and his reliance on memory. His exclamation "Eh, I can see it all" suggests he is confident the past is still there waiting for him. His dialect, such as "i' this street" and "o'erhanging", roots him in his humble past and makes his voice warm and natural.

Eppie's reactions present the town through the eyes of someone raised in the countryside. Her exclamation "O, what a dark ugly place!" and her complaint "How

Question number

it hides the sky!" suggest that the town is oppressive and shut in. Comparing it to the Workhouse emphasises her horror. Her phrase "I'm like as if I was stifled" conveys physical discomfort and claustrophobia, and she is amazed that people live "so close together". Her longing for the "pretty" Stone-pits creates a contrast between the open, natural world of Raveloe and the crowded, unhealthy town.

Eliot uses sensory imagery to make the place unpleasant. Silas notices that it "smells bad", and the faces looking out are "sallow, begrimed" from "a gloomy doorway". These negative adjectives suggest poverty, illness and dirt, and the staring faces make the visitors feel like "strangers", increasing Eppie's unease. The relief when they reach "a broader strip of sky" shows how much the narrow streets have pressed in on them.

The structure then turns towards the climax. Silas's cheerful remark that people are coming out of the Yard as if from chapel on "a week-day noon" builds false hope, because the reader soon learns that these people are factory workers. The verb "streaming" suggests crowds pouring out of the "large factory", an anonymous, industrial image that replaces the small chapel community. Silas stands "with a look of distressed amazement", and the fact that Eppie must speak "again and again" before he answers shows how deeply he is shaken.

The final words, "It's gone, child" and "Lantern Yard's gone", are short and repetitive, and these plain words carry great emotional weight. Silas's past, including the false accusation that drove him away, can never be explained or resolved. Eliot therefore presents the search as both a physical and emotional journey, using contrast, dialogue and sensory detail to show that the old world has vanished and that Silas's true home is now in Raveloe with Eppie.

Question number

6b

Change is central to Silas Marner, which is essentially the story of a man transformed twice: first from a trusting believer into a bitter recluse, and then back into a loving father and member of a community. Eliot also shows change in Godfrey Cass, in the village of Raveloe and in the wider world, and she suggests that while some changes destroy, others can heal.

The first great change in Silas is caused by betrayal. In Lantern Yard he is a devout member of the chapel, engaged to Sarah, with a close friend in William Dane. When the deacon's money is stolen, William frames Silas, and the drawing of lots declares him guilty. The effect is devastating: Sarah marries William, and Silas loses his faith in God and in people. This change drives him to Raveloe, where he becomes an outsider, weaving at his loom and hoarding gold, which he counts each night. His life shrinks to an almost mechanical existence, and Eliot shows how injustice can change a person's whole nature.

The village's attitude to Silas also changes. At first, the people of Raveloe view him with suspicion because of his pale face, his strange fits and his knowledge of herbs, and they keep their distance. However, when his gold is stolen by Dunstan Cass, they begin to pity him. Dolly Winthrop visits with lard-cakes marked with letters she does not understand and gently encourages him to go to church. This shows that misfortune, ironically, starts to bring Silas back into human contact.

The most important change comes with Eppie. After Molly Farren dies in the snow, her toddler wanders into Silas's cottage, and in his short-sighted confusion he first takes her golden hair for his lost gold. This moment is symbolic: Silas comes to feel that the gold has been replaced by the child, and love takes the place of greed. Caring for Eppie changes him completely. He learns to open his door, talk to neighbours and rely on Dolly's advice, and over the years he regains

Question number

his faith and becomes respected in Raveloe.

Godfrey Cass shows a different kind of change. Secretly married to Molly, he hides the truth and refuses to claim Eppie, allowing him to marry Nancy Lammeter. Molly's death changes his fortune, but his failure to act morally has lasting effects: he and Nancy remain childless. Sixteen years later, when Dunstan's skeleton is found with Silas's gold in the drained Stone-pit, Godfrey is shaken into confessing to Nancy. He then tries to claim Eppie, but she refuses, saying "I don't want any change", showing that her loyalty to Silas is stronger than any offer of wealth. Godfrey learns that he cannot undo the past or buy what he once rejected.

Finally, change in the wider world is shown when Silas returns to Lantern Yard and finds it replaced by a factory. This loss means he can never clear his name, but it also confirms that his true home is now Raveloe. The novel ends with Eppie's marriage to Aaron and her happy declaration that nobody could be happier than they are. Overall, Eliot presents change as unavoidable, but suggests that love and community can turn even painful change into renewal.

7a

Shelley presents Frankenstein's return to Geneva as a journey from joy into dread, in which the landscape seems to mirror and magnify his inner turmoil. What begins as a patriotic homecoming becomes, through Shelley's use of setting, imagery and retrospective narration, a kind of terrible prophecy, so that the reader senses that home can no longer offer Victor any comfort.

The extract opens with an exclamatory apostrophe: "My country, my beloved country!" The repetition, intensified by the adjective "beloved", conveys a rush of love, and the archaic pronouns in "thy streams, thy mountains, and, more than all,

Question number

thy lovely lake" make the address feel almost like a prayer. This tricolon of natural features climaxes on the lake, suggesting that for Victor, Switzerland's beauty is bound up with family and innocence. Yet Shelley immediately undercuts this with the conjunction "Yet", and the abrupt shift to "grief and fear again overcame me" shows how fragile his happiness is.

Shelley then uses darkness as pathetic fallacy. "Night also closed around" makes the night seem to trap him, and the "dark mountains", once lovely, now feel threatening. The scene becomes "a vast and dim scene of evil", a phrase which projects Victor's guilt onto the landscape. Structurally, the retrospective narration is especially powerful here: the older Victor interrupts with "Alas! I prophesied truly", and the hyperbole that he did not imagine "the hundredth part of the anguish" he would suffer creates dramatic irony and foreshadows the deaths still to come. The reader is made to dread the future alongside him.

The detail that "the gates of the town were already shut" is quietly symbolic. Victor is literally locked out of the city, perhaps suggesting that his secret has already exiled him from the domestic security of his family. By contrast, "The sky was serene", a calm that jars with his restlessness and makes the coming storm more dramatic.

The storm itself is presented with Romantic sublimity. Personification in "the lightnings playing on the summit of Mont Blanc" suggests nature is powerful yet almost childlike, while the shift from rain "coming slowly in large drops" to violence that "quickly increased" builds tension through pace. Onomatopoeic sound in "the thunder burst with a terrific crash" and the echo from "Salêve, the Juras, and the Alps of Savoy" make the storm seem to fill the whole world. The simile "like a vast sheet of fire" and the sudden "pitchy darkness" create a violent

Question number

alternation of light and dark which mirrors Victor's swings between hope and horror. Perhaps it also recalls the "spark of being" with which he created life, so that nature seems to be displaying the very power he stole.

The oxymoron "so beautiful yet terrific" captures the essence of the sublime, and the metaphor "This noble war in the sky" shows Victor elevated rather than frightened, finding in the storm's grandeur an outlet for his emotion. The extract ends with an exclamation: "William, dear angel! this is thy funeral, this thy dirge!" The parallel phrasing turns the storm into a funeral song, as if nature is mourning the child. Shelley therefore presents the return to Geneva as a homecoming haunted by guilt, where beauty and terror are inseparable.

7b

Fear is central to Frankenstein because it drives almost every major decision in the novel. Shelley shows fear spreading like an infection from creator to creation and outwards to those around them, and she suggests that it is fear, rather than the creature's appearance alone, that turns a lonely being into a murderer and a brilliant scientist into a broken man.

Victor is the most obviously frightened character, and his fear begins at the very moment of success. When the creature opens its "dull yellow eye", Victor says that "breathless horror and disgust" filled his heart, and he flees the room. His fear is a fear of what he has done, and it makes him abandon his responsibility as a creator. Wandering the streets of Ingolstadt the next morning, he compares himself to a traveller who knows "a frightful fiend" walks behind him, which shows how quickly fear becomes paranoia. Importantly, this fear is also selfish: he is terrified that Clerval will see the creature and discover his secret.

Question number

This secrecy has terrible consequences. After William's murder, Victor is sure the creature is guilty, but he fears that nobody would believe him, or that he would be thought mad, so he stays silent while Justine is condemned. Justine herself is shown to be afraid, though in a different way: she confesses falsely because her confessor frightens her with threats of excommunication and damnation. Shelley shows how fear, whether of judgement in this world or the next, destroys an innocent woman. Elizabeth, too, is afraid for Justine and later for Victor's health, and her fear is always compassionate, which contrasts sharply with Victor's.

The creature's fear is perhaps the most moving. In his narrative he describes being driven from a village by stones, and hiding in the hovel beside the De Laceys because he fears how humans will react. When he sees his reflection in a pool he is terrified to realise that he is the "monster" others see. His deepest fear is of loneliness, of having no friend or companion. When Felix attacks him, that fear turns outwards, and he resolves that if he cannot inspire love, he "will cause fear". This is a turning point in the novel, because the creature deliberately uses fear as a weapon. On Victor's island, he tells him "Beware; for I am fearless, and therefore powerful", suggesting that to stop fearing is to gain power over those who still fear.

From this point, Victor's fear is for his family. The threat "I will be with you on your wedding-night" haunts him, but tragically he assumes he is the target and sends Elizabeth away to her room, where she is murdered. Shelley shows that fear clouds his judgement, and after the deaths of Clerval and Elizabeth, Victor's terror turns into a desire for revenge that drives him across the world.

Even the frame narrative is shaped by fear. Walton's crew are afraid of dying in the ice and threaten to turn back, and Walton fears a mutiny. Victor urges them

Question number

to be brave, yet Walton finally gives in and chooses safety over glory. In this way Shelley presents fear as something that can be wise as well as destructive: Walton's fear saves his men, while Victor's refusal to fear the limits of science began the whole tragedy.

I

Both One Flesh and Hardy's Neutral Tones present relationships that have cooled from passion into distance, but they treat that change very differently. Jennings observes her ageing parents with tender, puzzled sadness, and the change is gradual and still unfinished, whereas Hardy's speaker recalls a single moment when love died, and he looks back with bitterness rather than compassion.

The titles reveal this difference. "One Flesh" echoes the biblical idea of marriage, in which husband and wife become one, so the poem's opening, "Lying apart now, each in a separate bed", feels ironic from the start. The adverb "now" signals change. Hardy's title, by contrast, describes the colourless emotional state that remains after love has gone. His setting, "a pond that winter day", uses pathetic fallacy to present a relationship that is already frozen. Both poets use religious language, but Jennings, a devout Catholic, uses it to explore what lifelong marriage becomes, while Hardy, who lost his faith, presents a "God-curst" world in which love simply deceives.

Jennings presents change through contrasting images of heat and cold. "Tossed up like flotsam from a former passion" suggests that the couple are the debris left behind after a storm of love, with the alliterative "former" emphasising that the passion belongs to the past. "How cool they lie" and the final image of a "fire" which "has now grown cold" create a cyclical return to the idea that something once burning has gone out. Hardy's imagery is harsher. The "smile on your mouth

Question number

was the deadest thing" uses a paradox, since a smile should be alive, to present a love that has already died, and the simile "Like an ominous bird a-wing" makes the lover's grin threatening. Jennings sees victims of time; Hardy sees a lover who is almost cruel.

Yet Jennings also suggests that something survives. The paradox "Strangely apart, yet strangely close together" and the simile "Silence between them like a thread to hold / And not wind in" imply a delicate bond that neither partner will tighten nor break. Even time is gentle: "time itself's a feather / Touching them gently." In Neutral Tones, there is no such tenderness. The final stanza reveals that the memory has taught him that "love deceives", and he can only see the scene again as "a pond edged with grayish leaves", a bleak circular ending which shows that the change has scarred him permanently.

Form reinforces these ideas. One Flesh uses three regular six-line stanzas with a steady rhyme scheme, which may reflect the routine of a long marriage, although half-rhymes such as "touch" and "much" and the dashes in "little feeling" suggest the awkwardness underneath. Hardy's four quatrains, with their enclosing ABBA rhyme, feel trapped, and the cyclical structure, returning to the pond, suggests he cannot escape the moment.

Context deepens the contrast. Jennings, writing in 1966, as society was becoming more permissive, presents a Catholic marriage that endures even when desire has faded, and the poem ends with the question "Do they know they're old", spoken by a daughter who herself never married. Hardy wrote Neutral Tones in 1867, and its bitterness looks forward to his own unhappy marriage and his scepticism about Victorian ideals of love. Ultimately, Jennings presents change in a relationship as quiet and bittersweet, whereas Hardy presents it as sudden, total and painful.

Question number

2

In both No Problem and John Agard's Half-caste, the problem is racism, and in particular the way white British society labels and limits people of colour. Both poets use Caribbean voices, humour and repetition to turn the problem back on those who create it, but Zephaniah's speaker insists calmly on what he is not, whereas Agard's speaker challenges the listener far more directly and mockingly.

Zephaniah's refrain, "I am not de problem", is the backbone of the poem. Each time it returns, it rejects the assumption that the speaker is to blame, and the negative construction suggests he is answering an accusation. In Half-caste, Agard also uses a confrontational opening, "Excuse me / standing on one leg / I'm half-caste", where the mock politeness of "Excuse me" and the absurd image of standing on one leg ridicule the idea that a person of mixed race could be literally "half" of anything. Both poets, then, locate the problem in language: Zephaniah in labels such as "branded athletic", Agard in the word "half-caste" itself.

Zephaniah presents racism as a problem of stereotyping that wastes potential. He was "born academic", yet the verb "branded", with its connotations of marking livestock, suggests that society burns a fixed identity onto him. The metaphor "Yu put me in a pigeon hole / But I am versatile" contrasts a narrow box with the speaker's breadth, and the reference to "Timbuktu", a historic centre of African learning, proves he can "do more dan dance". Agard tackles the problem through extended analogies. He asks whether Picasso mixing colours makes "a half-caste canvas" or whether Tchaikovsky mixing black and white keys creates "a half-caste symphony", and even mocks English weather as "half-caste" because it mixes sun and cloud. By applying the label to admired art, he exposes how ridiculous it is when applied to people.

Question number

Language itself becomes an act of resistance. Both write in phonetic Caribbean English: Zephaniah's "de", "dey" and "yu", and Agard's "Explain yuself / wha yu mean". This refuses to adopt the Standard English of those who judge them, asserting that their voices are valid. Agard's poem has almost no punctuation and uses free verse, which may reflect a refusal to be bound by rules, while Zephaniah's short lines and strong rhymes, such as "chance" and "dance", give the poem the rhythm of dub poetry, written to be performed aloud.

Structurally, both poems end with a twist. Zephaniah changes the refrain to "Black is not de problem", moving from the personal to the collective, then appeals to the "Mother country", a pointed phrase for a nation that invited Caribbean migrants but treated them with prejudice. His final joke inverts a racist cliché: "Sum of me best friends are white". Agard ends by telling the listener to come back "wid de whole of yu eye / an de whole of yu ear", so the closing reversal suggests it is the listener who is incomplete, not the speaker. Agard's ending is more challenging, demanding that the reader change, while Zephaniah's is more generous.

Context explains these choices. Zephaniah, born in Birmingham, experienced racism at school and became known for performance poetry rooted in Jamaican music, and No Problem, published in 1996, draws on that experience. Agard, born in Guyana to parents of mixed heritage, moved to Britain in 1977 and encountered the term "half-caste" directly. Both poems therefore present racism as a social problem created by the majority, and both insist, with humour as their weapon, that the solution lies in the listener's attitude rather than in the speaker's identity.

Question number

3

Stewart Island and Moniza Alvi's Presents from my Aunts in Pakistan both present personal experiences of place that shape the speaker's sense of identity. In each, a place that others see as beautiful leaves the speaker feeling that she does not belong. However, Adcock's experience is a real visit, described in a dry, almost deflating tone, and it ends in a firm decision, whereas Alvi's experience is mostly imagined through objects, and it ends in uncertainty.

Adcock opens with someone else's voice: "But look at all this beauty". The conjunction "But" suggests the hotel manager's wife is defending the island against criticism, and the verb "bear" in the reported question shows the speaker cannot imagine enduring life there. Alvi also begins with what others offer her: "They sent me a salwar kameez / peacock-blue", and the vivid colour suggests a beautiful, generous gift. In both poems, therefore, the speaker's personal experience is set against someone else's enthusiasm.

Both poets list the attractions of the place, but their language differs. Adcock concedes "True: there was a fine bay", and the colon introduces a list, "all hills and atmosphere", that is strikingly flat; the plain adjectives, "fine", "white", sound almost like a brochure she does not believe. Alvi's language is rich and sensuous, as in the simile "glistening like an orange split open" and the "embossed slippers, gold and black". Yet beauty in Alvi's poem is also threatening: the bangles "snapped, drew blood", and the clothes make her feel "aflame". Similarly, Adcock's place turns hostile: her son is attacked when "a mad seagull jetted down / to jab its claws and beak". The aggressive verbs "jetted" and "jab" disrupt the idyllic scene. In both, the beautiful place literally wounds a child.

Humour and asides reveal attitude. Adcock's parenthesis "(she / ran off with one that autumn)" is sardonic, undermining the wife's praise by implying that even she

Question number

was unhappy. Alvi's tone is more wistful. She admits "I could never be as lovely / as those clothes" and that she "longed / for denim and corduroy", showing how the experience makes her feel caught between two cultures, rather than simply rejecting one.

Form and structure reflect these differences. Stewart Island is a single eighteen-line block of conversational free verse with frequent enjambment, such as "white / sand", which creates an understated, anecdotal voice. The poem builds to a final declarative sentence, "I had already / decided to leave the country", where the past perfect reveals that the visit merely confirmed a choice already made. Alvi's free verse is scattered across the page in irregular lines, perhaps mirroring a fragmented identity, and the poem ends with her imagining herself "staring through fretwork / at the Shalimar Gardens", an image of someone looking in from outside. Adcock's ending is decisive; Alvi's remains unresolved.

Context explains why place matters so personally to both. Adcock was born in New Zealand, and the poem records an experience on New Zealand's remote southern island shortly before she settled in England; the Maori "fishermen with Scottish names" hint at the mixed colonial history of the place she is leaving. Alvi was born in Lahore to a Pakistani father and English mother and came to England as a baby, so her experience of Pakistan comes through gifts and photographs. Both poets, then, present personal experience as a test of belonging: Adcock discovers that beauty is not enough to make her stay, while Alvi discovers that she cannot fully claim either place as her own.

4 Island Man and Carol Rumens' The Émigrée both present people who live in one place but feel that they truly belong somewhere else. In both poems, belonging is

Question number

located in memory and imagination rather than in the present, and the homeland is idealised through light and colour. However, Nichols' island man seems to have chosen to leave and simply aches for home each morning, whereas Rumens' speaker is cut off from a country she can never return to, and her sense of belonging becomes an act of defiance.

Nichols opens with the single word "Morning", isolated on its own line, so that the poem starts in the blurred moment between sleep and waking where the man still belongs to his island. The island exists "in his head", suggesting that belonging has become internal. Rumens similarly locates home in the mind: her speaker left "as a child", but her memory is "sunlight-clear". Both poets use light as a symbol of belonging. Nichols' "sun surfacing defiantly" and Rumens' insistence that she is "branded by an impression of sunlight" present the homeland as a source of warmth that refuses to be extinguished. Both "defiantly" and "branded" suggest a belonging that is permanent, almost stubborn.

Contrast is central to both poems. Nichols sets the vivid colours of "blue surf" and his "small emerald island", where "emerald" implies something precious, against the "grey metallic soar" of London and the "dull North Circular roar". The verb "wombing", used for the waves, suggests that the island is like a mother, a place of comfort and origin, whereas London is mechanical and noisy. Rumens contrasts her bright memories, "the white streets of that city", with what the country may have become: it may be "sick with tyrants", and the metaphor "time rolls its tanks" suggests that war and politics are crushing the place she loves. In both, the speaker clings to a vision of home that reality may no longer match.

The poems differ in how the present place treats the speaker. Nichols' island man struggles with the routine of London life: the repetition of "muffling muffling"

Question number

suggests his dream being smothered, and he "heaves himself" out of bed, the verb conveying effort and reluctance. The final line, "Another London day", is resigned rather than hostile. Rumens' speaker faces open rejection: "They accuse me of absence, they circle me." The present tense and the threatening "circle" show that she is treated as an outsider. Yet her imagined city comes to her and she tends it tenderly, combing its hair and loving "its shining eyes", so belonging becomes something she protects.

Form reinforces these feelings. Island Man has no punctuation and uses irregular, indented lines, creating a stream of consciousness that mirrors the drift between dream and waking; the split "groggily groggily" marks the point where the island fades into London. The Émigrée is more ordered, in three stanzas of long lines, each ending with the word "sunlight", so that the structure keeps returning to the homeland just as the speaker's mind does.

Context shapes both. Nichols, born in Guyana, moved to Britain in 1977, and Island Man, published in 1984, reflects the experience of many Caribbean migrants who came to Britain hoping for a better life but kept their homeland in their hearts. Rumens never names her country, so the poem can speak for any exile forced out by war or tyranny. Ultimately, both poets suggest that belonging is not about where we live but where our memories are rooted; Nichols presents this with quiet longing, Rumens with defiant love.

5 Both poems present grandmothers through the eyes of a grandchild, and in both the grandmother's love is never in doubt. However, Scannell's Grannie is a tender, reflective celebration of a protective figure whose love outlasts the changes of time, whereas Berry's Seeing Granny presents a love that is so physical and

Question number

overwhelming that the child experiences it as something to be endured, creating a mixture of comedy and affection.

The ideas in the poems are shaped by perspective. Grannie looks back across a whole lifetime, from the speaker's childhood "when I was six" to his adulthood as a wounded soldier. Seeing Granny stays inside one childhood visit, and the speaker's use of "you" rather than "I" makes the experience feel universal, as if every child knows this kind of grandmother. Berry never reveals Granny's thoughts; we only see what she does to the child, which makes her seem a force of nature rather than a person to be understood.

Language presents the grandmothers' bodies very differently. Scannell's child remembers "her faint scent / Of lavender", a soft, gentle image, and the simile "like a warm, protective shawl" uses alliteration on "whole world" and "warm" to suggest that her smile wrapped his entire life in comfort. The triplet "so tall, so wide, so large" and the metaphor "Stand mountainous between me and my fear" exaggerate her size, but this size is reassuring. In contrast, Berry focuses on the grandmother's mouth: "Toothless, she kisses / with fleshy lips", and the simile "like mouth / of a bottle, all wet" is comically unpleasant, conveying the child's squeamishness. Her "loving tree-root hands" are also powerful, but the hyperbole that she "bruises your face / almost" makes her strength feel overwhelming. The tree-root image also suggests she is the root of the family.

Both grandmothers express love through care, but in contrasting ways. Scannell's Grannie "praised me lavishly" and "never punished", so her love is gentle and forgiving. Berry's Granny expresses love by feeding and questioning: "She makes you sit, fixed" and "stuffs you / with boiled pudding and lemonade". The colloquial verb "stuffs" and the bland "boiled" suggest generosity that is excessive and not

Question number

entirely welcome. The final metaphor, "She milks / you dry of answers", is wittily connected to the goat she gave the child, and it presents her as hungry for contact.

Form and structure reinforce these differences. Grannie is written in four seven-line stanzas with a regular rhyme scheme and an iambic rhythm, which perhaps reflects the steadiness and reliability of the grandmother's love. The turning point comes with "Years later", and the exclamation "Huge grannie was so small!" captures the shock of seeing her as "A tiny, frail, old lady". This change mirrors the speaker's own weakness, since he is "very lame" and she "hobbled" through the ward. Yet the final line, "And then she smiled: and love lit up the day", returns to the smile of the first stanza, and the colon gives a pause before the revelation that her love has not changed.

Seeing Granny, by contrast, is in short free-verse stanzas in the present tense, which makes the visit feel immediate and endlessly repeated. Many sentences begin with "She", followed by an action verb, "kisses", "bruises", "stuffs", "watches", "milks", so the grandmother dominates the poem just as she dominates the child, who is only ever the object of her actions.

Overall, both poets present grandmothers as powerful, loving figures, but Scannell's poem is nostalgic and moving, ending in a moment of shared love, while Berry's is affectionately humorous, showing how a child may not yet appreciate the love he is being "stuffed" with. I find Scannell's ending the more powerful, because it suggests that real love survives even when the person who gives it has grown small.