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**

**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**

**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.'

**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**

**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.'

**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**

**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**

**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.'

**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**

**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)

**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

**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)

**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

**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

**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

**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

**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**

**BLANK PAGE**

**Sources:**

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

Unseen Poetry:
*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 |
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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**

## 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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