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)

Monday 20 May 2024

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

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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)

Monday 20 May 2024

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 your Answer Booklet.

Turn over ▶

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Answer THREE questions:

ONE question from Section A
ONE question from Section B, Part 1
AND Question 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 2, Jane Eyre has been taken to the red-room, at Gateshead Hall, after attacking John Reed.

The red-room was a spare chamber, very seldom slept in: I might say never, indeed, unless when a chance influx of visitors at Gateshead Hall rendered it necessary to turn to account all the accommodation it contained: yet it was one of the largest and stateliest chambers in the mansion. A bed supported on massive pillars of mahogany, hung with curtains of deep red damask, stood out like a tabernacle in the centre, the two large windows, with their blinds always drawn down, were half shrouded in festoons and falls of similar drapery; the carpet was red; the table at the foot of the bed was covered with a crimson cloth; the walls were a soft fawn colour, with a blush of pink in it; the wardrobe, the toilet-table, the chairs, were of darkly-polished old mahogany. Out of these deep surrounding shades rose high, and glared white, the piled-up mattresses and pillows of the bed, spread with a snowy Marseilles counterpane. Scarcely less prominent was an ample cushioned easy-chair near the head of the bed, also white, with a footstool before it, and looking, as I thought, like a pale throne.

This room was chill, because it seldom had a fire; it was silent, because remote from the nursery and kitchens; solemn, because it was known to be so seldom entered. The housemaid alone came here on Saturdays, to wipe from the mirrors and the furniture a week's quiet dust; and Mrs Reed herself, at far intervals, visited it to review the contents of a certain secret drawer in the wardrobe, where were stored divers parchments, her jewel-casket, and a miniature of her deceased husband; and in those last words lies the secret of the red-room – the spell which kept it so lonely in spite of its grandeur.

Mr Reed had been dead nine years: it was in this chamber he breathed his last; here he lay in state; hence his coffin was borne by the undertaker's men; and, since that day, a sense of dreary consecration had guarded it from frequent intrusion.

My seat, to which Bessie and the bitter Miss Abbot had left me riveted, was a low ottoman near the marble chimney-piece; the bed rose before me; to my right hand there was the high, dark wardrobe, with subdued, broken reflections varying the gloss of its panels; to my left were the muffled windows; a great looking-glass between them repeated the vacant majesty of the bed and room. I was not quite sure whether they had locked the door; and, when I dared move, I got up and went to see. Alas, yes! no jail was ever more secure.

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Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents the red-room in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane describes the setting of the red-room.

Explain how settings are important **elsewhere** in the novel.

In your answer, you must consider:

- at least **two** different locations
- how important these locations are.

(20)

(Total for Question 1 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET



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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 1, Pip is at the graveyard, where he meets the convict for the first time.

'Hold your noise!' cried a terrible voice, as a man started up from among the graves at the side of the church porch. 'Keep still, you little devil, or I'll cut your throat!'

A fearful man, all in coarse grey, with a great iron on his leg. A man with no hat, and with broken shoes, and with an old rag tied round his head. A man who had been soaked in water, and smothered in mud, and lamed by stones, and cut by flints, and stung by nettles, and torn by briars; who limped and shivered, and glared and growled; and whose teeth chattered in his head as he seized me by the chin.

'O! Don't cut my throat, sir,' I pleaded in terror. 'Pray don't do it, sir.'

'Tell us your name!' said the man. 'Quick!'

'Pip, sir.'

'Once more,' said the man, staring at me. 'Give it mouth!'

'Pip, Pip, sir!'

'Show us where you live,' said the man. 'Pint out the place!'

I pointed to where our village lay, on the flat in-shore among the alder-trees and pollards, a mile or more from the church.

The man, after looking at me for a moment, turned me upside-down and emptied my pockets. There was nothing in them but a piece of bread. When the church came to itself – for he was so sudden and strong that he made it go head over heels before me, and I saw the steeple under my feet – when the church came to itself, I say, I was seated on a high tombstone, trembling, while he ate the bread ravenously.

'You young dog,' said the man, licking his lips, 'what fat cheeks you ha' got.'

I believe they were fat, though I was at that time undersized for my years, and not strong.

'Darn Me if I couldn't eat 'em,' said the man, with a threatening shake of his head, 'and if I han't half a mind to't!'

I earnestly expressed my hope that he wouldn't, and held tighter to the tombstone on which he had put me; partly, to keep myself upon it; partly, to keep myself from crying.

'Now then, lookee here!' said the man, 'Where's your mother?'

'There, sir!' said I.

He started, made a short run, and stopped and looked over his shoulder.

'There, sir!' I timidly explained. 'Also Georgiana. That's my mother.'

'Oh!' said he, coming back. 'And is that your father alonger your mother?'

'Yes, sir,' said I, 'him too; late of this parish.'

'Ha!' he muttered then, considering. 'Who d'ye live with – supposin' you're kindly let to live, which I han't made up my mind about?'

'My sister, sir – Mrs. Joe Gargery – wife of Joe Gargery, the blacksmith, sir.'

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Pip's meeting with the convict in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip is scared of the man.

Explain how fear is shown **elsewhere** in the novel.

In your answer, you must consider:

- who shows fear
- when fear is shown.

(20)

(Total for Question 2 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

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Use this extract to answer Question 3.

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

From 'Remarkable Incident of Doctor Lanyon' – Utterson has been refused entrance to Dr Jekyll's house and decides to go to visit Dr Lanyon.

There at least he was not denied admittance; but when he came in, he was shocked at the change which had taken place in the doctor's appearance. He had his death-warrant written legibly upon his face. The rosy man had grown pale; his flesh had fallen away; he was visibly balder and older; and yet it was not so much these tokens of a swift physical decay that arrested the lawyer's notice, as a look in the eye and quality of manner that seemed to testify to some deep-seated terror of the mind. It was unlikely that the doctor should fear death; and yet that was what Utterson was tempted to suspect. 'Yes,' he thought; 'he is a doctor, he must know his own state and that his days are counted; and the knowledge is more than he can bear.' And yet when Utterson remarked on his ill-looks, it was with an air of great firmness that Lanyon declared himself a doomed man.

'I have had a shock,' he said, 'and I shall never recover. It is a question of weeks. Well, life has been pleasant; I liked it; yes, sir, I used to like it. I sometimes think if we knew all, we should be more glad to get away.'

'Jekyll is ill, too,' observed Utterson. 'Have you seen him?'

But Lanyon's face changed, and he held up a trembling hand. 'I wish to see or hear no more of Doctor Jekyll,' he said in a loud, unsteady voice. 'I am quite done with that person; and I beg that you will spare me any allusion to one whom I regard as dead.'

'Tut-tut,' said Mr Utterson; and then after a considerable pause, 'Can't I do anything?' he inquired. 'we are three very old friends, Lanyon; we shall not live to make others.'

'Nothing can be done,' returned Lanyon; 'ask himself.'

'He will not see me,' said the lawyer.

'I am not surprised at that,' was the reply. 'Some day, Utterson, after I am dead, you may perhaps come to learn the right and wrong of this. I cannot tell you. And in the meantime, if you can sit and talk with me of other things, for God's sake, stay and do so; but if you cannot keep clear of this accursed topic, then, in God's name, go, for I cannot bear it.'

As soon as he got home, Utterson sat down and wrote to Jekyll, complaining of his exclusion from the house, and asking the cause of this unhappy break with Lanyon; and the next day brought him a long answer, often very pathetically worded, and sometimes darkly mysterious in drift. The quarrel with Lanyon was incurable.

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Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Doctor Lanyon in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Lanyon is close to death.

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

In your answer, you must consider:

- who dies and how
- the effect these deaths have on other characters.

(20)

(Total for Question 3 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

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Use this extract to answer Question 4.

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

From Stave 5, 'The End of it' – Scrooge is determined to be a better person. On his way to Fred's house, he sees the portly gentleman who was collecting for charity the day before.

Scrooge whispered in his ear.

'Lord bless me!' cried the gentleman, as if his breath were gone. 'My dear Scrooge, are you serious?'

'If you please,' said Scrooge. 'Not a farthing less. A great many back-payments are included in it, I assure you. Will you do me that favour?'

'My dear sir,' said the other, shaking hands with him. 'I don't know what to say to such munifi – '

'Don't say anything, please,' retorted Scrooge. 'Come and see me. Will you come and see me?'

'I will!' cried the old gentleman. And it was clear he meant to do it.

'Thank'ee,' said Scrooge. 'I am much obliged to you. I thank you fifty times. Bless you!'

He went to church, and walked about the streets, and watched the people hurrying to and fro, and patted children on the head, and questioned beggars, and looked down into the kitchens of houses, and up to the windows; and found that everything could yield him a pleasure. He had never dreamed that any walk – that anything – could give him so much happiness. In the afternoon, he turned his steps towards his nephew's house.

He passed the door a dozen times, before he had the courage to go up and knock. But he made a dash, and did it:

'Is your master at home, my dear?' said Scrooge to the girl. Nice girl! Very.

'Yes, sir.'

'Where is he, my love?' said Scrooge.

'He's in the dining-room, sir, along with mistress. I'll show you up stairs, if you please.'

'Thank'ee. He knows me,' said Scrooge, with his hand already on the dining-room lock. 'I'll go in here, my dear.'

He turned it gently, and sidled his face in, round the door. They were looking at the table (which was spread out in great array); for these young housekeepers are always nervous on such points, and like to see that everything is right.

'Fred!' said Scrooge.

Dear heart alive, how his niece by marriage started! Scrooge had forgotten, for the moment, about her sitting in the corner with the footstool, or he wouldn't have done it, on any account.

'Why bless my soul!' cried Fred, 'who's that?'

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'It's I. Your uncle Scrooge. I have come to dinner. Will you let me in, Fred?'

Let him in! It is a mercy he didn't shake his arm off. He was at home in five minutes. Nothing could be heartier. His niece looked just the same. So did Topper when *he* came. So did the plump sister, when *she* came. So did every one when *they* came. Wonderful party, wonderful games, wonderful unanimity, won-der-ful happiness!

Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge expresses his happiness.

Explain how happiness is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows happiness
- what makes these characters happy.

(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 3, Mr. Bingley and Mr. Darcy go to the ball at Meryton assembly rooms.

Mr. Bingley had soon made himself acquainted with all the principal people in the room; he was lively and unreserved, danced every dance, was angry that the ball closed so early, and talked of giving one himself at Netherfield. Such amiable qualities must speak for themselves. What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and every body hoped that he would never come there again. Amongst the most violent against him was Mrs. Bennet, whose dislike of his general behaviour, was sharpened into particular resentment, by his having slighted one of her daughters.

Elizabeth Bennet had been obliged, by the scarcity of gentlemen, to sit down for two dances; and during part of that time, Mr. Darcy had been standing near enough for her to overhear a conversation between him and Mr. Bingley, who came from the dance for a few minutes, to press his friend to join it.

'Come, Darcy,' said he, 'I must have you dance. I hate to see you standing about by yourself in this stupid manner. You had much better dance.'

'I certainly shall not. You know how I detest it, unless I am particularly acquainted with my partner. At such an assembly as this, it would be insupportable. Your sisters are engaged, and there is not another woman in the room, whom it would not be a punishment to me to stand up with.'

'I would not be so fastidious as you are,' cried Bingley, 'for a kingdom! Upon my honour, I never met with so many pleasant girls in my life, as I have this evening; and there are several of them you see uncommonly pretty.'

'*You* are dancing with the only handsome girl in the room,' said Mr. Darcy, looking at the eldest Miss Bennet.

'Oh! she is the most beautiful creature I ever beheld! But there is one of her sisters sitting down just behind you, who is very pretty, and I dare say, very agreeable. Do let me ask my partner to introduce you.'

'Which do you mean?' and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, 'She is tolerable; but not handsome enough to tempt *me*; and I am in no humour at present to give consequence to young ladies who are slighted by other men.'

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Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, first impressions of Mr. Darcy are not favourable.

Explain how first impressions are presented **elsewhere** in the novel.

In your answer, you must consider:

- what first impressions are made
- how some first impressions change.

(20)

(Total for Question 5 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET



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Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 18, Godfrey Cass returns home to Nancy with some shocking news.

[Godfrey] 'It's Dunstan – my brother Dunstan, that we lost sight of sixteen years ago. We've found him – found his body – his skeleton.'

The deep dread Godfrey's look had created in Nancy made her feel these words a relief. She sat in comparative calmness to hear what else he had to tell. He went on:

'The Stone-pit has gone dry suddenly – from the draining, I suppose; and there he lies – has lain for sixteen years, wedged between two great stones. There's his watch and seals, and there's my gold-handled hunting-whip, with my name on: he took it away, without my knowing, the day he went hunting on Wildfire, the last time he was seen.'

Godfrey paused: it was not so easy to say what came next. 'Do you think he drowned himself?' said Nancy, almost wondering that her husband should be so deeply shaken by what happened all those years ago to an unloved brother, of whom worse things had been augured.

'No, he fell in,' said Godfrey, in a low but distinct voice, as if he felt some deep meaning in the fact. Presently he added: 'Dunstan was the man that robbed Silas Marner.'

The blood rushed to Nancy's face and neck at this surprise and shame, for she had been bred up to regard even a distant kinship with crime as a dishonour.

'O Godfrey!' she said, with compassion in her tone, for she had immediately reflected that the dishonour must be felt still more keenly by her husband.

'There was the money in the pit,' he continued – 'all the weaver's money. Everything's been gathered up, and they're taking the skeleton to the Rainbow. But I came back to tell you: there was no hindering it; you must know.'

He was silent, looking on the ground for two long minutes. Nancy would have said some words of comfort under this disgrace, but she refrained, from an instinctive sense that there was something behind – that Godfrey had something else to tell her. Presently he lifted his eyes to her face, and kept them fixed on her, as he said –

'Everything comes to light, Nancy, sooner or later. When God Almighty wills it, our secrets are found out. I've lived with a secret on my mind, but I'll keep it from you no longer. I wouldn't have you know it by somebody else, and not by me – I wouldn't have you find it out after I'm dead. I'll tell you now. It's been "I will" and "I won't" with me all my life – I'll make sure of myself now.'

Nancy's utmost dread had returned. The eyes of the husband and wife met with awe in them, as at a crisis which suspended affection.

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Godfrey Cass in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the truth about Dunstan is revealed and Godfrey is going to tell Nancy the truth about his past.

Explain how truth is revealed **elsewhere** in the novel.

In your answer, you must consider:

- who lies or keeps secrets
- how, when or if the truth is revealed.

(20)

(Total for Question 6 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 5, Victor Frankenstein brings his creature to life.

It was on a dreary night of November, that I beheld the accomplishment of my toils. With an anxiety that almost amounted to agony. I collected the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It was already one in the morning; the rain pattered dismally against the panes, and my candle was nearly burnt out, when, by the glimmer of the half-extinguished light, I saw the dull yellow eye of the creature open; it breathed hard, and a convulsive motion agitated its limbs.

How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I had endeavoured to form? His limbs were in proportion, and I had selected his features as beautiful. Beautiful! – Great God! His yellow skin scarcely covered the work of muscles and arteries beneath; his hair was of a lustrous black, and flowing; his teeth of pearly whiteness; but these luxuriances only formed a more horrid contrast with his watery eyes, that seemed almost of the same colour as the dun-white sockets in which they were set, his shrivelled complexion and straight black lips.

The different accidents of life are not so changeable as the feelings of human nature. I had worked hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I had deprived myself of rest and health. I had desired it with an ardour that far exceeded moderation; but now that I had finished, the beauty of the dream vanished, and breathless horror and disgust filled my heart. Unable to endure the aspect of the being I had created, I rushed out of the room, and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude succeeded to the tumult I had before endured; and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it was in vain: I slept, indeed, but I was disturbed by the wildest dreams. I thought I saw Elizabeth, in the bloom of health, walking in the streets of Ingolstadt. Delighted and surprised, I embraced her; but as I imprinted the first kiss on her lips, they became livid with the hue of death; her features appeared to change, and I thought that I held the corpse of my dead mother in my arms; a shroud enveloped her form, and I saw the grave-worms crawling in the folds of flannel. I started from my sleep with horror, a cold dew covered my forehead, my teeth chattered, and every limb became convulsed: when, by the dim and yellow light of the moon, as it forced its way through the window shutters, I beheld the wretch – the miserable monster whom I had created.

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Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Victor Frankenstein's reactions to his creature in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein has a horrific dream.

Explain how horror is shown **elsewhere** in the novel.

In your answer, you must consider:

- when horror occurs
- the chain of horrific events.

(20)

(Total for Question 7 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

TOTAL FOR SECTION A = 40 MARKS

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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

The Manhunt

After the first phase,
after passionate nights and intimate days,

only then would he let me trace
the frozen river which ran through his face,

only then would he let me explore
the blown hinge of his lower jaw,

and handle and hold
the damaged, porcelain collar-bone,

and mind and attend
the fractured rudder of shoulder-blade,

and finger and thumb
the parachute silk of his punctured lung.

Only then could I bind the struts
and climb the rungs of his broken ribs,

and feel the hurt
of his grazed heart.

Skirting along,
only then could I picture the scan,

the foetus of metal beneath his chest
where the bullet had finally come to rest.

Then I widened the search,
traced the scarring back to its source

to a sweating, unexploded mine
buried deep in his mind, around which

every nerve in his body had tightened and closed.
Then, and only then, did I come close.

Simon Armitage (2008)

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8 Re-read *The Manhunt*. Choose **one** other poem from the *Relationships* anthology.

Compare how a relationship between two people is presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

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

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Conflict

The Class Game

How can you tell what class I'm from?
I can talk posh like some
With an 'Olly in me mouth
Down me nose, wear an 'at not a scarf
With me second-hand clothes.
So why do you always wince when you hear
Me say 'Tara' to me 'Ma' instead of 'Bye Mummy dear'?
How can you tell what class I'm from?
'Cos we live in a corpy, not like some
In a pretty little semi, out Wirral way
And commute into Liverpool by train each day?
Or did I drop my unemployment card
Sitting on your patio (We have a yard)?
How can you tell what class I'm from?
Have I a label on me head, and another on me bum?
Or is it because my hands are stained with toil?
Instead of soft lily-white with perfume and oil?
Don't I crook me little finger when I drink me tea
Say toilet instead of bog when I want to pee?
Why do you care what class I'm from?
Does it stick in your gullet like a sour plum?
Well, mate! A cleaner is me mother
A docker is me brother
Bread pudding is wet nelly
And me stomach is me belly
And I'm proud of the class that I come from.

Mary Casey (1981)

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9 Re-read *The Class Game*. Choose **one** other poem from the *Conflict* anthology.

Compare the differences between people 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 – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

First Flight

Plane moves. I don't like the feel of it.
In a car I'd suspect low tyre pressure.

A sudden swiftness, earth slithers
Off at an angle. The experienced solidly

This is rather a short hop for me

Read *Guardians*, discuss secretaries,
Business lunches. I crane for the last of dear

I'm doing it just to say I've done it

Familiar England, motorways, reservoir,
Building sites. Nimble tiny-disc, a sun

Tell us when we get to water

Runs up the porthole and vanishes.
Under us the broad meringue kingdom

The next lot of water'll be the Med

Of cumulus, bearing the crinkled tangerine stain
That light spreads on an evening sea at home.

You don't need an overcoat, but
It's the sort of place where you need
A pullover. Know what I mean?

We have come too high for history.
Where we are now deals only with tomorrow,
Confounds the forecasters, dismisses clocks.

My last trip was Beijing. Know where that is?
Beijing. Peking, you'd say. Three weeks there, I was.
Peking is wrong. If you've been there
You call it Beijing, like me. Go on, say it.

Mackerel wigs dispense the justice of air.
At this height nothing lives. Too cold. Too near the sun.

U. A. Fanthorpe (1988)

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10 Re-read *First Flight*. Choose **one** other poem from the *Time and Place* anthology.

Compare how travelling 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

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Belonging

Peckham Rye Lane

The sun, today –
it leaks desperation,
Gunmetal droplets of perspiration

gather.

I take the bus – through Peckham.

Knickers lie flaccid

in Primark.

Like salted jellyfish – tentacle pink,

grandmother mauve

briny in £2 racks of rainbow.

Peckham Rye lane is tight

as damp and crammed as a coconut shell

afro combs and mobile phones in the

white heat –

punctuated cornrows and seed beads,

cornflower scrunchies, liquorice weaves.

The delicate babies in KFC,

children, plaid-dressed children,

wailing, clutching drumsticks like

weapons.

Underfoot

the pavement is a gruesome meat,

each person is a sturdy hairbrush bristle

on its surface.

Angels gaze from the treetops 25

like William Blake

and radiate

comfort.

A. K. Blakemore (2007)

11 Re-read *Peckham Rye Lane*. Choose **one** other poem from the *Belonging* anthology.

Compare how a location is described 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 – A. K. 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

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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: *Not Yet My Mother*

Yesterday I found a photo
of you at seventeen,
holding a horse and smiling,
not yet my mother.

The tight riding hat hid your hair,
and your legs were still the long shins of a boy's.
You held the horse by the halter,
your hand a fist under its huge jaw.

The blown trees were still in the background
and the sky was grained by the old film stock,
but what caught me was your face,
which was mine.

And I thought, just for a second, that you were me.
But then I saw the woman's jacket,
nipped at the waist, the ballooned jodhpurs*,
and of course the date, scratched in the corner.

All of which told me again,
that this was you at seventeen, holding a horse
and smiling, not yet my mother,
although I was clearly already your child.

Owen Sheers (2000)

**jodhpurs* – trousers worn for horse-riding, flared at the hips

Poem 2: *On Finding an Old Photograph*

Yalding*, 1912. My father
in an apple orchard, sunlight
patching his stylish bags*;

Three women dressed in soft,
white blouses, skirts that brush the grass;
a child with curly hair.

If they were strangers
it would calm me — half-drugged
by the atmosphere — but it does more —

eases a burden
made of all his sadness
and the things I didn't give him.

There he is, happy, and I am unborn.

Wendy Cope (c.1980)

**Yalding* – A village in south-east England, near Maidstone, Kent
**bags* – a style of loose trousers worn at that time

12 Compare the ways the writers present photographs in Poem 1: *Not Yet My Mother* and Poem 2: *On Finding an Old Photograph*.

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:
Not Yet My Mother by Owen Sheers
On Finding an Old Photograph by Wendy Cope

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1a

Brontë presents the red-room as a place of grandeur that has been emptied of life, a beautiful but deathly space that becomes, for the child Jane, a prison. The extract moves slowly from a detailed survey of its furnishings, to the hidden "secret" of Mr Reed's death, and finally to Jane's own small, trapped position within it, so that the reader's sense of unease grows as her description unfolds.

The opening sentence establishes a paradox. The room is "very seldom slept in" and yet "one of the largest and stateliest chambers in the mansion". The superlatives suggest status and wealth, but the self-correction "I might say never, indeed" stresses how unused it is, implying that this grandeur is wasted and lifeless. Brontë then uses a long, cumulative list held together by semi-colons to build up the room piece by piece. The repeated colour imagery, "deep red damask", "the carpet was red", "a crimson cloth", saturates the scene in red, which could suggest passion and anger, fitting Jane's rage after attacking John Reed, but also blood and danger. The simile "like a tabernacle" gives the bed a religious, almost sacred quality, hinting at worship of the dead before the reason is revealed.

Against the red, Brontë sets white. The bedding "rose high, and glared white", and the verb "glared" makes the furniture seem hostile, as if it is watching Jane. The chair is "like a pale throne", a simile that suggests an absent ruler and, with "pale", a ghostly presence. The contrast of red and white creates a disturbing, unnatural atmosphere rather than a comfortable one.

The second paragraph shifts from appearance to feeling. The tricolon "chill", "silent", "solemn", each followed by a reason introduced by "because", sounds like a

Question number

child reasoning logically to calm herself, yet each reason deepens the isolation. Even the dust is "quiet", a transferred epithet that makes stillness itself oppressive. Brontë then creates suspense with the "secret drawer" and "the secret of the red-room", delaying the revelation until the short, blunt statement "Mr Reed had been dead nine years". The rhythmic sequence "here he lay in state; hence his coffin was borne" tracks the body's journey out of the room, and the oxymoronic "dreary consecration" sums up a place made holy only by death.

Finally, the focus narrows onto Jane. Her "low ottoman" contrasts with the bed that "rose before me", making her seem tiny and powerless, and "riveted" implies she has been fixed in place by the adults. The "broken reflections" and the looking-glass that "repeated the vacant majesty" create an uncanny sense of doubling, preparing for her later terror of a ghost. The exclamation "Alas, yes!" and the hyperbole "no jail was ever more secure" end the extract with the room transformed from a stately chamber into a cell. Brontë therefore presents the red-room as both a symbol of the Reeds' cold power over Jane and a vivid projection of her own fear and sense of injustice.

1b Settings in Jane Eyre are far more than backgrounds: each location marks a stage in Jane's journey from a powerless, rejected orphan to an independent woman who chooses her own life. Brontë uses the houses and places Jane passes through to test her, and in each one she must decide how far she will submit to the people who control it.

Gateshead Hall, where the novel begins, is important because it shows Jane as an outsider in a wealthy home that does not want her. She is bullied by John Reed and punished by Mrs Reed, and the red-room episode turns the house itself into a

Question number

prison. Yet Gateshead is also where Jane first rebels, telling Mrs Reed before she leaves that she will never call her aunt again. In this sense the cold, unloving house is important because it provokes the passionate, independent voice that defines her.

Lowood School is a harsher setting, a place of cold, hunger and hypocrisy under Mr Brocklehurst, who preaches humility to the girls while his own family dress in luxury. When he makes Jane stand on a stool and calls her a liar, the school seems to repeat the injustice of Gateshead. However, Lowood is important because it gives Jane her first real friends. Helen Burns teaches her patience and forgiveness, and Miss Temple shows her kindness, while the typhus epidemic and Helen's death, with Jane in her arms, force her to think about faith and mortality. Lowood also educates her and allows her to become a teacher, which gives her the means to leave.

Thornfield Hall is arguably the most important setting, because it is where Jane finds love and nearly loses herself. The house is full of mystery: the strange laughter from the third storey, the fire in Rochester's bedroom and the torn wedding veil are all signs of the secret hidden in the attic, Bertha Mason. Brontë uses the house to build Gothic suspense, and even the grounds carry meaning: after Rochester proposes in the garden, the great horse-chestnut tree is struck by lightning and split, which seems to warn that the marriage cannot happen. When the truth is revealed, Jane's decision to leave Thornfield shows that she values her self-respect above her love.

Moor House, where Jane arrives starving after wandering on the moors, is a refuge. Here she finds a family in Diana, Mary and St John Rivers, discovers they are her cousins and inherits a fortune, which she chooses to share. The setting is

Question number

important because it gives Jane belonging and financial independence, though St John's cold proposal that she marry him and go to India as a missionary shows that even a safe home can threaten her freedom.

Finally, Ferndean Manor, hidden deep in a damp wood, is gloomy compared to Thornfield, yet it is where Jane is happiest. She returns to a blinded, maimed Rochester as an equal, by choice, and the famous line "Reader, I married him" shows her taking control of her own story. By moving Jane from house to house, Brontë makes each setting a stepping stone in her growth, so that the journey across these places becomes the shape of the novel itself.

2a

Dickens presents Pip's meeting with the convict as a sudden, violent shock that is terrifying for a small child, yet he also layers it with dark comedy and moments that hint at the convict's own suffering. Because the older Pip narrates in the first person, the reader sees the scene through a child's fear while sensing an adult's wry amusement at it.

The extract opens without warning; the exclamative command "Hold your noise!" and the threat "I'll cut your throat!" burst into the quiet graveyard. Dickens gives the voice before the body, describing a "terrible voice" and a man who "started up from among the graves", as though he has risen from the dead. Setting the meeting among tombstones makes the convict seem ghoulish and links Pip's fear to the graves of his own family.

The description of the man is built through repetition and listing. The minor sentences beginning "A fearful man" and "A man with no hat" use anaphora to pile up details, as if Pip is taking him in piece by piece. The "great iron on his leg"

Question number

marks him immediately as an escaped prisoner. Dickens then uses polysyndeton in "soaked in water, and smothered in mud, and lamed by stones, and cut by flints", where the passive verbs suggest that the man has been battered by the landscape itself. This invites some sympathy: he is a victim as well as a threat. The sounds of "shivered", "glared and growled" and "teeth chattered" make him seem animal, cold and desperate.

The dialogue reveals the power imbalance. The convict speaks in short imperatives, "Tell us your name!" and "Quick!", in a rough dialect of "Pint out the place" and "Darn Me", while Pip answers with a polite, pleading "sir" in almost every line. His repetition of "Pip, Pip, sir!" shows his panic. Dickens makes the physical violence vivid when the convict turns Pip "upside-down", and the narrative dramatises the child's disorientation: the church "came to itself" and Pip "saw the steeple under my feet". The interruption of the sentence by a long aside mirrors his confusion.

There is grotesque humour too. The convict eats the bread "ravenously", showing real starvation, and his threat to eat Pip's "fat cheeks" is a kind of grim joke that Pip takes literally. The balanced phrases "partly, to keep myself upon it; partly, to keep myself from crying" capture a child's attempt at bravery. When Pip points to his mother's grave, the convict "started, made a short run", fearing someone is there, a moment of comedy that also exposes his own fear of capture.

Finally, the exchange reveals that Pip is an orphan, his parents "late of this parish". The convict's chilling aside, "supposin' you're kindly let to live", keeps the threat alive to the end. Dickens therefore presents the meeting as both a frightening encounter and the beginning of a strange bond between two outcasts, a bond that will shape the rest of Pip's life.

Question number

2b

Fear runs through Great Expectations from the graveyard to the final chapters, and Dickens uses it to reveal character. Pip's fears change as he grows: the child's terror of physical punishment becomes the young man's fear of shame and exposure, and finally a mature fear for the safety of others. Other characters, too, are defined by what they fear.

As a child, Pip lives in fear long after the convict leaves. Stealing the food and file, he is terrified of Mrs Joe and her cane, "Tickler", and of the young man the convict invented to frighten him. During the Christmas dinner he expects at any moment to be found out over the missing pork pie, and when soldiers burst in carrying handcuffs, he assumes they have come for him. Dickens makes this both comic and painful: Pip's guilt is so strong that he cannot tell Joe the truth, and his fear begins to separate him from the person who loves him most.

Joe shows fear too. He is gentle and physically strong, yet he is afraid of his wife's temper and shares Pip's suffering under her "Rampage". When he visits Satis House, he is so overawed by Miss Havisham that he answers her questions by speaking to Pip instead. This fear is linked to class, and it foreshadows Pip's own later embarrassment at Joe.

At Satis House, Pip's fear becomes social. Miss Havisham in her yellowing wedding dress among stopped clocks is a frightening, ghostly figure, but what Pip fears most is Estella's contempt. When she calls him a common labouring boy and mocks his coarse hands and thick boots, he begins to fear being thought common, and this fear drives his great expectations. In London, it turns into snobbery: he dreads Joe's visit, which shows how fear of judgement can corrupt him.

The return of Magwitch is the turning point. When Pip learns that his benefactor

Question number

is the convict, he is filled with horror and disgust, and he cannot sleep for fear of him. Yet Magwitch himself is afraid: having returned from transportation under the name Provis, he faces death if he is caught, and he fears his enemy Compeyson. As Pip comes to know him, his fear changes from fear of Magwitch to fear for him, and the failed escape on the Thames shows Pip risking his own safety out of loyalty.

Fear also brings Pip close to death. Lured to the marshes by Orlick, he is tied up and threatened in the sluice-house by the lime-kiln, and he fears that he will die with those he has wronged believing badly of him. Miss Havisham, meanwhile, finally fears what she has done to Estella and to Pip, crying "What have I done!" before the fire that ends her life.

Dickens therefore presents fear as a powerful moral force. The fears that come from shame and ambition make Pip worse, but the fear he feels for Magwitch and for those he loves shows his growth into a truly gentle man.

3a

Stevenson presents Lanyon in this extract as a man destroyed from the inside by a terrible knowledge he cannot share. Once the confident, cheerful doctor, he is now physically wasted and emotionally shattered, and the contrast between his decaying body and his fierce refusal to speak creates intense mystery for the reader, who, like Utterson, is kept outside the secret.

The extract opens with Utterson's shock, and Stevenson uses a powerful metaphor: Lanyon "had his death-warrant written legibly upon his face". The legal language of "death-warrant" fits Utterson's profession as a lawyer, and "legibly" suggests his doom is obvious to anyone who looks. The antithesis "The rosy man had grown

Question number

pale" contrasts his earlier health with his present state, and the list "his flesh had fallen away; he was visibly balder and older" uses short, blunt clauses to show how quickly he has declined.

However, Stevenson suggests that the real cause is mental rather than physical. The narrator notes that it was not the "swift physical decay" that struck Utterson but "a look in the eye" that seemed to reveal "some deep-seated terror of the mind". The phrase "deep-seated" implies something buried and permanent. Utterson tries to rationalise this, reasoning that a doctor must "know his own state", but the reader senses that his logical explanation is inadequate, which adds to the suspense.

Lanyon's speech is fatalistic. The short declarative sentences "I have had a shock" and "I shall never recover" show certainty, while the self-correction "I liked it; yes, sir, I used to like it" moves into the past tense, as though he has already left life behind. His remark that if we "knew all" we "should be more glad to get away" is chilling, suggesting he has seen something about human nature so dark that death seems a release.

The mention of Jekyll causes a sudden change. Stevenson focuses on physical signs of emotion: Lanyon's "face changed" and he raises "a trembling hand", speaking in "a loud, unsteady voice". His language becomes formal and final: he is "quite done with that person" and regards Jekyll "as dead". Refusing even to use his name and calling him "that person" shows his horror and disgust. Utterson's mild "Tut-tut" seems almost comic beside this, highlighting the gap between what Lanyon knows and what Utterson can imagine.

Lanyon's final speech is the most emotional in the extract. The repetition of

Question number

religious oaths, "for God's sake" and "in God's name", and the description of the "accursed topic" suggest something sinful or even supernatural. Yet he will not reveal it: "I cannot tell you." This silence is typical of the gentlemen in the novella, who protect reputation at all costs, but here it is also a sign of trauma. The promise that Utterson may "learn the right and wrong of this" after his death creates powerful foreshadowing of Lanyon's letter. Stevenson therefore presents Lanyon as a respectable man broken by a truth too terrible to speak.

3b

Death in Dr Jekyll and Mr Hyde is never peaceful. Each death in the novella is linked to Hyde and to the secret of Jekyll's experiment, and Stevenson uses them to drive the mystery forward, to show the destructive power of the evil Jekyll has released, and to expose the fear and silence of the respectable men left behind.

The first death is the murder of Sir Danvers Carew, which is the most shocking act of violence in the story. Seen by a maid from her window on a moonlit night, an elderly, courteous gentleman is clubbed to the ground by Hyde with a heavy cane, and Hyde then tramples him with "ape-like fury". The savage, animal imagery suggests that Hyde is less than human, and the fact that the victim is a well-respected MP makes the crime outrageous. Its effect on others is immediate: the maid faints at the horror, Utterson recognises the broken cane as one he gave Jekyll, and London is horrified. For Jekyll, the murder is a turning point. He appears to turn away from Hyde, becoming sociable again and returning to religion and charity for a time, which suggests that the death of an innocent man forces him to confront what he has done.

The second death is Lanyon's. As this extract shows, Lanyon dies not from violence but from shock: within weeks of the quarrel he is dead. Only later, in his

Question number

narrative, does the reader learn that he saw Hyde drink the potion and change into Jekyll, and that the sight shook his life to its roots. His death shows that the knowledge of Jekyll's secret is itself deadly, especially to a rational scientist whose whole view of the world is overturned. Its effect on Utterson is deep grief and unease. He receives an envelope marked not to be opened until the death or disappearance of Henry Jekyll, and the word "disappearance" disturbs him because it links his friend to Hyde once again. Lanyon's death therefore increases both the suspense and Utterson's loneliness.

The final death is that of Hyde, and in effect of Jekyll. When Poole fears that his master has been murdered, he and Utterson break down the cabinet door with an axe and find Hyde's body on the floor, still twitching, dressed in clothes far too large for him, with a smell suggesting poison. Hyde has taken his own life. Yet Jekyll himself is nowhere to be found, and only through his full statement does the reader understand that the two are one. Jekyll's final words describe him bringing "the life of that unhappy Henry Jekyll to an end", so his death is presented as both a suicide and the defeat of his better self by Hyde.

These deaths affect Utterson most of all. He begins as a cautious lawyer protecting his friend's reputation and ends as the witness to the collapse of three lives. Stevenson uses death to show that the duality Jekyll hoped to control cannot be contained, and that the consequences of hidden evil spread outwards to destroy everyone close to it.

4a In this extract from the final stave, Dickens presents Scrooge as a man completely transformed: generous where he was mean, warm where he was cold, and eager for human company where he once rejected it. Yet Dickens also makes him nervous

Question number

and almost childlike, so that his change feels touching and comic rather than simply moral.

The extract opens with secrecy: "Scrooge whispered in his ear." Dickens never tells us the sum, but the gentleman's reaction, crying "Lord bless me!" "as if his breath were gone", makes clear it is enormous. Withholding the amount lets the reader imagine it and emphasises the shock of a miser giving freely. Scrooge's phrase "Not a farthing less" is significant, because the farthing, the smallest coin, is the language of the old, calculating Scrooge now turned to generosity. The reference to "back-payments" suggests he sees his gift as repaying a debt to society, a kind of atonement for years of selfishness. His modesty, interrupting the word "munificence" with "Don't say anything, please", shows that he no longer seeks praise or profit.

Scrooge's speech is full of warmth. The hyperbole "I thank you fifty times" and the blessing "Bless you!" contrast sharply with his earlier "Bah! Humbug!", and his repeated invitation "Come and see me" shows that he wants friendship. The walk that follows is written as a long sentence of clauses joined by "and": he "went to church, and walked about the streets", "patted children on the head, and questioned beggars". This polysyndeton creates a joyful, tumbling rhythm, as if Scrooge wants to experience everything at once. The verbs show him engaging with the very people he once ignored, and the realisation that "everything could yield him a pleasure" suggests that happiness comes from connection rather than money.

Dickens then slows the pace to show Scrooge's nervousness. He "passed the door a dozen times" before he "had the courage" to knock, which makes him vulnerable and human. The verb "sidled" as he puts his face round the door is almost comic,

Question number

like a shy child. The narrator's affectionate asides, "Nice girl! Very." and "Dear heart alive", adopt Scrooge's own excited voice through free indirect style, drawing the reader into his happiness. His simple request, "Will you let me in, Fred?", is humble, a question rather than a command, and it reverses the beginning of the novella, where he refused Fred's invitation.

The ending is a burst of celebration. The short sentences "His niece looked just the same. So did Topper" build a sense of welcome spreading to everyone, and the repetition of "wonderful" in the final list rises to the broken-up "won-der-ful happiness!", which slows the word down and makes it sound like a child's delight. Through this, Dickens presents Scrooge as reborn, and suggests to his readers that it is never too late to embrace generosity, family and the spirit of Christmas.

4b

Throughout A Christmas Carol, Dickens shows that happiness has very little to do with wealth. The happiest characters are often the poorest, and what makes them happy is family, kindness, generosity and the spirit of Christmas. Scrooge's joy at the end of the novella is the result of learning this lesson from the people he is shown by the spirits.

Fred is the first character to show happiness, and he does so in Scrooge's cold counting-house. Although he is not rich, he is cheerful and good-humoured, describing Christmas as a "kind, forgiving, charitable, pleasant time". His happiness comes from his belief in goodwill, and he refuses to be angered even by his uncle's rudeness. Later, at his Christmas party, the Ghost of Christmas Present shows Fred laughing with his wife and friends as they play games such as "Yes and No", in which Scrooge himself becomes the answer. Fred's happiness comes from company and laughter, and he even pities Scrooge rather than resenting him.

Question number

In Stave Two, Fezziwig's Christmas ball shows that an employer can create happiness. Fezziwig, a warm and jolly man, closes his warehouse and fills it with dancing, music and food for his apprentices, servants and neighbours. The young Scrooge is delighted, and the older Scrooge, watching, admits that Fezziwig has the power to make his workers happy or unhappy, and that the happiness he gives is as great as if it cost a fortune. This is the first moment Scrooge thinks of Bob Cratchit, suggesting that seeing happiness begins to change him.

The Cratchits are perhaps the clearest example. They are poor, their Christmas goose is small and the pudding is shared among a large family, yet the scene is full of excitement and gratitude. The children are thrilled by the smell of the goose and the arrival of the pudding, and Bob is proud of his family. What makes them happy is love for one another, shown above all in their tenderness towards Tiny Tim, whose toast "God bless us, every one!" captures their generous spirit. Dickens uses their happiness to challenge readers who think the poor deserve their poverty.

Happiness spreads even further in Stave Three, as the ghost shows miners singing a Christmas song in their hut, men in a lonely lighthouse wishing each other a merry Christmas, and sailors at sea remembering home. These scenes suggest that Christmas joy can be found in the poorest and most isolated places, through shared feeling.

Dickens also shows a darker kind of happiness. In Stave Four, a young couple in debt to Scrooge are relieved and glad to hear that he has died, which shows how his greed has made others' happiness depend on his death. This disturbs Scrooge deeply.

Question number

Finally, Scrooge himself becomes happy when he wakes on Christmas morning, laughing and declaring that he is as light as a feather and as merry as a schoolboy. His happiness comes from the chance to change, from giving, and from being welcomed into Fred's family. Dickens therefore presents happiness as something created by generosity and human connection, available to anyone willing to open their heart.

Sa

In this extract Austen presents Mr. Darcy as proud, cold and socially superior, a man who seems to despise the company around him. However, she presents him largely through the judgements of others and through contrast with Bingley, and her ironic narrative voice hints that the Meryton crowd's verdict may be as hasty as Darcy's own.

Austen begins by setting up a sharp contrast. Bingley is "lively and unreserved" and "danced every dance", and the exclamation "What a contrast between him and his friend!" signals that Darcy will be measured against him. Darcy, by comparison, "danced only once with Mrs. Hurst and once with Miss Bingley", both members of his own party, and "declined being introduced to any other lady". The precise counting of dances makes his behaviour seem deliberately restrained and exclusive, as though he refuses to mix with people beneath him. He spends the evening "walking about the room", a detail that suggests restlessness and distance.

The narrator then delivers a verdict: "His character was decided." The short sentence sounds final, but Austen is being ironic, because it is the community, not the narrator, that has decided after one evening. The superlatives "the proudest, most disagreeable man in the world" are exaggerated, reflecting the gossiping

Question number

hyperbole of the crowd, and their change of opinion is all the more comic because, earlier, they admired him for his "ten thousand a year". Mrs. Bennet's "particular resentment" adds to this, showing that personal offence sharpens the general dislike.

Austen then lets Darcy speak for himself, and his dialogue confirms his arrogance. His blunt refusal, "I certainly shall not", and the verb "detest" show that he does not hide his contempt. The adjective "insupportable" and the claim that dancing with any other woman would be "a punishment" are insulting, revealing a man who believes himself above the Meryton assembly. Yet his reason, that he dislikes dancing "unless I am particularly acquainted with my partner", might also hint at reserve or shyness, which a careful reader may notice.

Bingley's enthusiastic hyperbole, "for a kingdom!", and his description of "pleasant girls" emphasise by contrast how cold Darcy is. Darcy's brief admission that Jane is "the only handsome girl in the room" shows he is not blind to beauty, but it also slights every other woman present.

The climax is his comment on Elizabeth. Austen slows the moment down: he "looked for a moment at Elizabeth, till catching her eye, he withdrew his own". This small action is significant, because it may suggest awkwardness rather than pure scorn. However, his words "tolerable; but not handsome enough to tempt me" are cutting, and the final clause about women "slighted by other men" adds humiliation. Because Elizabeth overhears, this speech becomes the foundation of her prejudice. Austen therefore presents Darcy as proud and rude, but she plants subtle hints that first impressions of him may not tell the whole truth.

Question number	
5b	First impressions are at the heart of Pride and Prejudice. Austen shows again and again that judgements formed quickly, on appearance, manners or gossip, are often wrong, and the novel's central story is about Elizabeth and Darcy learning to look beyond their first opinions of each other. However, Austen also suggests that some first impressions are accurate, so the real lesson is the need for careful judgement. The most important first impression is Elizabeth's of Darcy. After overhearing herself called "tolerable", she decides he is proud and unpleasant, and she is happy to laugh about it with her friends. This impression is strengthened when she meets Wickham, who is handsome, charming and easy to talk to. He tells her that Darcy cheated him out of a living left to him by Darcy's father, and Elizabeth believes him at once, partly because his story confirms what she already thinks. Austen shows how first impressions can blind even an intelligent heroine. These impressions change dramatically after Darcy's first proposal at Hunsford. His letter explains that Wickham is a liar who tried to elope with Georgiana Darcy for her fortune, and that he separated Bingley from Jane because he believed Jane was indifferent. As Elizabeth rereads it, she realises she has been prejudiced and vain, exclaiming "Till this moment I never knew myself." This moment shows a first impression being overturned through reflection rather than gossip. Her visit to Pemberley completes the change, as the housekeeper praises Darcy's kindness and Darcy himself is courteous to the Gardiners, and finally his secret help in forcing Wickham to marry Lydia shows his true character. Darcy's first impression of Elizabeth also changes. At the ball he dismisses her, yet soon he is struck by the beauty of her "fine eyes" and by her wit, and he finds himself falling in love against his will. Austen uses this reversal to show that his pride, as much as her prejudice, must be corrected.

Question number

Wickham shows how a favourable first impression can be dangerous. Everyone in Meryton is charmed by him at first, but when his debts and his elopement with Lydia become known, the town turns against him. Austen suggests that pleasing manners are not proof of good character.

Not all first impressions are mistaken. Jane and Bingley like each other immediately, and their first impression proves true, as they eventually marry. Mr. Collins's first impression is also accurate: his pompous letter makes Mr. Bennet expect a foolish man, and when he arrives his long-winded speeches and his flattery of Lady Catherine prove him right. Jane, however, is so ready to think well of everyone that she is slow to see through Miss Bingley, showing that being too generous can also mislead.

Austen therefore presents first impressions as unreliable. Some prove correct, but the most important ones in the novel are wrong, and by showing her characters learning to change their minds, she suggests that true understanding takes time, honesty and self-knowledge.

6a

In this extract Eliot presents Godfrey Cass as a man shaken to the core by the discovery of Dunstan's body, but more importantly as a man finally ready to face his own guilt. The scene is built on pauses and silences, and Eliot uses them to show Godfrey struggling towards a confession he has avoided for sixteen years.

Godfrey's opening speech is broken and urgent. The repetition and self-correction as he moves from "We've found him" to "found his body" and then "his skeleton" show him trying to put a terrible discovery into words, each phrase more stark

Question number

than the last, ending on the chilling "skeleton". His description of how Dunstan "has lain for sixteen years, wedged between two great stones" stresses the passage of time and the sense that the past has been literally buried. The detail of the "gold-handled hunting-whip, with my name on" is significant, because it ties Godfrey's own identity to his brother's crime, as though his name has been lying in the pit too.

Eliot uses Nancy's reactions to frame Godfrey. She feels his words as "a relief" after the "deep dread" his look created, and she is "almost wondering" that he is so "deeply shaken" by the fate of an "unloved brother". This shows the reader that Godfrey's emotion is out of proportion to the news, which builds suspense about what else he is hiding. When Nancy asks whether Dunstan drowned himself, Godfrey answers "in a low but distinct voice", "as if he felt some deep meaning in the fact". This suggests that Godfrey sees Dunstan's accidental death as a kind of judgement, and his quiet revelation that Dunstan "robbed Silas Marner" is delivered almost as a sentence.

Structurally, Eliot slows the scene with pauses. Godfrey "paused", then was "silent, looking on the ground for two long minutes". Lowering his eyes suggests shame, and the precise "two long minutes" stretches time, making the reader share Nancy's tension. When he finally "lifted his eyes to her face, and kept them fixed on her", the change in his gaze shows a new resolve: he is no longer avoiding the truth.

His final speech is the moral centre of the extract. The proverb-like statement "Everything comes to light, Nancy, sooner or later" and the reference to "God Almighty" show that Godfrey now believes in a kind of providence that exposes hidden sins, linking Dunstan's discovery to his own secret marriage to Molly and

Question number

his abandoned daughter, Eppie. The repeated "I wouldn't have you" shows his concern for Nancy and his wish to be honest at last. Most revealing is his confession of weakness: "It's been 'I will' and 'I won't' with me all my life". This antithesis sums up his indecisive character, and his determination to "make sure of myself now" suggests growth.

The extract ends with the husband and wife looking at each other "with awe", "as at a crisis which suspended affection". Eliot therefore presents Godfrey at a turning point: weak and secretive in the past, but now, perhaps too late, choosing the truth.

6b

In Silas Marner, Eliot presents secrets and lies as forces that damage both the liar and the people around them, while the revelation of truth, often delayed for many years, brings a kind of justice. However, she also shows that truth is not always revealed, and that when it is, it cannot always undo the harm that has been done.

The first lie in the novel shapes Silas's whole life. In Lantern Yard, his close friend William Dane steals the church money and plants evidence so that Silas is blamed. The congregation draws lots to decide his guilt, and the lots declare him guilty, so Silas loses his faith, his fiancée Sarah, who later marries William, and his community. This truth is never publicly revealed. When Silas returns to Lantern Yard near the end of the novel, he finds that the chapel has gone and a factory stands in its place, so he can never learn whether he was cleared. Eliot suggests that some injustices remain hidden, and Silas must find peace through love for Eppie rather than through the truth.

Godfrey Cass is the character most defined by secrets. He has secretly married

Question number

Molly Farren, a woman addicted to opium, and has a child, and Dunstan uses this secret to blackmail him. Godfrey also lies to his father, the Squire, about the rent money from Fowler, which he gave to Dunstan. Fear of exposure makes him weak and indecisive. When Molly dies in the snow and her child toddles into Silas's cottage, Godfrey hopes that she is dead and keeps silent, allowing Silas to raise his daughter. His secret brings him outward freedom to marry Nancy, but it costs him the chance to be a father to Eppie.

Dunstan's secret is the theft of Silas's gold. After stealing it on a dark, rainy night, he disappears, and the village suspects a pedlar instead. The truth stays hidden for sixteen years until the Stone-pit is drained and his skeleton is found with the money. Eliot presents this discovery almost as providence, and Godfrey's words "Everything comes to light" suggest a moral order in which secrets are eventually exposed.

The discovery leads Godfrey to reveal his own truth to Nancy. Her response is significant: she tells him that if he had confessed earlier, she would have taken the child in, so his lie has deprived them both of years with Eppie. When the couple visit the cottage and Godfrey reveals that he is Eppie's father, the truth comes too late. Eppie chooses to stay with Silas, the man who raised her, and refuses to leave him. Godfrey accepts that there are debts that cannot be paid like money debts, showing that he has learned the true cost of his deception.

By contrast, Silas is honest and open, and the restoration of his gold matters far less to him than Eppie. Eliot therefore presents truth as something that may be delayed, but that reveals people's real worth: Godfrey's secrets leave him childless, while Silas's honesty and love are rewarded with a family.

Question number	
7a	In this extract Shelley presents Victor's reaction to his creature as a sudden and violent reversal: two years of obsessive longing collapse, in a single moment, into horror and revulsion. Because the account is given in Victor's own first-person voice, we feel the intensity of his disgust, yet the language also lets us judge him, since he recoils from a being that has done nothing except open its eyes. Shelley builds Victor's dread before the creature even moves. The pathetic fallacy of "a dreary night of November" and rain that "pattered dismally against the panes" creates a Gothic atmosphere of gloom, while the candle "nearly burnt out" and "half-extinguished light" suggest that the light of reason and hope is dying at the very moment of his triumph. His "anxiety that almost amounted to agony" is heightened by the alliteration, which makes his anticipation sound like suffering rather than joy. Significantly, the creature is "the lifeless thing that lay at my feet": the neutral pronoun and noun "thing" reduce it to an object, and its position at his feet places it beneath him, a possession rather than a being. The moment of creation is strikingly brief. The "dull yellow eye" opens and "a convulsive motion agitated its limbs", and the jerky, physical verbs make the creature seem mechanical and unnatural. Shelley then shifts abruptly into rhetorical questions: "How can I describe my emotions at this catastrophe". The noun "catastrophe" is shocking because it replaces the "accomplishment" of the opening sentence, showing how instantly success becomes disaster, and "wretch" introduces the language of contempt that dominates Victor's later narrative. The description of the creature's body exposes the gap between Victor's intentions and the result. He insists the limbs were "in proportion" and he "selected his features as beautiful", but the exclamation "Beautiful!" is bitterly ironic, repeated as if he cannot believe his own word. The long, listing sentence balances attractive

Question number

details, "lustrous black" hair and "teeth of pearly whiteness", against the "watery eyes", "shrivelled complexion and straight black lips". Shelley uses this contrast structurally: the "luxuriances" only make the whole more "horrid", so that beauty itself becomes a source of horror, as though Victor's ambition has produced a parody of a human.

Victor's emotional reaction is then stated with stark directness. The balanced sentence "the beauty of the dream vanished, and breathless horror and disgust filled my heart" pivots on "but now that I had finished", and the verb "vanished" suggests that his vision was always an illusion. His admission that he desired it "with an ardour that far exceeded moderation" hints at self-criticism, although he does not take responsibility. Instead he flees: "Unable to endure the aspect of the being I had created, I rushed out of the room". The sequence of restless actions, "traversing", "threw myself on the bed in my clothes", conveys panic and exhaustion, and abandonment begins here.

Finally, the nightmare turns Victor's reaction inward. Elizabeth, "in the bloom of health", becomes "livid with the hue of death" and then the "corpse of my dead mother", with "grave-worms crawling in the folds of flannel". The dream links creation with death and foreshadows the destruction of those he loves. Waking, his body mirrors the creature's: "every limb became convulsed" echoes the creature's "convulsive motion", subtly suggesting that creator and creation are bound together. The extract ends with the cumulative insult "the wretch" and "the miserable monster whom I had created", and the final words "I had created" remind us that the horror Victor feels is, ultimately, horror at himself.

7b

Horror in Frankenstein is not confined to a few shocking scenes; it grows through

Question number

a chain of cause and effect that begins with Victor's act of creation and his immediate abandonment of the creature. Each horrific event seems to produce the next, so that by the end the horror lies less in the creature's appearance than in the suffering that rejection and revenge have spread to everyone around Victor.

The first link in the chain is rejection. After Victor flees, the creature is left alone and learns quickly that his body provokes terror. Villagers attack him with stones, and later, while hiding beside the De Lacey cottage, he secretly helps the family and learns language and feeling from them. The horror here is moral rather than physical: when he finally reveals himself, Felix beats him and the family abandon their home. The creature's response is to burn the empty cottage, and his own explanation, "I was benevolent and good; misery made me a fiend", suggests that the true horror is how cruelty turns innocence into violence. Even when he saves a girl from drowning, he is shot for it, which completes his sense that humanity will never accept him.

The creature then turns his rage on his creator, and horror moves into Victor's family. Near Geneva he meets young William, learns that the boy is a Frankenstein, and strangles him. Victor, returning home, glimpses the creature in a flash of lightning and knows the truth, yet his silence allows Justine Moritz to be accused, convicted and executed. This is perhaps the most unsettling horror in the novel because it is caused partly by Victor's cowardice: two innocent people die, and he feels guilt that he describes as worse than theirs.

In the mountains near Chamonix, the creature asks Victor for a female companion, and for a moment the chain could be broken. However, when Victor destroys the half-finished female on the Orkney island, the horror escalates. The creature's threat, "I will be with you on your wedding-night", hangs over the rest of the

Question number

novel, creating dread and suspense. Victor's misreading of this threat, believing that he himself is the target, adds dramatic irony. First Henry Clerval is found strangled on the Irish coast, and Victor is accused of the murder; then, on the wedding night, Elizabeth is killed, with "the murderous mark of the fiend's grasp" on her neck. Victor's father dies soon afterwards of grief, so that the family Victor once described as idyllic is completely destroyed.

The final stage of horror is the pursuit. Victor, consumed by hatred, chases the creature across Europe to the frozen Arctic, and the reversal of roles is chilling: the creator has become as obsessed and isolated as the being he made. Shelley frames this through Walton, who asks his sister whether she does not feel her "blood congeal with horror", reminding the reader that the story is meant to frighten as a warning. When Victor dies on the ship, the creature mourns over his body and declares he will destroy himself in the far north, so the chain ends only with both of them gone.

Overall, I think Shelley presents horror as the consequence of irresponsibility. The creation scene in the extract is the beginning, but the most horrific moments are the deaths of William, Justine, Clerval and Elizabeth, each of which follows logically from Victor's refusal to care for what he has made. The novel's horror is therefore cautionary: it asks the reader to fear not only the monster, but the human ambition and neglect that create monsters.

8 Both The Manhunt and Neutral Tones present a relationship between two people that has been damaged, but they move in opposite directions. Armitage shows a wife patiently working her way back towards her traumatised husband, so the poem ends in hesitant hope, whereas Hardy's speaker looks back on a love that has

Question number

already died, and the poem ends in bitterness.

Armitage's poem grew out of the 2007 Channel 4 documentary The Not Dead, in which ex-soldiers described the psychological effects of war. The Manhunt is spoken by Laura, the wife of Eddie Beddoes, a peacekeeper in Bosnia who returned with physical injuries and post-traumatic stress. This context shapes the relationship: the conflict is not between the couple but inside the husband, and the wife must search for the man she married. By contrast, Hardy wrote Neutral Tones in 1867 and published it in Wessex Poems in 1898. It recalls a painful moment at the end of a relationship, and its pessimism reflects Hardy's wider view of love as fragile and of a universe indifferent, even hostile, to human feeling.

The form of each poem mirrors the relationship. The Manhunt is written in couplets, perhaps suggesting the pairing of husband and wife, and the first three rhyme neatly, "trace" and "face", before the rhyme becomes irregular, as though the couple's harmony has been fractured by the war. The repetition of "only then" stresses how slow and conditional intimacy now is: the wife must wait until "he let me" explore his wounds. Hardy, on the other hand, uses a strict circular structure. The poem opens with "We stood by a pond that winter day" and the final stanza returns to the same scene, "a pond edged with grayish leaves". This cyclical form suggests that the speaker is trapped by the memory, unable to move on, whereas Armitage's structure moves forward.

Both poets focus on the partner's face, but with very different effects. Armitage describes the husband's scar as "the frozen river which ran through his face", a metaphor that is cold and still yet also suggests something that may thaw. Hardy's lover's smile is "the deadest thing / Alive enough to have strength to die", a paradox implying that even her warmth is lifeless. Where the wife in The

Question number

Manhunt reads the body with care, Hardy's speaker sees only "a grin of bitterness", compared to "an ominous bird a-wing", which turns the face into a warning.

The imagery of each poem conveys its emotional tone. Armitage uses fragile, domestic objects, the "porcelain collar-bone" and the "parachute silk of his punctured lung", together with verbs of tenderness, "handle and hold" and "mind and attend", so the relationship is presented through gentle touch. The "unexploded mine / buried deep in his mind" shows that the real damage is psychological and could still explode. Hardy's natural imagery is drained of colour: the sun is "white, as though chidden of God" and the leaves lie on "the starving sod". The landscape is as dead as the love.

The endings sum up the contrast. Armitage finishes with "Then, and only then, did I come close", a line that is moving but deliberately limited: she comes "close", not all the way, which honestly reflects the long recovery from trauma. Hardy concludes that "love deceives", and the "God-curst sun" suggests that the experience has poisoned his view of love itself. Both poems are rooted in personal experience, yet Armitage presents a relationship rebuilt through patience, while Hardy presents one that survives only as a painful memory.

9 Both The Class Game and Half-caste present differences between people as something imposed by prejudiced outsiders rather than something real or shameful. Casey's speaker is judged for her social class and Agard's for his mixed race, yet both answer back to a judgemental listener with humour, questioning and their own non-standard voices, turning the supposed difference into a source of pride.

The contexts behind the poems explain their confrontational tone. Casey was a

Question number

Liverpool housewife, and the poem appeared in the late 1970s in Voices, a magazine that published writing by ordinary people about everyday experience. At a time of high unemployment in Liverpool, it gives a working-class woman a voice. Agard, born in Guyana and himself of mixed heritage, moved to Britain in 1977, and Half-caste challenges the casual racism of a term that was still widely used. Both poets write from personal experience of being labelled.

Both poems are built on direct questions addressed to "you". Casey repeats "How can you tell what class I'm from?" like a refrain, and the shift in the final question to "Why do you care what class I'm from?" makes the attack sharper, exposing the listener's snobbery as the real problem. Agard similarly demands "Explain yuself / wha yu mean / when yu say half-caste", and the imperative puts the listener on trial. In both poems the person who sees difference is the one who must justify themselves.

The poets also use contrast to mock prejudice. Casey sets the speaker's "corpy" against the "pretty little semi, out Wirral way", and "We have a yard" against the listener's "patio", so that the differences between the classes are reduced to trivial words. Her hands "stained with toil" are contrasted with hands that are "soft lily-white with perfume and oil", which suggests that the working class do the real labour. Agard uses contrast more absurdly: if he is "half-caste", then Picasso who mixes "red an green" and Tchaikovsky who mixes "a black key / wid a white key" must be too, and even "England weather" is "nearly always half-caste".

Language and voice are central to both. Casey's dialect, "me mouth", "'Tara' to me 'Ma'", and the deliberate rudeness of "bog" and "me bum", refuse to adopt the polite speech the listener expects. Agard's phonetic Caribbean spelling, "yu" and "wid", does the same, suggesting that standard English is one more marker used to

Question number

rank people. Casey's simile "like a sour plum" in the listener's "gullet" mocks the posh accent as something unpleasant, while Agard turns the insult back with the idea of the listener using only "de keen / half of mih ear", implying that the prejudiced person is the one who is incomplete.

Structurally, the poems differ. The Class Game is one dense stanza with frequent rhyming couplets, "mother" and "brother", "nelly" and "belly", which give it the energy of a chant or a playground rhyme and build towards the proud final line, "And I'm proud of the class that I come from". Half-caste has almost no punctuation and uses short, broken lines, so it feels like spontaneous performance. It opens with the mock-polite "Excuse me" and ends with "I will tell yu / de other half / of my story", which turns the conflict into an invitation.

Ultimately both speakers win the argument with wit rather than aggression. Both poems show that the real division between people is not class or race but the prejudice of those who judge.

10 Both First Flight and Home Thoughts, from Abroad present travelling as an experience that sharpens a person's feelings about home. Fanthorpe captures the moment of departure, as a nervous first-time flyer watches England disappear while a seasoned traveller boasts beside her, whereas Browning's speaker is already far away and travels back to England only in his imagination.

Context shapes each view of travel. Fanthorpe wrote in 1988, when cheaper flights were making air travel ordinary, and her poem satirises the frequent flyer for whom travel has become a status symbol, with his talk of "Beijing" and "Peking is wrong". Browning wrote in the 1840s after travelling in Italy, at a time when

Question number

foreign travel was a privilege of the educated and wealthy. For him, being abroad is not glamorous but a cause of homesickness.

The structure of First Flight dramatises two attitudes to travel. The main speaker's lines are interrupted by an indented second voice, so the poem feels like overheard conversation. Her short opening sentences, "Plane moves. I don't like the feel of it", convey anxiety, and she reaches for the familiar comparison of "low tyre pressure" in a car. Meanwhile the experienced traveller is bored: "This is rather a short hop for me" and "I'm doing it just to say I've done it". Fanthorpe contrasts genuine wonder with arrogant indifference, and the rhetorical question "Know what I mean?" makes him sound patronising. Browning's poem, by contrast, has a single, breathless voice. The exclamation "Oh, to be in England / Now that April's there" opens with yearning, and the irregular line lengths and rhymes make his thoughts tumble out, suggesting that distance has made his love for home more urgent.

Both poets use the view of England to express attachment. Fanthorpe's speaker cranes "for the last of dear / Familiar England", and the enjambment stretches the moment of farewell, while the plain list "motorways, reservoir, / Building sites" shows that even ordinary places become precious when you leave them. Browning's England is also made of small details: the "tiny leaf" round the elm and the chaffinch singing "on the orchard bough". His dash before the word "now" at the end of the first stanza stresses the painful gap between where he is and where he wants to be.

The poets present what lies beyond home very differently. In First Flight the sky is magical and strange: the clouds are a "broad meringue kingdom" with a "crinkled tangerine stain", playful food imagery that makes the experience feel new. Yet the speaker feels that "We have come too high for history", suggesting that air travel

Question number

cuts people off from the past and from the land. The final line, "At this height nothing lives. Too cold. Too near the sun", may allude to Icarus, hinting that flight is unnatural or overreaching. Browning, meanwhile, rejects the foreign landscape altogether: the poem ends by calling the Italian flower a "gaudy melon-flower", far less beautiful than England's "buttercups". The adjective "gaudy" suggests that abroad is showy but empty compared with home.

Overall, Fanthorpe presents travelling as both exciting and unsettling, and mocks those who travel only to boast. Browning presents it as a kind of exile that makes him idealise England. In both poems, journeys outward ultimately turn the travellers' thoughts back towards home.

11 Both Peckham Rye Lane and Island Man describe locations in London, but they relate to those places in different ways. Blakemore presents one busy South London street through vivid, almost overwhelming sensory detail, while Nichols sets a grey North London morning against the remembered Caribbean island that still feels like home to her speaker. Peckham is seen from the outside; London in Island Man is felt as a place of exile.

The contexts of the poems shape these perspectives. Blakemore grew up in London and was only fifteen when Peckham Rye Lane was published, so the poem has the sharp eye of a young local observer. Peckham is a diverse, crowded part of South London, and the poem's closing allusion to William Blake, who claimed as a child to have seen angels in a tree on Peckham Rye, connects the modern street to its visionary past. Nichols was born in Guyana and moved to Britain in 1977; Island Man, from 1984, reflects the experience of Caribbean migrants whose memories of home sit uneasily beside life in a British city.

Question number

Structurally, both poems use unconventional layouts to suggest movement. Peckham Rye Lane is shaped by the speaker's bus journey, "I take the bus", and its irregular line lengths, with single words such as "gather" and "weapons" on their own lines, mimic the stop-start rhythm of traffic and the eye catching on details. Island Man uses free verse with indentation and little punctuation, so the lines drift like the man's half-awake thoughts. The repetition in "groggily groggily" and "muffling muffling" slows the poem, mirroring the struggle of waking from a dream.

Both poets describe their locations through colour and sensory imagery. Blakemore's Peckham is hot and saturated: the sun "leaks desperation", sweat is "Gunmetal droplets", and the knickers in Primark are "tentacle pink" and "grandmother mauve", a sea of goods in "racks of rainbow". The simile "crammed as a coconut shell" captures the claustrophobia of the street. Nichols's island is equally vivid, but beautiful rather than oppressive: "blue surf", "wild seabirds" and the "sun surfacing defiantly" create a calm, natural world, and "his small emerald island" shows how precious it is to him. By contrast, London is "grey metallic", dominated by the "dull North Circular roar". Interestingly, both poets use metallic imagery for London, "Gunmetal" and "grey metallic", suggesting the city is hard and industrial.

The poets also present people within the location differently. Blakemore's street is full of strangers described through their hair, "punctuated cornrows and seed beads" and "liquorice weaves", and children "clutching drumsticks like / weapons", a humorous but slightly menacing image. Seen from above, the pavement becomes "a gruesome meat" and each person "a sturdy hairbrush bristle", which reduces the crowd to texture. In Island Man the only person is the man himself, and his

Question number

isolation is shown when he "heaves himself" into "Another London day", the verb suggesting reluctance and weariness.

The endings differ in tone. Blakemore closes unexpectedly with angels who "radiate / comfort", so that after all the noise the location is redeemed by a moment of peace and history. Nichols ends with the man resigned to London, and "Another" stressing the monotony of repeated days. Overall, Blakemore celebrates a chaotic place with wit and finally with warmth, whereas Nichols shows how a location can be lived in without truly being home.

12 Both poems present an old photograph of a parent taken before the speaker was born, and in both the photograph becomes a way of thinking about the relationship between parent and child. However, Sheers's speaker is fascinated and comforted by a sense of likeness and continuity, whereas Cope's speaker finds in the photograph a release from guilt and sadness. For Sheers the photograph connects; for Cope it consoles.

In Not Yet My Mother, the photograph shows a mother as a stranger, a young woman with her own life. The title and the repeated phrase "not yet my mother" stress that she existed before her role as a parent, and the adverb "yet" creates a poignant sense of time waiting to happen. Sheers describes the image in precise detail: "The tight riding hat hid your hair", where the alliteration of "h" sounds gives the pose a stiff formality, and "your hand a fist under its huge jaw", which suggests strength and confidence. The detail that the sky "was grained by the old film stock" reminds us that this is an object as well as a memory, worn by time.

Cope's photograph is also described with care, but it feels more like a peaceful

Question number

scene than a portrait. She begins with a precise place and date, "Yalding, 1912", like a caption, and then her father "in an apple orchard, sunlight / patching his stylish bags". The verb "patching" captures dappled light, and the soft sounds of "soft, / white blouses, skirts that brush the grass" create an idyllic, gentle atmosphere. Whereas Sheers focuses on one figure, Cope's picture is crowded with "Three women" and "a child with curly hair", and the speaker sees her father as part of a happy world she never knew.

The turning point in each poem reveals what the photograph means. In Sheers's poem it is the face: "but what caught me was your face, / which was mine". The very short line "which was mine" isolates the shock of recognition, and the next line, "you were me", briefly collapses the boundary between mother and son. Cope's turning point is emotional rather than physical. She admits that if the people were strangers the picture would simply "calm" her, but instead it "eases a burden / made of all his sadness / and the things I didn't give him". The enjambment lets the "burden" grow across the lines, and the confession is surprisingly painful, suggesting regret about their relationship later in life.

The forms of the poems support these ideas. Not Yet My Mother is written in five quatrains of free verse, and it has a circular structure: the final stanza echoes the first with "you at seventeen, holding a horse / and smiling, not yet my mother". This return reflects the way the speaker keeps looking back at the photograph, but the last line adds something new: "although I was clearly already your child". The paradox suggests that the speaker's identity was somehow present in his mother before his birth. Cope uses tercets and a final isolated line, and the dashes in the third stanza interrupt her thoughts, as though she is working out her feelings as she looks. The separate last line, "There he is, happy, and I am unborn", has a quiet finality.

Question number

That last line is ambiguous and, I think, more moving than Sheers's ending. It may simply express relief that her father once knew happiness, but it could also imply that he was happiest before she existed. Both poets therefore use photographs to explore time and parenthood: Sheers celebrates a bond that seems to exist across time, while Cope finds comfort, tinged with sorrow, in a past where her father's sadness had not yet begun.