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

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
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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.

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

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

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.

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

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?'

'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.'

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

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

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.

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

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)

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

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)

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

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)

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

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

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

BLANK PAGE

Sources:

Jane Eyre, Charlotte Brontë, Penguin Popular Classics
Great Expectations, Charles Dickens, Penguin Classics
Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin Classics
A Christmas Carol, Charles Dickens, Heinemann New Windmills
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Popular Classics
Frankenstein, Mary Shelley, Penguin Classics

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