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 ▶

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SECTION A – 19th-century Novel

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

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

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

Question 7 ☒

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TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

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

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

Question 11 ☒

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TOTAL FOR SECTION B, PART 1 = 20 MARKS

SECTION B, Part 2 – Unseen Poetry

Question 12

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(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

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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 ▶

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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
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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.

'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.

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.

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.'

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.

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.

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.

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

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

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

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

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,

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

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

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

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

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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