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

Tuesday 20 May 2025

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

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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.

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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 5, after a long journey, Jane Eyre arrives at Lowood School and is taken by Miss Miller to the schoolroom.

Miss Miller signed to me to sit on a bench near the door, then walking up to the top of the long room, she cried out, –

'Monitors, collect the lesson-books and put them away!'

Four tall girls arose from different tables, and going round, gathered the books and removed them. Miss Miller again gave the word of command –

'Monitors, fetch the supper-trays!'

The tall girls went out and returned presently, each bearing a tray, with portions of something, I know not what, arranged thereon, and a pitcher of water and mug in the middle of each tray. The portions were handed round; those who liked took a draught of water, the mug being common to all. When it came to my turn, I drank, for I was thirsty, but did not touch the food, excitement and fatigue rendering me incapable of eating: I now saw, however, that it was a thin oaten cake, shared into fragments.

The meal over, prayers were read by Miss Miller, and the classes filed off, two and two, upstairs. Overpowered by this time with weariness, I scarcely noticed what sort of a place the bedroom was; except that, like the schoolroom, I saw it was very long. To-night I was to be Miss Miller's bed-fellow; she helped me to undress: when laid down I glanced at the long row of beds, each of which was quickly filled with two occupants; in ten minutes the single light was extinguished; amidst silence and complete darkness, I fell asleep.

The night passed rapidly: I was too tired even to dream; I only once awoke to hear the wind rave in furious gusts, and the rain fall in torrents, and to be sensible that Miss Miller had taken her place by my side. When I again unclosed my eyes, a loud bell was ringing; the girls were up and dressing; day had not yet begun to dawn, and a rushlight or two burnt in the room. I too rose reluctantly; it was bitter cold, and I dressed as well as I could for shivering, and washed when there was a basin at liberty, which did not occur soon, as there was but one basin to six girls, on the stands down the middle of the room. Again the bell rang: all formed in file, two and two, and in that order descended the stairs and entered the cold and dimly-lit schoolroom: here prayers were read by Miss Miller; afterwards she called out –

'Form classes!'

A great tumult succeeded for some minutes, during which Miss Miller repeatedly exclaimed, 'Silence!' and 'Order!'

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents Jane Eyre's observations of Miss Miller and Lowood School in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane describes her first few hours at Lowood School.

Explain how Jane's experiences at Lowood School are presented **elsewhere** in the novel.

In your answer, you must consider:

- what Jane experiences at Lowood School
- who Jane meets at Lowood School and their influence on her.

(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 11, Pip meets a 'pale young gentleman' in the gardens of Satis House.

'Who let *you* in?' said he [the pale young gentleman].

'Miss Estella.'

'Who gave you leave to prowl about?'

'Miss Estella.'

'Come and fight,' said the pale young gentleman.

What could I do but follow him? I have often asked myself the question since: but, what else could I do? His manner was so final and I was so astonished, that I followed where he led, as if I had been under a spell.

'Stop a minute, though,' he said, wheeling round before we had gone many paces. 'I ought to give you a reason for fighting, too. There it is!' In a most irritating manner he instantly slapped his hands against one another, daintily flung one of his legs up behind him, pulled my hair, slapped his hands again, dipped his head, and butted it into my stomach.

The bull-like proceeding last mentioned, besides that it was unquestionably to be regarded in the light of a liberty, was particularly disagreeable just after bread and meat. I therefore hit out at him and was going to hit out again, when he said, 'Aha! Would you?' and began dancing backwards and forwards in a manner quite unparalleled within my limited experience.

'Laws of the game!' said he. Here, he skipped from his left leg on to his right. 'Regular rules!' Here, he skipped from his right leg on to his left. 'Come to the ground, and go through the preliminaries!' Here, he dodged backwards and forwards, and did all sorts of things while I looked helplessly at him.

I was secretly afraid of him when I saw him so dexterous; but, I felt morally and physically convinced that his light head of hair could have had no business in the pit of my stomach, and that I had a right to consider it irrelevant when so obtruded on my attention. Therefore, I followed him without a word, to a retired nook of the garden, formed by the junction of two walls and screened by some rubbish. On his asking me if I was satisfied with the ground, and on my replying Yes, he begged my leave to absent himself for a moment, and quickly returned with a bottle of water and a sponge dipped in vinegar. 'Available for both,' he said, placing these against the wall. And then fell to pulling off, not only his jacket and waistcoat, but his shirt too, in a manner at once light-hearted, businesslike, and bloodthirsty.

Although he did not look very healthy – having pimples on his face, and a breaking out at his mouth – these dreadful preparations quite appalled me. I judged him to be about my own age, but he was much taller, and he had a way of spinning himself about that was full of appearance.

Question 2 – *Great Expectations*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip meets 'the pale young gentleman', Herbert Pocket, for the first time.

Explain how Herbert Pocket is significant **elsewhere** in the novel.

In your answer, you must consider:

- what Herbert says and does
- how Pip and Herbert become good friends.

(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 'The Carew Murder Case' – A maidservant witnesses the murder of Sir Danvers Carew.

He [Hyde] had in his hand a heavy cane, with which he was trifling; but he answered never a word, and seemed to listen with an ill-contained impatience. And then all of a sudden he broke out in a great flame of anger, stamping with his foot, brandishing the cane, and carrying on (as the maid described it) like a madman. The old gentleman took a step back with the air of one very much surprised and a trifle hurt; and at that Mr Hyde broke out of all bounds and clubbed him to the earth. And next moment, with ape-like fury, he was trampling his victim under foot, and hailing down a storm of blows, under which the bones were audibly shattered and the body jumped upon the roadway. At the horror of these sights and sounds, the maid fainted.

It was two o'clock when she came to herself and called for the police. The murderer was gone long ago; but there lay his victim in the middle of the lane, incredibly mangled. The stick with which the deed had been done, although it was of some rare and very tough and heavy wood, had broken in the middle under the stress of this insensate cruelty; and one splintered half had rolled in the neighbouring gutter – the other, without doubt, had been carried away by the murderer. A purse and a gold watch were found upon the victim; but no cards or papers, except a sealed and stamped envelope, which he had been probably carrying to the post, and which bore the name and address of Mr Utterson.

This was brought to the lawyer the next morning, before he was out of bed; and he had no sooner seen it, and been told the circumstances, than he shot out a solemn lip. 'I shall say nothing till I have seen the body,' said he; 'this may be very serious. Have the kindness to wait while I dress.' And with the same grave countenance he hurried through his breakfast and drove to the police station, whither the body had been carried. As soon as he came into the cell, he nodded.

'Yes,' said he, 'I recognise him. I am sorry to say that this is Sir Danvers Carew.'

'Good God, sir,' exclaimed the officer, 'is it possible?' And the next moment his eye lighted up with professional ambition. 'This will make a deal of noise,' he said. 'And perhaps you can help us to the man.' And he briefly narrated what the maid had seen, and showed the broken stick.

Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents the murder of Sir Danvers Carew in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the maidservant has the shocking experience of witnessing a murder.

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

In your answer, you must consider:

- who has a shock and when
- what happens to shock them.

(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 1, 'Marley's Ghost' – Marley's Ghost visits Scrooge.

Scrooge fell upon his knees, and clasped his hands before his face.

'Mercy!' he said. 'Dreadful apparition, why do you trouble me?'

'Man of the worldly mind!' replied the Ghost, 'do you believe in me or not?'

'I do,' said Scrooge. 'I must. But why do spirits walk the earth, and why do they come to me?'

'It is required of every man,' the Ghost returned, 'that the spirit within him should walk abroad among his fellow-men, and travel far and wide; and if that spirit goes not forth in life, it is condemned to do so after death. It is doomed to wander through the world – oh, woe is me! – and witness what it cannot share, but might have shared on earth, and turned to happiness!'

Again the spectre raised a cry, and shook its chain and wrung its shadowy hands.

'You are fettered,' said Scrooge, trembling. 'Tell me why?'

'I wear the chain I forged in life,' replied the Ghost. 'I made it link by link, and yard by yard; I girded it on of my own free will, and of my own free will I wore it. Is its pattern strange to *you*?'

Scrooge trembled more and more.

'Or would you know,' pursued the Ghost, 'the weight and length of the strong coil you bear yourself? It was full as heavy and as long as this, seven Christmas Eves ago. You have laboured on it, since. It is a ponderous chain!'

Scrooge glanced about him on the floor, in the expectation of finding himself surrounded by some fifty or sixty fathoms of iron cable: but he could see nothing.

'Jacob,' he said, imploringly. 'Old Jacob Marley, tell me more. Speak comfort to me, Jacob.'

'I have none to give,' the Ghost replied. 'It comes from other regions, Ebenezer Scrooge, and is conveyed by other ministers, to other kinds of men. Nor can I tell you what I would. A very little more is all permitted to me. I cannot rest, I cannot stay, I cannot linger anywhere. My spirit never walked beyond our counting-house – mark me! – in life my spirit never roved beyond the narrow limits of our money-changing hole; and weary journeys lie before me!'

It was a habit with Scrooge, whenever he became thoughtful, to put his hands in his breeches pockets. Pondering on what the Ghost has said, he did so now, but without lifting up his eyes, or getting off his knees.

'You must have been very slow about it, Jacob,' Scrooge observed, in a business-like manner, though with humility and deference.

'Slow!' the Ghost repeated.

'Seven years dead,' mused Scrooge. 'And travelling all the time?'

'The whole time,' said the Ghost. 'No rest, no peace. Incessant torture of remorse.'

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Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents Scrooge and Marley's Ghost in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Marley's Ghost speaks of his regrets and his 'Incessant torture of remorse'.

Explain how regret is important **elsewhere** in the novel.

In your answer, you must consider:

- how Scrooge learns to regret the actions of his past
- what Scrooge does to put right his regrets about the past.

(20)

(Total for Question 4 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET

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Use this extract to answer Question 5.

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

In Chapter 49, the Bennet family learn that Lydia is to marry Mr Wickham and mistakenly believe that they have Mrs Bennet's brother, Mr Gardiner, to thank for this.

[Mrs Bennet] 'My dear, dear Lydia! she cried: 'This is delightful indeed! – She will be married! – I shall see her again! – She will be married at sixteen! – My good, kind brother! – I knew how it would be – I knew he would manage every thing. How I long to see her! and to see dear Wickham too! But the clothes, the wedding clothes! I will write to my sister Gardiner about them directly. Lizzy, my dear, run down to your father, and ask him how much he will give her. Stay, stay, I will go myself. Ring the bell, Kitty, for Hill. I will put on my things in a moment. My dear, dear Lydia! – How merry we shall be together when we meet!'

Her eldest daughter endeavoured to give some relief to the violence of these transports, by leading her thoughts to the obligations which Mr. Gardiner's behaviour laid them all under.

'For we must attribute this happy conclusion,' she added, 'in a great measure, to his kindness. We are persuaded that he had pledged himself to assist Mr. Wickham with money.'

'Well,' cried her mother, 'it's all very right; who should do it but her own uncle? If he had not had a family of his own, I and my children must have had all his money you know, and it is the first time we have ever had any thing from him, except a few presents. Well! I am so happy. In a short time, I shall have a daughter married. Mrs. Wickham! How well it sounds. And she was only sixteen last June. My dear Jane, I am in such a flutter, that I am sure I can't write; so I will dictate, and you write for me. We will settle with your father about the money afterwards; but the things should be ordered immediately.'

She was then proceeding to all the particulars of calico, muslin, and cambric, and would shortly have dictated some very plentiful orders, had not Jane, though with some difficulty, persuaded her to wait, till her father was at leisure to be consulted. One day's delay she observed, would be of small importance; and her mother was too happy, to be quite so obstinate as usual. Other schemes too came into her head.

'I will go to Meryton,' said she, 'as soon as I am dressed, and tell the good, good news to my sister Phillips. And as I come back, I can call on Lady Lucas and Mrs. Long. Kitty, run down and order the carriage. An airing would do me a great deal of good, I am sure.'

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Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mrs Bennet is very excited about the marriage of Lydia to Mr Wickham.

Explain how marriage is important **elsewhere** in the novel.

In your answer, you must consider:

- the different opinions about marriage
- who gets married during the course of the novel.

(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 16, the relationship develops between Eppie and Aaron Winthrop. Eppie tells Silas that Aaron wants to marry her.

'Father,' said Eppie, very gently, after they had been sitting in silence a little while, 'if I was to be married, ought I be married with my mother's ring?'

Silas gave an almost imperceptible start, though the question fell in with the under-current of thought in his own mind, and then said in a subdued tone, 'Why, Eppie, have you been a-thinking on it?'

'Only this last week, father,' said Eppie, ingenuously, 'since Aaron talked to me about it.'

'And what did he say?' said Silas, still in the same subdued way, as if he were anxious lest he should fall into the slightest tone that was not for Eppie's good.

'He said he should like to be married, because he was a-going in four-and-twenty, and had got a deal of gardening work, now Mr Mott's given up; and he goes twice a-week regular to Mr Cass's, and once to Mr Osgood's, and they're going to take him on at the Rectory.'

'And who is it as he's wanting to marry?' said Silas, with rather a sad smile.

'Why, me, to be sure, daddy,' said Eppie, with dimpling laughter, kissing her father's cheek; 'as if he'd want to marry anybody else!'

'And you mean to have him, do you?' said Silas.

'Yes, some time,' said Eppie, 'I don't know when. Everybody's married some time, Aaron says. But I told him that wasn't true: for, I said, look at father – he's never been married.'

'No, child,' said Silas, 'your father was a lone man till you was sent to him.'

'But you'll never be lone again, father,' said Eppie, tenderly. 'That was what Aaron said – "I could never think o' taking you away from Master Marner, Eppie." And I said, "It'ud be no use if you did, Aaron." And he wants us all to live together, so as you needn't work a bit, father, only what's for your own pleasure; and he'd be as good as a son to you – that was what he said.'

'And should you like that, Eppie?' said Silas, looking at her.

'I shouldn't mind it, father,' said Eppie, quite simply. 'And I should like things to be so as you needn't work much. But if it wasn't for that, I'd sooner things didn't change. I'm very happy: I like Aaron to be fond of me, and come and see us often, and behave pretty to you – he always *does* behave pretty to you, doesn't he, father?'

'Yes, child, nobody could behave better,' said Silas, emphatically. 'He's his mother's lad.'

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents the discussion between Eppie and Silas Marner in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Eppie suggests that Silas will never be lonely again.

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

In your answer, you must consider:

- when loneliness is shown in the novel
- how loneliness affects people.

(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 24 (Volume 3, Chapter VII), Walton, in continuation of his letters to his sister, relates what Victor Frankenstein says just before his death.

[Frankenstein to Walton] 'You may give up your purpose, but mine is assigned to me by Heaven, and I dare not. I am weak; but surely the spirits who assist my vengeance will endow me with sufficient strength.' Saying this, he endeavoured to spring from the bed, but the exertion was too great for him; he fell back and fainted.

It was long before he was restored; and I often thought that life was entirely extinct. At length he opened his eyes; he breathed with difficulty, and was unable to speak. The surgeon gave him a composing draught, and he ordered us to leave him undisturbed. In the mean time he told me, that my friend had certainly not many hours to live.

His sentence was pronounced; and I could only grieve, and be patient. I sat by his bed, watching him; his eyes were closed, and I thought he slept; but presently he called to me in a feeble voice, and bidding me come near, said –

'Alas! the strength I relied on is gone; I feel that I shall soon die, and he, my enemy and persecutor, may still be in being. Think not, Walton, that in the last moments of my existence I feel that burning hatred, and ardent desire of revenge, I once expressed, but I feel myself justified in desiring the death of my adversary. During these last days I have been occupied in examining my past conduct; nor do I find it blameable. In a fit of enthusiastic madness I created a rational creature, and was bound towards him, to assure, as far as was in my power, his happiness and well-being. This was my duty; but there was another still paramount to that. My duties towards the beings of my own species had greater claims to my attention, because they included a greater proportion of happiness or misery. Urged by this view, I refused, and I did right in refusing, to create a companion for the first creature. He showed unparalleled malignity and selfishness, in evil; he destroyed my friends; he devoted to destruction beings who possessed exquisite sensations, happiness, and wisdom; nor do I know where this thirst for vengeance may end. Miserable himself, that he may render no other wretched, he ought to die. The task of his destruction was mine, but I have failed. When actuated by selfish and vicious motives, I asked you to undertake my unfinished work; and I renew this request now, when I am only induced by reason and virtue.

'Yet I cannot ask you to renounce your country and friends, to fulfil this task; and now you are returning to England, you will have little chance of meeting with him.'

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Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Victor Frankenstein in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Victor Frankenstein speaks of revenge.

Explain how revenge is significant **elsewhere** in the novel.

In your answer, you must consider:

- who seeks revenge and why
- the effect that revenge has on others.

(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

My Father Would Not Show Us

Which way do we face to talk to the dead?
Rainer Maria Rilke

My father's face
five days dead
is organised for me to see.

It's cold in here
and the borrowed coffin gleams unnaturally;
the pine one has not yet been delivered.

Half-expected this inverted face
but not the soft, for some reason
unfrozen collar of his striped pyjamas.

This is the last time I am allowed
to remember my childhood as it might have been:
a louder, braver place,
crowded, a house with a tin roof
being hailed upon, and voices rising,
my father's wry smile, his half-turned face.

My father would not show us how to die.
He hid, he hid away.
Behind the curtains where his life had been,
the florist's flowers curling into spring,
he lay inside, he lay.

He could recall the rag-and-bone man
passing his mother's gate in the morning light.
Now the tunnelling sound of the dogs next door;
everything he hears is white.

My father could not show us how to die.
He turned, he turned away.
Under the counterpane, without one call
or word or name,
face to the wall, he lay.

Ingrid de Kok (1988)

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8 Re-read *My Father Would Not Show Us*. Choose **one** other poem from the *Relationships* anthology.

Compare how feelings about the loss of someone are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and 1st Date – He – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

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Conflict

Catrin

I can remember you, child,
As I stood in a hot, white
Room at the window watching
The people and cars taking
Turn at the traffic lights.
I can remember you, our first
Fierce confrontation, the tight
Red rope of love which we both
Fought over. It was a square
Environmental blank, disinfected
Of paintings or toys. I wrote
All over the walls with my
Words, coloured the clean squares
With the wild, tender circles
Of our struggle to become
Separate. We want, we shouted,
To be two, to be ourselves.

Neither won nor lost the struggle
In the glass tank clouded with feelings
Which changed us both. Still I am fighting
You off, as you stand there
With your straight, strong, long
Brown hair and your rosy,
Defiant glare, bringing up
From the heart's pool that old rope,
Tightening about my life,
Trailing love and conflict,
As you ask may you skate
In the dark, for one more hour.

Gillian Clarke (1978)

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

Compare how conflicts in relationships are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 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

To Autumn

Season of mists and mellow fruitfulness,
Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
With fruit the vines that round the thatch-eaves run;
To bend with apples the moss'd cottage-trees,
And fill all fruit with ripeness to the core;
To swell the gourd, and plump the hazel shells
With a sweet kernel; to set budding more,
And still more, later flowers for the bees,
Until they think warm days will never cease,
For Summer has o'erbrimm'd their clammy cells.

Who hath not seen thee oft amid thy store?
Sometimes whoever seeks abroad may find
Thee sitting careless on a granary floor,
Thy hair soft-lifted by the winnowing wind;
Or on a half-reap'd furrow sound asleep,
Drows'd with the fume of poppies, while thy hook
Spares the next swath and all its twinèd flowers;
And sometimes like a gleaner thou dost keep
Steady thy laden head across a brook;
Or by a cider-press, with patient look,
Thou watchest the last oozings, hours by hours.

Where are the songs of Spring? Aye, where are they?
Think not of them, — thou hast thy music too,
While barrèd clouds bloom the soft-dying day,
And touch the stubble-plains with rosy hue;
Then in a wailful choir the small gnats mourn
Among the river sallows, borne aloft
Or sinking as the light wind lives or dies;
And full-grown lambs loud bleat from hilly bourn;
Hedge-crickets sing, and now with treble soft
The redbreast whistles from a garden-croft;
And gathering swallows twitter in the skies.

John Keats (1820)

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

Compare how the passage of time 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

I Remember, I Remember

I remember, I remember,
The house where I was born,
The little window where the sun
Came peeping in at morn;
He never came a wink too soon,
Nor brought too long a day,
But now, I often wish the night
Had borne my breath away!

I remember, I remember,
The roses, red and white,
The vi'lets, and the lily-cups,
Those flowers made of light!
The lilacs where the robin built,
And where my brother set
The laburnum on his birthday, –
The tree is living yet!

I remember, I remember,
Where I was used to swing,
And thought the air must rush as fresh
To swallows on the wing;
My spirit flew in feathers then,
That is so heavy now,
And summer pools could hardly cool
The fever on my brow!

I remember, I remember,
The fir trees dark and high;
I used to think their slender tops
Were close against the sky:
It was a childish ignorance,
But now 'tis little joy
To know I'm farther off from heav'n
Than when I was a boy.

Thomas Hood (1826)

11 Re-read *I Remember, I Remember*. Choose **one** other poem from the *Belonging* anthology.

Compare how childhood is explored 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: *After the Fireworks*

Back into the light and warmth,
Boots clogged with mud, toes
Welded to wedges of cold flesh,
The children warm their hands on mugs
While, on remembered lawns, the flash
Of fireworks dazzles night;
Sparklers spray and rockets swish,
Soar high and break in falling showers
Of glitter; the bonfire gallivants,
Its lavish flames shimmy, prance,
And lick the straddling guy*.
We wait for those great leaves of heat
And broken necklaces of light
To dim and die.
And then the children go to bed.
Tomorrow they will search grey ground
For debris of tonight: the sad
And saturated cardboard stems,
The fallen rocket sticks, the charred
Hubs of catherine-wheels*;
Then, having gathered all they've found,
They'll leave them scattered carelessly
For us to clear away.
But now the children are asleep,
And you and I sit silently
And hear, from far off in the night,
The last brave rocket burst and fade.
We taste the darkness in the light,
Reflect that fireworks are not cheap
And ask ourselves uneasily
If, even now, we've fully paid.

Vernon Scannell (1965)

Glossary:

**guy* – a created figure of Guy Fawkes, who plotted to blow up Parliament

**catherine-wheels* – a circular spinning firework

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Poem 2: *Fireworks*

They rise like sudden fiery flowers
That burst upon the night,
Then fall to earth in burning showers
Of crimson, blue, and white.

Like buds too wonderful to name,
Each miracle unfolds,
And catherine-wheels begin to flame
Like whirling marigolds.

Rockets and Roman candles* make
An orchard of the sky,
Whence magic trees their petals shake
Upon each gazing eye.

James Reeves (c.1952)

Glossary:

**Rockets and Roman candles* – different types of fireworks

12 Compare the ways the writers present fireworks in Poem 1: *After the Fireworks* and Poem 2: *Fireworks*.

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:
After the Fireworks from *Collected Poems,* Vernon Scannell, Faber and Faber, 2011. By permission of the Literary executor for the estate of Vernon Scannell.
Fireworks from *Read Me 1*, James Reeves, Macmillan 2018

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)

Tuesday 20 May 2025

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.*
- Plan your answers in the spaces provided. Plans will not be marked unless no other response is provided.

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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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 Lowood through the eyes of a tired, bewildered child who records rather than judges, and this restraint is what makes the extract so unsettling. Jane notices order, coldness and scarcity, but she rarely comments on them directly, so the reader is left to feel the harshness of the school through the accumulation of detail. Miss Miller, meanwhile, is presented less as a person than as a voice of command.

From the first line, Miss Miller does not speak to Jane at all: she "signed to me to sit". The verb suggests a silent, mechanical gesture, and it establishes a pattern in which Jane is processed rather than welcomed. When Miss Miller does speak, it is only in imperatives: "Monitors, collect the lesson-books and put them away!" and "Monitors, fetch the supper-trays!" Brontë describes this as "the word of command", a military phrase which turns the schoolroom into a barracks. Structurally, these short exclamations break into Jane's long, flowing paragraphs of observation, so the narrative itself is repeatedly interrupted by authority, just as the girls' lives are.

The girls respond with total obedience. The "tall girls" rise, go out and "returned presently", and the efficiency of the verbs suggests that this ritual has been performed so often that it needs no thought. The food is presented with striking vagueness: "portions of something, I know not what". Jane's uncertainty implies that the meal is barely recognisable as food, and when she finally identifies it as "a thin oaten cake, shared into fragments", the adjective "thin" and the noun "fragments" stress how little each girl receives.

Question number

Brontë's repeated emphasis on length and uniformity deepens this impression. The schoolroom is "long", the bedroom is "very long", and there is a "long row of beds". The repetition creates a sense of an institution too large for individuals, where girls are arranged rather than cared for. Their movements mirror each other: they "filed off, two and two" at night and in the morning "formed in file, two and two". This structural echo shows that every day is rigidly identical. The single light is "extinguished" and Jane falls asleep "amidst silence and complete darkness", where the absolutes "silence" and "complete" suggest a world drained of warmth.

The weather is used to reflect the hostility of the place. Jane hears "the wind rave in furious gusts" and "the rain fall in torrents". The personification of the wind as raving gives the night a violent, almost mad energy that contrasts with the enforced silence inside. In the morning it is "bitter cold", Jane dresses "as well as I could for shivering", and there is "but one basin to six girls". The understated tone here is powerful: Jane does not complain, but the physical details speak for her.

Sound dominates the end of the extract. A "loud bell" governs waking and moving, and when the classes form there is "A great tumult", answered only by Miss Miller's repeated "Silence!" and "Order!" These one-word exclamations sum up the school's values. Brontë leaves the reader with an image of a place where discipline replaces kindness, and where Miss Miller, for all her authority, struggles to impose order on so many cold, hungry children. Jane's first night therefore quietly foreshadows the suffering to come.

1b Elsewhere in the novel, Lowood is presented as a place of genuine suffering that nevertheless shapes Jane into the self-controlled, educated woman she becomes. Brontë suggests that what Jane experiences there is harsh and unjust, but that

Question number

the people she meets, especially Helen Burns and Miss Temple, give her the moral and emotional strength she lacked at Gateshead.

Jane's early experiences confirm the deprivation hinted at in the extract. On her first morning the porridge is burnt and almost inedible, the water in the basins is frozen, and the girls are sent outside to exercise in the cold with inadequate clothing. Jane is constantly hungry, and older girls take food from the younger ones.

This is embodied in Mr Brocklehurst, whom Jane had already met at Gateshead, a hypocrite who preaches self-denial to starving girls while his own family dress in finery. When Jane accidentally drops her slate, he makes her stand on a stool in front of the whole school and declares her a liar. This public humiliation is one of the most painful moments in Jane's childhood, because it is exactly the injustice she suffered at Gateshead, now repeated in front of everyone.

However, Lowood also gives Jane her first real friend. Helen Burns is punished constantly by Miss Scatcherd, who beats her with a bundle of twigs, yet Helen accepts it calmly. Jane is astonished and tells her she would resist, but Helen teaches her to endure and to forgive, arguing that life is too short to nurse hatred. During Jane's humiliation on the stool, Helen walks past and smiles at her, and Jane describes how this gave her strength. Helen's influence is not simply to make Jane passive: Jane never fully accepts Helen's meekness, but she learns to control her anger and to value her own conscience.

Miss Temple, the superintendent, offers the kindness Jane has never known. She orders bread and cheese for the girls when the breakfast is burnt, and after the Brocklehurst incident she invites Jane and Helen to tea in her room, listens to

Question number

Jane's account of the Reeds and writes to Mr Lloyd to check it. When he confirms it, she clears Jane's name publicly. For Jane this is a turning point: she works harder and rises quickly through the school. Miss Temple becomes a model of dignified womanhood.

The typhus epidemic shows Lowood at its worst. Many girls fall ill and die, and while the school is half empty Jane enjoys the spring outside, a painful irony. At this time Helen dies of consumption, and Jane lies beside her in her bed. Helen's last words express her faith that she is going to God, and Jane wakes to find her dead.

After the epidemic, the school is reformed and Jane spends eight years there in total, six as a pupil and two as a teacher. It is Miss Temple's marriage and departure that make Jane restless again, and she advertises for a post as a governess, leading her to Thornfield. Lowood, then, is a place that nearly destroys Jane but also educates her. Brontë presents it as both a prison and a preparation: it teaches Jane endurance from Helen and self-respect from Miss Temple, the two qualities she will need when she faces Rochester.

2a

Dickens presents Pip's meeting with the pale young gentleman as a comic set piece, but beneath the farce lies something more serious: a bewildered boy, already humiliated at Satis House, being forced into a fight whose rules he does not understand. The humour comes largely from the gap between the older narrator's polished language and the absurdity of what the young Pip experiences.

The encounter begins abruptly with two hostile questions: "Who let you in?" and "Who gave you leave to prowl about?" The verb "prowl" casts Pip as an intruder or

Question number

even an animal, and his identical answers, "Miss Estella", show his confusion and lack of power. The challenge "Come and fight" follows without any explanation, and the brevity of the dialogue conveys how quickly Pip is overwhelmed. The adult narrator then asks himself "what else could I do?", a rhetorical question that invites the reader to share his helplessness, while the simile "as if I had been under a spell" links the moment to the strange, enchanted atmosphere of Satis House, where Pip is constantly acted upon by others.

The gentleman's "reason for fighting" is a burst of ridiculous physical comedy. Dickens lists his actions in a breathless sequence: he "slapped his hands", "daintily flung one of his legs up behind him", "pulled my hair", "dipped his head, and butted it into my stomach." The adverb "daintily" clashes with the aggression of the other verbs, making the boy seem both affected and violent. The narrator's mock-formal comment that this "bull-like proceeding" was "to be regarded in the light of a liberty" is wonderfully understated, and the bathos of it being "particularly disagreeable just after bread and meat" brings the grand vocabulary down to the level of a schoolboy's full stomach.

Dickens then uses structure and repetition to stage the gentleman's performance. "Laws of the game!" and "Regular rules!" are each followed by a mirror-image description: he "skipped from his left leg on to his right" and then "from his right leg on to his left." This patterned, almost dance-like syntax makes his movements mechanical and ridiculous, while Pip simply "looked helplessly at him." The contrast between the boy's elaborate pretence of boxing etiquette and Pip's stillness suggests the gap between someone who has been taught gentlemanly forms and a blacksmith's boy who has not.

Pip's response is presented with comic logic. He is "morally and physically

Question number

convinced" that the boy's hair "could have had no business in the pit of my stomach", and the pompous legal phrasing turns a simple sense of injustice into something absurdly formal. The preparation of "a bottle of water and a sponge dipped in vinegar" shows that the gentleman takes the fight with ludicrous seriousness, and the triplet "light-hearted, businesslike, and bloodthirsty" captures his contradictory manner in three escalating adjectives.

Finally, Pip's observations deflate his opponent. The boy does "not look very healthy", with "pimples on his face", and although he is taller he has a way of spinning himself about that was "full of appearance." This final phrase is telling: his confidence is all show. Through Pip's first-person retrospective narration, Dickens invites us to laugh at both boys, yet he also prepares us for the outcome, in which the apparently helpless Pip will knock his showy opponent down.

2b

Herbert Pocket is significant because he is the one character in Pip's new life whose goodness never depends on money or status. Where Pip's great expectations make him snobbish and anxious, Herbert remains cheerful, honest and loyal, and Dickens uses him both as Pip's guide to the world of gentlemen and as a measure of what true gentlemanliness really is.

Their friendship begins with recognition and laughter. When Pip arrives in London, Jaggers arranges for him to stay with Herbert at Barnard's Inn, and the two instantly recognise each other as the boys who fought at Satis House. Rather than resenting the memory, Herbert laughs about it, which immediately shows his good nature. He explains that he had once been brought to Miss Havisham as a possible match for Estella, but that she did not take to him, and he admits without bitterness that he was not chosen.

Question number

Herbert also teaches Pip how to behave. Over dinner he corrects Pip's table manners, pointing out how London manners differ over things like spoons and napkins, but he does it so tactfully that Pip is not offended. He gives Pip the nickname "Handel", after the composer's piece "The Harmonious Blacksmith", gently acknowledging Pip's background while turning it into something affectionate. It is also Herbert who tells Pip the story of Miss Havisham's jilting by Compeyson on her wedding day, giving Pip and the reader the key to the mystery of Satis House.

As the friendship develops, Herbert is honest with Pip in a way others are not. When Pip confesses his love for Estella, Herbert says he has always known it and urges him to think about detaching himself from her, warning that she may only bring him misery. Herbert has his own secret love, Clara Barley, whose father is a gruff invalid, and he fears his mother would think her socially unsuitable. Both young men fall into debt, joining the extravagant club the Finches of the Grove, and Pip feels guilty that his spending is leading Herbert astray.

Pip's best action in the novel is a secret one done for Herbert. With Wemmick's help he uses part of his money to buy Herbert a position with the merchant Clarriker, without Herbert ever knowing who paid. Later he persuades Miss Havisham to continue this support. Dickens suggests that this anonymous generosity is the one truly good use Pip makes of his expectations.

When Magwitch returns, Herbert proves his loyalty. Though shocked, he helps hide the convict, moving him to Clara's house by the river, and helps plan his escape by boat. When Pip is badly burned rescuing Miss Havisham, Herbert dresses his wounds and nurses him, and it is during this time that he tells Pip what he has learned of Magwitch's past, helping Pip realise that Estella is Magwitch's daughter.

Question number

At the end, when Pip has lost his fortune, Herbert offers him a job in his firm's branch in the East. Pip lives with Herbert and Clara and eventually becomes a partner, and only then does Herbert learn that Pip secretly paid for his start. Dickens presents Herbert as proof that a gentleman is defined by kindness and integrity, not wealth. In a novel full of false appearances, Herbert is the friend who is exactly what he seems.

3a

Stevenson presents the murder of Sir Danvers Carew as an explosion of senseless, animal violence that shatters the respectable surface of London. The horror is filtered first through the eyes of a terrified maid and then through the cool, professional responses of Utterson and the police, and this shift from frenzy to formality makes the crime seem even more monstrous.

The extract opens with a deceptive calm. Hyde holds "a heavy cane, with which he was trifling", and the gentle verb "trifling" suggests idle play, creating a chilling contrast with what the same object is about to do. He answers "never a word" and listens with "ill-contained impatience", a phrase which implies a pressure barely held in check. When it breaks, Stevenson uses the metaphor "a great flame of anger", presenting Hyde's rage as something elemental and uncontrollable rather than human. The list of participles, "stamping with his foot, brandishing the cane, and carrying on", builds momentum, while the simile "like a madman" removes reason from him entirely.

The victim's reaction is understated. Carew steps back "very much surprised and a trifle hurt", and the repetition of "trifle" emphasises how mild and polite his response is. This makes the next sentence all the more shocking: Hyde "broke out

Question number

of all bounds and clubbed him to the earth." The phrase "broke out of all bounds" hints at the novel's central idea, that Hyde is what happens when all moral restraint is removed. The blunt monosyllabic verb "clubbed" is primitive, and "ape-like fury" links Hyde to evolutionary fears of a regressive, bestial side of man.

The violence then intensifies through imagery and sound. Hyde is "trampling his victim under foot", which recalls his trampling of the child in the opening chapter, so the reader sees a pattern of escalating cruelty. The weather metaphor "hailing down a storm of blows" suggests relentless, pounding force, and Stevenson appeals to the ear with the horrifying detail that "the bones were audibly shattered". The phrase "the body jumped upon the roadway" is grotesque because the body moves only as an object being struck. It is no surprise that "the maid fainted": her collapse acts as a stand-in for the reader's own horror.

The second paragraph shifts to aftermath and evidence. Carew lies "incredibly mangled", and the adverb suggests something beyond belief. The stick is described with a cumulative, polysyndetic list, "some rare and very tough and heavy wood", which stresses that only "insensate cruelty" could have broken it. The adjective "insensate" implies violence without feeling or reason.

Finally, the tone becomes cold and procedural. Utterson "shot out a solemn lip" and refuses to speak until he has "seen the body", his restraint suggesting dread. His formal identification, "I am sorry to say that this is Sir Danvers Carew", is chillingly calm after the earlier frenzy. The officer's exclamation "Good God, sir" is followed immediately by the observation that his "eye lighted up with professional ambition", and his remark that "This will make a deal of noise" shows how quickly a brutal death becomes a matter of reputation. Stevenson thus presents the murder as doubly disturbing: savage in itself, and swiftly absorbed into the

Question number

respectable world's concern with appearances.

3b

Throughout the novel, Stevenson structures the story as a chain of shocks, each one revealing a little more of the truth about Jekyll and Hyde. What is striking is that the people who are shocked are almost always respectable, rational gentlemen, and that the shocks grow from disgust at Hyde's behaviour to horror at what he actually is.

The first shock is reported by Enfield in "Story of the Door". Walking home in the early hours, he sees a man collide with a young girl and calmly trample over her body, leaving her screaming on the ground. Enfield describes him as like "some damned juggernaut", an image of an unstoppable force with no human feeling. What disturbs Enfield almost as much is Hyde's appearance: he says there is something wrong with it, something "downright detestable", though he cannot say exactly what. The shock is deepened when Hyde pays the child's family with a cheque signed by a highly respectable man, later revealed to be Jekyll.

Utterson's shock grows more slowly. Having heard Enfield's story and read Jekyll's will, he lies awake and dreams of a faceless figure trampling a child and standing by Jekyll's bed. When he finally confronts Hyde outside the door, he is shocked by the man's appearance and manner, and he concludes that he has seen Satan's signature upon a face.

The Carew murder, which a maid witnesses, is the most public shock, but the most devastating private one belongs to Lanyon. In his narrative, he describes Hyde arriving at midnight to collect the drawer of chemicals, drinking the potion and transforming before his eyes into Henry Jekyll. Lanyon's reaction is total: he

Question number

says his life is shaken to its roots. Earlier, Utterson is shocked to find his old friend looking like a man with a death warrant written on his face, and Lanyon refuses to speak of Jekyll. He dies within weeks. Stevenson suggests that some truths are so contrary to a rational, scientific worldview that they can literally kill.

Another shock occurs in "Incident at the Window". Utterson and Enfield see Jekyll sitting at his window and begin to talk to him, but suddenly his smile is replaced by an expression of such abject terror and despair that their blood freezes, and the window is shut. They walk away in silence, pale, and Utterson can only say "God forgive us."

The climax comes in "The Last Night", when Poole, terrified that something has killed his master, fetches Utterson. They break down the cabinet door with an axe and find Hyde's body, still twitching, dressed in clothes far too large for him, with no trace of Jekyll. This final scene is shocking because it confirms that the respectable doctor has vanished.

Finally, Jekyll's own statement reveals that he too was shocked. Although he first welcomed Hyde with a leap of joy, he later wakes in his bed to see that the hand on the sheets is the hairy, dusky hand of Hyde, and he is terrified to transform without the drug, as happens in Regent's Park. The ultimate shock is that Jekyll has lost control of himself. By ending with Jekyll's confession, Stevenson suggests that the most horrifying discovery is not Hyde, but the evil that exists inside a respected man.

4a In this extract Dickens presents Scrooge and Marley's Ghost as mirror images: Marley is what Scrooge will become, and the Ghost's agonised warnings are

Question number

designed to frighten Scrooge into seeing his own life clearly. Scrooge moves from terror to a stubborn, businesslike disbelief, which suggests that although the Ghost shakes him, his old habits of mind are not yet broken.

Scrooge begins in a posture of complete submission. He "fell upon his knees, and clasped his hands before his face", verbs which suggest both prayer and fear, and his exclamation "Mercy!" is a startling reversal for a man who has shown no mercy to anyone. The Ghost's reply, "Man of the worldly mind!", is an accusatory label that sums up Scrooge's materialism, and Scrooge's admission "I do" followed by "I must" uses the modal verb to show belief forced on him against his will.

Marley's Ghost speaks in the elevated, almost sermon-like language of a preacher. He explains that the spirit within every man "should walk abroad among his fellow-men", and the idea of travelling "far and wide" presents human connection as a moral duty. The parenthetical cry "oh, woe is me!" interrupts his sentence, as if his suffering is too great to contain, and the regretful phrasing "what it cannot share, but might have shared on earth" uses repetition of "share" to emphasise missed opportunity. Dickens reinforces this with the polysyndetic description of the Ghost who "raised a cry, and shook its chain and wrung its shadowy hands", where the piling up of actions conveys endless torment.

The chain is the central symbol of the extract. Marley declares "I wear the chain I forged in life", a metaphor which presents greed as a burden made by the sinner himself. The repetition of "link by link, and yard by yard" shows how small, daily acts of selfishness accumulate, and the double insistence on "my own free will" makes clear that Marley chose his fate. His question "Is its pattern strange to you?" is pointed, almost sarcastic, since Scrooge has forged exactly the same pattern. The Ghost goes further, telling Scrooge that his own chain was as long as

Question number	
	this "seven Christmas Eves ago" and calling it "a ponderous chain!" The adjective stresses its crushing weight. Scrooge's comic glance at the floor, expecting "fifty or sixty fathoms of iron cable", shows that he is beginning to imagine the consequences of his life literally.
	Scrooge's language then softens. He uses Marley's first name repeatedly, "Jacob" and "Old Jacob Marley", and asks him to "Speak comfort", suggesting a desperate wish for reassurance. Marley's refusal, "I have none to give", is stark. His triplet "I cannot rest, I cannot stay, I cannot linger" creates a rhythm of restless movement, and the contemptuous phrase "our money-changing hole" reduces the counting-house to something mean and narrow.
	Yet Dickens adds dark humour at the end. Scrooge puts his hands in his pockets and observes "in a business-like manner" that Marley must have been "very slow about it". Even on his knees, he treats Marley's eternal journey as a matter of efficiency. The Ghost's outraged echo, "Slow!", and his final asyndetic triplet "No rest, no peace. Incessant torture of remorse" leave the reader in no doubt about Scrooge's fate if he does not change.
4b	Regret is the engine of Scrooge's transformation. Marley's Ghost is condemned to an eternity of remorse because he realised his mistakes too late, and Dickens structures the rest of the novella so that Scrooge experiences that same remorse while he is still alive and able to act on it. Regret is therefore presented not simply as suffering, but as the first step towards redemption.
	The Ghost of Christmas Past begins this process by making Scrooge feel for his younger self. Seeing himself as a lonely boy left at school over Christmas, Scrooge

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weeps, and the memory immediately makes him think of the carol singer he drove away from his door the night before. He says he wishes he had given him something. Similarly, when he sees his sister Fan, who came to bring him home, the Ghost reminds him that she had a large heart and that her son is Fred. Scrooge becomes uneasy, clearly regretting how coldly he has treated his only nephew.

The scenes with Fezziwig and Belle deepen this. Watching Fezziwig's joyful Christmas party, Scrooge realises how much happiness a kind employer can give with very little money, and he says he would like to say a word or two to his own clerk. The most painful regret is Belle, who releases him from their engagement because, she says, another idol has displaced her, a golden one. Scrooge begs the Ghost to show him no more, and when he sees Belle years later as a happy wife and mother, he is shown the family life he might have had.

With the Ghost of Christmas Present, regret becomes moral as well as personal. At the Cratchits' meagre but loving Christmas dinner, Scrooge asks whether Tiny Tim will live, and the Ghost replies that he will die if these shadows remain unaltered. The Ghost then throws Scrooge's own words back at him, suggesting that Tim might as well die and decrease the surplus population, and Scrooge is overcome with penitence and grief.

The Ghost of Christmas Yet to Come shows Scrooge the final consequence: a death that no one regrets. His belongings are stolen and sold, and the only emotion his death produces is relief in a couple who owed him money. When he sees his own neglected grave, Scrooge clings to the Spirit and promises to honour Christmas and to live in the Past, the Present and the Future. This is the moment where regret turns into resolution.

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	Scrooge's actions on Christmas morning put right each regret in turn. He sends a boy to buy the prize turkey for the Cratchits, and he goes to Fred's house for dinner. In the street he meets the portly gentleman he refused the day before and whispers a donation so large that the gentleman is astonished. The next day he pretends to scold Bob for being late, then raises his salary and promises to help his family, telling him to make up the fires.
	Dickens concludes that Scrooge was better than his word and became a second father to Tiny Tim, who did not die. Unlike Marley, Scrooge is given the chance to act on his regret. The novella's message is that remorse is valuable only when it changes how we treat others, and Scrooge's joyful generosity at the end shows regret transformed into kindness.
Sa	Austen presents Mrs Bennet in this extract as a comic figure whose joy is entirely misplaced. Lydia has eloped, lived with Wickham unmarried and nearly disgraced the whole family, yet her mother reacts as if she has made a triumphant match. Austen uses Mrs Bennet's breathless speech, and the calm voices of Jane and the narrator around her, to expose her foolishness, selfishness and obsession with appearances.
	Mrs Bennet's opening speech is a torrent of exclamations. "My dear, dear Lydia!" is followed by a string of short bursts separated by dashes: "She will be married!", "I shall see her again!", "She will be married at sixteen!" The fragmented syntax mimics her excitement, but the repetition of "married" reveals what really matters to her. Lydia's youth, which should alarm a parent, becomes a point of pride. Even more strikingly, the endearment spreads to "dear Wickham", the man who ran off

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with her daughter and had to be paid to marry her. Austen's irony is clear: the reader knows how undeserving Wickham is.

Her thoughts leap immediately to practical vanities: "But the clothes, the wedding clothes!" The repetition shows her priorities, and her rapid imperatives, "run down to your father", "Stay, stay, I will go myself", "Ring the bell, Kitty", present a woman who cannot settle on a single thought.

Austen contrasts this with Jane, who tries to give "some relief to the violence of these transports". The narrator's formal phrasing is gently mocking, since "violence" and "transports" are grand words for a mother's excited chatter. Jane reminds her of their "obligations" to Mr Gardiner, but Mrs Bennet's reply reveals her ingratitude. Her earlier "My good, kind brother!" becomes "who should do it but her own uncle?", and she even complains that if he had no family of his own, "I and my children must have had all his money". This shift from gratitude to grievance shows how self-centred she is, and it is doubly ironic because the reader later learns that it is Darcy, not Mr Gardiner, who has paid.

Her vanity is captured in "Mrs. Wickham! How well it sounds." She delights in the title rather than the person or the circumstances, and her admission that she is "in such a flutter" that she cannot write turns Jane into her secretary. When she proceeds to "calico, muslin, and cambric", the list of fabrics shows her mind fixed on display, and the narrator's observation that she would have dictated "some very plentiful orders" suggests her lack of restraint with money the family does not have.

The extract closes with Mrs Bennet's real aim. She plans to go to Meryton and tell "the good, good news" to her sister Phillips, then call on Lady Lucas and Mrs Long.

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The repetition of "good" shows that her excitement is undiminished, and her claim that "An airing would do me a great deal of good" is comic, because the outing is clearly about gossip and status. Austen also notes that she was "too happy, to be quite so obstinate as usual", a dry aside which suggests that obstinacy is her normal state. Overall, Austen presents Mrs Bennet as a mother whose love is real but whose judgement is absent, and whose concern for a married daughter outweighs any concern for that daughter's happiness or reputation.

5b

Marriage is the central concern of Pride and Prejudice, and Austen uses the different opinions and the different marriages in the novel to argue that the best marriages combine love, respect and understanding, while those based purely on security, passion or status are flawed. Mrs Bennet's delight at Lydia's wedding is one extreme in a novel that constantly weighs up what marriage is for.

The novel's famous opening line, "It is a truth universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife", sets the tone with irony. The "truth" is really the belief of mothers like Mrs Bennet that a rich man exists to be married to one of their daughters. For Mrs Bennet marriage is simply about security, and she pays no attention to whether her daughters will be happy.

Elizabeth holds the opposite view. She refuses Mr Collins's absurd proposal despite her mother's fury, because she cannot respect him. More dramatically, she refuses Darcy's first proposal at Hunsford, angered by his insulting emphasis on her inferior connections and by what she believes about his treatment of Wickham. Her refusal shows that she will not marry for wealth or position without esteem.

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Charlotte Lucas offers a more practical view. She tells Elizabeth that happiness in marriage is entirely a matter of chance, and she accepts Mr Collins only a few days after Elizabeth has turned him down. At twenty-seven, with little fortune, she sees marriage as the only honourable provision for a woman. When Elizabeth visits Hunsford, she sees that Charlotte has made a tolerable life by arranging her house so that she rarely sees her husband. Austen presents this marriage with sympathy as well as irony, showing the limited choices available to women without money.

Other characters show further attitudes. Mr Collins wishes to marry because it is expected of a clergyman and because Lady Catherine has advised it. Lady Catherine herself believes marriage must preserve rank, and when she storms to Longbourn to forbid Elizabeth from marrying Darcy, she insists that the shades of Pemberley would be polluted. The Bennets' own marriage is perhaps the strongest warning: Mr Bennet married a pretty but foolish woman and now treats her with sarcasm, a marriage without respect.

The marriages themselves reflect these views. Lydia's marriage to Wickham is the result of reckless passion; he only agrees to marry her because Darcy secretly pays his debts and gives him money, and Austen suggests their affection will soon fade. Jane and Bingley's marriage is a gentle love match between two sweet-tempered people, delayed by Darcy and Bingley's sisters but finally achieved when Bingley returns and proposes.

Elizabeth and Darcy's marriage is the novel's ideal because it is earned. After his letter explains the truth about Wickham, Elizabeth realises she has been prejudiced, and after seeing Pemberley and learning of his rescue of Lydia, she understands his true character. Darcy, in turn, has learned to overcome his pride.

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When he proposes again and she accepts, their union is based on mutual respect and understanding. Austen therefore shows that marriage matters enormously in her society, but that it should be a partnership of equals in mind, not simply a financial transaction.

6a

Eliot presents the discussion between Eppie and Silas as tender, delicate and full of unspoken feeling. On the surface it is a simple conversation about Aaron's proposal, but beneath it lies Silas's fear of losing the child who rescued him from loneliness, and Eppie's determination to reassure him. The scene shows how completely love has transformed Silas's life.

Eppie opens the conversation "very gently", and the intensifier and adverb show her sensitivity to her father's feelings. Her question, "if I was to be married, ought I be married with my mother's ring?", is hesitant: the conditional "if" and the repetition of "married" suggest she is approaching the subject carefully. Her concern for her mother's ring also shows her respect for her past, since the ring is one of the few links to the mother who died in the snow. Silas's response is described as "an almost imperceptible start", and the adjective suggests he tries to hide his emotion. The narrator tells us that the question fell in with the "under-current of thought in his own mind", a metaphor that reveals he has already been quietly fearing this moment.

Eliot repeatedly emphasises Silas's restraint. He speaks in "a subdued tone" and continues "in the same subdued way, as if he were anxious lest he should fall into the slightest tone that was not for Eppie's good." This long, careful clause mirrors the care with which he chooses his words: his love is selfless, and he puts her happiness above his own. His question "And who is it as he's wanting to marry?"

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is asked "with rather a sad smile", a gentle piece of humour that cannot hide his sorrow.

Eppie, in contrast, is open and joyful. She answers "ingenuously", the adverb stressing her innocence and sincerity, and she responds "with dimpling laughter, kissing her father's cheek", physical affection that softens the conversation. Her detailed list of Aaron's gardening work, at Mr Cass's, at Mr Osgood's and soon at the Rectory, reads like an attempt to persuade Silas that Aaron is steady and respectable.

The emotional heart of the extract comes when Silas says "your father was a lone man till you was sent to him." The verb "sent" suggests that he sees Eppie as a gift from providence, an idea central to the novel. Eppie's reply, "But you'll never be lone again, father", is both a promise and a comfort. She reports Aaron's words that he could never think of taking her away from "Master Marner", and the respectful title shows that Aaron honours Silas. The idea that he would be "as good as a son" suggests that the marriage will enlarge Silas's family rather than break it.

Eppie's final speech reveals her contentment. She says "I'd sooner things didn't change. I'm very happy", and the simple, declarative sentences convey her honesty. Her question, "he always does behave pretty to you, doesn't he, father?", seeks Silas's approval, and the italicised "does" in the text adds emphasis. Silas's emphatic reply, "nobody could behave better", and his comment "He's his mother's lad" acknowledge Dolly Winthrop's goodness. Eliot thus ends the extract with reassurance: the conversation Silas dreaded becomes a confirmation that love and community will continue to surround him.

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6b

Loneliness in Silas Marner is presented as a kind of slow death of the spirit, and Eliot explores it not only through Silas but also through Godfrey Cass and Molly Farren. In each case loneliness is caused by betrayal or secrecy, and the novel suggests that only love and honest human connection can cure it.

At the beginning of the novel Silas is utterly isolated. He has lived for fifteen years in a cottage near the deserted stone-pits on the edge of Raveloe, and the villagers regard him with suspicion as a stranger and possibly something uncanny. His loneliness has a clear cause: in Lantern Yard, his close friend William Dane framed him for stealing church money, and the drawing of lots declared him guilty. His fiancée Sarah then married William. This double betrayal destroys Silas's faith in both God and humanity, and he flees to Raveloe with no wish for any connection.

Eliot shows how loneliness narrows his life. Silas works at his loom almost without stopping, and Eliot compares him to a spider weaving from pure impulse, suggesting he has become almost mechanical. His only companion is his gold, which he counts each night and loves as if it were alive. Even small acts of kindness are rare, though when he helps Sally Oates with herbal remedies the villagers become even more wary of him. His one moment of emotion, when his brown earthenware pot breaks and he sticks the pieces together and keeps it as a memorial, shows how starved of love he is.

When Dunstan Cass steals the gold, Silas's loneliness becomes desperate. He runs to the Rainbow inn and for the first time seeks help from others. Dolly Winthrop visits him with her son Aaron and some lard cakes and encourages him to go to church at Christmas, but he does not, and he spends Christmas Day alone.

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Eppie's arrival changes everything. On New Year's Eve, she toddles into his cottage and Silas, with his poor eyesight, at first mistakes her golden hair for his returned gold. Raising her draws him into the community: he accepts Dolly's advice, has Eppie christened and goes to church. Eliot shows that where the gold kept him shut away, the child pulls him outwards into the world.

Godfrey Cass experiences a different, hidden loneliness. Secretly married to Molly Farren, a woman addicted to opium and drink, he cannot confess to his father, the Squire, or to Nancy Lammeter, whom he loves. Dunstan blackmails him, and his secret cuts him off from honesty with everyone. Even after Molly's death allows him to marry Nancy, he keeps Eppie's parentage hidden, and their marriage is shadowed by childlessness. When he finally confesses after Dunstan's skeleton is found, Nancy forgives him, but Eppie refuses to leave Silas. Godfrey's loneliness is a punishment for his cowardice.

Molly's loneliness is the most tragic. Rejected and bitter, she sets out on New Year's Eve with her child to reveal the marriage at the Red House, but she collapses in the snow near Silas's cottage and dies alone.

By the end, Eppie's marriage to Aaron takes place surrounded by the whole village, and Silas is no longer a lone man. Eliot's message is clear: loneliness hardens and damages people, but love, trust and community can restore them.

7a

In this extract Shelley presents Victor Frankenstein as a man whose body is failing while his obsession remains fierce, and as a self-justifying narrator who, even at the point of death, cannot fully confront his own responsibility. The tension between his physical collapse and his determined, reasoned rhetoric makes him

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both pitiable and troubling.

Victor's opening words present revenge as a sacred mission. The metaphor of a purpose "assigned to me by Heaven" elevates a private hatred into a divine duty, and the contrast between "You may give up your purpose" and "I dare not" positions Walton's sensible retreat as weakness and his own fixation as obligation. His faith that "the spirits who assist my vengeance" will grant him "sufficient strength" is almost delusional, and Shelley immediately undercuts it. The dynamic verb "endeavoured to spring" suggests a final burst of will, but the alliterative "fell back and fainted" brings him crashing down. This structural deflation, ambition followed instantly by collapse, mirrors the pattern of his whole life.

Shelley then filters Victor through Walton's narrative voice, which emphasises his fragility. The contrast between "restored" and "extinct" shows him hovering between life and death, while the list "he opened his eyes; he breathed with difficulty, and was unable to speak" slows the pace, each clause stripping away another ability. Walton's metaphor "His sentence was pronounced" casts death as a legal judgement, which is ironic, since Victor has spent the novel evading judgement for his own actions.

Yet that speech is strikingly controlled. Victor claims he no longer feels "that burning hatred, and ardent desire of revenge", but the fiery adjectives keep his passion alive in the very act of denying it, and he still feels "justified in desiring the death of my adversary". His insistence that, on "examining my past conduct", he does not find it "blameable" reveals a man reviewing his life like a defence lawyer. He admits creating the being "In a fit of enthusiastic madness", which sounds like a confession, yet the phrase also excuses him, as if madness rather than choice was responsible. Tellingly, he calls the creature "a rational creature",

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conceding that it was capable of reason and owed "happiness and well-being", the very things he denied it.

The language of duty dominates the middle of the speech. Victor weighs his duty to his creation against a "paramount" duty to "the beings of my own species", using the calculating phrase "a greater proportion of happiness or misery". The repeated pairing of happiness with other abstract nouns gives his argument a balanced, philosophical air, and the emphatic "I did right in refusing" sounds defiant. In contrast, the creature is condemned with hyperbole: "unparalleled malignity and selfishness". The paradox "Miserable himself, that he may render no other wretched, he ought to die" reveals that Victor recognises his creation's suffering yet answers it only with death.

The extract ends on a note of defeat. Victor's admission "The task of his destruction was mine, but I have failed" and his juxtaposition of former "selfish and vicious motives" with present "reason and virtue" suggest he wants to die morally cleansed, but his request to Walton shows the obsession has merely been passed on. His final concession that Walton "will have little chance of meeting with him" leaves him powerless, and Shelley invites the reader to judge him more harshly than he judges himself.

7b

Revenge is the engine of Frankenstein's plot, but Shelley makes it significant for more than its violence. It is born from rejection, it passes back and forth between creator and creature until they become mirror images of each other, and it destroys not only its targets but everyone around them. By the end, revenge has consumed both seekers, suggesting it is a self-defeating passion.

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The creature does not begin as vengeful. His account of watching the De Lacey family shows a being longing for love, and his famous claim "I am malicious because I am miserable" explains that his cruelty is learned. The turning point comes when Felix beats him and the family flee. He admits that his feelings became "those of rage and revenge", and he burns the empty cottage. Comparing himself to Satan, he says "I, like the arch-fiend, bore a hell within me", and he declares war on the whole human species, above all on his maker. Revenge here is significant because it is a response to abandonment: first by Victor, then by the humans he hoped would accept him.

His first act of revenge is the murder of William. On learning that the boy belongs to the Frankenstein family, he cries that he has "sworn eternal revenge; you shall be my first victim", and his exultant boast that he "can create desolation" reveals that revenge gives him the power he has otherwise been denied. The effect spreads far beyond William: the creature plants the portrait on Justine, who is executed for the crime, and Victor is left consumed by guilt he cannot confess. Innocent people pay for a quarrel they know nothing about.

Revenge escalates when Victor destroys the half-finished female companion in Orkney. The creature's chilling promise, "I will be with you on your wedding-night", shows revenge becoming calculated and patient. He murders Clerval, Victor's gentle and loyal friend, and Victor is imprisoned in Ireland as a suspect, so revenge isolates him further. On the wedding night Elizabeth is strangled, and Alphonse dies soon after from grief. The creature's revenge is cruelly precise: he takes from Victor exactly what Victor denied him, a companion and a family.

At this point the roles reverse. Victor, previously passive, swears over the graves of his family to pursue the "daemon" until one of them dies, and revenge becomes his

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sole reason to live. In the chase across Russia and into the Arctic, the creature leaves him food and taunting messages such as "My reign is not yet over", keeping his enemy alive so the torment continues. Shelley presents a grotesque partnership in which hunter and hunted depend on each other. Revenge also nearly claims Walton and his crew, since Victor urges them to keep sailing into danger and later begs Walton to finish his "unfinished work".

Ultimately revenge brings no satisfaction to either seeker. Victor dies exhausted on Walton's ship, still feeling "justified" in desiring his creature's death. The creature, discovered lamenting over the body, expresses remorse and resolves to destroy himself on a "funeral pile" in the far north before disappearing into "darkness and distance". In my view this is where revenge is most significant: Shelley shows that it gives the creature only further misery, so that the novel becomes a warning about how cruelty and rejection breed hatred, and how hatred, once released, destroys the innocent and the guilty alike.

8 Both My Father Would Not Show Us and Thomas Hardy's Neutral Tones present loss as something that leaves the speaker frozen and unresolved. De Kok mourns a father who has died, while Hardy mourns a love that has died while both lovers still live, yet in each poem the pain comes less from the loss itself than from what the lost person withheld: a final word, a final warmth.

De Kok opens with a stark, factual image, "My father's face / five days dead", and the short lines create a numb, halting voice, as if grief can only be released in fragments. The passive "is organised for me to see" suggests the speaker feels like a spectator, distanced by the formal rituals of death. Hardy's opening is similarly drained of life: "the sun was white, as though chidden of God", and the leaves "lay

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on the starving sod". Both poets use whiteness and coldness to express emotional emptiness. De Kok notes "It's cold in here" and later that "everything he hears is white", while Hardy's whole landscape is colourless and "gray", matching the "neutral tones" of the title.

The poems differ, however, in what the speaker feels towards the lost person. De Kok's grief is tender and wistful. The detail of the "unfrozen collar of his striped pyjamas" is unexpectedly intimate, and it triggers a longing for "my childhood as it might have been: / a louder, braver place". The phrase "might have been" hints at regret for a relationship that was never quite as warm as she wished. Hardy's speaker, by contrast, is bitter. The oxymoron "the deadest thing / Alive enough to have strength to die" describes his lover's smile as lifeless, and the simile "Like an ominous bird a-wing" turns her grin into an omen. Where de Kok mourns someone she loved and lost, Hardy mourns the discovery that love itself "deceives".

Structure is central to both poems' presentation of unresolved feeling. De Kok uses refrains with a crucial shift: "My father would not show us how to die" becomes "My father could not show us how to die". The move from "would" to "could" suggests the speaker moving from resentment at his withdrawal to an understanding that he was simply unable to do otherwise. The repeated "he hid, he hid away" and "he turned, he turned away" enact his retreat, and the final image "face to the wall, he lay" leaves the reader, like the family, shut out. Hardy uses a cyclical structure: the final stanza returns to "Your face, and the God-curst sun, and a tree, / And a pond edged with grayish leaves", trapping the speaker in the memory. Both endings deny closure, but de Kok's is quietly forgiving, whereas Hardy's adjective "God-curst" makes his loss seem a universal curse.

Context deepens these differences. Hardy wrote the poem in 1867 and published it

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decades later, so the speaker looks back on a youthful disappointment that has shaped him permanently; his doubts about a benevolent God, visible in "chidden of God", reflect a Victorian age unsettled by religious uncertainty. De Kok, a South African poet writing in 1988, prefaces her poem with Rilke's question "Which way do we face to talk to the dead?", framing personal grief as a universal problem. The memory of a "house with a tin roof" being "hailed upon" evokes a noisy, shared family past, perhaps suggesting a whole world that dies with him. Ultimately, both poets show that loss is made harder by silence, but de Kok moves towards compassion while Hardy hardens into cynicism.

9 Both Catrin and Jane Weir's Poppies present conflict within a mother's relationship with her child, and in both the conflict is less a clash of enemies than the painful struggle of letting go. Clarke presents an open, recurring tug of war between a mother and her strong-willed daughter, while Weir presents a quieter, internal conflict in which a mother fights her own emotions as her son leaves home, possibly for war.

Clarke frames the relationship as a battle from its very beginning. The birth is described as "our first / Fierce confrontation", and the central metaphor of the "tight / Red rope of love which we both / Fought over" fuses the umbilical cord with a tug-of-war rope. The colour red suggests blood and pain but also passion, so love and conflict are inseparable. Weir's mother, by contrast, hides her struggle. Pinning a poppy to her son's lapel, she describes "spasms of paper red", and the word "spasms" hints at a wound, foreshadowing the danger he may face. She resists "the impulse" to run her fingers through his hair, and admits "All my words / flattened, rolled, turned into felt", the textile imagery showing that her feelings are smoothed down and silenced. Clarke's mother shouts; Weir's mother swallows

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her words.

Both poets explore the child's desire for independence. In Catrin, the shared shout "We want, we shouted, / To be two, to be ourselves" shows that separation is something both mother and baby strive for, and the "glass tank clouded with feelings" suggests a hospital incubator steamed up with emotion. The second stanza moves to the present, where the daughter's "Defiant glare" and her request to "skate / In the dark, for one more hour" renew the conflict. In Poppies, the son's departure is described through the simile of the world "overflowing / like a treasure chest", and he is "away, intoxicated" in "A split second". The difference is significant: Catrin argues back, whereas Weir's son simply leaves, so the mother's conflict has no one to push against.

Form and structure reinforce these ideas. Clarke uses two stanzas to divide past and present, yet the enjambment running across lines such as "Separate. We want" creates a breathless, restless rhythm, and the poem ends unresolved, on a question the mother has not yet answered. The rope image returns in "that old rope, / Tightening about my life, / Trailing love and conflict", showing that the struggle is cyclical. Weir also uses free verse and enjambment, but her long, flowing sentences and her movement through time, from the front door to the war memorial, create a dreamlike stream of memory. Her ending, in which she listens for "your playground voice", shows the mother still clinging to the child he once was, so her inner conflict also remains unresolved.

Context shapes the nature of each conflict. Clarke wrote Catrin in 1978, reflecting on her own daughter and on the universal question of why a baby must grow into a rebellious teenager; the conflict is ordinary and, in a sense, healthy, because it is how a child becomes "Separate". Weir wrote Poppies in 2009, when British soldiers

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were dying in Afghanistan, and the references to "Armistice Sunday" and "war graves" give the mother's private anxiety a wider, darker shadow. While Clarke's conflict is a sign of life and growing strength, Weir's is coloured by the fear of permanent loss, which makes it all the more poignant.

10 Both To Autumn and Thomas Hardy's Where the Picnic was present the passage of time through the seasons, but they reach very different emotional conclusions. Keats slows time down to savour autumn's richness, accepting its movement towards winter as natural and beautiful, while Hardy looks back from winter to a lost summer, showing time as a force that strips away people and leaves only scars.

Keats presents time first as abundance. The opening "Season of mists and mellow fruitfulness" uses soft sibilance and long vowels to create a lingering, drowsy pace, and the list of infinitives "To bend", "To swell", "to set budding more" piles up growth as if time is a gift. Autumn and the sun are "Conspiring", a personification that suggests a warm, intimate partnership. Yet there is a hint of illusion: the bees "think warm days will never cease", reminding the reader that this fullness cannot last. Hardy's poem opens in a similar summer memory, "Where we made the fire / In the summer time", but the present is bleak. The contrast between "summer time" and "winter mire" is reinforced by the rhyme scheme, which binds past and present together, and the slow verb "I slowly climb" conveys age and weariness. Where Keats immerses us in the season, Hardy forces us to measure the gap between two seasons.

The poets differ in how they show time moving. Keats structures the ode across three stanzas that trace autumn from ripening to harvest to its final day. In the

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second stanza time almost stops: autumn sits "careless on a granary floor" or watches "the last oozings, hours by hours", where the repetition makes time feel patient and drawn out. By the third stanza, the "soft-dying day" and "stubble-plains" signal an ending, yet Keats rejects regret with "Think not of them", insisting that autumn has "thy music too". Hardy's short lines and irregular, clipped rhythm create a hesitant, halting voice. His landscape bears the physical evidence of time: "the grass is gray" and the picnic fire survives only as "a burnt circle", a powerful image of something once warm reduced to a mark of absence.

Both poems end with a sense of loss, but their tones contrast sharply. Keats closes with sound imagery as "the small gnats mourn" in a "wailful choir", and lambs, crickets and the robin join in; the final image, "gathering swallows twitter in the skies", suggests migration and departure, yet the effect is harmonious rather than despairing. Hardy's ending is abrupt and painful. Two of the original company have "wandered far" into "urban roar / Where no picnics are", and "one" has "shut her eyes / For evermore". The euphemism for death, held back until the last lines, gives the poem a devastating final twist. For Hardy, time does not complete a cycle: it simply takes people away.

Context explains these contrasting attitudes. Keats wrote To Autumn in 1819 after a walk in the countryside near Winchester, and as a Romantic poet he finds consolation in nature's cycles. Knowing that he would soon develop tuberculosis and die at twenty-five adds poignancy to his calm acceptance of the "soft-dying day". Hardy wrote his poem after the death of his first wife, Emma, in 1912, as part of a sequence of elegies in which he revisits places they shared. The "one" who has "shut her eyes" is usually read as Emma, so the winter setting reflects his grief and perhaps his guilt at a marriage that had grown cold. Ultimately, Keats presents the passage of time as a season to be embraced, whereas Hardy presents

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it as irreversible loss.

11 Both I Remember, I Remember and Carol Rumens' The Émigrée explore childhood as a lost, golden place that the adult speaker can only reach through memory. However, while Hood's memories of childhood make his adult life seem heavier and sadder, Rumens' speaker clings to her childhood city as a source of light and identity that sustains her in exile.

Hood presents childhood through gentle, idealised imagery of home and nature. "The little window where the sun / Came peeping in at morn" personifies the sun as playful and kind, and the flowers are "made of light", an image that makes the past seem almost heavenly. Rumens also associates childhood with brightness: her memory is "sunlight-clear" and she is "branded by an impression of sunlight". The verb "branded" is striking, because it suggests the memory is burned permanently into her identity, painful as well as precious. In both poems light symbolises innocence and happiness, yet in Rumens it is something she carries actively, whereas in Hood it belongs firmly to a place he can no longer reach.

The poets differ in how the present relates to the past. Hood repeatedly sets "then" against "now". The metaphor "My spirit flew in feathers then, / That is so heavy now" contrasts the weightless freedom of childhood with the burden of adulthood, while "the fever on my brow" captures the heat of childish excitement, though it might also hint at illness. Most stanzas turn at their end towards adult sorrow, most shockingly in the first, where he wishes "the night / Had borne my breath away". Rumens' present is also threatening, but the threat is political. She admits her country "may be at war" or "sick with tyrants", and the metaphor "time rolls its tanks" fuses the passing of years with military violence. Yet she refuses to

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let this darken her memory: the "graceful slopes / glow even clearer". Where Hood's childhood fades into regret, Rumens' grows brighter the further away it is.

Form and structure reinforce these ideas. Hood's four regular octaves, each opening with the refrain "I remember, I remember", give the poem a nostalgic, almost nursery-rhyme quality, as if the adult is trying to recover a child's voice. The repetition also sounds like a lament, and the regular rhythm makes each stanza's final turn to sorrow more painful. Rumens writes in long, unrhymed lines that flow like memory, and each stanza ends with the word "sunlight", creating a refrain of her own. Her childhood is personified as something she protects: "I comb its hair and love its shining eyes", as if the city were a child she cares for. Her final image, "my shadow falls as evidence of sunlight", is defiant, since even the darkness she casts proves the light of her past.

Context shapes the two speakers' feelings about childhood. Hood wrote in 1826, influenced by the Romantic belief that children are closer to nature and God, which explains his final regret that he is "farther off from heav'n / Than when I was a boy". His later ill health may also explain the melancholy tone. Rumens, writing in 1993, presents the experience of refugees and exiles, and she deliberately leaves the country unnamed so that the speaker could be anyone forced from their homeland. Her childhood therefore becomes a symbol of belonging that political conflict cannot erase. Ultimately, both poets suggest that childhood is a paradise we lose, but Hood mourns it, while Rumens holds on to it as proof of who she is.

12 Both poets present fireworks as dazzling and magical, but they view them from very different moments. Reeves captures the display at its height, celebrating fireworks as pure wonder, whereas Scannell looks back from the aftermath, so that

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his fireworks become bound up with cold, debris, darkness and an uneasy sense of cost. For me, Reeves writes a poem of delight, while Scannell writes a poem about what delight leaves behind.

Reeves presents fireworks almost entirely through images of nature. The opening simile "like sudden fiery flowers" uses alliteration to make the explosions bloom instantly, and this develops into an extended metaphor: catherine-wheels are "Like whirling marigolds", and rockets "make / An orchard of the sky" where "magic trees their petals shake". By turning a man-made, explosive spectacle into something growing and gentle, Reeves suggests fireworks are a kind of natural miracle. The colour imagery "crimson, blue, and white" adds vividness, and the words "miracle" and "magic" convey childlike awe. Even falling sparks are "burning showers", beautiful rather than dangerous.

Scannell's fireworks are just as vivid, but more energetic and sensory. Onomatopoeia and sibilance in "Sparklers spray and rockets swish, / Soar high" recreate the sound, and the bonfire is personified as a reveller that "gallivants" and whose "lavish flames shimmy, prance, / And lick the straddling guy". These playful verbs make the fire seem joyful, yet "lick" also hints at something hungry and consuming. His metaphors "great leaves of heat" and "broken necklaces of light" are beautiful, but the adjective "broken" introduces fragility, and the alliterative "dim and die" immediately ends the spectacle. Both poets use plant imagery, then, but Reeves' flowers bloom while Scannell's leaves fall.

The biggest contrast lies in what happens afterwards. Reeves never shows the end of the display: his poem exists only in the moment, with each "gazing eye" held in wonder. Scannell, however, moves forward to "Tomorrow", when the children will search the "grey ground" for the "sad / And saturated cardboard stems" and the

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"charred / Hubs of catherine-wheels". The alliterative "grey ground" and the negative adjectives turn yesterday's glitter into soggy rubbish, and the children leaving it "scattered carelessly / For us to clear away" suggests a gentle resentment, the adults bearing the burden of the children's pleasure. The paradox "We taste the darkness in the light" captures this double feeling: joy and its shadow arrive together.

Form and structure reinforce these differences. Reeves uses three neat quatrains with alternate rhyme and a regular rhythm, each stanza a single sentence presenting a new firework. The order and musicality mirror the controlled pattern of a display and keep the tone celebratory. Scannell writes one long stanza of free verse with scattered rhymes, which feels like a stream of a parent's thoughts. The tense shifts from the remembered display to the future debris and then to "now", when "you and I sit silently", so the poem slows down as the noise fades. The image of "The last brave rocket" bursting and fading is quietly poignant, as if the night's courage and excitement are running out.

Scannell's ending is the most thought-provoking part of either poem. The parents "Reflect that fireworks are not cheap" and ask "uneasily / If, even now, we've fully paid". On one level this is about money, but the word "uneasily" suggests a deeper cost: perhaps the price of raising children, or the sense that every moment of happiness must be paid for with loss as childhood passes. Reeves offers no such reflection, which makes his poem feel innocent and joyful, while Scannell's feels mature and melancholy. Both show fireworks as magical, but only Scannell asks what that magic costs.