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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Q:1/1/1/1/1/

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Pearson

19th-century Novel

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

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

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

Question 7 ☒

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TOTAL FOR PAPER = 40 MARKS

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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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Q:1/1/1/1/1/

P 7 1 5 8 5 A

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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.'

'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)



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?'

'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)

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.

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)

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!'

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)

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* …'

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)

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.'

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)

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!'

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



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

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)

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)

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

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

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

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

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