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) .....

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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

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?'

'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.'

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.

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.

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.

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.

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.

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.

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.

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.

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.

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.

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

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)

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

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)

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

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)

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

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.

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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