Please check the examination details below before entering your candidate information

Candidate surname	Other names

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

Centre Number | | | | | |

Candidate Number | | | | |

Thursday 21 May 2020

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 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, Part 2. You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided
  – *there may be more space than you need.*

Information

- This is a closed book exam.
- The total mark for this paper is 80.
- The marks for **each** question are shown in brackets
  – *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ▶

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SECTION A – 19th-century Novel

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

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

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

Question 7 ☒

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(Section A continued)

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** ☒

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(Section B, part 1 continued) .....

TOTAL FOR SECTION B, PART 1 = 20 MARKS

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SECTION B, Part 2 – Unseen Poetry

Question 11

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(Section B, part 2 continued) .....

TOTAL FOR SECTION B, PART 2 = 20 MARKS
OVERALL TOTAL FOR SECTION B = 40 MARKS
TOTAL FOR PAPER = 80 MARKS

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

Thursday 21 May 2020

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 Questions and Extracts Booklet with your Answer Booklet

Turn over ▶

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

The extracts and poems for use with Sections A and B are in this paper.

Section A – 19th-century Novel		**Page**
1	*Jane Eyre*: Charlotte Brontë	4
2	*Great Expectations*: Charles Dickens	6
3	*Dr Jekyll and Mr Hyde*: R L Stevenson	8
4	*A Christmas Carol*: Charles Dickens	10
5	*Pride and Prejudice*: Jane Austen	12
6	*Silas Marner*: George Eliot	14
7	*Frankenstein*: Mary Shelley	16
Section B – Part 1 Poetry Anthology		**Page**
8	Relationships	18
9	Conflict	20
10	Time and Place	22
Section B – Part 2		
11	Unseen Poetry	24

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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 37, towards the end of the novel, Jane goes to Ferndean and surprises Mr Rochester, who has been blinded in the fire at Thornfield Hall.

He [Mr Rochester] put out his hand with a quick gesture, but not seeing where I stood, he did not touch me. 'Who is this? Who is this?' he demanded, trying, as it seemed, to *see* with those sightless eyes – unavailing and distressing attempt! 'Answer me – speak again!' he ordered, imperiously and aloud.

'Will you have a little more water, sir? I spilt half of what was in the glass,' I said.

'*Who* is it? *What* is it? Who speaks?'

'Pilot knows me, and John and Mary know I am here. I came only this evening,' I answered.

'Great God! – what delusion has come over me? What sweet madness has seized me?'

'No delusion – no madness: your mind, sir, is too strong for delusion, your health too sound for frenzy.'

'And where is the speaker? Is it only a voice? Oh! I *cannot* see, but I must feel, or my heart will stop and my brain burst. Whatever, whoever you are, be perceptible to the touch, or I cannot live!'

He groped; I arrested his wandering hand, and prisoned it in both mine.

'Her very fingers!' he cried; 'her small, slight fingers! If so, there must be more of her.'

The muscular hand broke from my custody: my arm was seized, my shoulder, neck, waist – I was entwined and gathered to him.

'Is it Jane? *What* is it? This is her shape – this is her size–'

'And this her voice,' I added. 'She is all here: her heart, too. God bless you, sir! I am glad to be so near you again.'

'Jane Eyre! – Jane Eyre!' was all he said.

'My dear master,' I answered, 'I am Jane Eyre: I have found you out – I am come back to you.'

'In truth? – in the flesh? My living Jane?'

'You touch me, sir – you hold me, and fast enough: I am not cold like a corpse, nor vacant like air, am I?'

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'My living darling! These are certainly her limbs, and these her features; but I cannot be so blest, after all my misery. It is a dream; such dreams as I have had at night when I have clasped her once more to my heart, as I do now; and kissed her, as thus – and felt that she loved me, and trusted that she would not leave me.'

'Which I never will, sir, from this day.'

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents Mr Rochester's reactions to Jane's return in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mr Rochester speaks of his unhappiness.

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

In your answer, you must consider:

- who feels unhappy
- why they are unhappy.

(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 24 (Volume II, Chapter 5), Pip goes to see Mr. Jaggers to ask for some money to buy some furniture.

'Go it!' said Mr. Jaggers, with a short laugh. 'I told you you'd get on. Well! How much do you want?'

I said I didn't know how much.

'Come!' retorted Mr. Jaggers. 'How much? Fifty pounds?'

'Oh, not nearly so much.'

'Five pounds?' said Mr. Jaggers.

This was such a great fall, that I said in discomfiture, 'Oh! More than that.'

'More than that, eh?' retorted Mr. Jaggers, lying in wait for me, with his hands in his pockets, his head on one side, and his eyes on the wall behind me; 'how much more?'

'It is so difficult to fix a sum,' said I, hesitating.

'Come!' said Mr. Jaggers. 'Let's get at it. Twice five; will that do? Three times five; will that do? Four times five; will that do?'

I said I thought that would do handsomely.

'Four times five will do handsomely, will it?' said Mr. Jaggers, knitting his brows. 'Now, what do you make of four times five?'

'What do I make of it?'

'Ah!' said Mr. Jaggers, 'how much?'

'I suppose you make it twenty pounds,' said I, smiling.

'Never mind what *I* make it, my friend,' observed Mr. Jaggers, with a knowing and contradictory toss of his head. 'I want to know what *you* make of it.'

'Twenty pounds, of course.'

'Wemmick!' said Mr. Jaggers, opening his office door. 'Take Mr. Pip's written order, and pay him twenty pounds.'

This strongly marked way of doing business made a strongly marked impression on me, and that not of an agreeable kind. Mr. Jaggers never laughed; but he wore great bright creaking boots, and, in poising himself on these boots, with his large head bent down and his eyebrows joined together, awaiting an answer, he sometimes caused the boots to creak, as if *they* laughed in a dry and suspicious way. As he happened to go out now, and as Wemmick was brisk and talkative, I said to Wemmick that I hardly knew what to make of Mr. Jaggers's manner.

'Tell him that, and he'll take it as a compliment,' answered Wemmick; 'he don't mean that you *should* know what to make of it – Oh!' for I looked surprised, 'it's not personal; it's professional: only professional.'

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Wemmick was at his desk, lunching – and crunching – on a dry hard biscuit; pieces of which he threw from time to time into his slit of a mouth, as if he were posting them.

'Always seems to me,' said Wemmick, 'as if he had set a man-trap and was watching it. Suddenly – click – you're caught!'

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Mr. Jaggers in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip needs some money.

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

In your answer, you must consider:

- who has money
- how money is used.

(20)

(Total for Question 2 = 40 marks)

BEGIN YOUR ANSWER ON PAGE 2 OF THE ANSWER BOOKLET.

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Use this extract to answer Question 3.

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

From 'Search for Mr Hyde' – Mr Utterson is concerned about Dr Jekyll and goes to speak with a mutual friend, Dr Lanyon.

With that he [Mr Utterson] blew out his candle, put on a great coat and set forth in the direction of Cavendish Square, that citadel of medicine, where his friend, the great Dr Lanyon, had his house and received his crowding patients. 'If anyone knows, it will be Lanyon,' he had thought.

The solemn butler knew and welcomed him; he was subjected to no stage of delay, but ushered direct from the door to the dining room where Dr Lanyon sat alone over his wine. This was a hearty, healthy, dapper, red-faced gentleman, with a shock of hair prematurely white, and a boisterous and decided manner. At sight of Mr Utterson, he sprang up from his chair and welcomed him with both hands. The geniality, as was the way of the man, was somewhat theatrical to the eye; but it reposed on genuine feeling. For these two were old friends, old mates both at school and college, both thorough respecters of themselves and of each other, and, what does not always follow, men who thoroughly enjoyed each other's company.

After a little rambling talk, the lawyer led up to the subject which so disagreeably preoccupied his mind.

'I suppose, Lanyon,' said he, 'you and I must be the two oldest friends that Henry Jekyll has?'

'I wish the friends were younger,' chuckled Dr Lanyon. 'But I suppose we are. And what of that? I see little of him now.'

'Indeed?' said Utterson. 'I thought you had a bond of common interest.'

'We had,' was the reply. 'But it is more than ten years since Henry Jekyll became too fanciful for me. He began to go wrong, wrong in mind; and though of course I continue to take an interest in him for old sake's sake, as they say, I see and I have seen devilish little of the man. Such unscientific balderdash,' added the doctor, flushing suddenly purple, 'would have estranged Damon and Pythias.'

This little spirt of temper was somewhat of a relief to Mr Utterson.

'They have only differed on some point of science,' he thought; and being a man of no scientific passions (except in the matter of conveyancing) he even added: 'It is nothing worse than that!' He gave his friend a few seconds to recover his composure, and then approached the question he had come to put. 'Did you ever come across a protégé of his – one Hyde?' he asked.

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Question 3 – *Dr Jekyll and Mr Hyde*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mr Utterson goes to see 'the great Dr Lanyon'.

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

In your answer, you must consider:

- how characters gain a good or bad reputation
- what the characters think about others.

(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' – Scrooge is working in his counting-house after being visited by two gentlemen collecting money for charity.

The ancient tower of a church, whose gruff old bell was always peeping slily down at Scrooge out of a gothic window in the wall, became invisible, and struck the hours and quarters in the clouds, with tremulous vibrations afterwards, as if its teeth were chattering in its frozen head up there. The cold became intense. In the main street, at the corner of the court, some labourers were repairing gas-pipes, and had lighted a great fire in the brazier, round which a party of ragged men and boys were gathered: warming their hands and winking their eyes before the blue blaze in rapture. The water-plug being left in solitude, its overflowing sullenly congealed, and turned to misanthropic ice. The brightness of the shops where holly sprigs and berries crackled in the lamp-heat of the windows, made pale faces ruddy as they passed. Poulterers' and grocers' trades became a splendid joke: a glorious pageant, with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. The Lord Mayor, in the stronghold of the mighty Mansion House, gave orders to his fifty cooks and butlers to keep Christmas as a Lord Mayor's household should; and even the little tailor, whom he had fined five shillings on the previous Monday for being drunk and blood-thirsty in the streets, stirred up to-morrow's pudding in his garret, while his lean wife and the baby sallied out to buy the beef.

Foggier yet, and colder! Piercing, searching, biting cold. If the good Saint Dunstan had but nipped the Evil Spirit's nose with a touch of such weather as that, instead of using his familiar weapons, then indeed he would have roared to lusty purpose. The owner of one scant young nose, gnawed and mumbled by the hungry cold as bones are gnawed by dogs, stooped down at Scrooge's keyhole to regale him with a Christmas carol: but at the first sound of –

'God bless you merry gentleman!
May nothing you dismay!'

Scrooge seized the ruler with such energy of action, that the singer fled in terror, leaving the keyhole to the fog and even more congenial frost.

At length the hour of shutting up the counting-house arrived. With an ill-will Scrooge dismounted from his stool, and tacitly admitted the fact to the expectant clerk in the Tank, who instantly snuffled his candle out, and put on his hat.

'You'll want all day to-morrow, I suppose?' said Scrooge.

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Question 4 – *A Christmas Carol*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge allows his clerk, Bob Cratchit, to finish work.

Explain how Bob Cratchit is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Bob Cratchit says and does
- why he is important in the novel.

(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 43 (Volume 3, Chapter 1), Elizabeth visits Pemberley for the first time.

Elizabeth, as they drove along, watched for the first appearance of Pemberley Woods with some perturbation; and when at length they turned in at the lodge, her spirits were in a high flutter.

The park was very large, and contained great variety of ground. They entered it in one of its lowest points, and drove for some time through a beautiful wood, stretching over a wide extent.

Elizabeth's mind was too full for conversation, but she saw and admired every remarkable spot and point of view. They gradually ascended for half a mile, and then found themselves at the top of a considerable eminence, where the wood ceased, and the eye was instantly caught by Pemberley House, situated on the opposite side of a valley, into which the road with some abruptness wound. It was a large, handsome, stone building, standing well on rising ground, and backed by a ridge of high woody hills; – and in front, a stream of some natural importance was swelled into greater, but without any artificial appearance. Its banks were neither formal, nor falsely adorned. Elizabeth was delighted. She had never seen a place for which nature had done more, or where natural beauty had been so little counteracted by an awkward taste. They were all of them warm in their admiration; and at that moment she felt, that to be mistress of Pemberley might be something!

They descended the hill, crossed the bridge, and drove to the door; and, while examining the nearer aspect of the house, all her apprehensions of meeting its owner returned. She dreaded lest the chambermaid had been mistaken. On applying to see the place, they were admitted into the hall; and Elizabeth, as they waited for the housekeeper, had leisure to wonder at her being where she was.

The housekeeper came; a respectable-looking, elderly woman, much less fine, and more civil, than she had any notion of finding her. They followed her into the dining-parlour. It was a large, well-proportioned room, handsomely fitted up. Elizabeth, after slightly surveying it, went to a window to enjoy its prospect. The hill, crowned with wood, from which they had descended, receiving increased abruptness from the distance, was a beautiful object. Every disposition of the ground was good; and she looked on the whole scene, the river, the trees scattered on its banks, and the winding of the valley, as far as she could trace it, with delight.

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Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Elizabeth is worried about meeting Mr. Darcy, the owner of Pemberley.

Explain how Mr. Darcy is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Mr. Darcy says and does
- his relationship with Elizabeth.

(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 1, the reader learns about Silas Marner's life at Lantern Yard.

Among the members of his [Silas's] church there was one young man, a little older than himself, with whom he had long lived in such close friendship that it was the custom of their Lantern Yard brethren to call them David and Jonathan. The real name of the friend was William Dane, and he, too, was regarded as a shining instance of youthful piety, though somewhat given to over-severity towards weaker brethren, and to be so dazzled by his own light as to hold himself wiser than his teachers. But whatever blemishes others might discern in William, to his friend's mind he was faultless; for Marner had one of those impressible self-doubting natures which, at an inexperienced age, admire imperativeness and lean on contradiction. The expression of trusting simplicity in Marner's face, heightened by that absence of special observation, that defenceless, deer-like gaze which belongs to large prominent eyes, was strongly contrasted by the self-complacent suppression of inward triumph that lurked in the narrow slanting eyes and compressed lips of William Dane. One of the most frequent topics of conversation between the two friends was Assurance of salvation: Silas confessed that he could never arrive at anything higher than hope mingled with fear, and listened with longing wonder when William declared that he had possessed unshaken assurance ever since, in the period of his conversion, he had dreamed that he saw the words 'calling and election sure' standing by themselves on a white page in the open Bible. Such colloquies have occupied many a pair of pale-faced weavers, whose unnurtured souls have been like young winged things, fluttering forsaken in the twilight.

It had seemed to the unsuspecting Silas that the friendship had suffered no chill even from his formation of another attachment of a closer kind. For some months he had been engaged to a young servant-woman, waiting only for a little increase to their mutual savings in order to their marriage; and it was a great delight to him that Sarah did not object to William's occasional presence in their Sunday interviews. It was at this point in their history that Silas's cataleptic fit occurred during the prayer-meeting; and amidst the various queries and expressions of interest addressed to him by his fellow-members, William's suggestion alone jarred with a general sympathy towards a brother thus singled out for special dealings. He observed that, to him, this trance looked more like a visitation of Satan than a proof of divine favour, and exhorted his friend to see that he hid no accursed thing within his soul.

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Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Silas Marner's relationship with William Dane in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner admires and trusts his friend.

Explain the importance of trust **elsewhere** in the novel.

In your answer, you must consider:

- how belief in the goodness of others is lost
- how trust is shown.

(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 2, Frankenstein recalls memories of his childhood.

Natural philosophy is the genius that has regulated my fate; I desire, therefore, in this narration, to state those facts which led to my predilection for that science. When I was thirteen years of age, we all went on a party of pleasure to the baths near Thonon: the inclemency of the weather obliged us to remain a day confined to the inn. In this house I chanced to find a volume of the works of Cornelius Agrippa. I opened it with apathy; the theory which he attempts to demonstrate, and the wonderful facts which he relates, soon changed this feeling into enthusiasm. A new light seemed to dawn upon my mind; and, bounding with joy, I communicated my discovery to my father. My father looked carelessly at the title page of my book, and said, 'Ah! Cornelius Agrippa! My dear Victor, do not waste your time upon this; it is sad trash.'

If, instead of this remark, my father had taken the pains to explain to me that the principles of Agrippa had been entirely exploded, and that a modern system of science had been introduced, which possessed much greater powers than the ancient, because the powers of the latter were chimerical, while those in the former were real and practical; under such circumstances, I should certainly have thrown Agrippa aside, and have contented my imagination, warmed as it was, by returning with greater ardour to my former studies. It is even possible that the train of my ideas would never have received the fatal impulse that led to my ruin. But the cursory glance my father had taken of my volume by no means assured me that he was acquainted with its contents; and I continued to read with the greatest avidity.

When I returned home, my first care was to procure the whole works of this author, and afterwards of Paracelsus and Albertus Magnus. I read and studied the wild fancies of these writers with delight; they appeared to me treasures known to few beside myself. I have described myself as always having been embued with a fervent longing to penetrate the secrets of nature. In spite of the intense labour and wonderful discoveries of modern philosophers, I always came from my studies discontented and unsatisfied. Sir Isaac Newton is said to have avowed that he felt like a child picking up shells beside the great and unexplored ocean of truth. Those of his successors in each branch of natural philosophy with whom I was acquainted appeared, even to my boy's apprehensions, as tyros engaged in the same pursuit.

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Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents Frankenstein's quest for knowledge.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein demonstrates an enthusiasm for learning.

Explain the importance of education **elsewhere** in the novel.

In your answer, you must consider:

- who gains an education and how
- how education affects the lives of 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

i wanna be yours

let me be your vacuum cleaner
breathing in your dust
let me be your ford cortina
i will never rust
if you like your coffee hot
let me be your coffee pot
you call the shots
i wanna be yours

let me be your raincoat
for those frequent rainy days
let me be your dreamboat
when you wanna sail away
let me be your teddy bear
take me with you anywhere
i don't care
i wanna be yours

let me be your electric meter
i will not run out
let me be the electric heater
you get cold without
let me be your setting lotion
hold your hair
with deep devotion
deep as the deep
atlantic ocean
that's how deep is my emotion
deep deep deep deep de deep deep
i don't wanna be hers
i wanna be yours

John Cooper Clarke (1983)

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8 Re-read *i wanna be yours*. Choose **one** other poem from the *Relationships* anthology.

Compare how emotions 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

Poppies

Three days before Armistice Sunday
and poppies had already been placed
on individual war graves. Before you left,
I pinned one onto your lapel, crimped petals,
spasms of paper red, disrupting a blockade
of yellow bias binding around your blazer.

Sellotape bandaged around my hand,
I rounded up as many white cat hairs
as I could, smoothed down your shirt's
upturned collar, steeled the softening
of my face. I wanted to graze my nose
across the tip of your nose, play at
being Eskimos like we did when
you were little. I resisted the impulse
to run my fingers through the gelled
blackthorns of your hair. All my words
flattened, rolled, turned into felt,

slowly melting. I was brave, as I walked
with you, to the front door, threw
it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
Later a single dove flew from the pear tree,
and this is where it led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.

On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
your playground voice catching on the wind.

Jane Weir (2005)

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

Compare how conflict affects people in the two poems.

In your answer, you should consider the:

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

(Total for Question 9 = 20 marks)

BEGIN YOUR ANSWER ON PAGE 10 OF THE ANSWER BOOKLET.

The poems you have studied are:

A Poison Tree – William Blake
The Destruction of Sennacherib – Lord Byron
Extract from The Prelude – William Wordsworth
The Man He Killed – Thomas Hardy
Cousin Kate – Christina Rossetti
Half-caste – John Agard
Exposure – Wilfred Owen
The Charge of the Light Brigade – Alfred, Lord Tennyson
Catrin – Gillian Clarke
War Photographer – Carole Satyamurti
Belfast Confetti – Ciaran Carson
The Class Game – Mary Casey
Poppies – Jane Weir
No Problem – Benjamin Zephaniah
What Were They Like? – Denise Levertov

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Time and Place

In Romney Marsh

As I went down to Dymchurch Wall,
I heard the South sing o'er the land
I saw the yellow sunlight fall
On knolls where Norman churches stand.

And ringing shrilly, taut and lithe,
Within the wind a core of sound,
The wire from Romney town to Hythe
Along its airy journey wound.

A veil of purple vapour flowed
And trailed its fringe along the Straits;
The upper air like sapphire glowed:
And roses filled Heaven's central gates.

Masts in the offing wagged their tops;
The swinging waves pealed on the shore;
The saffron beach, all diamond drops
And beads of surge, prolonged the roar.

As I came up from Dymchurch Wall,
I saw above the Downs' low crest
The crimson brands of sunset fall,
Flicker and fade from out the West.

Night sank: like flakes of silver fire
The stars in one great shower came down;
Shrill blew the wind; and shrill the wire
Rang out from Hythe to Romney town.

The darkly shining salt sea drops
Streamed as the waves clashed on the shore;
The beach, with all its organ stops
Pealing again, prolonged the roar.

John Davidson (published 1920)

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10 Re-read *In Romney Marsh*. Choose **one** other poem from the *Time and Place* anthology.

Compare how personal experiences 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 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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SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: Storm

The cat lies low, too scared
to cross the garden.

For two days we are bowed
by a whiplash of hurricane.

The hill's a wind-harp.
Our bones are flutes of ice.

The heart drums in its small room
and the river rattles its pebbles.

Thistlefields are comb and paper*
whisperings of syllable and bone

till no word's left
but thud and rumble of

something with hooves or wheels,
something breathing too hard.

Gillian Clarke

Glossary:
**comb and paper*: making a musical instrument by blowing through a piece of waxed paper that is placed around a comb, to produce a whistling sound.

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Poem 2: Wind

This is the wind, the wind in a field of corn.
Great crowds are fleeing from a major disaster
Down the long valleys, the green swaying wadis*,
Down through the beautiful catastrophe of wind.

Families, tribes, nations, and their livestock
Have heard something, seen something. An expectation
Or misunderstanding has swept over the hilltop
Bending the ear of the hedgerow with stories of fire and sword.

I saw a thousand years pass in two seconds.
Land was lost, languages rose and divided.
This lord went east and
found safety.
His brother sought Africa and a dish of aloes*.

Centuries, minutes later, one might ask
How the hilt of a sword wandered so far from the smithy*.
And somewhere they will sing: 'Like chaff we were borne
In the wind.'* This is the wind in a field of corn.

James Fenton

Glossary:
**wadis*: a valley or ravine that is normally dry
**aloes*: a type of plant
**smithy*: a blacksmith's workshop where metal objects are made
**'Like chaff we were borne / In the wind'*: A biblical quotation – *chaff* is the outer shell of corn.

11 Compare the ways the writers present their thoughts about the weather in Poem 1: *Storm* and Poem 2: *Wind*.

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**.

BEGIN YOUR ANSWER ON PAGE 16 OF THE ANSWER BOOKLET.

(Total for Question 11 = 20 marks)

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 Windmill
Pride and Prejudice, Jane Austen, Penguin Classics
Silas Marner, George Eliot, Penguin Popular Classics
Frankenstein, Mary Shelley, Wordsworth Classics

Unseen Poetry:
Storm, Gillian Clarke
Wind, James Fenton

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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 Mr Rochester's reactions to Jane's return as a movement from frustrated, commanding confusion to overwhelming, almost unbelieving joy. Because he is blind, the whole reunion is structured around sound and touch rather than sight, and Brontë uses this to make his recognition of Jane slow, physical and intensely emotional.

At first, Rochester's reaction is presented through the language of authority. He makes a "quick gesture" and "demanded", "ordered", speaking "imperiously and aloud". These verbs and the adverb "imperiously" show that, even broken and helpless, he still has the manner of a master used to being obeyed. Yet Brontë undercuts this power with Jane's narrative comment on his "sightless eyes", calling his attempt to see "unavailing and distressing". The contrast between his commanding voice and his physical helplessness makes him seem pitiful, and the reader feels Jane's tenderness towards him.

His confusion is conveyed through the structure of his speech. The rapid, monosyllabic questions "Who is it? What is it? Who speaks?" are short and fragmented, mimicking a mind struggling to make sense of what it hears. Interestingly, the question "What is it?" suggests he cannot even be sure the speaker is human. The exclamation "Great God!" and the paired questions about "delusion" and "sweet madness" show that he assumes he is losing his mind. The oxymoron "sweet madness" is revealing: he would almost rather be mad than lose the hope that Jane is near, which suggests how much he has longed for her.

Brontë then shifts to the sense of touch, and his reactions become desperate. The

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	hyperbole that his "heart will stop" and his "brain burst" presents his need to feel her as a matter of life and death, reinforced by the stark ending "or I cannot live!" The verbs "groped" and "wandering" make him seem lost, while Jane "arrested" and "prisoned" his hand. This reversal of power is significant: the once dominant master is now held by Jane, and she is in control of the scene.
	Once he touches her, his reactions grow more joyful but still hesitant. The repetition in "Her very fingers ... her small, slight fingers!" shows him piecing her together, and the listing of "arm", "shoulder, neck, waist" builds pace as his confidence grows, ending with Jane "entwined and gathered to him". Even so, the dashes and incomplete sentence in "This is her shape" show that he still cannot quite believe it. When he finally says "Jane Eyre!", the repetition of her full name suggests a moment almost too full for other words.
	Finally, Rochester's joy is shadowed by fear. He asks if she is "in the flesh", calls her "My living darling!" and insists "It is a dream". The word "misery" tells us that he feels unworthy of being "so blest", so his delight is mixed with disbelief. Brontë uses this to make Jane's simple, certain reply, "Which I never will, sir", the emotional resolution of the scene: her steady voice answers all his questions at once.
Ib	Unhappiness runs through the whole of Jane Eyre, and Brontë seems to use it as a test of character. Jane, Rochester and St John Rivers all suffer, but the novel suggests that unhappiness caused by cruelty, injustice or loneliness can be survived, and that Jane's ability to endure it without giving up her integrity is what finally earns her the happiness of Ferndean.

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The earliest and perhaps most painful unhappiness is Jane's childhood at Gateshead. As an orphan she is unwanted by her aunt, Mrs Reed, and bullied by her cousins, especially John Reed, who hits her and throws a book at her. When Jane fights back she is punished by being locked in the red-room, where she believes she sees a light connected to her dead uncle and faints in terror. What makes her unhappiness so striking is its injustice: she is punished for defending herself, while John is excused. I think Brontë wants the reader to feel the helplessness of a child who has no one to love her, which is why Jane later speaks out so passionately against Mrs Reed before she leaves for school.

At Lowood, unhappiness takes a different form. Mr Brocklehurst publicly humiliates Jane by making her stand on a stool and branding her a liar, and the girls suffer from cold and poor food. Jane's deepest grief comes when her friend Helen Burns, who has been harshly treated by Miss Scatcherd, dies of consumption while Jane lies beside her. Helen's patient acceptance of her suffering contrasts with Jane's anger, and this teaches Jane that unhappiness can be borne with dignity.

At Thornfield, unhappiness is linked to love. Jane is miserable when she believes Rochester will marry Blanche Ingram and that she must leave. Her greatest despair follows the interrupted wedding, when Mason reveals that Rochester is already married to Bertha. Rochester is himself desperately unhappy; he tells Jane how he was trapped into marrying Bertha and begs her to live with him abroad. Jane's refusal causes them both agony, but she leaves because she will not lose her self-respect. Her journey across the moors, alone, hungry and close to death, is the lowest point of her unhappiness, and it shows how much it costs her to do what she believes is right.

Unhappiness also affects St John Rivers, who is unhappy when Jane refuses to

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	marry him and go to India as a missionary's wife. His coldness towards her afterwards makes life at Moor House miserable for Jane, and she realises that a marriage without love would destroy her.
	Finally, the extract shows that Rochester's unhappiness has been increased by his blindness, the loss of his hand and his loneliness at Ferndean. His speaking of his "misery" connects all these strands. By ending with their reunion, Brontë suggests that unhappiness, though deep and recurring, is not the final word for those who stay true to themselves.
2a	Dickens presents Mr. Jaggers as a controlling, mysterious and intimidating figure who turns even a simple request for money into a test of nerve. Through his dialogue, Pip's uneasy narration and Wemmick's comments, Jaggers emerges as a man who deliberately keeps others off balance, and whose power lies in never revealing what he himself thinks.
	From the start, Jaggers dominates the conversation. His speech is clipped and imperative, "Go it!" and "Come!", and these exclamations hurry Pip along so that he has no time to think. The "short laugh" seems to suggest a flash of humour, yet Dickens later states flatly that "Mr. Jaggers never laughed", which makes that opening laugh feel knowing rather than warm, as if he has predicted exactly what Pip would come for.
	The structure of the bargaining exposes his method. He leaps from "Fifty pounds?" to "Five pounds?", a "great fall" that leaves Pip in "discomfiture". Jaggers then builds the sum up through a repeated pattern, "Twice five; will that do? Three times five; will that do?", which almost sounds like a cross-examination in court.

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The repetition is mechanical, and it makes Pip seem like a witness being led towards an answer. Even when they agree, Jaggers refuses to state the total, insisting "Never mind what I make it, my friend". The emphasis on "I" suggests he will never commit himself, and the word "friend" sounds ironic given how coolly he treats Pip.

Dickens also presents Jaggers through his body. He is "lying in wait" for Pip, a predatory phrase that makes him sound like a hunter, and his "eyes on the wall behind me" show that he refuses ordinary eye contact, keeping himself detached. His "head on one side", "knitting his brows" and "eyebrows joined together" create an image of constant, suspicious scrutiny. The personified boots are especially memorable: they "creak" as if they "laughed in a dry and suspicious way". Because Jaggers himself never laughs, it is as though his boots express the mockery he keeps hidden, and the adjectives "dry" and "suspicious" sum up his character.

Pip's narration shows the effect on others. The repeated phrase "strongly marked" stresses how unsettling the meeting has been, and the understated "not of an agreeable kind" suggests Pip is too intimidated to say more. Finally, Dickens uses Wemmick to explain Jaggers. Wemmick says the confusion is "not personal; it's professional", and the repetition of "professional" implies that Jaggers has made himself into a kind of legal machine. Wemmick's metaphor of a "man-trap", ending with the onomatopoeic "click", is the climax of the extract: it confirms that Jaggers's questioning is designed to catch people out, and leaves the reader, like Pip, slightly afraid of him.

2b

Money in Great Expectations is the force that drives Pip's dreams, yet Dickens repeatedly shows that it does not bring happiness or goodness. The characters who

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have money often misuse it, while the novel's moral heart lies with people like Joe, who value love and loyalty above wealth. Through Pip's story, Dickens suggests that money can open doors to a higher social position but cannot make anyone a true gentleman.

The most obvious example is Pip himself. When Jaggers announces that Pip has "great expectations", the money allows him to leave the forge and become a gentleman in London. However, it changes him for the worse. He becomes ashamed of Joe, and when Joe visits him in London, Pip is embarrassed by his manners. With Herbert, he spends far beyond his means and falls into debt, and the Finches of the Grove club shows how idle and wasteful his new life is. Yet Pip also uses his money well when he secretly pays to set Herbert up in business, which suggests that money can do good when it is used selflessly.

Miss Havisham is extremely wealthy, but her money only feeds her bitterness. Jilted on her wedding day, she uses her fortune to stop time at Satis House and to raise Estella as a weapon to break men's hearts. Pip assumes that she is his benefactor, and she allows him to believe it. I find it significant that her wealth leaves her isolated and miserable, and that she only shows real remorse near the end, when she gives money to help Herbert and begs Pip's forgiveness.

The truth that Magwitch is the source of Pip's fortune is the turning point of the novel. The convict made his money in Australia and spent it to turn Pip into a gentleman, partly out of gratitude for the food Pip brought him on the marshes and partly as revenge on the society that despised him. Pip's horror shows how much he had linked money to class. However, as he comes to love Magwitch, he stops caring about the fortune, and after Magwitch's death it is forfeited to the Crown. Losing the money allows Pip to rediscover what matters.

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Money is also linked to corruption and class injustice. Compeyson, who looked like a gentleman, swindled Miss Havisham, and he received a lighter sentence than Magwitch because of his appearance and education. Bentley Drummle is rich but brutal, and his marriage to Estella brings her unhappiness. Pumblechook uses money and status to show off, constantly claiming credit for Pip's rise.

By contrast, Joe refuses Jaggers's offer of compensation for losing Pip's apprenticeship, and later quietly pays Pip's debts when he is ill. This act of love, which Pip only discovers afterwards, is the clearest sign that Dickens values kindness far more than wealth.

3a

Stevenson presents Dr Lanyon as a successful, sociable and warm-hearted man of science, but also as a conventional thinker whose good humour gives way to sudden anger when Jekyll is mentioned. The extract builds a picture of robust respectability, and then introduces a crack in it which hints at the darker mystery to come.

Before Lanyon even appears, Stevenson establishes his status. Cavendish Square is called "that citadel of medicine", and the metaphor of a fortress suggests that medicine there is powerful, established and defended. The adjective in "the great Dr Lanyon" and the image of his "crowding patients" show that he is respected and in demand. Utterson's thought, "If anyone knows, it will be Lanyon", presents him as a reliable source of knowledge, which is ironic given what Lanyon will later discover.

Stevenson's direct description relies on a list: "hearty, healthy, dapper, red-faced".

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The accumulation of adjectives creates an impression of energy and well-being, and the alliteration of "hearty, healthy" makes him sound almost bursting with health. This makes his later decline more shocking. Yet there is a curious detail in his "shock of hair prematurely white", which might hint that his life has not been entirely free from strain. His manner is "boisterous and decided", and the dynamic verb "sprang up", along with welcoming Utterson "with both hands", conveys warmth and enthusiasm. The narrator admits this is "somewhat theatrical", but quickly adds that it "reposed on genuine feeling", so Stevenson balances a hint of performance with sincerity.

The friendship with Utterson is presented through repetition and balance. They are "old friends, old mates", and the parallel phrase "respecters of themselves and of each other" suggests mutual dignity. The aside "what does not always follow" adds a dry, knowing tone, implying that respect and enjoyment are rarely found together, which makes their bond seem special.

Lanyon's dialogue reveals more. His joke, "I wish the friends were younger", and the verb "chuckled" show a gentle humour. However, the short reply "We had" closes off the past abruptly, and his tone changes when he describes Jekyll as "too fanciful". The repetition in "wrong, wrong in mind" stresses how strongly he disapproves, and the colloquial phrase "devilish little" carries an accidental hint of evil. His dismissal of Jekyll's work as "unscientific balderdash" presents him as a rational, traditional scientist who rejects anything beyond accepted limits.

Most striking is his physical reaction, "flushing suddenly purple", which contrasts with his earlier "red-faced" good health. Stevenson describes this as a "little spirt of temper", and the allusion to Damon and Pythias, legendary loyal friends, shows how deep the rift must be. Overall, Lanyon is presented as a decent, confident

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man whose certainty about science makes him vulnerable to what he will later witness.

3b

Reputation is central to Dr Jekyll and Mr Hyde because almost every character is anxious to protect their good name, and this anxiety shapes the whole mystery. Stevenson suggests that the fear of losing respectability causes people to hide the truth, avoid asking questions and, in Jekyll's case, to split himself in two.

Jekyll's reputation is the root of the story. He is a wealthy, respected doctor, yet in his final statement he admits that he had hidden his pleasures because of an "imperious desire" to appear respectable and carry his head high in public. He creates Hyde so that he can indulge his darker side without damaging his good name. Hyde therefore gains a bad reputation that Jekyll never has to own: he tramples a young girl, and later beats Sir Danvers Carew to death. The tragedy is that Jekyll's efforts to protect his reputation lead to his destruction, and in the end he chooses death rather than exposure.

Utterson is driven by his concern for Jekyll's reputation. When he reads the will leaving everything to Hyde, he fears that Hyde is blackmailing Jekyll, and decides to find him, declaring that if he is Mr Hyde, he will be Mr Seek. Throughout the novel Utterson keeps his suspicions to himself to avoid scandal. Even at the end, when he and Poole break into the laboratory, he wants to protect his friend's credit, and he takes Jekyll's papers home to read privately. I think Stevenson presents his loyalty as admirable but also as a reason the truth stays hidden for so long.

Enfield shows the same attitude. After the trampling, the men force Hyde to pay

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the family, and Hyde produces a cheque signed with a respectable name. Enfield calls the building Black Mail House and says that the more something looks like Queer Street, the less he asks. Interestingly, the men also threaten Hyde by promising to make his name stink, which shows that ruining someone's reputation was seen as a powerful punishment.

Reputation also shapes what characters think of others. Lanyon has long thought Jekyll's science "unscientific balderdash", and his opinion of him falls even further after he witnesses Hyde transform into Jekyll. He tells Utterson he regards Jekyll as dead and wants to hear nothing more of him. Sir Danvers Carew's high standing as an elderly gentleman and MP makes his murder even more sensational, and the inspector is excited because the case will make a noise and could advance his career.

By contrast, Hyde's reputation is formed by instinct as well as action: everyone who meets him feels disgust they cannot explain. Stevenson seems to suggest that society judges by appearances, which is precisely why Jekyll could hide behind a respectable face for so long.

4a

Dickens presents the settings in this extract as a vivid panorama of London on Christmas Eve, built on sharp contrasts between bitter cold and festive warmth, poverty and plenty, community and isolation. Moving like the fog from the church tower down to the streets and finally into Scrooge's counting-house, the description gradually closes in on Scrooge, so that the coldness of the setting becomes a mirror of his own character.

The extract opens high above the city with the "ancient tower" of a church.

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Dickens personifies the "gruff old bell", which is "peeping slily down" at Scrooge, as though even the buildings are watching him with disapproval. Its "teeth were chattering in its frozen head", a comic but chilling image which makes the cold seem so intense that it reaches the inanimate world. Because the tower becomes "invisible" in the fog, the setting feels obscured and gloomy.

Dickens then contrasts this cold with pockets of warmth. The labourers' "great fire" draws "ragged men and boys" who are "winking their eyes before the blue blaze in rapture". The alliteration of "blue blaze" and the word "rapture" suggest that even the poorest find joy in sharing warmth. In contrast, the personified water-plug, "left in solitude", has "sullenly congealed" into "misanthropic ice". The adjective "misanthropic", meaning hatred of mankind, seems pointedly chosen, because it is exactly the quality Scrooge shows, so the frozen water becomes a symbol of him.

The shops provide the warmest setting. Holly "crackled in the lamp-heat", and the senses of sound, colour and heat combine to create cheer. The oxymoron "pale faces ruddy" shows the festive light transforming passers-by. Dickens describes the trades as "a glorious pageant", and comments that it is almost impossible to connect them with "such dull principles as bargain and sale". This is a gentle criticism of Scrooge's world of business: Christmas, here, rises above money.

The setting also spans the social classes. The Lord Mayor sits in the "stronghold of the mighty Mansion House" with "fifty cooks and butlers", while the "little tailor" stirs his pudding "in his garret" and his "lean wife" goes out for beef. The contrast between the fortress-like house and the cramped garret shows inequality, yet everyone, rich or poor, is preparing for Christmas, except Scrooge.

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The second paragraph intensifies the cold. The exclamation "Foggier yet, and colder!" and the triplet "Piercing, searching, biting cold" make the weather feel aggressive and alive. The simile of the boy's nose "gnawed ... as bones are gnawed by dogs" is grotesque, emphasising suffering. When Scrooge drives the singer away, the keyhole is left to "even more congenial frost", and "congenial" is ironic: the frost is the only company Scrooge welcomes.

Finally, the counting-house is stark and joyless. Scrooge leaves his stool "with an ill-will", and Bob sits in "the Tank", a cold, cramped name that makes his workspace feel like a container. By ending here, Dickens shows that Scrooge's setting is the coldest place of all.

4b

Bob Cratchit is portrayed as a humble, good-natured and loving man who remains cheerful despite poverty and a harsh employer. Although he says relatively little, Dickens makes him one of the most important characters in the novella, because through him Scrooge, and the reader, see the human cost of meanness and the true spirit of Christmas.

At the start, Bob is presented as Scrooge's downtrodden clerk. He works in a cold, dismal cell with a fire so small it looks like one coal, and he dares not add more because Scrooge keeps the coal-box in his own room. When Fred defends Christmas as a kind, forgiving, charitable time, Bob instinctively applauds, but immediately realises his mistake and pokes out the last spark of the fire. Scrooge threatens that he will keep his Christmas by losing his situation. This shows Bob's genuine warmth, but also how powerless he is. His timid request for Christmas Day, "If quite convenient, sir", stresses his politeness and dependence.

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Yet Bob refuses to be crushed. Leaving work without a great-coat, he goes down a slide on Cornhill twenty times in honour of Christmas Eve and runs home to Camden Town. I find this a lovely moment, because it shows a man who finds joy wherever he can, in total contrast to Scrooge's misery.

The Ghost of Christmas Present shows Bob at home, where he is a devoted father. He arrives with Tiny Tim on his shoulder, and when the family pretend that Martha is not coming, his disappointment shows how much he loves his children. He tells his wife that Tim was "as good as gold" in church, and hopes his son is growing strong. Despite his wife's anger, Bob insists on toasting Scrooge as "the Founder of the Feast". His generosity towards a man who treats him badly makes him seem almost saintly, and it shames Scrooge, who sees the family's poverty and their happiness together.

In the vision of the future, Bob's portrayal becomes deeply moving. After Tim's death he walks more slowly, and when he speaks of visiting the grave he breaks down completely, crying out for his little child. Even in grief, he speaks warmly of Fred's kindness to him. This scene is crucial in Scrooge's transformation, because it shows him the death his own coldness has helped to cause.

Bob is therefore important as a symbol of the struggling poor and as a contrast to Scrooge. His family show that love and contentment do not depend on money. At the end, when Bob arrives late on Boxing Day, Scrooge pretends to be angry before raising his salary and promising to help his family. Dickens uses this change in Scrooge's treatment of Bob as the clearest proof that he has truly been reformed, and Tiny Tim, we are told, did not die.

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Sa

Austen presents Pemberley as a place of natural beauty, grandeur and good taste, and she filters every detail through Elizabeth's eyes. As a result, the description of the estate is never simply about scenery; it records a shift in Elizabeth's feelings, so that the reader senses her admiration for the place quietly becoming a reassessment of its owner.

The extract begins with Elizabeth's anxiety rather than the house. She watches for the woods "with some perturbation", and her spirits are "in a high flutter". This nervous language shows that Pemberley is associated in her mind with Darcy, so even the approach feels emotionally charged. The phrase "at length they turned in at the lodge" suggests the long, slow journey and hints at the vast scale of the estate.

Austen then emphasises size and variety. The park is "very large" and contains "great variety of ground", while the wood stretches "over a wide extent". The structure of the journey is carefully arranged: they enter at "one of its lowest points", "gradually ascended for half a mile" and reach "the top of a considerable eminence". This rising movement builds anticipation, so that when the wood "ceased" the reader, like Elizabeth, receives the full view at once. The verb "caught" suggests that Pemberley House seizes her attention almost involuntarily.

The house itself is described with restrained precision: "a large, handsome, stone building". The triplet of plain adjectives suggests solid dignity rather than showiness. Positional phrases such as "standing well on rising ground", "backed by" and "in front" create a balanced, harmonious picture. The stream is "swelled into greater, but without any artificial appearance", and its banks were "neither formal, nor falsely adorned". These negatives are important: Austen defines Pemberley by what it is not, stressing that it lacks pretension. I think this may imply something

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about Darcy, whose taste turns out to be natural and genuine rather than proud and false.

Elizabeth's reaction is presented directly: "Elizabeth was delighted." The short, simple sentence contrasts with the longer descriptive ones, making her pleasure clear and sudden. Austen's narrator then uses free indirect style to capture her thoughts, that nature had done so much and been "so little counteracted by an awkward taste". The exclamation that "to be mistress of Pemberley might be something!" is playful and self-mocking, as Elizabeth realises what she gave up when she rejected Darcy.

Finally, as they "descended", "crossed" and "drove to the door", the pace quickens and her "apprehensions" return. Inside, the housekeeper is "much less fine, and more civil" than expected, a detail which again suggests that Pemberley overturns Elizabeth's prejudices. The extract closes with the view from the window, the river, the trees and "the winding of the valley", seen "with delight". Ending on this word presents Pemberley as a place that wins Elizabeth over, foreshadowing her changing feelings for Darcy.

5b

Mr. Darcy is portrayed as a man who is first misjudged and then gradually revealed. Austen presents him at the start as proud and cold, but through his letter, his conduct at Pemberley and his secret help to the Bennets, she shows a generous and honourable character beneath. His relationship with Elizabeth is the novel's central story, and both of them must overcome pride and prejudice before they can understand each other.

At the Meryton assembly, Darcy makes a terrible first impression. Although his

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wealth initially impresses everyone, his refusal to dance with anyone outside his own party makes him seem disagreeable. He insults Elizabeth within her hearing, calling her "tolerable; but not handsome enough to tempt me". This remark, and Elizabeth's lively retelling of it, sets up her prejudice against him. However, Austen soon shows the reader that Darcy is attracted to her "fine eyes", so there is dramatic irony: he is falling for her while she is enjoying disliking him.

Elizabeth's dislike deepens when Wickham claims that Darcy cheated him of the living promised by Darcy's father, and when she learns that Darcy persuaded Bingley to leave Jane. Darcy's first proposal at Hunsford is a turning point. He begins, "In vain have I struggled. It will not do", and then dwells on her inferior family and connections. His words reveal real passion but also arrogance. Elizabeth's fierce refusal, telling him he could not have offered his hand in any way that would have tempted her, and that he should have behaved in a more gentleman-like manner, deeply wounds him.

His letter is crucial because it allows Darcy to speak for himself. He explains Wickham's attempt to elope with his young sister Georgiana and admits he separated Bingley from Jane because he believed she did not love him. Elizabeth's realisation that she has been blind and prejudiced shows how Darcy's honesty changes their relationship. I think Austen uses the letter to show that Darcy, though proud, is not dishonourable.

At Pemberley, the housekeeper's praise of him as a kind master and brother, and his unexpectedly polite behaviour towards the Gardiners, show a softened Darcy. He has clearly taken Elizabeth's criticism to heart. The greatest proof of his change comes when Lydia elopes with Wickham. Darcy secretly finds them, pays Wickham's debts and arranges their marriage, saving the Bennets from disgrace.

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He does this without wanting credit, and Elizabeth only discovers it through Lydia's slip and Mrs Gardiner's letter.

Finally, when Lady Catherine tries to forbid the match, her interference gives Darcy hope. His second proposal is humble, telling Elizabeth that his affections and wishes are unchanged but that one word from her will silence him. The contrast with Hunsford is striking. Austen presents Darcy as a man who has learnt humility, and their marriage suggests that both have grown through their relationship.

6a

Eliot presents Silas's relationship with William Dane as an unequal friendship in which Silas's innocent trust is matched by William's hidden pride and calculation. Although the community regards them as ideal friends, the narrator's careful descriptions and contrasts allow the reader to sense, long before Silas does, that William cannot be trusted.

The relationship is introduced through the biblical comparison "David and Jonathan", the Old Testament model of devoted friendship. This makes the bond seem deep and holy, but it may also be ironic, because Jonathan was utterly loyal to David, whereas William will betray Silas. Eliot then qualifies William's reputation: he is "a shining instance of youthful piety", yet "given to over-severity towards weaker brethren". The metaphor of being "dazzled by his own light" is especially telling. Light usually suggests holiness, but here it suggests vanity, as though William is blinded by admiration for himself, and believes himself "wiser than his teachers".

Silas, by contrast, sees no fault at all: "to his friend's mind he was faultless". Eliot

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explains this through Silas's "impressible self-doubting" nature, which leads him to "admire imperativeness". The narrator suggests that Silas's lack of confidence draws him to someone forceful, so the friendship rests on Silas's dependence rather than true equality.

The most powerful method is the physical contrast between the two men. Silas has an expression of "trusting simplicity" and a "defenceless, deer-like gaze". The simile presents him as gentle, vulnerable prey. William, on the other hand, has "narrow slanting eyes and compressed lips", and conceals a "self-complacent suppression of inward triumph". The verb "lurked" makes him sound predatory and secretive. Placing the large open eyes beside the narrow ones invites the reader to see Silas as the deer and William as something closer to a hunter.

Their conversations about "Assurance of salvation" reinforce this difference. Silas can reach only "hope mingled with fear", while William claims "unshaken assurance" from a dream. Silas listens with "longing wonder", which shows his admiration, but the reader may feel William's certainty is arrogant. The narrator's broader comment, comparing such souls to "young winged things, fluttering forsaken in the twilight", adds tenderness and pity, suggesting how unprotected and spiritually hungry Silas is.

The second paragraph introduces quiet foreshadowing. The phrase "the unsuspecting Silas" warns the reader directly that something is wrong, and Silas's belief that the friendship suffered "no chill" hints at the coldness to come. William's presence in Silas's meetings with Sarah seems harmless, yet it gives him access to Silas's future wife. The turning point comes after the cataleptic fit. While others show "general sympathy", only William's suggestion "jarred". He calls it "a visitation of Satan" and urges Silas to make sure he hid "no accursed thing" within his soul.

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	This is ironic, since William is the one concealing wickedness. Eliot thus ends the extract with the friendship turning towards accusation and betrayal.
6b	Trust is at the heart of Silas Marner because the novel traces how Silas loses his belief in the goodness of God and other people, and how he slowly regains it through love. Eliot also explores trust in the Cass family, where secrecy and a lack of honesty damage relationships. Overall, she suggests that trust is fragile, but that without it human beings shrink into isolation.
	The loss of trust begins with William Dane's betrayal. When the dying deacon's money is stolen, Silas's pocket-knife is found at the scene and the empty bag is discovered in his house. Silas knows that William must be responsible, yet the congregation draws lots to decide his guilt, and the lots declare him guilty. Silas is expelled, and Sarah soon breaks off their engagement and marries William. The betrayal is complete: his closest friend, his future wife and his church all fail him. In his despair Silas declares that there is "no just God" governing the earth, only a God of lies who bears witness against the innocent. I find this moment devastating, because Silas loses not just his friends but his whole faith in goodness.
	As a result, his life in Raveloe is shaped by mistrust. He keeps away from his neighbours, works at his loom and hoards his gold, which he counts every night. The gold replaces human relationships, and he trusts it because it cannot betray him. Ironically, even this trust is broken when Dunstan Cass steals the gold, leaving Silas utterly bereft.
	Yet the theft also begins the restoration of trust. When Silas reports the robbery

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at the Rainbow, the villagers respond with sympathy, and Dolly Winthrop visits with her lard-cakes and gentle kindness. Her simple faith encourages him to believe that there is goodness in the world, even if it cannot be fully understood.

The arrival of Eppie is the turning point. Silas at first thinks her golden hair is his gold returned, but she replaces his hoard with love. Caring for her forces him to trust his neighbours, to accept Dolly's advice, to go to church, and to open himself to the community. Eppie's love and dependence teach him to trust again. When he and Eppie visit Lantern Yard and find it gone, Silas accepts that he will never know the truth, but says that since Eppie came he has had "light enough to trusten by".

Trust is also important in the Cass family. Godfrey hides his secret marriage to Molly and his child from his father and from Nancy, so his relationships are built on concealment. When Dunstan's skeleton is found with Silas's gold, Godfrey finally confesses to Nancy. Her calm response shows that his lack of trust in her was a mistake, and that honesty years earlier might have spared them both. Eppie's refusal to leave Silas for Godfrey shows how trust is earned by faithful love rather than blood, which is the novel's final, hopeful message.

7a

Shelley presents Frankenstein's quest for knowledge as a passion that is both thrilling and doomed. Because this is retrospective first-person narration, the older Victor looks back with the knowledge of his "ruin", so the excitement of the boy is constantly shadowed by the regret of the man. From the opening sentence, "Natural philosophy is the genius that has regulated my fate", science is personified as a controlling spirit, which suggests that Victor sees himself less as a free agent than as someone governed by an irresistible force.

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Shelley makes the beginning of the quest seem almost accidental. The verb "chanced" and the detail that bad weather "obliged" the family to stay at the inn imply that fate, not choice, places Agrippa in his hands. The antithesis between "apathy" and "enthusiasm" charts how quickly his feelings are transformed, and the metaphor "A new light seemed to dawn upon my mind" uses the language of revelation, as though knowledge were a kind of religious awakening. Yet the tentative "seemed" hints that this light may be false. The physical verb "bounding with joy" presents him as childlike and impulsive, which makes his father's dismissive "sad trash" feel deflating.

The long second paragraph is structured as a hypothetical, built on "If" and "should certainly have", and this conditional syntax reveals how Victor tries to shift responsibility. He blames the "cursory glance" of his father, and the adjective "fatal" in "fatal impulse that led to my ruin" works as foreshadowing, reminding the reader that this harmless reading is the first step towards catastrophe. Interestingly, his imagination is described as "warmed", a metaphor of heat that links his curiosity to dangerous ardour; the noun "ardour" itself reinforces this sense of burning desire.

In the final paragraph the lexis becomes increasingly intense and possessive. He hurries to "procure" the "whole works", reads with "the greatest avidity", and the superlative suggests an appetite that cannot be satisfied. Describing the books as "treasures known to few beside myself" presents knowledge as secret wealth, and it reveals a pride in exclusivity which hints at the isolation that will later define him. Most strikingly, his "fervent longing to penetrate the secrets of nature" uses a forceful, invasive verb: nature is something to be broken into, not respected.

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Shelley ends the extract on dissatisfaction. The pairing "discontented and unsatisfied" stresses that every discovery only creates a deeper hunger. Newton's humble simile of "a child picking up shells" beside an "unexplored ocean of truth" should teach modesty, but Victor instead dismisses modern scientists as "tyros", mere beginners. This contrast exposes his arrogance: where Newton accepts the vastness of the unknown, Victor wants to master it. The structure of the extract therefore moves from chance discovery, to blame, to obsession, mirroring in miniature the arc of the whole novel, and presenting the quest for knowledge as an ambition that becomes dangerous precisely because it refuses any limits.

7b

Elsewhere in the novel, education is never simply a good thing. Shelley shows that almost every major character is shaped by what they learn and how they learn it, but she draws a sharp distinction between knowledge that connects people to one another and knowledge pursued alone, which isolates the learner and brings suffering to everyone around them.

Victor's formal education at Ingolstadt turns his boyhood enthusiasm into something far more dangerous. Professor Waldman's praise of modern scientists who "penetrate into the recesses of nature" reawakens his ambition, and Victor throws himself into study so completely that he forgets his family, his health. His education is therefore solitary and secretive: he works alone in his "workshop of filthy creation" and tells no one. The consequences fall on others. William, Justine, Clerval and Elizabeth all die because of what Victor learned and then refused to take responsibility for. His warning to Walton, "Learn from me... how dangerous is the acquirement of knowledge", reads as Shelley's central message, that learning without moral restraint destroys rather than enlightens.

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Robert Walton acts as a mirror for Victor. In his letters he admits that his "education was neglected", yet he has taught himself through reading and by studying the practical sciences needed for his voyage. However, Walton's education is completed by listening to Victor's story, and by the end he chooses to turn back. Shelley suggests that the most valuable lesson he gains is not scientific but moral, and that hearing another person's experience can save lives.

Henry Clerval offers a gentler model of learning. He is drawn to languages, literature and the moral side of human affairs rather than to mastering nature, and he uses his knowledge to care for others, most obviously when he nurses Victor through his long illness. Clerval's education makes him sociable and kind, which makes his murder by the creature especially tragic: the most humane learner becomes a victim of the most reckless one.

The creature's education is perhaps the most moving in the novel. Abandoned by his creator, he learns first from nature, discovering fire, food and the sounds of birds, and then from secretly observing the De Lacey family. He learns to speak and read alongside Safie, calling language a "godlike science", and he studies Paradise Lost, Plutarch's Lives and The Sorrows of Werter. Yet his education brings pain as well as wisdom. Reading Victor's journal teaches him the truth about his creation, and he comes to see himself as more like Satan than Adam. He reflects that knowledge "clings to the mind" like "a lichen on the rock", so that once he understands his own isolation he cannot forget it. Shelley seems to argue that education without companionship is cruel: the creature becomes eloquent and sensitive, but this only sharpens his loneliness, and when he is rejected his learning fuels a calculated revenge.

By contrast, Elizabeth receives the limited education expected of women, occupied

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with "the aerial creations of the poets" and with domestic duty after Caroline's death. She has no part in Victor's knowledge, yet she suffers for it when she is killed on her wedding night. Through this range of characters Shelley shows that education shapes identity and relationships, and that its value depends on whether it is shared and guided by compassion, or hoarded in secret as Victor's is.

8 Both John Cooper Clarke and Carol Ann Duffy reject the clichés of romantic love, using ordinary household objects to express emotion. However, while Clarke's speaker offers himself as a series of useful objects in an outpouring of eager, almost comic devotion, Duffy's speaker offers an onion as a gift that reveals the painful, possessive truth of a long relationship.

The objects each poet chooses reveal very different emotions. Clarke's speaker wants to be a "vacuum cleaner / breathing in your dust", a "ford cortina" that will "never rust", and an "electric meter" that "will not run out". These mundane, practical items suggest a humble, self-effacing love: he wants to make his lover's life easier and promises reliability above glamour. Duffy's onion is equally unglamorous, but she makes it symbolic and unsettling. It is "a moon wrapped in brown paper", a metaphor that turns something plain into something mysterious, and it "will blind you with tears / like a lover". Whereas Clarke's objects promise comfort, Duffy's warns of pain, suggesting that real love includes grief and tears as well as tenderness.

Both speakers define their feelings against conventional romance. Duffy opens with the blunt negation "Not a red rose or a satin heart", and later dismisses a "cute card or a kissogram", making clear that her speaker is "trying to be truthful". Clarke never openly rejects romantic symbols, but his choice of a "coffee pot" and

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"setting lotion" quietly parodies traditional love poetry, replacing roses with appliances.

Form and structure also shape the emotions. Clarke's poem has no capital letters or punctuation and relies on simple, regular rhymes such as "hot" and "pot" and the refrain "i wanna be yours". This creates the rhythm of a song or a chant, so the emotion feels breathless and unrestrained. The repetition of "deep deep deep deep de deep deep" almost collapses into nonsense, as if language cannot contain his feeling. Duffy's free verse, by contrast, is controlled and fragmented, with short, isolated lines such as "Here." and "Take it." which sound like commands. These imperatives suggest the speaker's emotional intensity is forceful, even domineering. Both endings complicate the emotion. Clarke's "i don't wanna be hers" hints at a rival or a past relationship, and some readers may see the whole poem as possessive, the lover reduced to someone he wants to belong to. Duffy goes further: the onion's "fierce kiss" is "possessive and faithful / as we are, / for as long as we are", and the qualifying final phrase admits that love may not last.

Context deepens these differences. Clarke was a punk performance poet from Salford, and the poem's lack of punctuation and its working-class, everyday objects, like the 1970s Ford Cortina, reflect punk's rejection of polished, establishment art. It was written to be performed aloud, which explains its song-like repetition. Duffy, writing in 1993, brings a more modern, sceptical view of relationships; as a poet often interested in women's voices and honesty in love, she uses the onion to strip away romantic illusions. Ultimately Clarke presents emotion as joyful, eager devotion, whereas Duffy presents it as layered, truthful and potentially painful.

9 Both Jane Weir's Poppies and Wilfred Owen's Exposure show conflict causing

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suffering far beyond the moment of battle, but they look at it from opposite ends. Weir presents the private grief of a mother left at home, while Owen presents the physical and spiritual erosion of soldiers waiting in the trenches.

Weir shows conflict affecting a mother through tiny domestic actions. Her dramatic monologue addresses her son directly as "you", and she recalls pinning a poppy on his lapel and rounding up "white cat hairs" with "Sellotape bandaged around my hand". The verb "bandaged" quietly imports the language of injury into a household scene, hinting at the wounds she fears. She "steeled the softening / of my face", and the enjambment enacts her struggle to hide emotion. Owen's soldiers are also suppressing feeling, but their suffering is physical: "Our brains ache, in the merciless iced east winds that knive us". The collective "Our" spreads the pain across all the men, and the personified wind, turned into a verb with "knive", becomes the real enemy. Whereas Weir's speaker is isolated and individual, Owen's soldiers share a numbing, anonymous suffering.

Both poets use structure to convey the paralysis that conflict creates. Owen ends most stanzas with the half-line refrain "But nothing happens", and the repetition traps the reader in the same hopeless wait as the men. His pararhyme, such as "knive us" and "nervous", feels deliberately unresolved, like an expectation that is never fulfilled. Weir's free verse, with irregular stanzas and frequent caesurae, mimics the stop-start flow of memory, moving between the present, the moment of departure and his childhood when they would "play at / being Eskimos".

Language of hope and loss is used very differently. Weir's son is "intoxicated" by a world "overflowing / like a treasure chest", a simile of youthful excitement that makes his loss more poignant. Afterwards the mother "released a song bird from its cage", a metaphor that may represent letting him go or his soul departing, and

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she follows a dove to the war memorial, where she "leaned against it like a wishbone". The simile captures her fragility and her desperate wish that he return. Owen, however, presents hope being lost on a larger scale. "Dawn massing in the east her melancholy army" turns nature into a military enemy, and his soldiers, dreaming of home, find the doors "closed", before concluding "For love of God seems dying". Conflict here destroys not only bodies but faith.

Context explains these perspectives. Owen fought on the Western Front and wrote from direct experience of the bitter winter of 1917; his anger at the waste of young lives reflects his rejection of patriotic war poetry. Weir's poem was commissioned by Carol Ann Duffy in 2009 in response to the wars in Afghanistan and Iraq, and her opening reference to "Armistice Sunday" links modern grief to the long tradition of remembrance. Her background as a textile designer explains the sewing imagery of "tucks, darts, pleats", which turns the mother's anxiety into something stitched into her body. Together the poems suggest that conflict affects people at the front and at home alike, leaving both soldiers and families waiting for something that never comes.

10 In Romney Marsh and Edward Thomas's Adlestrop both record a brief personal encounter with an English landscape, and both turn a moment of travel into something close to a spiritual experience. However, Davidson's experience is loud, colourful and ecstatic, a hymn to the grandeur of the coast, while Thomas's is quiet, still and fleeting, a memory whose power lies in its simplicity.

The way each poet frames the experience is revealing. Davidson's walk is structured by movement, from "As I went down to Dymchurch Wall" to "As I came up from Dymchurch Wall", and the parallel lines frame the poem like a journey there and

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back. The first-person verbs "I heard" and "I saw" place the speaker at the centre, absorbing the scene through every sense. Thomas, by contrast, begins with the conversational "Yes. I remember Adlestrop", as if answering a question, and the experience happens by accident when the express train stops "Unwontedly".

Sound dominates both experiences, but in opposite ways. Davidson fills his poem with noise: the South wind is heard to "sing o'er the land", the telegraph wire is "ringing shrilly", the waves "pealed on the shore" and the beach "prolonged the roar". The religious verbs "pealed" and "Pealing", with the "organ stops", make the coast sound like a vast cathedral, so that his personal experience becomes worship. Thomas's sounds are tiny and human: "The steam hissed. Someone cleared his throat." The short declarative sentences create silence around them. Only in the final stanza does sound expand, when "a blackbird sang / Close by" and the song seems to spread "Farther and farther" to "all the birds / Of Oxfordshire and Gloucestershire".

Visual imagery also contrasts. Davidson uses a rich palette of precious colours, "sapphire", "saffron", "diamond drops" and "crimson brands of sunset", which present the landscape as treasure. Thomas's list "willows, willow-herb, and grass, / And meadowsweet, and haycocks dry" is plain and natural; the repeated "And" slows the reader down, letting us linger on ordinary English plants. Both poets see beauty, but Davidson's is grand and Thomas's is humble.

Form reinforces these differences. Davidson writes seven quatrains in regular iambic tetrameter with an ABAB rhyme scheme, and the final stanza deliberately echoes the fourth, repeating "prolonged the roar", so the poem feels as continuous and rhythmic as the waves. Thomas also uses quatrains, but his rhyme is looser and his lines are broken by caesurae and enjambment, as in "What I saw / Was

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Adlestrop", which mimic the hesitations of memory.

Context gives both experiences extra weight. Davidson's "Norman churches" and "Dymchurch Wall" root his experience in centuries of history, while "The wire from Romney town to Hythe", a new telegraph line, quietly signals modern change entering an ancient landscape. Davidson was a Scottish poet who died in 1909, before the poem was published, and the religious, almost mystical tone reflects a Romantic reverence for nature. Thomas's train journey took place in June 1914, weeks before the First World War, and he was killed at Arras in 1917. Read with that knowledge, his memory of a still, peaceful England becomes elegiac, a moment of calm before catastrophe. Ultimately, both poets present personal experiences that reach beyond themselves, but Davidson's is a joyful celebration of a place, whereas Thomas's is a quiet memory made poignant by what came after.

11 Both poets present the wind as a powerful, almost living force, but they use it in very different ways. Gillian Clarke writes about a storm as an intimate, physical experience felt in the body and the home, while James Fenton turns the wind into a vast metaphor for history, war and migration. Clarke's weather is something endured; Fenton's is something that reshapes the world.

Clarke presents the storm's effect first through fear. The poem opens not with the wind but with "The cat lies low, too scared", and this small domestic detail makes the danger feel immediate, as if even animal instinct recognises a threat. The violent noun "whiplash" and the verb "bowed" suggest that the people are beaten down, almost punished. Fenton, by contrast, begins calmly and almost gently, "This is the wind, the wind in a field of corn", before suddenly scaling up the image to "Great crowds" fleeing "a major disaster". The swaying corn becomes a crowd of

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refugees. Where Clarke stays with what she can see from her own garden, Fenton imagines thousands of people, "Families, tribes, nations", and the list stresses how many lives the wind sweeps away.

Both poets use the language of sound, but for different purposes. Clarke builds an extended metaphor of the storm as an orchestra: "The hill's a wind-harp", "Our bones are flutes of ice", "The heart drums in its small room". The landscape and the human body become instruments played by the wind, which suggests that the storm reaches inside the speaker, while "small room" makes the heart seem trapped and vulnerable. Fenton's sounds are rumours rather than music: the wind is "Bending the ear of the hedgerow with stories of fire and sword". This clever pun works literally, as the hedge bends in the wind, and metaphorically, as the wind spreads tales of violence. His oxymoron "beautiful catastrophe" captures a troubling double response, admiring the wind's power even as it destroys.

Both poems build towards mystery through the repeated word "something". In Clarke's final couplets, language itself fails, "till no word's left / but thud and rumble of / something with hooves or wheels, / something breathing too hard". The storm becomes a monstrous, unseen beast, and the onomatopoeia replaces words, as if the speaker is overwhelmed. Fenton's crowds "Have heard something, seen something", but his uncertainty is about cause rather than sensation: perhaps an "expectation / Or misunderstanding" drives them. This suggests that Fenton is less interested in the weather itself than in how fear and conflict spread among people.

Form and structure reflect these ideas. Clarke's seven unrhymed couplets are short and tightly controlled, and the opening sentences are brief, as if the speaker is bracing herself. The final sentence, however, runs across the last three couplets

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through enjambment, gathering pace like the rising wind until it breaks off at "breathing too hard". Fenton's longer, unrhymed lines feel like a sweeping narrative, and his use of time is dramatic: "I saw a thousand years pass in two seconds" compresses centuries of history into a gust of wind. The broken line "This lord went east and / found safety" mirrors the scattering of peoples. His poem is cyclical, ending with "This is the wind in a field of corn", and the return to the opening suggests that such movements of people happen again and again. The biblical echo "Like chaff we were borne / In the wind" reinforces this sense of powerlessness.

Overall, I find Clarke's poem more frightening because it is so personal: the storm enters the body and leaves the speaker without words. Fenton's poem, though, is more thought-provoking, using the wind to explore how history drives people from their homes. Both writers suggest that wind is a force humans cannot control, but Clarke feels it in her bones, while Fenton sees in it the whole sweep of human history.