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)

Wednesday 24 May 2023

Morning (Time: 2 hours 15 minutes)

Paper reference **1ET0/02**

English Literature

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

You must have:
Questions and Extracts Booklet (enclosed)

Total Marks

Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 12 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, Part 2. You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

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

Turn over ▶

P72892A

©2023 Pearson Education Ltd.
N:1/1/1/1/1/1

P 7 2 8 9 2 A 0 1 2 0

Pearson

stemup.co.uk

SECTION A – 19th-century Novel

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

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

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

Question 7 ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 40 MARKS

stemup.co.uk

SECTION B, Part 1 – Poetry Anthology

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

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

Question 11 ☒

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION B, PART 1 = 20 MARKS

stemup.co.uk

SECTION B, Part 2 – Unseen Poetry

Question 12

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

stemup.co.uk

DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA
DO NOT WRITE IN THIS AREA

stemup.co.uk

(Total for Question 12 = 20 marks)

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

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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

Wednesday 24 May 2023

Morning (Time: 2 hours 15 minutes)

Paper reference **1ET0/02**

English Literature

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

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ▶

P72892A

©2023 Pearson Education Ltd.

N:1/1/1/1/1/1

P 7 2 8 9 2 A

Pearson

stemup.co.uk

BLANK PAGE

stemup.co.uk

Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 12 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

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

SECTION B – Part 1 Poetry Anthology		**Page**
8	Relationships	18
9	Conflict	20
10	Time and Place	22
11	Belonging	24

SECTION B – Part 2		
12	Unseen Poetry	26

SECTION A

19th-century Novel

Answer ONE question in Section A.

You should spend about 55 minutes on this section.

You should divide your time equally between parts (a) and (b) of the question.

Use this extract to answer Question 1.

***Jane Eyre*: Charlotte Brontë**

In Chapter 20, Jane Eyre is woken by the moonlight and, before she can go back to sleep, she hears a terrifying noise.

I had forgotten to draw my curtain, which I usually did, and also to let down my window-blind. The consequence was, that when the moon, which was full and bright (for the night was fine), came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me. Awakening in the dead of night, I opened my eyes on her disc — silver-white and crystal clear. It was beautiful, but too solemn: I half rose, and stretched my arm to draw the curtain.

Good God! What a cry!

The night — its silence — its rest, was rent in twain by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall.

My pulse stopped: my heart stood still; my stretched arm was paralysed. The cry died, and was not renewed. Indeed, whatever being uttered that fearful shriek could not soon repeat it: not the wildest-winged condor on the Andes could, twice in succession, send out such a yell from the cloud shrouding his eyrie. The thing delivering such utterance must rest ere it could repeat the effort.

It came out of the third storey; for it passed overhead. And overhead — yes, in the room, just above my chamber-ceiling — I now heard a struggle: a deadly one it seemed from the noise; and a half-smothered voice shouted —

'Help! help! help!' three times rapidly.

'Will no one come?' it cried; and then, while the staggering and stamping went on wildly, I distinguished through plank and plaster:

'Rochester! Rochester! for God's sake, come!'

A chamber-door opened: someone ran, or rushed, along the gallery. Another step stamped on the flooring above and something fell: and there was silence.

I had put on some clothes, though horror shook all my limbs; I issued from my apartment. The sleepers were all aroused: ejaculations, terrified murmurs sounded in every room; door after door unclosed; one looked out and another looked out; the gallery filled. Gentlemen and ladies alike had quitted their beds; and 'Oh! what is it?' — 'Who is hurt?' — 'What has happened?' — 'Fetch a light!' — 'Is it fire?' — 'Are there robbers?' — 'Where shall we run?' was demanded confusedly on all hands. But for the moonlight they would have been in complete darkness. They ran to and fro; they crowded together: some sobbed, some stumbled: the confusion was inextricable.

stemup.co.uk

'Where the devil is Rochester?' cried Colonel Dent. 'I cannot find him in his bed.'

'Here! here!' was shouted in return. 'Be composed all of you: I'm coming.'

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents what Jane Eyre sees and hears in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane hears a mysterious cry.

Explain how mysterious events are explored **elsewhere** in the novel.

In your answer, you must consider:

- what mysterious events occur
- the effect these mysterious events have.

(20)

(Total for Question 1 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 39, Pip is home alone in London when he hears someone approaching late at night. Nervously, Pip goes to see who is climbing the stairs to his room.

I had seen a face that was strange to me, looking up with an incomprehensible air of being touched and pleased by the sight of me.

Moving the lamp as the man moved, I made out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure to weather. As he ascended the last stair or two, and the light of my lamp included us both, I saw, with a stupid kind of amazement, that he was holding out both his hands to me.

'Pray what is your business?' I asked him.

'My business?' he repeated, pausing. 'Ah! Yes. I will explain my business, by your leave.'

'Do you wish to come in?'

'Yes,' he replied; 'I wish to come in, Master.'

I had asked him the question inhospitably enough, for I resented the sort of bright and gratified recognition that still shone in his face. I resented it, because it seemed to imply that he expected me to respond to it. But, I took him into the room I had just left, and, having set the lamp on the table, asked him as civilly as I could, to explain himself.

He looked about him with the strangest air — an air of wondering pleasure, as if he had some part in the things he admired — and he pulled off a rough outer coat, and his hat. Then, I saw that his head was furrowed and bald, and that the long iron grey hair grew only on its sides. But, I saw nothing that in the least explained him. On the contrary, I saw him next moment, once more holding out both his hands to me.

'What do you mean?' said I, half suspecting him to be mad.

He stopped in his looking at me, and slowly rubbed his right hand over his head. 'It's disapinting to a man,' he said, in a coarse broken voice, 'arter having looked for'ard so distant, and come so fur; but you're not to blame for that — neither on us is to blame for that. I'll speak in half a minute. Give me half a minute, please.'

He sat down on a chair that stood before the fire, and covered his forehead with his large brown veinous hands. I looked at him attentively then, and recoiled a little from him; but I did not know him.

Question 2 – *Great Expectations*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip's visitor, later revealed as Magwitch, says that he has been looking forward to seeing Pip for a long time.

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

In your answer, you must consider:

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

(20)

(Total for Question 2 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

stemup.co.uk

Use this extract to answer Question 3.

***Dr Jekyll and Mr Hyde*: R L Stevenson**

From 'Henry Jekyll's Full Statement of the Case' – Henry Jekyll describes his first transformation into Edward Hyde.

The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.

There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night, however, was far gone into the morning — the morning, black as it was, was nearly ripe for the conception of the day — the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.

I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll.

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Henry Jekyll's account of his first transformation into Edward Hyde in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Henry Jekyll talks about the good and bad sides of his character.

Explain how bad behaviour is explored **elsewhere** in the novel.

In your answer, you must consider:

- who demonstrates bad behaviour
- how bad behaviour is shown.

(20)

(Total for Question 3 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

stemup.co.uk

Use this extract to answer Question 4.

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

From Stave 3, 'The Second of the Three Spirits' – The Spirit, The Ghost of Christmas Present, takes Scrooge to the Cratchit's house where Christmas dinner is being prepared.

And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.

'What has ever got your precious father then,' said Mrs Cratchit. 'And your brother, Tiny Tim; and Martha warn't as late last Christmas Day by half-an-hour!'

'Here's Martha, mother!' said a girl, appearing as she spoke.

'Here's Martha, mother!' cried the two young Cratchits. 'Hurrah! There's *such* a goose, Martha!'

'Why, bless your heart alive, my dear, how late you are!' said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her, with officious zeal.

'We'd a deal of work to finish up last night,' replied the girl, 'and had to clear away this morning, mother!'

'Well! Never mind so long as you are come,' said Mrs Cratchit. 'Sit ye down before the fire, my dear, and have a warm, Lord bless ye!'

'No no! There's father coming,' cried the two young Cratchits, who were everywhere at once. 'Hide Martha, hide!'

So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!

'Why, where's our Martha?' cried Bob Cratchit looking round.

'Not coming,' said Mrs Cratchit.

'Not coming!' said Bob, with a sudden declension in his high spirits; for he had been Tim's blood horse all the way from church, and had come home rampant. 'Not coming upon Christmas Day!'

Martha didn't like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.

'And how did little Tim behave?' asked Mrs Cratchit, when she had rallied Bob on his credulity and Bob had hugged his daughter to his heart's content.

'As good as gold,' said Bob, 'and better.'

stemup.co.uk

Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge's observations of the Cratchit family in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge observes the Cratchit family as they prepare and gather for Christmas dinner.

Explain how family life is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- how family life is portrayed in the past and present
- how family life will be better in the future.

(20)

(Total for Question 4 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

stemup.co.uk

Use this extract to answer Question 5.

***Pride and Prejudice*: Jane Austen**

In Chapter 4, Jane and Elizabeth talk about Mr. Bingley after the assembly.

When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him.

'He is just what a young man ought to be,' said she, 'sensible, good humoured, lively; and I never saw such happy manners! — so much ease, with such perfect good breeding!'

'He is also handsome,' replied Elizabeth, 'which a young man ought likewise to be, if he possibly can. His character is thereby complete.'

'I was very much flattered by his asking me to dance a second time. I did not expect such a compliment.'

'Did not you? *I* did for you. But that is one great difference between us. Compliments always take *you* by surprise, and *me* never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person.'

'Dear Lizzy!'

'Oh! You are a great deal too apt you know, to like people in general. You never see a fault in any body. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in my life.'

'I would wish not to be hasty in censuring any one; but I always speak what I think.'

'I know you do; and it is *that* which makes the wonder. With *your* good sense, to be so honestly blind to the follies and nonsense of others! Affectation of candour is common enough; — one meets it every where. But to be candid without ostentation or design — to take the good of every body's character and make it still better, and say nothing of the bad — belongs to you alone. And so, you like this man's sisters too, do you? Their manners are not equal to his.'

'Certainly not; at first. But they are very pleasing women when you converse with them. Miss Bingley is to live with her brother and keep his house; and I am much mistaken if we shall not find a very charming neighbour in her.'

Elizabeth listened in silence, but was not convinced; their behaviour at the assembly had not been calculated to please in general; and with more quickness of observation and less pliancy of temper than her sister, and with a judgement too unassailed by any attention to herself, she was very little disposed to approve them.

stemup.co.uk

Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane and Elizabeth speak about manners.

Explain how manners are explored **elsewhere** in the novel.

In your answer, you must consider:

- the importance of manners
- how good or bad manners are shown.

(20)

(Total for Question 5 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

stemup.co.uk

Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 12, Silas Marner is shocked when he discovers a child sleeping in front of his fire.

But there was a cry on the hearth: the child had awaked, and Marner stooped to lift it on his knee. It clung round his neck, and burst louder and louder into that mingling of inarticulate cries with 'mammy' by which little children express the bewilderment of waking. Silas pressed it to him, and almost unconsciously uttered sounds of hushing tenderness, while he bethought himself that some of his porridge, which had got cool by the dying fire, would do to feed the child with if it were only warmed up a little.

He had plenty to do through the next hour. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one, and made her lift her blue eyes with a wide quiet gaze at Silas, as he put the spoon into her mouth. Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her lest she should fall against anything that would hurt her. But she only fell in a sitting posture on the ground, and began to pull at her boots, looking up at him with a crying face as if the boots hurt her. He took her on his knee again, but it was some time before it occurred to Silas's dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles. He got them off with difficulty, and baby was at once happily occupied with the primary mystery of her own toes, inviting Silas, with much chuckling, to consider the mystery too. But the wet boots had at last suggested to Silas that the child had been walking on the snow, and this roused him from his entire oblivion of any ordinary means by which it could have entered or been brought into his house. Under the prompting of this new idea, and without waiting to form conjectures, he raised the child in his arms, and went to the door. As soon as he had opened it, there was the cry of 'mammy' again, which Silas had not heard since the child's first hungry waking. Bending forward, he could just discern the marks made by the little feet on the virgin snow, and he followed their track to the furze bushes. 'Mammy!' the little one cried again and again, stretching itself forward so as almost to escape from Silas's arms, before he himself was aware that there was something more than the bush before him – that there was a human body, with the head sunk low in the furze, and half-covered with the shaken snow.

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Silas Marner's interactions with the child in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner looks after the child, whom he later calls Hephzibah, or Eppie for short.

Explain how the character of Eppie is explored **elsewhere** in the novel.

In your answer, you must consider:

- Eppie's life when growing up
- the effect Eppie has on others.

(20)

(Total for Question 6 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 1, Victor Frankenstein explains about the time when Elizabeth Lavenza came to live with his family.

One day, when my father had gone by himself to Milan, my mother, accompanied by me, visited this abode. She found a peasant and his wife, hard working, bent down by care and labour, distributing a scanty meal to five hungry babes. Among these there was one which attracted my mother far above all the rest. She appeared of a different stock. The four others were dark-eyed, hardy little vagrants; this child was thin, and very fair. Her hair was the brightest living gold, and despite the poverty of her clothing, seemed to set a crown of distinction on her head. Her brow was clear and ample, her blue eyes cloudless, and her lips and the moulding of her face so expressive of sensibility and sweetness that none could behold her without looking on her as of a distinct species, a being heaven-sent, and bearing a celestial stamp in all her features.

The peasant woman, perceiving that my mother fixed eyes of wonder and admiration on this lovely girl, eagerly communicated her history. She was not her child, but the daughter of a Milanese nobleman. Her mother was a German, and had died on giving her birth. The infant had been placed with these good people to nurse: they were better off then. They had not been long married, and their eldest child was but just born. The father of their charge was one of those Italians nursed in the memory of the antique glory of Italy – one among the *schiavi ognor frementi**, who exerted himself to obtain the liberty of his country. He became the victim of its weakness. Whether he had died, or still lingered in the dungeons of Austria, was not known. His property was confiscated; his child became an orphan and a beggar. She continued with her foster parents, and bloomed in their rude abode, fairer than a garden rose among dark-leaved brambles.

When my father returned from Milan, he found playing with me in the hall of our villa a child fairer than a pictured cherub – a creature who seemed to shed radiance from her looks and whose form and motions were lighter than the chamois of the hills. The apparition was soon explained. With his permission my mother prevailed on her rustic guardians to yield their charge to her. They were fond of the sweet orphan. Her presence had seemed a blessing to them, but it would be unfair to keep her in poverty and want, when Providence afforded her such powerful protection. They consulted their village priest, and the result was that Elizabeth Lavenza became the inmate of my parents' house – my more than sister – the beautiful and adored companion of all my occupations and my pleasures.

* *schiavi ognor frementi* – slaves always trembling. Being afraid and under the control of the Austrian Empire

stemup.co.uk

Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Victor Frankenstein's account of the time when Elizabeth Lavenza came to live with his family in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Victor speaks about time spent with his beloved companion, Elizabeth.

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

In your answer, you must consider:

- who has or needs a companion
- how companionship has an effect on characters.

(20)

(Total for Question 7 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

TOTAL FOR SECTION A = 40 MARKS

stemup.co.uk

SECTION B, Part 1

Poetry Anthology

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

You should spend about 35 minutes on this section.

Relationships

My Last Duchess

Ferrara

That's my last Duchess painted on the wall,
Looking as if she were alive. I call
That piece a wonder, now: Frà Pandolf's hands
Worked busily a day, and there she stands.
Will't please you sit and look at her? I said
'Frà Pandolf' by design, for never read
Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)
And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot
Of joy into the Duchess' cheek: perhaps
Frà Pandolf chanced to say, 'Her mantle laps
Over my lady's wrist too much,' or 'Paint
Must never hope to reproduce the faint
Half-flush that dies along her throat': such stuff
Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had
A heart — how shall I say? — too soon made glad,
Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace — all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men — good! but thanked
Somehow — I know not how — as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech — which I have not — to make your will
Quite clear to such a one, and say, 'Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark'— and if she let
Herself be lessoned so, nor plainly set

stemup.co.uk

Her wits to yours, forsooth, and made excuse
— E'en then would be some stooping; and I choose
Never to stoop. Oh sir, she smiled, no doubt
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning (1842)

8 Re-read *My Last Duchess*. Choose **one** other poem from the *Relationships* anthology.

Compare how memories 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 8 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET.

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

stemup.co.uk

Conflict

Cousin Kate

I was a cottage-maiden
Hardened by sun and air
Contented with my cottage-mates,
Not mindful I was fair.
Why did a great lord find me out
And praise my flaxen hair?
Why did a great lord find me out
To fill my heart with care?

He lured me to his palace-home –
Woe's me for joy thereof –
To lead a shameless shameful life,
His plaything and his love.
He wore me like a golden knot,
He changed me like a glove:
So now I moan, an unclean thing
Who might have been a dove.

O Lady Kate, my Cousin Kate,
You grew more fair than I:
He saw you at your father's gate,
Chose you, and cast me by.
He watched your steps along the lane,
Your sport among the rye:
He lifted you from mean estate
To sit with him on high.

Because you were so good and pure
He bound you with his ring:
The neighbours call you good and pure,
Call me an outcast thing.
Even so I sit and howl in dust
You sit in gold and sing:
Now which of us has tenderer heart?
You had the stronger wing.

O Cousin Kate, my love was true,
Your love was writ in sand:
If he had fooled not me but you,
If you stood where I stand,
He'd not have won me with his love
Nor bought me with his land;
I would have spit into his face
And not have taken his hand.

Yet I've a gift you have not got
And seem not like to get:
For all your clothes and wedding-ring
I've little doubt you fret.
My fair-haired son, my shame, my pride,

stemup.co.uk

Cling closer, closer yet:
Your sire would give broad lands for one
To wear his coronet.

Christina Rossetti (1860)

9 Re-read *Cousin Kate*. Choose **one** other poem from the *Conflict* anthology.

Compare how strong feelings are presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 9 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET.

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

stemup.co.uk

Time and Place

Hurricane Hits England

It took a hurricane, to bring her closer
To the landscape.
Half the night she lay awake,
The howling ship of the wind,
Its gathering rage,
Like some dark ancestral spectre.
Fearful and reassuring.

Talk to me Huracan
Talk to me Oya
Talk to me Shango
And Hattie,
My sweeping, back-home cousin.

Tell me why you visit
An English coast?
What is the meaning
Of old tongues
Reaping havoc
In new places?

The blinding illumination,
Even as you short-
Circuit us
Into further darkness?

What is the meaning of trees
Falling heavy as whales
Their crusted roots
Their cratered graves?

O why is my heart unchained?

Tropical Oya of the Weather,
I am aligning myself to you,
I am following the movement of your winds,
I am riding the mystery of your storm.

Ah, sweet mystery,
Come to break the frozen lake in me,
Shaking the foundations of the very trees within me,
Come to let me know
That the earth is the earth is the earth.

Grace Nichols (1996)

10 Re-read *Hurricane Hits England*. Choose **one** other poem from the *Time and Place* anthology.

Compare how an event is presented in the two poems.

In your answer, you should consider the:

- poets' use of language, form and structure
- influence of the contexts in which the poems were written.

(Total for Question 10 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET.

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

stemup.co.uk

Belonging

Captain Cook (To My Brother)

Do you recall the fancies of many years ago,
When the pulse danced those light measures that again it cannot know?
Ah! we both of us are alter'd, and now we talk no more
Of all the old creations that haunted us of yore.

Then any favourite volume was a mine of long delight,
From whence we took our future, to fashion as we might,
We liv'd again its pages, we were its chiefs and kings,
As actual, but more pleasant, than what the day now brings.

It was an August evening, with sunset in the trees,
When home you brought his Voyages who found the fair South Seas.
We read it till the sunset amid the boughs grew dim;
All other favourite heroes were nothing beside him.

For weeks he was our idol, we sail'd with him at sea,
And the pond amid the willows the ocean seem'd to be.
The water-lilies growing beneath the morning smile,
We call'd the South Sea islands, each flower a different isle.

No golden lot that fortune could draw for human life,
To us seemed like a sailor's, mid the storm and strife.
Our talk was of fair vessels that swept before the breeze,
And new discover'd countries amid the Southern Seas.

Within that lonely garden what happy hours went by,
While we fancied that around us spread foreign sea and sky.
Ah! the dreaming and the distant no longer haunt the mind;
We leave in leaving childhood, life's fairy land behind.

There is not of that garden a single tree or flower;
They have plough'd its long green grasses and cut down the lime-tree bower.
Where are the Guelder roses, whose silver used to bring,
With the gold of the laburnums, their tribute to the Spring.

They have vanish'd with the childhood that with their treasures play'd;
The life that cometh after dwells in a darker shade.
Yet the name of that sea-captain, it cannot but recall
How much we lov'd his dangers, and how we mourn'd his fall.

Letitia Elizabeth Landon (c. 1820)

11 Re-read *Captain Cook (To My Brother)*. Choose **one** other poem from the *Belonging* anthology.

Compare how recollections of the past 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 11 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET.

The poems you have studied are:

To My Sister — William Wordsworth
Sunday Dip — John Clare
Mild the Mist Upon the Hill — Emily Brontë
Captain Cook (To My Brother) — Letitia Elizabeth Landon
Clear and Gentle Stream — Robert Bridges
I Remember, I Remember — Thomas Hood
Island Man — Grace Nichols
We Refugees — Benjamin Zephaniah
Peckham Rye Lane — Amy Blakemore
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

stemup.co.uk

SECTION B, Part 2

Unseen Poetry

Read the two poems and answer Question 12.

You should spend about 45 minutes on this section.

Poem 1: *Warning*

When I am an old woman I shall wear purple
With a red hat which doesn't go, and doesn't suit me.
And I shall spend my pension on brandy and summer gloves
And satin sandals, and say we've no money for butter.
I shall sit down on the pavement when I'm tired
And gobble up samples in shops and press alarm bells
And run my stick along the public railings
And make up for the sobriety of my youth.
I shall go out in my slippers in the rain
And pick flowers in other people's gardens
And learn to spit.

You can wear terrible shirts and grow more fat
And eat three pounds of sausages at a go
Or only bread and pickle for a week
And hoard pens and pencils and beermats and things in boxes.

But now we must have clothes that keep us dry
And pay our rent and not swear in the street
And set a good example for the children.
We must have friends to dinner and read the papers.

But maybe I ought to practise a little now?
So people who know me are not too shocked and surprised
When suddenly I am old, and start to wear purple.

Jenny Joseph (1961)

Poem 2: *Pushing Forty*

Just before winter
we see the trees show
their true colours:
the mad yellow of chestnuts
two maples like blood sisters
the orange beech
braver than lipstick

Pushing forty, we vow
that when the time comes
rather than wither
ladylike and white
we will henna our hair
like Colette*, we too
will be gold and red
and go out
in a last wild blaze

Alison Fell (2005)

**Colette* – possibly a reference to a French writer, or someone the speaker knows

12 Compare the ways the writers present growing older in Poem 1: *Warning* and Poem 2: *Pushing Forty.*

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 12 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 16 OF THE ANSWER BOOKLET.

TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

stemup.co.uk

BLANK PAGE

Sources:

Jane Eyre, Charlotte Brontë, Penguin Popular Classics

Great Expectations, Charles Dickens, Penguin Classics

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

A Christmas Carol, Charles Dickens, Heinemann New Windmills

Pride and Prejudice, Jane Austen, Penguin Classics

Silas Marner, George Eliot, Penguin Popular Classics

Frankenstein, Mary Shelley, Penguin Classics

Unseen Poetry:

Warning, Jenny Joseph, Souvenir Press 2010

Alison Fell, *Pushing Forty* from 'Dreams, like heretics', Serpent's Tail 1997, Peak Associates

stemup.co.uk

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 builds this extract on a violent contrast between what Jane sees and what she hears. The calm, almost sacred light of the moon is shattered by sound, and the shift from sight to hearing mirrors the way Thornfield's surface order is torn open by something hidden above it. Jane's senses become the reader's only guide, so we experience the terror as she does, in fragments.

The opening is slow and visual. Long, clause-heavy sentences, with the relaxed aside "(for the night was fine)", create a tone of safety and routine. The moon is personified as a woman who "looked in at me" and whose "glorious gaze roused me", so it is presented as a watchful, almost maternal presence. The compound adjectives "silver-white and crystal clear" suggest purity and clarity, yet Jane adds that it was "beautiful, but too solemn". The conjunction "but" introduces unease, as though the moon is a silent witness that knows what is coming. Brontë uses this stillness to make the interruption more shocking.

The sound arrives in a one-line paragraph: "Good God! What a cry!" The short exclamatory sentences break the measured rhythm of the opening, and the paragraph break itself enacts the rupture. The night is "rent in twain", a violent, almost biblical image of tearing, and the tricolon "a savage, a sharp, a shrilly sound" uses harsh sibilance and the repeated article to make the noise pierce the sentence just as it pierces the house. The adjective "savage" is significant: the cry seems animal rather than human, which deepens the mystery of its source.

Jane's physical response is conveyed through asyndetic, hyperbolic clauses: "My pulse stopped: my heart stood still; my stretched arm was paralysed." The colons

Question number

and semicolons freeze the action, so that her body seems suspended in time. She then tries to rationalise the cry through the extended comparison with "the wildest-winged condor on the Andes", an exotic, sublime image which suggests that no ordinary creature could make such a sound. Calling the source "The thing" rather than a person keeps it inhuman and unknown.

Sound then becomes spatially precise. The repetition of "overhead" locates the horror directly above Jane, as if danger is pressing down on her. She hears "a struggle" and "a half-smothered voice", and the desperate repetition of "Help! help! help!" and the plea "Will no one come?" turn the noise into a human appeal. The paired participles "staggering and stamping" and the plosive alliteration of "plank and plaster" make the violence audible through the very fabric of the building. The cry "Rochester! Rochester!" is important structurally, because it connects the master to the mystery. After "something fell", the sudden "silence" is as unsettling as the noise.

Finally, Brontë moves from Jane's isolated perception to collective chaos. The fragmented string of questions, "Is it fire?" and "Are there robbers?", is presented without speakers, creating a confused cacophony, while the short clauses "some sobbed, some stumbled" show a household reduced to panic. Only "the moonlight" saves them from "complete darkness", returning us to the opening image. Rochester's voice, "Be composed all of you", ends the extract with an attempt to impose control, but the reader, like Jane, is left suspecting that what has been seen and heard will not be so easily explained.

1b Mystery in Jane Eyre is not just a device for suspense. It drives Jane's journey and tests her judgement, and almost every mysterious event either hides a truth about

Question number

Rochester or reveals a truth about Jane herself. Brontë uses these events to keep the reader as uncertain as Jane is, so that when the secrets are finally exposed we share her shock.

The first mystery at Thornfield is Rochester himself. On the lane to Hay at dusk, Jane hears a horse approaching and half fears it is the Gytrash, the spirit from Bessie's stories. Instead, a rider falls on the ice and Jane helps the abrupt stranger back into the saddle. Only on returning does she discover he is the master of the house. The effect is to make their first meeting feel half supernatural and half ordinary, which foreshadows a relationship built on concealment.

The central mystery is the third storey. Early on Jane hears a strange, mirthless laugh while touring the house, and Mrs Fairfax blames Grace Poole, the servant who sews in a locked room. Grace's behaviour seems puzzling: she drinks, she is kept apart, and Jane wonders why she is not dismissed. When Jane later wakes to find Rochester's bed curtains on fire and douses him with water, Rochester again blames Grace, yet Grace carries on working as if nothing has happened. The effect is that Jane, and the reader, are made to distrust explanations that do not add up, building dread around the hidden room.

Rochester also manufactures mystery. Disguised as an old gypsy fortune teller, he interrogates Jane about her feelings. She is unsettled by how much the woman seems to know, and when he reveals himself she reproaches him for deceiving her. This episode shows how Rochester enjoys controlling what Jane knows, a troubling trait given the larger secret he is keeping.

Before the wedding, mystery becomes Gothic omen. The great horse chestnut under which Rochester proposes is split by lightning that night, and Jane later

Question number

dreams of ruin and sees a strange woman tear her wedding veil in two. These events create foreboding, and the reader senses that the marriage is doomed even as Jane tries to believe Rochester's reassurances.

The climax comes in church, when the solicitor Briggs and Richard Mason declare an impediment: Rochester is already married to Bertha Mason, who has been confined in the attic. Suddenly every earlier mystery, the laugh, the fire, the attack on Mason, the veil, is explained. The effect is devastating, because Jane realises that the man she loved has hidden his wife and planned to deceive her. Her decision to leave Thornfield proves her moral independence.

Other mysteries are more providential. Mrs Reed, dying, sends for Jane and confesses she hid a letter from Jane's uncle, John Eyre, who wanted to adopt her. Later, the stranded Jane is taken in by St John, Diana and Mary Rivers, who turn out to be her cousins, and she inherits her uncle's fortune. Some readers may find this coincidence hard to accept, but it suggests that Jane's integrity is rewarded.

The final mystery is the most striking. As Jane is close to accepting St John's proposal, she hears Rochester's voice calling her name across the miles. She answers, returns, and finds Thornfield burned and Rochester blinded. Brontë leaves this unexplained, and I think this is deliberate: the mysterious call represents a bond of true feeling that reason cannot account for, bringing Jane home on her own terms.

2a

Dickens presents Pip's visitor through a clash of perspectives. The narrating Pip describes a man who is rough, weathered and faintly threatening, yet everything the visitor does expresses tenderness and joy. This gap between what the visitor

Question number

feels and what Pip is willing to see creates both suspense and a painful dramatic irony, because the reader senses that this stranger knows Pip far better than Pip knows him.

The extract opens with a paradox: the face is "strange to me", yet it looks up with "an incomprehensible air of being touched and pleased". The adjective "incomprehensible" sets up the central mystery, and the emotional words "touched and pleased" make the visitor's warmth clear from the first line. Pip, however, examines him like evidence. The fragmented sentences beginning "That he had long iron grey hair. That his age was about sixty." read like an inventory or a police description, and their clipped, repetitive structure shows Pip coldly cataloguing the man rather than responding to him. The simile "like a voyager by sea" hints at a long journey, which matters later.

Dickens's adjectives stress physical hardness: "muscular", "strong on his legs", "browned and hardened by exposure to weather". The metal imagery of "iron grey" makes him seem tough and perhaps dangerous. Yet this is undercut by his gesture of "holding out both his hands to me", an open, pleading action that is repeated twice in the extract. The repetition is structurally important: each time Pip rebuffs him, the visitor reaches out again, so his persistence becomes almost heartbreaking.

The dialogue is short and stilted. Pip's "Pray what is your business?" is formal and distant, whereas the visitor's reply is hesitant and courteous, and he addresses Pip as "Master". This term places him in a humble position, which seems odd for a man who has come so far and suggests that he regards Pip with reverence. Pip admits he spoke "inhospitably enough" and twice says he "resented" the visitor's "bright and gratified recognition". The retrospective narrator seems ashamed of his

Question number

younger self here, so Dickens invites us to judge Pip's snobbery.

Further description deepens the mystery. As the visitor looks around "with the strangest air", the narrator notes "as if he had some part in the things he admired". This is a striking clue: the reader may suspect that the visitor has indeed paid for these things. When he removes his hat, his head is "furrowed and bald", a detail that suggests age and hardship, and Pip insists "I saw nothing that in the least explained him", heightening the suspense.

The visitor's own voice is presented with phonetic spelling and dialect: "disapinting", "arter", "for'ard", "fur". This marks him as working class and uneducated, which contrasts sharply with Pip's genteel rooms. His "coarse broken voice" suggests he is close to tears, and the repetition of "half a minute" shows him struggling to master his emotion. His statement that "neither on us is to blame" is generous, refusing to blame Pip for his coldness.

The extract closes with the visitor covering his forehead with "large brown veinous hands", a detailed image of labour and age, while Pip "recoiled a little". The final short clause "but I did not know him" leaves the tension unresolved. Dickens therefore presents the visitor as both alarming and deeply sympathetic, and positions the reader to feel for him even as Pip pulls away.

2b

Magwitch is arguably the most important character in Great Expectations, because he shapes Pip's life twice: first through terror on the marshes and later through the secret fortune that makes Pip a gentleman. Dickens uses him to expose Pip's false values, and the way Pip's feelings towards Magwitch change from fear to disgust to love charts Pip's moral growth.

Question number

The novel opens with Magwitch's violent appearance in the churchyard. He seizes Pip, turns him upside down and threatens to cut his throat, demanding a file and "wittles". He invents a young man who will tear out Pip's heart and liver if he disobeys. The effect on Pip is immediate fear and guilt: he steals food and a pork pie from his sister's pantry and brandy for the convict, and is tormented by his conscience over Christmas dinner. Yet even here Dickens hints at Magwitch's humanity. He eats like a starving dog and is genuinely moved when Pip says he is glad he enjoys the food. When he is recaptured, he claims he stole the food from the blacksmith's himself, protecting Pip, and Joe tells him he is welcome to it. This small act of loyalty becomes the seed of the whole plot.

For most of the novel Magwitch is absent, but his influence is felt through others. The stranger at the Three Jolly Bargemen stirs his drink with a file and gives Pip two one-pound notes, a reminder that the past has not finished with him. When Jaggers announces Pip's great expectations, Pip assumes Miss Havisham is his benefactor and that he is meant for Estella. This mistaken belief makes him ashamed of Joe and Biddy, so Magwitch's hidden money is the cause, indirectly, of Pip's worst snobbery.

Magwitch's return in Chapter 39 is the turning point of the novel. He reveals that he has made his fortune as a sheep farmer in New South Wales and has worked so that Pip could live as a gentleman. He speaks of Pip as more to him than any son and proudly describes himself as Pip's second father. Pip's reaction is horror: he is repelled by the man's coarse manners and feels that all his hopes have collapsed. The effect is to force Pip to confront the truth that his gentility rests on a convict's labour, not on Miss Havisham's wealth or his own merit.

Question number

Magwitch's story then connects the novel's mysteries. Hiding as Provis, he tells Pip and Herbert about his miserable life and about Compeyson, the gentleman criminal who betrayed him and who also jilted Miss Havisham. Pip later realises that Magwitch is Estella's father. Dickens uses this to undermine the class system: the refined Estella is the child of a convict, while the gentleman Compeyson is the real villain.

Most importantly, Magwitch changes Pip morally. During the failed attempt to smuggle him abroad down the Thames, Magwitch is injured while struggling with Compeyson, who drowns. Pip, who once recoiled from him, now holds his hand and stays loyal. As Magwitch lies dying in prison, Pip visits him daily and finally tells him that his lost daughter lived and is a lady whom Pip loves. This act of kindness shows that Pip has learned to value loyalty and gratitude above status. Magwitch is therefore important not only for what he does, but for what he teaches Pip, and through Pip, the reader.

3a

Stevenson presents Jekyll's first transformation as a kind of terrible rebirth: agonising, then intoxicating, then coolly rationalised. The first-person confessional voice is crucial, because we hear Jekyll admit his delight in evil while still trying to sound like a careful scientist. The extract's three paragraphs follow this movement from bodily sensation, to secret adventure, to theory, so that the structure itself enacts Jekyll's attempt to control something he cannot.

The opening sentence is a list of suffering: "a grinding in the bones, deadly nausea, and a horror of the spirit". The progression from bones to stomach to "spirit" shows the change attacking him physically and then psychologically, and the comparison to "the hour of birth or death" frames the moment as both an

Question number

ending and a beginning. Henry Jekyll is in a sense dying, and Hyde is being born. Then the pain "began swiftly to subside", the soft sibilance creating a sense of ebbing waves, and he recovers "as if out of a great sickness".

What follows is unexpectedly pleasurable. The repeated "something", in "something strange" and "something indescribably new", shows language failing him, as if this experience is beyond ordinary words. The phrase "incredibly sweet" and the tricolon "younger, lighter, happier" suggest liberation and youth. Yet Stevenson immediately darkens this. The "heady recklessness" and the simile of "disordered sensual images running like a mill race" convey a rushing, uncontrollable force of desire. The phrase "a solution of the bonds of obligation" is telling: "solution" is a chemist's word, as though morality itself has been dissolved in his potion. The paradoxical phrase "not an innocent freedom" admits that this freedom is guilty from the start.

The most shocking moment is Jekyll's admission that he is "more wicked, tenfold more wicked". The repetition with intensification shows him relishing, rather than regretting, the discovery. The metaphor "sold a slave to my original evil" suggests both a Faustian bargain and a loss of control, ironic since he believes he is free. The thought "braced and delighted me like wine", a simile of intoxication that implies addiction. This foreshadows how he will crave transformation.

The second paragraph moves into a more Gothic, secretive mode. The repetition of "the morning" and the image of morning "ripe for the conception of the day" continue the language of birth. Jekyll is "flushed" with "hope and triumph", words of victory, yet he must creep: he "stole through the corridors, a stranger in my own house". This striking phrase captures the novel's central idea of a divided self, alienated from his own identity. The personified "constellations" looking down "with

Question number

wonder" suggest that nature itself recognises Hyde as something new and unnatural. The paragraph builds suspense towards the climactic clause, "I saw for the first time the appearance of Edward Hyde", where the use of the full name gives Hyde a separate identity.

The final paragraph shifts abruptly into the cautious register of science: "I must here speak by theory alone". Jekyll explains that his evil side was "less robust and less developed" because his life had been "nine tenths a life of effort, virtue and control". The balanced tricolon makes him sound reasonable, but the explanation of Hyde as "smaller, slighter and younger" is unsettling. It implies that evil is a part of him that has been starved but is ready to grow. Stevenson therefore presents the account as both a confession and a self-justification, and the reader senses that Jekyll's calm theory cannot contain the "heady recklessness" he has released.

3b

In Dr Jekyll and Mr Hyde, bad behaviour is not confined to Hyde. Although Hyde commits the most shocking acts, Stevenson suggests that wrongdoing is hidden throughout respectable society, and that the gentlemen who condemn Hyde often have secrets, appetites or failings of their own. The novel's real horror is perhaps that Hyde simply does openly what others conceal.

Hyde's bad behaviour is first shown through Enfield's "Story of the Door". In the early hours of a winter morning, Hyde collides with a young girl and calmly tramples over her body, leaving her screaming. Enfield compares him to a "Juggernaut", an image of an unstoppable, inhuman force. What makes this so disturbing is the lack of passion: it is cold indifference rather than rage. The watching crowd feel an instinctive loathing for him, and Hyde is made to pay compensation with a cheque signed by Jekyll, which leads Utterson to suspect

Question number

blackmail. The way bad behaviour is shown here is through second-hand narrative and reaction, so Hyde's evil seems almost beyond description.

The murder of Sir Danvers Carew escalates this violence. A maid, looking out of her window in the moonlight, sees the elderly gentleman politely address Hyde, who suddenly breaks out in a great flame of anger and clubs him to the ground with a cane, then tramples him so that his bones are heard to shatter. Stevenson contrasts Carew's gentleness with Hyde's ape-like fury, presenting bad behaviour as a sudden release of primitive violence. Later, in his statement, Jekyll admits that Hyde felt delight with every blow.

However, Jekyll himself behaves badly. He confesses that even before the experiment he concealed his pleasures and lived a double life, and his experiment is driven by a wish to indulge those pleasures without consequence. He becomes addicted to transformation, and although he vows to give Hyde up after the murder, his indulgence has made Hyde so strong that he begins to transform without the drug. His treatment of Lanyon is also cruel: by allowing Lanyon to witness the transformation, he causes a shock from which Lanyon never recovers. Lanyon had earlier dismissed Jekyll's work as "unscientific balderdash", which suggests that Jekyll's ambition was already seen as reckless and immoral.

Stevenson also hints at flaws in the respectable men around him. Utterson drinks gin alone to mortify a taste for vintages, and he admits to being almost envious of others' misdeeds. Enfield is returning home at three in the morning from "some place at the end of the world", a vague phrase which leaves the reader wondering what he was doing there. Both men also choose silence: they agree never to refer to the story again, and Utterson later protects Jekyll's reputation rather than going straight to the police. Stevenson suggests that the gentlemanly code of discretion

Question number

can itself enable bad behaviour.

Minor characters reveal other forms of wrongdoing. Hyde's housekeeper in Soho has an evil face smoothed by hypocrisy and shows odious joy at the idea that Hyde is in trouble, while Inspector Newcomen's eyes light up with professional ambition at the chance of a famous case. These details suggest selfishness and pleasure in others' downfall.

Overall, Stevenson shows bad behaviour through a mixture of eyewitness accounts, rumour and confession. By ending with Jekyll's own statement, he makes the final revelation personal: the worst behaviour in the novel comes not from a monster from outside, but from the hidden desires of a respected doctor.

4a Dickens presents what Scrooge observes in the Cratchit home as a scene of overflowing warmth, noise and love, in which poverty is everywhere visible but never allowed to spoil the family's joy. Interestingly, Scrooge is absent from the text of the extract: he watches silently, invisible, so the reader is placed in his position as an observer, learning the same lesson at the same moment.

The extract bursts into life with energetic verbs. The younger Cratchits come "tearing in, screaming", then "danced about the table", and the continuous forms create a sense of constant, chaotic movement. Dickens uses the senses to build anticipation: they have "smelt the goose", and the phrase "basking in luxurious thoughts of sage and onion" is gently comic, because the word "luxurious" is applied to the plainest of stuffings. This hyperbole shows how a family with little can find riches in simple things. Peter Cratchit is "exalted" to "the skies", a playful metaphor of elevation, while the parenthesis "(not proud, although his collars

Question number

nearly choked him)" adds affectionate humour about his father's hand-me-down shirt collar, hinting at their poverty.

Even the food seems to share the excitement. The personified "slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled", as if they too are impatient for Christmas. The auditory image is echoed later by the "pudding singing in the copper", so the house is filled with sound. Dickens's narrative voice here is exuberant, and its playfulness suggests that joy is infectious.

Dialogue reveals the strength of family love. Mrs Cratchit's question "What has ever got your precious father then" shows affection even in mild complaint, and the repetition of "Here's Martha, mother!" by Martha and then by the children turns her arrival into a celebration. Mrs Cratchit greets her with endearments, "bless your heart alive, my dear", and kisses her "a dozen times", while the phrase "officious zeal" shows her fussing eagerly. Martha's explanation that she had "a deal of work to finish up last night" hints at the long hours of the working poor, but the family responds only with welcome: "Never mind so long as you are come".

The entrance of Bob and Tiny Tim is the emotional centre. Bob's "threadbare clothes darned up and brushed, to look seasonable" show the effort and pride behind their poverty. The narrator's interjection "Alas for Tiny Tim" changes the tone abruptly, and the details of his "little crutch" and "iron frame" introduce vulnerability into the happy scene. For Scrooge, this is a pointed moment, since Tim's frailty connects the family's suffering to the low wages Scrooge pays.

The joke about Martha shows the family's playfulness and tenderness. The repetition of "Not coming" builds comic tension, and Bob's "sudden declension in

Question number

his high spirits" shows how much he values his children. The metaphor of Bob as Tim's "blood horse all the way from church" presents him as a devoted, energetic father. Martha cannot bear his disappointment and runs "into his arms", proving that kindness matters more than the joke. The extract ends with Bob's phrase "As good as gold", followed by the addition "and better". The simile is ironic in a story about a miser: Dickens suggests that the Cratchits' true wealth lies in love, a lesson Scrooge is watching unfold.

4b In A Christmas Carol, family life is the measure of how well a person is living. Scrooge begins the novella cut off from his only relative, and each spirit shows him families in the past, present and future, so that by the end he understands that love and connection are worth more than money. Dickens structures the story so that Scrooge's redemption is completed when he is welcomed into families again.

In Stave 1, family life is something Scrooge actively rejects. His nephew Fred arrives cheerfully to invite him to Christmas dinner, but Scrooge dismisses Christmas as humbug and sends him away. Fred refuses to quarrel and leaves with good wishes, which shows that the door to family is still open. Scrooge's isolation in his gloomy rooms, eating gruel alone, contrasts with Fred's warmth and makes his loneliness a choice.

The Ghost of Christmas Past reveals that Scrooge's own family life was painful. As a boy he is left alone at school over Christmas, reading by a feeble fire. When his little sister Fan comes to fetch him, she says that their father is much kinder than he used to be, which hints at a harsh childhood. Fan's love is joyful and generous, and the Ghost reminds Scrooge that she died young, leaving one child:

Question number

his nephew Fred. This moment helps explain Scrooge's coldness to Fred, but also makes it more painful.

Fezziwig's Christmas party shows a different kind of family. Fezziwig, his wife and their daughters welcome apprentices, workers and neighbours into a dance, creating a sense of community as warm as kinship. Scrooge is moved by this and begins to think about how he treats his own clerk. Then the spirit shows him Belle, whom he lost because of his love of money. Years later she is surrounded by happy, noisy children, and her husband returns laden with Christmas presents. When he mentions seeing Scrooge "Quite alone in the world", Scrooge is shown exactly what he gave up, and he cannot bear to watch.

The Ghost of Christmas Present shows family life in the present. At the Cratchits', despite poverty, the family is united; even when Mrs Cratchit refuses to toast Scrooge, Bob insists on doing so for the sake of the day. Tiny Tim's illness makes the family's love more precious, and Scrooge asks anxiously whether he will live. At Fred's party, Scrooge sees laughter and games and realises that his nephew still thinks kindly of him.

The Ghost of Christmas Yet to Come shows how family life will suffer if Scrooge does not change. He sees his own corpse unmourned, a death without family. A struggling couple, Caroline and her husband, are relieved that Scrooge is dead because their debt may now be transferred. Most movingly, the Cratchits mourn Tiny Tim, and Bob weeps over the little chair. Yet even here Fred has shown kindness to Bob, offering help.

Finally, Dickens shows how family life will be better in the future. On Christmas morning, Scrooge sends the prize turkey anonymously to the Cratchits, goes

Question number

nervously to Fred's house and is welcomed warmly. He raises Bob's salary and, as the narrator tells us, becomes a second father to Tiny Tim, who did not die. Dickens's message is that family life is not only a matter of blood: by choosing generosity, Scrooge rejoins his own family and becomes part of the Cratchits', proving that it is never too late to be reconnected.

Sa

Austen presents Jane Bennet as gentle, modest and generous, a woman who sees the best in everyone. Yet she does this largely through dialogue with Elizabeth, so Jane is defined partly by contrast. Elizabeth's teasing, sharper voice frames Jane's goodness as admirable but also, perhaps, a little naive, and the closing narrative quietly suggests that Elizabeth's scepticism may prove wiser.

The opening narration establishes Jane's restraint. She "had been cautious in her praise" of Bingley in public, but alone with her sister expresses "how very much she admired him". This shift shows that Jane conceals strong feeling beneath composure, a detail that becomes significant later when her reserve is mistaken for indifference. Her praise of Bingley is enthusiastic: "He is just what a young man ought to be". The tricolon "sensible, good humoured, lively" focuses on character rather than appearance, and her exclamation about his "happy manners" and "perfect good breeding" reveals that she values courtesy and moral qualities. Elizabeth's dry addition, "He is also handsome", is comic, because it exposes what Jane has politely left out.

Jane's modesty is shown when she admits she "was very much flattered" and "did not expect such a compliment" when Bingley asked her to dance again. The adverb "very" and the language of surprise make her seem unaware of her own beauty. Elizabeth's reply turns on contrast: "Compliments always take you by surprise, and

Question number

me never." The balanced antithesis neatly defines the sisters' different temperaments. Her hyperbole that Jane was "about five times as pretty as every other woman in the room" is affectionate exaggeration, while the witty "You have liked many a stupider person" teases Jane's universal kindness. Jane's reply, simply "Dear Lizzy!", is a mild reproach that shows her warmth and reluctance to argue.

Elizabeth then lists Jane's virtues in a series of absolute statements: Jane is "too apt" to like "people in general", she never sees "a fault in any body", and "All the world are good and agreeable in your eyes." The hyperbolic generalisations show Jane's goodness, yet the word "too" carries criticism, implying that such generosity may blind her. Jane defends herself with quiet dignity: she does not wish to be "hasty in censuring any one", but "always speak what I think". This presents her as both charitable and honest, not merely naive.

Elizabeth's longer speech becomes a kind of tribute. The paradox "honestly blind to the follies and nonsense of others" sums up Jane perfectly: her blindness is sincere rather than performed. Elizabeth contrasts the common "Affectation of candour" with Jane's ability to be "candid without ostentation or design", and claims this "belongs to you alone". Austen uses Elizabeth's admiration to elevate Jane morally.

Jane's view of Bingley's sisters reinforces her generosity. She concedes their manners were not equal to his "at first", but insists they are "very pleasing women" and that Miss Bingley will be "a very charming neighbour". The reader, however, is given Elizabeth's perspective in the final paragraph: she "listened in silence, but was not convinced". The narrator contrasts Elizabeth's "quickness of observation" with Jane's "pliancy of temper". This structural shift from dialogue to narrative judgement creates dramatic irony, preparing us for the sisters' later

Question number

unkindness to Jane. Austen therefore presents Jane as the novel's model of goodness, while hinting that her trust leaves her vulnerable.

Sb

Manners in Pride and Prejudice are the main way characters judge one another, but Austen repeatedly shows that they can be misleading. Polished manners can hide bad character, while rough or proud manners can conceal real worth. The novel's plot depends on characters, especially Elizabeth and Darcy, learning to look past manners to the person beneath.

From the first ball, manners decide reputations. Bingley is immediately liked for his easy, lively manners, dancing every dance, while Darcy is condemned for pride after he refuses to dance and says Elizabeth is "tolerable" but not handsome enough to tempt him. His rudeness, overheard by Elizabeth, forms the basis of her prejudice. Austen shows how one ill-mannered remark can shape an entire relationship, and Darcy's first proposal is equally lacking in manners: he dwells on Elizabeth's inferior connections even as he declares his love. Elizabeth's rebuke, that he did not behave in a more gentlemanlike manner, wounds him precisely because it attacks his manners.

Wickham is Austen's clearest example of manners deceiving. He is charming, handsome and easy in conversation, so Elizabeth readily believes his story that Darcy cheated him of a living. Only Darcy's letter reveals that Wickham is a liar and a fortune hunter who tried to elope with Georgiana Darcy. His later elopement with Lydia confirms that his attractive manners hide a lack of principle. This forces Elizabeth to confront her own misjudgement, and she realises she has been blind and prejudiced.

Question number

Bad manners are also shown in characters of high rank. Lady Catherine de Bourgh is overbearing, interfering and insolent, asking impertinent questions about the Bennet girls' education and later storming to Longbourn to forbid Elizabeth from marrying Darcy. Austen suggests that wealth and status do not guarantee good breeding, and Darcy himself appears ashamed of his aunt's behaviour. Miss Bingley, too, has polished social manners but is snobbish and spiteful, mocking Elizabeth's muddy petticoats after she walks to Netherfield to nurse Jane. Ironically, Miss Bingley's criticism reveals her own lack of true courtesy, while Elizabeth's walk shows loyalty and affection.

The Bennet family's manners cause real damage. Mrs Bennet's loud boasting at the Netherfield ball about Jane's future marriage, Mary's tedious performance at the piano, Lydia and Kitty's flirtatious behaviour and Mr Collins's pompous self-introduction to Darcy all embarrass Elizabeth. Darcy later explains in his letter that this want of propriety, even more than their low connections, was part of his reason for separating Bingley from Jane. Mr Collins, meanwhile, shows how excessive, servile manners become ridiculous, as he flatters Lady Catherine and proposes to Elizabeth with absurd formality.

By contrast, the Gardiners demonstrate that good manners come from good sense rather than rank. At Pemberley, Darcy is impressed by their intelligence and courtesy, and invites Mr Gardiner to fish. This is also where Darcy's own manners have transformed: he is gracious and welcoming, which surprises Elizabeth and shows that he has taken her criticism to heart.

Ultimately, Austen presents manners as important but not sufficient. Jane and Bingley's naturally kind manners reflect genuine goodness, while Wickham's do not. The happy ending rewards characters who unite good manners with good principles,

Question number

as Elizabeth and Darcy finally do, suggesting that true courtesy comes from respect for others rather than outward display.

6a

Eliot presents Silas's first interactions with the child as an awakening. A man who has lived for years in isolation, caring only for his gold, responds to the child almost by instinct, and the extract traces how tenderness returns to him before he even understands it. The warmth of their growing bond is set against the cold of the snow outside, which finally leads to the dark discovery of the mother.

The extract opens with abrupt, physical verbs: the child "awaked", Silas "stooped", it "clung" and "burst louder and louder". These create urgency and show the child making demands on Silas that he cannot ignore. His response is immediate and gentle: he "pressed it to him" and "almost unconsciously uttered sounds of hushing tenderness". The adverb "unconsciously" is important, because it suggests that love is a buried part of Silas's nature that the child releases. The onomatopoeic "hushing" makes his care audible, softening the harsh sounds of crying.

Eliot shows Silas's care through practical, homely detail. He thinks of his porridge, which had "got cool by the dying fire", and warms it. The detail that he sweetens it with "dry brown sugar from an old store which he had refrained from using for himself" is quietly significant: a man who has denied himself every comfort now gives freely to another. This small act foreshadows the way the child will turn him from a miser into a giver. The child responds by lifting "her blue eyes with a wide quiet gaze", an image of innocence that is almost angelic.

The shift in pronouns marks the shift in Silas's feelings. In the first paragraph the child is "it", but in the second she becomes "the little one", "her" and finally

Question number

"baby". Eliot uses this subtle change to show the child becoming a person to him. Her "pretty stagger" makes Silas "jump up and follow her", and the verb "jump" shows him alert and protective, a striking contrast with the mechanical, bent weaver of earlier chapters. The narrator gently mocks his "dull bachelor mind", which takes a long time to realise that "the wet boots were the grievance", and this affectionate humour makes him more sympathetic.

The moment when the child is "happily occupied with the primary mystery of her own toes" is charming and playful. She invites Silas, "with much chuckling, to consider the mystery too". The word "mystery" is used twice, and it hints that the child herself is a mystery Silas must solve. It also suggests a new, innocent kind of wonder entering his narrow world.

The wet boots then change the direction of the extract. Eliot's long, complex sentence describing how they "roused him from his entire oblivion" mirrors Silas's slow, step-by-step reasoning. He opens the door, and the repeated cry of "mammy", which "the little one cried again and again", becomes painful once the reader suspects what lies outside. The image of "little feet on the virgin snow" emphasises innocence and purity, but the trail leads to "the furze bushes". The extract builds suspense through Silas's limited awareness: the child sees her mother "before he himself was aware". The final clause, revealing "a human body, with the head sunk low", half covered with "shaken snow", is quietly shocking. Eliot thus juxtaposes the warmth of new love with the coldness of death, suggesting that Silas's new life begins at the moment another ends.

6b

Eppie is the heart of Silas Marner. Eliot presents her not only as a child who grows into a loving young woman, but as a redeeming force who restores Silas to

Question number

life, tests Godfrey Cass's conscience and draws the whole community of Raveloe closer together. Her character embodies the novel's belief that love, not money or blood, makes a family.

Silas first sees Eppie's golden hair on his hearth and, with his poor eyesight, believes his lost gold has returned. Eliot makes the connection explicit: to Silas it seems the gold had turned into the child. When the villagers suggest she should go to the parish, Silas insists that he will keep her, because she has come to him. This moment shows that Eppie replaces his obsession with money with something living, and his love for her is immediate and fierce.

Eppie's childhood is shown with humour and warmth. Dolly Winthrop helps Silas look after her, teaching him practical care and persuading him to have her christened. Silas names her Hephzibah after his mother and little sister, calling her Eppie for short, which links her to his own past and family. As a toddler she is mischievous: when Silas ties her to his loom with a strip of linen, she cuts herself free with his scissors and wanders off. In desperation he puts her in the coal hole as punishment, but she enjoys it and simply returns to the coal hole again, so Silas never punishes her again. This episode shows Eppie's lively independence and Silas's tenderness, and makes their relationship both comic and touching.

Eppie's effect on Silas is profound. Unlike the gold, which made him shut himself away, Eppie draws him outward into the world. He takes her with him on his journeys, and she makes him notice nature, the flowers and the sunshine. The narrator observes that the child links him once more with the whole world. He begins attending church, talks with his neighbours and gradually comes to trust in good again, the faith he lost after Lantern Yard.

Question number

Eppie also affects Godfrey Cass, her real father. Godfrey watches her growing up but keeps his first marriage to Molly a secret, giving Silas only small gifts. His silence allows him to marry Nancy, but he and Nancy remain childless, which Godfrey sees as a judgement. When the gold is found with Dunstan's body sixteen years later, Godfrey confesses to Nancy and they go to claim Eppie. Eppie's refusal is the moral climax of the novel. She tells them she cannot leave her father, and she does not want to be a lady or live in a fine house, but to stay among working folks. Her loyalty shows that she understands true fatherhood comes from love and care, not birth or wealth, and it forces Godfrey to accept the consequences of his past.

As a young woman, Eppie shows maturity and kindness. She goes with Silas to Lantern Yard and comforts him when they find it has been replaced by a factory and no one remembers him. Her love for Aaron Winthrop, and his promise that they will all live together, gives the novel a joyful ending. Their wedding, and the garden with its flowers at the cottage, symbolise a new, fruitful life. Eliot therefore presents Eppie as a living reward for Silas's goodness, and as proof that love can heal even the deepest isolation.

7a

Shelley presents Victor's account of Elizabeth's arrival as an idealised memory, almost a fairy tale, in which a poor orphan is discovered, recognised as special and rescued. Because Victor is narrating long after the event, and after Elizabeth's death, the account feels lovingly polished: every detail seems chosen to make her appear perfect, which perhaps tells us as much about Victor's need to idolise her as about Elizabeth herself.

The extract opens with a scene of hardship. The complex sentence describing the

Question number

peasants, "hard working, bent down by care and labour, distributing a scanty meal to five hungry babes", piles up phrases so that the reader feels the weight of their poverty. The verb "bent down" suggests bodies physically worn by work, and the adjective "scanty" shows that even their generosity cannot provide enough. This bleak setting is structurally important because it acts as a dark background against which Elizabeth can shine.

Shelley then builds Elizabeth through contrast. The other children are "dark-eyed, hardy little vagrants", whereas "this child was thin, and very fair." The short, balanced clause isolates her, and the word "vagrants" makes the peasant children sound rough and wandering, while Elizabeth is delicate. The description of her hair as "the brightest living gold" which seemed to "set a crown of distinction on her head" uses metaphor to suggest that her nobility cannot be hidden by "the poverty of her clothing". The list of features, "Her brow was clear and ample, her blue eyes cloudless", moves slowly down her face, as if Victor's mother, and the reader, are gazing at a portrait. The adjective "cloudless" implies purity and calm, a face with no shadow in it.

Increasingly, the language becomes religious. Elizabeth seems "a distinct species, a being heaven-sent, and bearing a celestial stamp in all her features." The tricolon rises from the natural world to heaven, as though she is barely human. This is ironic in a novel about Victor creating "a new species" of his own: Elizabeth is the beautiful, divinely made being, while Victor's later creation is the monstrous one. Later, the capitalised "Providence" suggests that her adoption is God's will, which makes the rescue feel destined.

The second paragraph shifts to the peasant woman's voice and Elizabeth's history. Her father, "nursed in the memory of the antique glory of Italy", fought for "the

Question number

liberty of his country" and "became the victim of its weakness." This brief political story adds tragedy and romance to her past, and the blunt sentence "his child became an orphan and a beggar" shows how quickly fortune can fall. Yet she "bloomed in their rude abode, fairer than a garden rose among dark-leaved brambles." The simile again places her as something cultivated and beautiful surrounded by darkness, echoing the earlier contrast with the "dark-eyed" children.

Finally, the setting moves to the "hall of our villa", and the structure completes Elizabeth's journey from poverty to privilege. Victor's father finds "a child fairer than a pictured cherub", and her movements are "lighter than the chamois of the hills", a simile which gives her a natural, graceful freedom. Calling her an "apparition" makes her seem almost unreal. The extract ends with the phrase "my more than sister", set apart by dashes, and the adoring "beautiful and adored companion of all my occupations and my pleasures." The possessive "my" is repeated, and it is slightly unsettling: Elizabeth is presented less as an independent person than as Victor's treasured possession, a gift given to him. In this way Shelley presents a tender memory, but one that already hints at Victor's self-centred way of seeing those he loves.

7b

Companionship is central to Frankenstein because Shelley presents it as the thing that keeps people human. Almost every disaster in the novel grows from someone being denied a companion or turning away from one, so the book reads as a warning that isolation, whether chosen like Victor's or forced like the creature's, breeds misery and destruction.

The need for a companion is established before we even meet Victor. In his letters to his sister Margaret, Walton confesses, "I have no friend, Margaret", and longs

Question number

for a man "who could sympathize with me". Although he is pursuing glory in the Arctic, what he really lacks is a soulmate. When he rescues Victor, he quickly says he begins to love him "as a brother". This frame matters: Walton's loneliness mirrors both Victor's and the creature's, and the effect of finding Victor is profound, because hearing his story eventually persuades Walton to turn back rather than sacrifice his crew. Companionship, here, saves lives.

Victor himself has an abundance of companions, which makes his neglect of them all the more tragic. As the extract shows, Elizabeth is his "more than sister", and Henry Clerval is his closest friend. Yet in Ingolstadt Victor shuts himself away for nearly two years, ignoring letters from home, and his solitary obsession makes him physically ill. It is Clerval who arrives and nurses him through months of fever, and Victor later recalls how Clerval's company restored him and taught him to love nature again. Shelley shows that companionship heals, while self-chosen isolation corrupts. Victor repeatedly fails to share his secret with those who love him, even when Justine is condemned, and his silence turns his companions into victims.

The creature, by contrast, is denied companionship from the moment of his creation, when Victor flees from him in horror. His story is the emotional heart of the novel. Watching the De Lacey family from his hovel, he learns language and gentleness, and his longing to be accepted by them makes his rejection, when Felix attacks him, devastating. Reading Paradise Lost, he notes that even Satan had companions, while he is entirely alone. This is why he insists, "I am malicious because I am miserable", and why he demands a female creature "as deformed and horrible as myself". His argument is persuasive: companionship would make him good. I find this the most moving part of the novel, because the creature asks for so little.

Question number

The effect of Victor destroying the half-made female is catastrophic. The creature's threat, "I shall be with you on your wedding-night", shows that if he cannot have a companion, Victor will lose his. He murders Clerval, and then Elizabeth on her wedding night, so that Victor is stripped of every companion, and his father dies of grief soon after. Shelley creates a terrible symmetry: Victor becomes as alone as the being he abandoned, and the two are bound together in a chase across the ice, each now the other's only companion.

The novel closes back with Walton, as the creature mourns over Victor's body and vows to destroy himself. Shelley seems to suggest that creator and creature could have been companions, and that the tragedy lies in Victor's refusal to accept that responsibility. Overall, companionship is presented as the condition of happiness and morality, and its absence as the true source of monstrosity.

8 Both My Last Duchess and Thomas Hardy's Neutral Tones present memories of a relationship that has ended, and in both the memory is shaped by bitterness. However, Browning's Duke uses memory as a means of control, curating his late wife as an object to be displayed, whereas Hardy's speaker is controlled by his memory, which returns to haunt him whenever love deceives him again.

Browning presents memory through a physical object. The poem opens with "That's my last Duchess painted on the wall, / Looking as if she were alive." The possessive "my" and the casual "last", as though she were one of a series, immediately reveal how the Duke remembers her: as a possession. The portrait lets him keep her only on his terms, since "none puts by / The curtain I have drawn for you, but I". In Hardy's poem, the memory is not a portrait but a bleak landscape: "We stood by a pond that winter day". The pronoun "We" briefly unites

Question number

the lovers, but the setting is drained of life, with the sun "white, as though chidden of God" and leaves on the "starving sod". Hardy's memory is deliberately colourless, as the title suggests.

Both speakers remember the woman's eyes and smile, but very differently. The Duke resents that the Duchess's "looks went everywhere" and that she smiled at everyone, so his memory becomes a list of grievances, from "the dropping of the daylight in the West" to "the white mule / She rode". The interruptions and hesitations in his speech, "how shall I say?", show him slipping into agitation as he remembers, despite his claim to lack "skill / In speech". Hardy's speaker remembers his lover's eyes as "eyes that rove / Over tedious riddles of years ago", suggesting she was already bored with him. The oxymoronic "the deadest thing / Alive enough to have strength to die" makes her smile both lifeless and cruel, and the simile "Like an ominous bird a-wing" turns the memory into a bad omen.

Structurally, both poems are cyclical, which suggests that memory traps the speakers. Browning's dramatic monologue begins and ends with art: the Duchess's portrait and finally the bronze Neptune "Taming a sea-horse", which symbolises the Duke's desire to tame his wife. The enjambed rhyming couplets in iambic pentameter flow like natural speech, so the chilling line "I gave commands; / Then all smiles stopped together" slips out almost casually, a memory he reveals without regret. Hardy's poem uses four tightly controlled quatrains with an enclosed abba rhyme, and the final stanza returns to the opening images, "Your face, and the God-curst sun, and a tree, / And a pond edged with grayish leaves." The list compresses the whole memory into a single repeated image, implying that every later disappointment, "keen lessons that love deceives", sends him back to that pond.

Question number

Context deepens the contrast. Browning, writing in 1842, set his poem in Renaissance Ferrara and based it on Alfonso II, whose young wife died suspiciously, possibly by poisoning. Through the Duke's memory, Browning invites a Victorian reader to judge a culture in which a wife was valued like a "nine-hundred-years-old name", a commodity, and the poem ends with negotiations for a new dowry. Hardy wrote Neutral Tones in 1867, though he did not publish it until 1898, and it is often read as drawn from his own failed love affair. Its pessimism and the bleak reference to a "God-curst sun" reflect his loss of faith in a benevolent order.

Ultimately, the Duke's memory is a performance meant to impress and warn his listener, and he remains coldly untouched by it. Hardy's speaker, by contrast, is the one wounded by remembering. Both poems suggest that memories of love can be poisoned, but only Hardy treats that as a tragedy.

9

Both Cousin Kate and William Blake's A Poison Tree present strong feelings of anger and resentment that grow until they demand some form of revenge. Yet Rossetti's speaker pours out her bitterness openly, moving through shame, jealousy and finally a defiant pride, while Blake's speaker hides his wrath, and it is precisely this concealment that makes it deadly.

Rossetti's speaker begins with a wistful memory of innocence: "I was a cottage-maiden / Hardened by sun and air". The repeated rhetorical question, "Why did a great lord find me out", conveys her bewilderment and pain, as though she is still unable to understand what happened to her. Blake's poem also opens with the first-person "I", but in a cool, almost proverbial tone: "I was angry with my friend; / I told my wrath, my wrath did end." The balanced parallel lines that follow, contrasting the friend with the "foe", present strong feeling as something with a

Question number

clear moral lesson. Only Rossetti's speaker, though, confronts the person she resents, addressing Kate directly.

The language of Cousin Kate expresses intense feelings of degradation. The similes "He wore me like a golden knot, / He changed me like a glove" show that she was treated as a fashionable accessory, discarded when no longer wanted, and the self-loathing in "an unclean thing / Who might have been a dove" contrasts the speaker's shame with the purity she has lost. Her jealousy surfaces in the antithesis "Even so I sit and howl in dust / You sit in gold and sing". The animal verb "howl" makes her grief raw and almost inhuman. Blake's language is quieter but more sinister. The extended metaphor of the growing tree shows anger being cultivated: "I watered it in fears", "I sunned it with smiles, / And with soft deceitful wiles." The sibilance of "soft deceitful" suggests the hissing of a serpent, and the "apple bright" alludes to the forbidden fruit in Eden, so that the speaker's anger becomes a temptation, a trap for his foe.

The two poems end with strikingly different kinds of triumph. Rossetti's final stanza turns from despair to a fierce pride: "Yet I've a gift you have not got". The oxymoron "my shame, my pride" captures her mixed feelings for her son, and the repetition in "Cling closer, closer yet" sounds both protective and possessive. Her revenge is that Kate has no heir, so the lord "would give broad lands for one / To wear his coronet." Blake's ending is darker: "In the morning glad I see / My foe outstretched beneath the tree." The adjective "glad" is chilling because it shows the speaker feels no remorse; repressed anger has turned to murderous satisfaction.

Form reinforces these feelings. Cousin Kate uses six eight-line stanzas with a ballad-like alternation of longer and shorter lines and a regular rhyme, giving it the

Question number

feel of a sung lament that her emotion strains against. A Poison Tree uses four short quatrains of rhyming couplets in a simple, nursery-rhyme rhythm, and that childlike simplicity makes the deadly outcome more disturbing.

Context helps explain both poets' purposes. Rossetti wrote Cousin Kate in the period when she was working with "fallen women" at the St Mary Magdalene Penitentiary in Highgate, and the poem exposes the Victorian double standard: the lord who seduces and abandons the speaker suffers no consequences, while she becomes "an outcast thing" and Kate is called "good and pure" for marrying him. Blake's poem, from Songs of Experience (1794), reflects his belief that repression, especially the restraint demanded by organised religion and society, corrupts human nature.

In the end, Rossetti presents strong feeling as a justified protest against injustice, and her speaker earns our sympathy. Blake presents it as a moral warning, and his speaker horrifies us. Both, however, show that unresolved anger never simply fades.

10 Hurricane Hits England and Edward Thomas's Adlestrop both present a single, unexpected event in England which transforms the speaker's sense of place. Yet the events could hardly be more different: Nichols describes a violent storm that tears up trees and wakes something buried in her, while Thomas recalls a moment when an express train stopped at a quiet station and nothing happened at all. Both poets suggest that it is the meaning we find in an event, rather than its scale, that matters.

Nichols presents the hurricane as frightening yet welcome. The opening line, "It took a hurricane, to bring her closer / To the landscape", uses the third person, as

Question number

if she is observing herself from outside, and implies that until this moment she has felt distant from England. The storm is personified through the metaphor "The howling ship of the wind" and the simile "Like some dark ancestral spectre", which links it to her ancestors and to the Middle Passage, while the paradox "Fearful and reassuring" captures her mixed response. Thomas, by contrast, opens with a quiet conversational reply, "Yes. I remember Adlestrop", as though answering a question. The event is tiny: the train "drew up there / Unwontedly", and the precise detail "It was late June" shows how carefully the memory has been preserved.

Sound is central to both events. Nichols's hurricane is loud and destructive, with "trees / Falling heavy as whales", a simile that makes the uprooted trees seem like huge stranded creatures of the ocean. In Adlestrop the event is defined by silence: "The steam hissed. Someone cleared his throat." The short, end-stopped sentences make each small sound noticeable, and "No one left and no one came / On the bare platform" emphasises emptiness. Yet in the final stanza the silence opens out into birdsong, as "a blackbird sang / Close by" and the sound spreads "Farther and farther" across Oxfordshire and Gloucestershire.

Structurally, both poems move from description to revelation. Nichols's free verse shifts from the third person into direct address, invoking the gods "Talk to me Huracan / Talk to me Oya / Talk to me Shango", where the anaphora sounds like a chant or prayer. Rhetorical questions such as "What is the meaning / Of old tongues / Reaping havoc / In new places?" show her searching for meaning, before the speaker declares "I am aligning myself to you". The final line, "That the earth is the earth is the earth", uses repetition to reach a calm acceptance that the land is one, whether in Guyana or England. Thomas's four regular quatrains, with a gentle rhyme on the second and fourth lines, contain the moment neatly, and the enjambment across the final stanzas lets the birdsong spill outward, as though one

Question number

minute becomes a vision of the whole English countryside.

Context gives both events added weight. Nichols, born in Guyana, moved to England in 1977, and her poem was inspired by the Great Storm of October 1987. The references to Caribbean and West African gods, and to Hurricane Hattie, her "back-home cousin", suggest that the storm brings her heritage to her adopted country, so that the event comes "to break the frozen lake" of her homesickness. Thomas's journey took place in June 1914, just weeks before the outbreak of war, and he wrote the poem in 1915. He was killed at Arras in 1917, the year it was published. Read in that light, the still, peaceful England of Adlestrop seems a precious memory of a world about to be lost.

So while Nichols's event is a destructive force that creates belonging, Thomas's is a moment of peace that is shadowed by loss. Both, though, show an ordinary English landscape suddenly charged with meaning.

11 Captain Cook (To My Brother) and Thomas Hood's I Remember, I Remember both present recollections of childhood as a lost paradise, viewed from an adult life that feels heavier and darker. Both poets, writing in the 1820s, share the Romantic belief that childhood is a time of imaginative freedom. However, Landon's memories are shared with her brother and centre on imaginative play, while Hood's are solitary and end in something close to despair.

Both poems open by summoning the past directly. Landon's rhetorical question, "Do you recall the fancies of many years ago", invites her brother into the memory, and the second-person address makes it intimate and shared. Hood's refrain, "I remember, I remember", repeated at the start of every stanza, is more

Question number

insistent, almost like an incantation, as though he is clinging to memories that might slip away. Each poet quickly contrasts then and now. Landon admits, "Ah! we both of us are alter'd", and the exclamation sounds like a sigh, while Hood moves in his first stanza from the sun that "Came peeping in at morn" to the shocking wish that "the night / Had borne my breath away!" The gentle personification of the sun makes his longing for death even starker.

Nature is central to both recollections. Landon remembers how "the pond amid the willows the ocean seem'd to be" and how they named water-lilies "the South Sea islands, each flower a different isle." The garden becomes a stage for their imagination, inspired by Cook's Voyages. Hood lists "The roses, red and white, / The vi'lets, and the lily-cups", and the exclamation "Those flowers made of light!" gives the memory a radiant, almost heavenly quality. Interestingly, both poems mention laburnum and a brother. In Hood's poem, the laburnum his brother planted on his birthday survives, "The tree is living yet!", whereas in Landon's poem the garden is gone: "They have plough'd its long green grasses and cut down the lime-tree bower." The vague, impersonal "They" makes it seem as if adulthood itself has destroyed the place.

Both poets use images of flight and heaviness to present the gap between past and present. Hood writes, "My spirit flew in feathers then, / That is so heavy now", where the metaphor of feathers captures the lightness of youth. Landon similarly recalls "the pulse danced those light measures", and concludes that "The life that cometh after dwells in a darker shade."

Form and structure shape the tone of each recollection. Landon writes in long rhyming couplets, whose rolling rhythm suits a poem about reading adventure stories. Its structure moves from shared joy to the destruction of the garden,

Question number

before a final couplet returns to Cook, remembering "how we mourn'd his fall." The hero's death becomes a symbol of the death of their childhood. Hood's four stanzas follow the same pattern each time, beginning with a happy image and turning in the final lines to a painful contrast. The final stanza delivers the bleakest turn, as the fir trees he once thought touched the sky lead him to realise he is "farther off from heav'n / Than when I was a boy."

Context adds poignancy. Landon dedicated the poem to her brother, Whittington Henry, to whom she was close as a child, and whose education she later paid for; his betrayal after her death makes its shared nostalgia feel painfully ironic to modern readers. Captain Cook, who charted the South Seas and was killed in Hawaii in 1779, was a national hero, so the children's admiration reflects a wider British pride in exploration. Hood's poem reflects the Romantic idea, found in Wordsworth, that children are closer to heaven.

Overall, Landon's recollection is wistful and shared, consoled by the enduring "name of that sea-captain", whereas Hood's is lonely and darker, suggesting that remembering the past only reveals how much has been lost.

12

Both Warning and Pushing Forty present growing older not as a slow decline but as an opportunity for rebellion, and both speakers refuse the quiet, respectable old age that society expects of women. However, Jenny Joseph's speaker imagines old age as a comic release from decades of duty, while Alison Fell's speaker, only "Pushing forty", treats ageing more seriously, as a final season to be lived as vividly as possible before death.

The two poems open in very different ways. Joseph begins with a bold, direct

Question number

declaration: "When I am an old woman I shall wear purple / With a red hat which doesn't go, and doesn't suit me." The modal verb "shall" is repeated throughout the first stanza, giving the speaker a cheerful determination, and the clashing purple and red symbolise her refusal to be tasteful. Fell, by contrast, starts not with herself but with nature: "Just before winter / we see the trees show / their true colours". The idiom "true colours" is cleverly literal here, suggesting that autumn reveals the trees' real identity, and by implication that middle age may reveal a woman's. The seasonal metaphor makes ageing feel natural and inevitable, whereas Joseph treats it almost as a future holiday.

Both poets use colour imagery to celebrate defiance. Fell's trees are described in a vibrant list: "the mad yellow of chestnuts", "two maples like blood sisters", "the orange beech / braver than lipstick". The adjective "mad" and the comparison "braver than lipstick" link the trees to bold, unconventional femininity, and "blood sisters" hints at loyal female friendship, perhaps the "we" of the second stanza. Joseph's colours are comic rather than lyrical, but her verbs are what really shock: the speaker will "gobble up samples", "press alarm bells" and, in a line of its own, "learn to spit." The short final line of the first stanza delivers the punchline, and I find it genuinely funny because it is so unladylike.

Both poems set their rebellion against a stereotype of ageing. Fell rejects the idea that women should "wither / ladylike and white", where "wither" compares an ageing woman to a dying plant, and "white" suggests both grey hair and colourless respectability. Instead, "we will henna our hair / like Colette", becoming "gold and red". Joseph's contrast is between present and future. Her third stanza shifts to "But now we must have clothes that keep us dry / And pay our rent and not swear in the street". The modal "must" and the dull, practical list show how adult life is dominated by obligation, including the need to "set a good example for the

Question number

children." Her rebellion is therefore a reward for "the sobriety of my youth".

Structurally, both poems use free verse, which suits their refusal to conform. Joseph's long, rambling lines and anaphora of "And" create a breathless list of misbehaviour, as if she cannot stop imagining. Her four stanzas move from "I" to "You" to "we", and finally to a humorous rhetorical question, "But maybe I ought to practise a little now?", before returning cyclically to the promise to "wear purple". The ending suggests she may not wait for old age at all. Fell's poem is much shorter, with two stanzas and very short lines, and the near absence of punctuation lets the lines tumble towards the ending: "and go out / in a last wild blaze". The euphemism "go out" refers to death, but the image of fire turns death into a final burst of colour, like leaves before winter.

Overall, both poems challenge the idea that older women should become invisible. Joseph's tone is playful and light, focusing on the freedoms of old age, while Fell's is more intense and poignant, acknowledging that ageing leads to death but vowing to meet it with courage. For me, Fell's ending is the more powerful, because it turns the fear of growing older into something beautiful.