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

Time 1 hour 20 minutes

Paper reference **1ET0/02N**

English Literature

PAPER 2 OPTION 1: 19th-century Novel

Questions and Extracts Booklet

Do not return this Booklet with the Answer Booklet.

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Answer ONE question from Questions 1–7:

19th-century Novel		Page
1	*Jane Eyre*: Charlotte Brontë	4
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19th-century Novel

Answer ONE question from Questions 1–7.

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 29, Jane Eyre has been nursed back to health by Diana and Mary Rivers and Jane is explaining to St John Rivers how she arrived at Whitcross.

'Don't make her talk any more now, St John,' said Diana, as I paused; 'she is evidently not yet fit for excitement. Come to the sofa and sit down now, Miss Elliott.'

I gave an involuntary half-start at hearing the *alias*: I had forgotten my new name. Mr Rivers, whom nothing seemed to escape, noticed it at once.

'You said your name was Jane Elliott?' he observed.

'I did say so; and it is the name by which I think it expedient to be called at present; but it is not my real name, and when I hear it, it sounds strange to me.'

'Your real name you will not give?'

'No: I fear discovery above all things; and whatever disclosure would lead to it, I avoid.'

'You are quite right, I am sure,' said Diana. 'Now do, brother, let her be at peace a while.'

But when St John had mused a few moments he recommenced as imperturbably and with as much acumen as ever.

'You would not like to be long dependent on our hospitality – you would wish, I see, to dispense as soon as may be with my sisters' compassion, and, above all, with my *charity* (I am quite sensible of the distinction drawn, nor do I resent it – it is just): you desire to be independent of us?'

'I do: I have already said so. Show me how to work, or how to seek work: that is all I now ask; then let me go, if it be but to the meanest cottage; but *till then*, allow me to stay here: I dread another essay of the horrors of homeless destitution.'

'Indeed, you *shall* stay here,' said Diana, putting her white hand on my head, 'You *shall*,' repeated Mary, in the tone of undemonstrative sincerity, which seemed natural to her.

'My sisters, you see, have a pleasure in keeping you,' said Mr St John, 'as they would have a pleasure in keeping and cherishing a half-frozen bird some wintry wind might have driven through their casement. *I* feel more inclination to put you in the way of keeping yourself, and shall endeavour to do so; but observe, my sphere is narrow. I am but the incumbent of a poor country parish: my aid must be of the humblest sort. And if you are inclined to despise the day of small things, seek some more efficient succour than such as I can offer.'

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'She has already said that she is willing to do anything honest she *can* do,' answered Diana for me; 'and you know, St John, she has no choice of helpers: she is forced to put up with such crusty people as you.'

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents St John Rivers and his sisters in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane says that she wants to keep her real name a secret.

Explain how secrets are explored **elsewhere** in the novel.

In your answer, you must consider:

- who keeps secrets
- why there are secrets.

(20)

(Total for Question 1 = 40 marks)

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Use this extract to answer Question 2.

***Great Expectations*: Charles Dickens**

In Chapter 3, Pip has stolen food from his sister's pantry and is taking it to the escaped convict.

It was a rimy morning, and very damp. I had seen the damp lying on the outside of my little window, as if some goblin had been crying there all night, and using the window for a pocket-handkerchief. Now, I saw the damp lying on the bare hedges and spare grass, like a coarser sort of spiders' webs; hanging itself from twig to twig and blade to blade. On every rail and gate, wet lay clammy; and the marsh-mist was so thick, that the wooden finger on the post directing people to our village – a direction which they never accepted, for they never came there – was invisible to me until I was quite close under it. Then, as I looked up at it, while it dripped, it seemed to my oppressed conscience like a phantom devoting me to the Hulks.

The mist was heavier yet when I got out upon the marshes, so that instead of my running at everything, everything seemed to run at me. This was very disagreeable to the guilty mind. The gates and dykes and banks came bursting at me through the mist, as if they cried as plainly as could be, "A boy with Somebody-else's pork pie! Stop him!" The cattle came upon me with like suddenness, staring out of their eyes, and steaming out of their nostrils, "Holloa, young thief!" One black ox, with a white cravat on – who even had to my awakened conscience something of a clerical air – fixed me so obstinately with his eyes, and moved his blunt head round in such an accusatory manner as I moved round, that I blubbered out to him, "I couldn't help it, sir! It wasn't for myself I took it!" Upon which he put down his head, blew a cloud of smoke out of his nose, and vanished with a kick-up of his hind-legs and a flourish of his tail.

All this time, I was getting on towards the river; but however fast I went, I couldn't warm my feet, to which the damp cold seemed riveted, as the iron was riveted to the leg of the man I was running to meet. I knew my way to the Battery, pretty straight, for I had been down there on a Sunday with Joe, and Joe, sitting on an old gun, had told me that when I was 'prentice to him regularly bound, we would have such Larks there! However, in the confusion of the mist, I found myself at last too far to the right, and consequently had to try back along the river-side, on the bank of loose stones above the mud and the stakes that staked the tide out.

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Question 2 – *Great Expectations*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip thinks about Joe Gargery.

Explain how Joe Gargery is important **elsewhere** in the novel.

In your answer, you must consider:

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

(20)

(Total for Question 2 = 40 marks)

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Use this extract to answer Question 3.

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

From 'Incident of the Letter' – Mr Utterson has gone to see Dr Jekyll following Sir Danvers Carew's murder. Mr Utterson fears that Dr Jekyll may be hiding Mr Hyde.

It was late in the afternoon when Mr Utterson found his way to Dr Jekyll's door, where he was at once admitted by Poole, and carried down by the kitchen offices and across a yard which had once been a garden, to the building which was indifferently known as the laboratory or the dissecting-rooms. The doctor had bought the house from the heirs of a celebrated surgeon; and his own tastes being rather chemical than anatomical, had changed the destination of the block at the bottom of the garden. It was the first time that the lawyer had been received in that part of his friend's quarters; and he eyed the dingy windowless structure with curiosity, and gazed round with a distasteful sense of strangeness as he crossed the theatre, once crowded with eager students and now lying gaunt and silent, the tables laden with chemical apparatus, the floor strewn with crates and littered with packing straw, and the light falling dimly through the foggy cupola. At the further end, a flight of stairs mounted to a door covered with red baize; and through this, Mr Utterson was at last received into the doctor's cabinet. It was a large room, fitted round with glass presses, furnished, among other things, with a cheval-glass and a business table, and looking out upon the court by three dusty windows barred with iron. The fire burned in the grate; a lamp was set lighted on the chimney-shelf, for even in the houses the fog began to lie thickly; and there, close up to the warmth, sat Dr Jekyll, looking deadly sick. He did not rise to meet his visitor, but held out a cold hand and bade him welcome in a changed voice.

'And now,' said Mr Utterson, as soon as Poole had left them, 'you have heard the news?'

The doctor shuddered. 'They were crying it in the square,' he said. 'I heard them in my dining-room.'

'One word,' said the lawyer. 'Carew was my client, but so are you; and I want to know what I am doing. You have not been mad enough to hide this fellow?'

'Utterson, I swear to God,' cried the doctor, 'I swear to God I will never set eyes on him again. I bind my honour to you that I am done with him in this world. It is all at an end. And indeed he does not want my help; you do not know him as I do; he is safe, he is quite safe; mark my words, he will never more be heard of.'

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Question 3 – *Dr Jekyll and Mr Hyde*

3 (a) Explore how Stevenson presents Dr Jekyll's laboratory and cabinet in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Utterson fears that Dr Jekyll is protecting Mr Hyde.

Explain how Mr Hyde is important **elsewhere** in the novel.

In your answer, you must consider:

- what Mr Hyde says and does
- how others are affected by Mr Hyde.

(20)

(Total for Question 3 = 40 marks)

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Use this extract to answer Question 4.

***A Christmas Carol*: Charles Dickens**

From Stave 2, 'The First of the Three Spirits' – Scrooge anxiously awaits the arrival of the first spirit: the 'Ghost of Christmas Past'.

He spoke before the hour bell sounded, which it now did with a deep, dull, hollow, melancholy ONE. Light flashed up in the room upon the instant, and the curtains of his bed were drawn.

The curtains of his bed were drawn aside, I tell you, by a hand. Not the curtains at his feet, nor the curtains at his back, but those to which his face was addressed. The curtains of his bed were drawn aside; and Scrooge, starting up into a half-recumbent attitude, found himself face to face with the unearthly visitor who drew them: as close to it as I am now to you, and I am standing in the spirit at your elbow.

It was a strange figure – like a child: yet not so like a child as like an old man, viewed through some supernatural medium, which gave him the appearance of having receded from the view, and being diminished to a child's proportions. Its hair, which hung about its neck and down its back, was white as if with age; and yet the face had not a wrinkle in it, and the tenderest bloom was on the skin. The arms were very long and muscular; the hands the same, as if its hold were of uncommon strength. Its legs and feet, most delicately formed, were, like those upper members, bare. It wore a tunic of the purest white; and round its waist was bound a lustrous belt, the sheen of which was beautiful. It held a branch of fresh green holly in its hand; and, in singular contradiction of that wintry emblem, had its dress trimmed with summer flowers. But the strangest thing about it was, that from the crown of its head there sprung a bright clear jet of light, by which all this was visible; and which was doubtless the occasion of its using, in its duller moments, a great extinguisher for a cap, which it now held under its arm.

Even this, though, when Scrooge looked at it with increasing steadiness, was *not* its strongest quality. For as its belt sparkled and glittered now in one part and now in another, and what was light one instant, at another time was dark, so the figure itself fluctuated in its distinctness: being now a thing with one arm, now with one leg, now with twenty legs, now a pair of legs without a head, now a head without a body: of which dissolving parts, no outline would be visible in the dense gloom wherein they melted away.

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Question 4 – *A Christmas Carol*

4 (a) Explore how Dickens presents the 'First of the Three Spirits', the Ghost of Christmas Past, in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the ghost arrives at one o'clock.

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

In your answer, you must consider:

- when time is important in the novel
- why time is important.

(20)

(Total for Question 4 = 40 marks)

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Use this extract to answer Question 5.

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

In Chapter 29 (Vol II, Ch VI), Elizabeth visits Rosings and meets Lady Catherine de Bourgh for the first time.

When the ladies returned to the drawing room, there was little to be done but to hear Lady Catherine talk, which she did without any intermission till coffee came in, delivering her opinion on every subject in so decisive a manner as proved that she was not used to have her judgement controverted. She enquired into Charlotte's domestic concerns familiarly and minutely, and gave her a great deal of advice, as to the management of them all; told her how everything ought to be regulated in so small a family as her's, and instructed her as to the care of her cows and her poultry. Elizabeth found that nothing was beneath this great Lady's attention, which could furnish her with an occasion of dictating to others. In the intervals of her discourse with Mrs. Collins, she addressed a variety of questions to Maria and Elizabeth, but especially to the latter, of whose connections she knew the least, and who she observed to Mrs. Collins, was a very genteel, pretty kind of girl. She asked her at different times, how many sisters she had, whether they were older or younger than herself, whether any of them were likely to be married, whether they were handsome, where they had been educated, what carriage her father kept, and what had been her mother's maiden name? – Elizabeth felt all the impertinence of her questions, but answered them very composedly. – Lady Catherine then observed,

"Your father's estate is entailed on Mr. Collins, I think. For your sake," turning to Charlotte, "I am glad of it; but otherwise I see no occasion for entailing estates from the female line. – It was not thought necessary in Sir Lewis de Bourgh's family. – Do you play and sing, Miss Bennett?"

"A little."

"Oh! then – some time or other we shall be happy to hear you. Our instrument is a capital one, probably superior to – You shall try it some day. – Do your sisters play and sing?"

"One of them does."

"Why did you not all learn? – You ought all to have learned. The Miss Webbs all play, and their father has not so good an income as your's. – Do you draw?"

"No, not at all."

"What, none of you?"

"Not one."

"That is very strange. But I suppose you had no opportunity. Your mother should have taken you to town every spring for the benefit of masters."

"My mother would have had no objection, but my father hates London."

"Has your governess left you?"

"We never had any governess."

"No governess! How was that possible? Five daughters brought up at home without a governess! – I never heard of such a thing."

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Question 5 – *Pride and Prejudice*

5 (a) Explore how Austen presents Lady Catherine de Bourgh in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Lady Catherine de Bourgh has strong opinions.

Explain how strong opinions are explored **elsewhere** in the novel.

In your answer, you must consider:

- who has strong views or opinions
- the reasons for these strong opinions.

(20)

(Total for Question 5 = 40 marks)

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Use this extract to answer Question 6.

***Silas Marner*: George Eliot**

In Chapter 4, Dunstan Cass takes Wildfire, Godfrey's horse, to town in order to sell it.

Dunstan Cass, setting off in the raw morning, at the judiciously quiet pace of a man who is obliged to ride to cover on his hunter, had to take his way along the lane, which, at its farther extremity, passed by a piece of unenclosed ground called the Stone-pit, where stood the cottage, once a stone-cutter's shed, now for fifteen years inhabited by Silas Marner. The spot looked very dreary at this season, with the moist trodden clay about it, and the red, muddy water high up in the deserted quarry. That was Dunstan's first thought as he approached it; the second was, that the old fool of a weaver, whose loom he heard rattling already, had a great deal of money hidden somewhere. How was it that he, Dunstan Cass, who had often heard of Marner's miserliness, had never thought of suggesting to Godfrey that he should frighten or persuade the old fellow into lending the money on the excellent security of the young Squire's prospects? The resource occurred to him now as so easy and agreeable, especially as Marner's hoard was likely to be large enough to leave Godfrey a handsome surplus beyond his immediate needs, and enable him to accommodate his faithful brother, that he had almost turned the horse's head towards home again. Godfrey would be ready enough to accept the suggestion: he would snatch eagerly at a plan that might save him from parting with Wildfire. But when Dunstan's meditation reached this point, the inclination to go on grew strong and prevailed. He didn't want to give Godfrey that pleasure: he preferred that Master Godfrey should be vexed. Moreover, Dunstan enjoyed the self-important consciousness of having a horse to sell, and the opportunity of driving a bargain, swaggering, and, possibly, taking somebody in. He might have all the satisfaction attendant on selling his brother's horse, and not the less have the further satisfaction of setting Godfrey to borrow Marner's money. So he rode on to cover.

Bryce and Keating were there, as Dunstan was quite sure they would be – he was such a lucky fellow.

"Hey-day!" said Bryce, who had long had his eye on Wildfire, "you're on your brother's horse to-day: how's that?"

"O, I've swopped with him," said Dunstan, whose delight in lying, grandly independent of utility, was not to be diminished by the likelihood that his hearer would not believe him – "Wildfire's mine now."

"What! has he swopped with you for that big-boned hack of yours?" said Bryce, quite aware that he should get another lie in answer.

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Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Dunstan Cass in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the horse dealers know that Dunstan Cass is lying and trying to deceive them.

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

In your answer, you must consider:

- which characters are deceived
- the effects that lies and deception have on others.

(20)

(Total for Question 6 = 40 marks)

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Use this extract to answer Question 7.

***Frankenstein*: Mary Shelley**

In Chapter 11, the creature has found a shelter that is joined to a cottage. He secretly observes the people who live at the cottage.

I beheld a young creature, with a pail on her head, passing before my hovel. The girl was young, and of gentle demeanour, unlike what I have since found cottagers and farm-house servants to be. Yet she was meanly dressed, a coarse blue petticoat and a linen jacket being her only garb; her fair hair was plaited, but not adorned: she looked patient, yet sad. I lost sight of her; and in about quarter of an hour she returned, bearing the pail, which was now partly filled with milk. As she walked along, seemingly incommoded by the burden, a young man met her, whose countenance expressed a deeper despondence. Uttering a few sounds with an air of melancholy, he took the pail from her head, and bore it to the cottage himself. She followed, and they disappeared. Presently I saw the young man again, with some tools in his hand, cross the field behind the cottage; and the girl was also busied, sometimes in the house, and sometimes in the yard.

On examining my dwelling, I found that one of the windows of the cottage had formerly occupied a part of it, but the panes had been filled up with wood. In one of these was a small and almost imperceptible chink, through which the eye could just penetrate. Through this crevice a small room was visible, whitewashed and clean, but very bare of furniture. In one corner, near a small fire, sat an old man, leaning his head on his hands in a disconsolate attitude. The young girl was occupied in arranging the cottage; but presently she took something out of a drawer, which employed her hands, and she sat down beside the old man, who, taking up an instrument, began to play, and to produce sounds sweeter than the voice of the thrush or the nightingale. It was a lovely sight, even to me, poor wretch! who had never beheld aught beautiful before. The silver hair and benevolent countenance of the aged cottager won my reverence, while the gentle manners of the girl enticed my love. He played a sweet mournful air, which I perceived drew tears from the eyes of his amiable companion, of which the old man took no notice, until she sobbed audibly; he then pronounced a few sounds, and the fair creature, leaving her work, knelt at his feet. He raised her, and smiled with such kindness and affection that I felt sensations of a peculiar and overpowering nature: they were a mixture of pain and pleasure, such as I had never before experienced…

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Question 7 – *Frankenstein*

7 (a) Explore how Shelley presents the creature's observations of the cottagers.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the creature experiences powerful emotions.

Explain the importance of powerful emotions **elsewhere** in the novel.

In your answer, you must consider:

- who shows strong feelings
- how powerful emotions are shown.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR PAPER = 40 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, Penguin Classics

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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

Time 1 hour 20 minutes

Paper reference **1ET0/02N**

English Literature

PAPER 2 OPTION 1: 19th-century Novel

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 from Questions 1–7.
- 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 40.
- 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.
- Good luck with your examination.

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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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Time 1 hour 20 minutes

Paper reference **1ET0/02P**

English Literature

PAPER 2

OPTION 2: Poetry since 1789

Questions Booklet

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Answer TWO questions:

ONE question from Part 1 and question 5 from Part 2.

The poems for use are in this booklet.

Part 1 Poetry Anthology		**Page**
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5	Unseen Poetry	12

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Part 1

Poetry Anthology

Answer ONE question in Part 1 from the collection you have studied.

You should spend about 35 minutes on this section.

Relationships

A Child to his Sick Grandfather

Grand-dad, they say you're old and frail,
Your stocked legs begin to fail:
Your knobbed stick (that was my horse)
Can scarce support your bended corse,
While back to wall, you lean so sad,
    I'm vexed to see you, dad.

You used to smile and stroke my head,
And tell me how good children did;
But now, I wot not how it be,
You take me seldom on your knee,
Yet ne'ertheless I am right glad,
    To sit beside you, dad.

How lank and thin your beard hangs down!
Scant are the white hairs on your crown;
How wan and hollow are your cheeks!
Your brow is rough with crossing breaks;
But yet, for all his strength be fled,
    I love my own old dad.

The housewives round their potions brew,
And gossips come to ask for you;
And for your weal each neighbour cares,
And good men kneel, and say their prayers;
And everybody looks so sad,
    When you are ailing, dad.

You will not die and leave us then?
Rouse up and be our dad again.
When you are quiet and laid in bed,
We'll doff our shoes and softly tread;
And when you wake we'll aye be near
    To fill old dad his cheer.

When through the house you shift your stand,
I'll lead you kindly by the hand;
When dinner's set I'll with you bide,
And aye be serving at your side;
And when the weary fire turns blue,
    I'll sit and talk with you.

I have a tale both long and good,
About a partlet and her brood,

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And cunning greedy fox that stole
By dead of midnight through a hole,
Which slyly to the hen-roost led –
    You love a story, dad?

And then I have a wondrous tale
Of men all clad in coats of mail,
With glittering swords – you nod, I think?
Your fixed eyes begin to wink;
Down on your bosom sinks your head –
    You do not hear me, dad.

Joanna Baillie (1790)

1 Re-read *A Child to his Sick Grandfather*. Choose **one** other poem from the *Relationships* anthology.

Compare how family relationships are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 1 = 20 marks)

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

Exposure

Our brains ache, in the merciless iced east winds that knive us…
Wearied we keep awake because the night is silent…
Low, drooping flares confuse our memory of the salient…
Worried by silence, sentries whisper, curious, nervous,
But nothing happens.

Watching, we hear the mad gusts tugging on the wire,
Like twitching agonies of men among its brambles.
Northward, incessantly, the flickering gunnery rumbles,
Far off, like a dull rumour of some other war.
What are we doing here?

The poignant misery of dawn begins to grow…
We only know war lasts, rain soaks, and clouds sag stormy.
Dawn massing in the east her melancholy army
Attacks once more in ranks on shivering ranks of grey,
But nothing happens.

Sudden successive flights of bullets streak the silence.
Less deadly than the air that shudders black with snow,
With sidelong flowing flakes that flock, pause, and renew,
We watch them wandering up and down the wind's nonchalance,
But nothing happens.

Pale flakes with fingering stealth come feeling for our faces —
We cringe in holes, back on forgotten dreams, and stare, snow-dazed,
Deep into grassier ditches. So we drowse, sun-dozed,
Littered with blossoms trickling where the blackbird fusses.
Is it that we are dying?

Slowly our ghosts drag home: glimpsing the sunk fires, glozed
With crusted dark-red jewels; crickets jingle there;
For hours the innocent mice rejoice: the house is theirs;
Shutters and doors, all closed: on us the doors are closed,—
We turn back to our dying.

Since we believe not otherwise can kind fires burn;
Nor ever suns smile true on child, or field, or fruit.
For God's invincible spring our love is made afraid;
Therefore, not loath, we lie out here; therefore were born,
For love of God seems dying.

Tonight, His frost will fasten on this mud and us,
Shrivelling many hands, puckering foreheads crisp.
The burying party, picks and shovels in shaking grasp,
Pause over half-known faces. All their eyes are ice,
But nothing happens.

Wilfred Owen (1917)

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2 Re-read *Exposure*. Choose **one** other poem from the *Conflict* anthology.

Compare how war is presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 2 = 20 marks)

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

Nothing's Changed

Small round hard stones click
under my heels,
seeding grasses thrust
bearded seeds
into trouser cuffs, cans,
trodden on, crunch
in tall, purple-flowering,
amiable weeds.

District Six.
No board says it is:
But my feet know,
And my hands,
And the skin about my bones,
And the soft labouring of my lungs,
and the hot, white, inwards turning
anger of my eyes.

Brash with glass,
name flaring like a flag,
it squats
in the grass and weeds,
incipient Port Jackson trees:
new, up-market, haute cuisine,
guard at the gatepost,
whites only inn.

No sign says it is:
but we know where we belong.

I press my nose
to the clear panes, know,
before I see them, there will be
crushed ice white glass,
linen falls,
the single rose.

Down the road,
working man's cafe sells
bunny chows.
Take it with you, eat
it at a plastic table's top,
wipe your fingers on your jeans,
spit a little on the floor:
it's in the bone.

I back from the glass,
boy again,
leaving small mean O

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of small mean mouth.
Hands burn
for a stone, a bomb,
to shiver down the glass.
Nothing's changed.

Tatamkhulu Afrika (1994)

3 Re-read *Nothing's Changed*. Choose **one** other poem from the *Time and Place* anthology.

Compare how a specific place is presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 3 = 20 marks)

The poems you have studied are:

To Autumn – John Keats
Composed upon Westminster Bridge, September 3, 1802 – William Wordsworth
London – William Blake
I started Early – Took my Dog – Emily Dickinson
Where the Picnic was – Thomas Hardy
Adlestrop – Edward Thomas
Home Thoughts from Abroad – Robert Browning
First Flight – U.A. Fanthorpe
Stewart Island – Fleur Adcock
Presents from my Aunts in Pakistan – Moniza Alvi
Hurricane Hits England – Grace Nichols
Nothing's Changed – Tatamkhulu Afrika
Postcard from a Travel Snob – Sophie Hannah
In Romney Marsh – John Davidson
Absence – Elizabeth Jennings

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Belonging

We Refugees

I come from a musical place
Where they shoot me for my song
And my brother has been tortured
By my brother in my land.

I come from a beautiful place
Where they hate my shade of skin
They don't like the way I pray
And they ban free poetry.

I come from a beautiful place
Where girls cannot go to school
There you are told what to believe
And even young boys must grow beards.

I come from a great old forest
I think it is now a field
And the people I once knew
Are not there now.

We can all be refugees
Nobody is safe,
All it takes is a mad leader
Or no rain to bring forth food,
We can all be refugees
We can all be told to go,
We can be hated by someone
For being someone.

I come from a beautiful place
Where the valley floods each year
And each year the hurricane tells us
That we must keep moving on.

I come from an ancient place
All my family were born there
And I would like to go there
But I really want to live.

I come from a sunny, sandy place
Where tourists go to darken skin
And dealers like to sell guns there
I just can't tell you what's the price.

I am told I have no country now
I am told I am a lie
I am told that modern history books
May forget my name.
We can all be refugees
Sometimes it only takes a day,
Sometimes it only takes a handshake

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Or a paper that is signed.
We all came from refugees
Nobody simply just appeared,
Nobody's here without a struggle,
And why should we live in fear
Of the weather or the troubles?
We all came here from somewhere.

Benjamin Zephaniah (2000)

4 Re-read *We Refugees*. Choose **one** other poem from the *Belonging* anthology.

Compare how places are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 4 = 20 marks)

TOTAL FOR PART 1 = 20 MARKS

The poems you have studied are:

To My Sister – William Wordsworth
Captain Cook (To My Brother) – Letitia Elizabeth Landon
Sunday Dip – John Clare
Mild the Mist Upon the Hill – Emily Brontë
Clear and Gentle Stream – Robert Bridges
I Remember, I Remember – Thomas Hood
Island Man – Grace Nichols
Peckham Rye Lane – A K Blakemore
We Refugees – Benjamin Zephaniah
Us – Zaffar Kunial
In Wales, wanting to be Italian – Imtiaz Dharker
Kumukanda – Kayo Chingonyi
Jamaican British – Raymond Antrobus
My Mother's Kitchen – Choman Hardi
The Émigrée – Carol Rumens

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Part 2

Unseen Poetry

Read the two poems and answer Question 5.

You should spend about 45 minutes on this section.

Poem 1: *Boots*

It's chilly on the touchline, but
with all my kit on
underneath my clothes
I'm not too cold. Besides,
I've got a job to do:
    I'm Third Reserve,
    I run the line.

I've been the Third Reserve all season,
every Saturday.
I've never missed a match.
At Home, Away:
it's all the same to me:
    Cos I'm the Third Reserve,
The bloke who runs the line.

That's my reward
for turning up
to every practice session, every
circuit training. Everything.
No one else does that –
    To be the Third Reserve,
    To run the line.

No chance of substitutions.
Broken ankles on the pitch
mean someone else's chance, not mine.
One down –
    and still two more to go:
    When you're the Third Reserve
    You run the line.

When I first made Third Reserve
my dad and me went out
and bought new boots. I keep them in the box.
I grease them every week
And put them back.
    When you're Third Reserve –
    you know the score –
    You run the line with worn-out daps*.

Mick Gower (1988)

Glossary:
**daps*: rubber-soled shoes or plimsoles

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Poem 2: *Absent Player*

Ball games her agony,
at rounders she was posted out
and placed at the furthest
possible position
under a tree almost.

Lost, as usual, dreaming,
she heard some vague panic noises
breaking through, as if, desperate,
the whole team were shouting
'Catch the ball! Catch the ball! Catch it!'

She slowly turned her face upwards.
She did not see the ball,
but, it aimed at a resistance
and came down straight, smack
onto a well-shaped mouth.

Her front teeth were loosened
in blood. She lay on the grass.
No way could she tell any
sympathy from boiling rage
around her. She cried, quietly.

James Berry (1996)

5 Compare the ways the writers present different sporting experiences in Poem 1: *Boots* and Poem 2: *Absent Player*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 5 = 20 marks)

TOTAL FOR PART 2 = 20 MARKS
TOTAL FOR PAPER = 40 MARKS

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Sources
Unseen Poetry:
Boots, Mick Gowar
Absent Player, James Berry

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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

Time 1 hour 20 minutes

Paper reference **1ET0/02P**

English Literature

PAPER 2

Option 2: Poetry since 1789

You must have:
Questions 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 Part 1 and Question 5 in Part 2.
- You should spend about 35 minutes on Part 1.
- You should spend about 45 minutes on 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 40.
- 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.
- Good luck with your examination.

Turn over ▶

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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 1** ☒ **Question 2** ☒ **Question 3** ☒

Question 4 ☒

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TOTAL FOR PART 1 = 20 MARKS

Part 2

Unseen Poetry

Question 5

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TOTAL FOR PART 2 = 20 MARKS
TOTAL FOR PAPER = 40 MARKS

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Surname	StemUp Model Solution
Answer booklet	Write the question number in the left-hand margin at the start of each answer.

Question number

1a

In this extract Brontë sets the cool, probing intellect of St John Rivers against the instinctive warmth of his sisters, so that Jane, still weak and nameless, is caught between two kinds of care: one that questions and one that simply shelters. The contrast is built through dialogue, with Jane's narration quietly judging each speaker.

Diana is presented from the first line as protective and maternal. Her opening imperative, "Don't make her talk any more now, St John", is directed at her brother rather than at Jane, which immediately positions her as Jane's defender, and the informal contraction makes her sound affectionate rather than commanding. Her gentle instructions to "Come to the sofa and sit down now" treat Jane almost as a child or patient, and her ready acceptance of the alias, "You are quite right, I am sure", shows a trust that asks for no explanation. The physical gesture of "putting her white hand on my head" is tender, almost a blessing, while the whiteness hints at a refined, sheltered life. Mary echoes her sister with "You shall", and Brontë's phrase "undemonstrative sincerity" suggests a quieter but equally genuine kindness. The repetition of "shall" across both sisters makes their welcome sound like a shared, firm promise.

St John, by contrast, is defined by observation. Jane notes that he is someone "whom nothing seemed to escape", and he notices her "involuntary half-start" at once. His short, pointed questions, "You said your name was Jane Elliott?" and "Your real name you will not give?", feel more like a cross-examination than conversation, and the inverted word order of the second makes it sound clipped and accusing. Even when Diana asks him to stop, he "recommenced as

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imperturbably and with as much acumen as ever". The adverb "imperturbably" presents him as calm to the point of coldness, untouched by his sisters' emotion.

Yet Brontë complicates him. His long speech shows real insight into Jane's pride: he recognises that she wishes to escape "my charity", and the italics on that word, together with his bracketed admission that he is "quite sensible of the distinction drawn", reveal that he has understood exactly what she feels. His simile of the sisters "keeping and cherishing a half-frozen bird" is revealing in two ways. It shows that he sees their kindness as slightly sentimental, treating Jane as a fragile pet, while he, with the emphatic italic "I", would rather help her to "keep" herself. His language is plain and humble, "my sphere is narrow", "a poor country parish", yet there is a stern, almost biblical note in his warning not to "despise the day of small things". He offers independence, but on his own terms.

The extract closes with Diana answering "for me", which reasserts her role as Jane's advocate, and her teasing description of him as "crusty" adds humour while confirming what the reader has sensed. Structurally, Jane's own replies are passionate and urgent, "I dread another essay of the horrors of homeless destitution", which frames both reactions: the sisters respond to her feelings, St John to her situation. Brontë therefore uses the Rivers family to show that Jane needs both compassion and the chance to work, and she foreshadows that St John's help, however principled, will come with a coldness that Jane must later resist.

1b Secrets drive Jane Eyre from Gateshead to Ferndean. Brontë shows that some secrets are kept out of cruelty or shame and do great harm, while others, like Jane's alias in this extract, are a desperate form of self-protection. The novel

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suggests that only when every secret has been brought into the open can Jane and Rochester meet as equals.

The earliest secret is a cruel one. Mrs Reed keeps hidden the letter from Jane's uncle, John Eyre, who wished to adopt her and make her his heir, and she tells him that Jane died of typhus at Lowood. She confesses this only on her deathbed, and even then grudgingly. Her motive seems to be pure resentment of the child her husband loved. Brontë makes this secret matter to the plot, since the letter eventually leads to Jane's inheritance and her discovery that the Rivers are her cousins, so a secret kept to crush Jane ends up freeing her.

The central secret is Bertha Mason, Rochester's wife, hidden in the third storey of Thornfield. Brontë builds it through Gothic hints: the strange laugh Jane hears in the corridor, the fire in Rochester's bed, the attack on Mason and the torn wedding veil. Each time the household, from Mrs Fairfax to Rochester himself, blames Grace Poole, so the servants share in the concealment. Rochester's reasons are mixed. He is ashamed of a marriage arranged for money, and he will not send Bertha to an asylum, but he also wants Jane and knows she would refuse him if she knew. The secret explodes at the altar when Briggs and Mason declare the impediment, and Rochester leads everyone to the attic to see Bertha. Brontë makes the reader feel how devastating concealment is: a marriage built on a lie would have made Jane a mistress, not a wife.

Rochester is a habitual keeper of secrets, and Brontë presents this as part of his charm and his danger. He hides his feelings for Jane behind a pretended courtship of Blanche Ingram, partly to make Jane jealous. Disguised as a gypsy fortune teller, he tries to draw out her feelings, and Jane is uneasy at having been deceived, though she forgives him. Even Adèle's origins are a kind of secret, since

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Rochester only later tells Jane the story of Céline Varens. These games show a man used to controlling what others know.

Jane's own secrets are different because they come from vulnerability rather than power. As a child she hides from John Reed's bullying behind the curtain of the window seat, reading Bewick, and at Moor House she takes the name "Jane Elliott" because she fears "discovery above all things". Her silence protects her from being pulled back to Rochester before she is strong enough to resist. Tellingly, it is only when St John discovers her real name that her fortune and family are revealed.

The final secret is playful. At Ferndean, Jane brings the blinded Rochester his water without announcing herself and lets him guess who she is. The power has reversed: now Jane holds the knowledge, and she uses it lovingly, not cruelly. Brontë suggests that secrets based on shame and control must be destroyed, as Thornfield itself is burned, and that the honest openness of the ending, "Reader, I married him", is the novel's resolution.

2a

Dickens turns the marshes in this extract into a projection of Pip's guilty conscience. Because the scene is filtered through the imagination of a frightened child, retold by an older narrator who can see the comedy in it, the setting becomes at once threatening and absurd, and every feature of the landscape seems to accuse him.

The opening establishes a cold, clinging atmosphere. The adjective "rimy" and the repetition of "damp" across the first sentences create a sense of moisture that will not go away, mirroring the guilt that Pip cannot shake off. Even inside the house, the damp on the window is imagined "as if some goblin had been crying there all

Question number

night", using it as "a pocket-handkerchief". The simile is childlike and slightly comic, but it also introduces weeping and the supernatural before Pip has even left home. Outside, the damp hangs "like a coarser sort of spiders' webs", and the balanced repetition "from twig to twig and blade to blade" suggests a web that stretches over everything, as if Pip is already caught in a trap.

The mist then distorts the familiar. The alliterative "marsh-mist" is thick enough to hide the signpost, and Dickens's personification of its "wooden finger" turns a simple object into a figure that points. The narrator's wry aside, that it directs people to a village they "never accepted", adds humour and reminds us how isolated Pip's world is. But when the signpost drips, it becomes "a phantom devoting me to the Hulks". The word "oppressed" in "my oppressed conscience" makes clear that the setting is being shaped by Pip's fear of punishment and the prison ships.

In the second paragraph Dickens reverses the movement: "instead of my running at everything, everything seemed to run at me". The chiasmus captures the disorientation of fog, where objects loom suddenly, and the polysyndetic list "The gates and dykes and banks came bursting at me" gives a breathless, tumbling rhythm. The landscape literally speaks: the exclamations "A boy with Somebody-else's pork pie! Stop him!" and "Holloa, young thief!" turn the marsh into a crowd of accusers. The comic climax is the "black ox, with a white cravat on", whose "clerical air" suggests a clergyman judging the sinner, and Pip's sobbed confession, "I couldn't help it, sir!", is both funny and touching. The ox's "cloud of smoke" adds a faintly devilish touch to the scene.

The final paragraph links the setting directly to the convict. The cold is "riveted" to Pip's feet "as the iron was riveted to the leg of the man", and the repeated verb binds the boy and the criminal together, foreshadowing how closely their lives

Question number

will be connected. Dickens contrasts this with the memory of Joe at the Battery, sitting on an old gun and promising "such Larks", a warm, innocent image now lost in "the confusion of the mist". Pip ends up "too far to the right" and has to "try back", a small detail that hints symbolically at the moral wrong turns ahead.

Structurally, the three paragraphs follow Pip from home to marsh to river, so the reader shares his journey and his growing panic. Dickens uses setting not as background but as a mirror of conscience, showing that Pip, even as a small boy, has a deep moral sense.

2b

Joe Gargery is the moral centre of Great Expectations. Dickens makes him uneducated, awkward and often comic, yet he is the one character whose love for Pip never changes, and the novel measures Pip's growth by how far he moves away from Joe and how humbly he returns.

From the start Joe is a fellow victim and a protector. Like Pip he suffers under Mrs Joe, and he quietly warns the boy that she is looking for him with Tickler, sometimes slipping extra gravy onto his plate as a silent comfort. His repeated phrase "Ever the best of friends; an't us, Pip?" makes him sound more like a brother than a guardian. When he explains his own childhood, with a father who beat his mother and him, the reader understands that his gentleness with his violent wife is a conscious choice not to repeat cruelty. This gives his softness a dignity Pip does not yet see.

Joe's kindness extends even to the convict. When Magwitch claims to have stolen the pie, Joe replies that he was "welcome to it" and calls him a "poor miserable fellow-creatur". Dickens uses this moment to establish Joe's instinctive

Question number

compassion, which crosses the boundaries of class and law that Pip will later become so anxious about.

Joe is also important as a voice of plain honesty. When Pip invents wild stories about Satis House, Joe tells him "lies is lies" and advises that he will never become uncommon by "going crooked". His dialect is comic, but his moral judgement is sound, and Dickens invites us to value wisdom over education. At Satis House, by contrast, Joe's embarrassment, addressing all his replies to Pip instead of Miss Havisham, makes Pip ashamed of him, and this shame marks the beginning of Pip's snobbery.

Once Pip's expectations arrive, Joe becomes the test of his character. Joe does not stand in his way, though he is clearly hurt, and when he visits Pip in London he is stiff, uncomfortable and keeps fumbling with his hat. Dickens makes the scene painful because the reader can see that Joe's discomfort is caused by Pip's coldness. Joe's parting words, that life is made of "ever so many partings welded together", use the language of his own trade to express a sad acceptance that Pip has grown away from him. He leaves without bitterness, accepting that he does not belong in Pip's new world.

The climax of Joe's role comes when Pip is ill and in debt after Magwitch's death. Joe nurses him patiently, calls him "old chap" again, and secretly pays off his debt before leaving. Pip's shame is complete, and his return to the forge to ask forgiveness shows that he has finally understood Joe's worth. Joe's marriage to Biddy and the birth of their son, named Pip, offer a gentle reward for goodness and suggest a second chance for the innocence the first Pip lost.

Dickens therefore uses Joe in several ways: as a source of humour, as a model of

Question number	
	loyalty and forgiveness, and above all as a contrast to the false values of money and gentility. Pip spends the novel trying to become a gentleman, but it is Joe, the blacksmith, who is the true gentle man.
3a	Stevenson presents Jekyll's laboratory and cabinet as the hidden, decaying heart of his respectable home. Seen for the first time through Utterson's cautious eyes, the rooms seem to embody Jekyll's secret life: neglected, enclosed and full of hints that something unnatural has replaced something once healthy. The journey itself is significant. Utterson is "carried down by the kitchen offices and across a yard which had once been a garden", and the movement downwards and backwards, away from the grand house, suggests a descent into the less visible parts of Jekyll's life. The detail that the yard "had once been a garden" introduces a pattern of loss, as if natural growth has given way to something barren. The building's history adds to this. It belonged to "a celebrated surgeon", but Jekyll's tastes are "rather chemical than anatomical", so a place of public, respected science has been turned to private experiment. The reader senses that Jekyll has quietly changed the purpose of the place, just as he has changed himself. Stevenson repeatedly stresses Utterson's unease. It is "the first time" he has been received there, which reveals how much Jekyll has kept from even his oldest friend. The "dingy windowless structure" suggests darkness and secrecy, a building with no way for anyone to see in, and Utterson feels "a distasteful sense of strangeness". The theatre is described through contrast: it was "once crowded with eager students" but is "now lying gaunt and silent". The adjective "gaunt" personifies the room as starved and skeletal, almost like a corpse, and the

Question number

emptiness of a space designed for an audience emphasises Jekyll's isolation.

The long, cumulative sentence that follows piles up images of disorder: tables "laden with chemical apparatus", the floor "strewn with crates and littered with packing straw", and light "falling dimly through the foggy cupola". The rhythm of the list mirrors Utterson's eye travelling across the mess, and the participles "strewn" and "littered" make the room seem abandoned. Even the light is weak and clouded, so the fog of London has crept inside.

The cabinet is approached up a flight of stairs to "a door covered with red baize". The red stands out against the grey, and might suggest danger, blood or passion behind the respectable door. Inside, the room is "large", yet its features feel ominous. The "glass presses" and the "cheval-glass", a full-length mirror, are details a first-time reader may pass over, but they hint at transformation and self-examination, and at a man who needs to watch his own reflection change. The "three dusty windows barred with iron" make the cabinet resemble a prison cell, implying that Jekyll is trapped by what he has done.

Against this, the fire and lamp offer the only warmth, yet Jekyll sits "close up to the warmth" and is still "looking deadly sick", holding out "a cold hand" and speaking "in a changed voice". The setting and the man merge: both are cold, dim and altered. Stevenson structures the extract as a journey that ends with this shrunken figure, so the reader feels that the laboratory has drained the life out of Jekyll. The rooms become a symbol of the hidden self that respectable Victorian life tries to shut away behind closed and windowless walls.

3b

Mr Hyde is the force that sets the whole novel in motion, yet Stevenson keeps

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him strangely out of sight. He appears in only a handful of scenes and speaks very little, but his violent actions and, above all, the horror he provokes in others make him the dark centre around which every respectable character circles. He matters not only as a villain but as the embodiment of what Jekyll has repressed.

Hyde is introduced through Enfield's story in the opening chapter. He collides with a little girl and "trampled calmly over the child's body", leaving her screaming. The adverb "calmly" is chilling, because it shows that his cruelty is effortless and without conscience, and Enfield's comparison of him to a "Juggernaut" makes him seem less like a man than an unstoppable machine. Yet he pays compensation with a cheque signed by a respectable name, which is the first hint of his link to Jekyll and leads Enfield and Utterson to suspect blackmail.

When Utterson resolves, "If he be Mr Hyde, I shall be Mr Seek", Stevenson turns the novel into a hunt. Their meeting at the door shows Hyde as defensive and animalistic: he shrinks back with a hissing breath, accuses Utterson of lying, and disappears into the house with a savage laugh. His speech is short and abrupt, and he never explains himself, which keeps him mysterious. The later discovery from Poole that the servants have orders to obey Hyde shows how far he has already penetrated Jekyll's household.

The Carew murder marks a terrible escalation. The maid watches him strike down the elderly gentleman "with ape-like fury", battering him with the cane so violently that it snaps. The simile links Hyde to evolutionary fears of regression to something primitive, while the victim's status as a respected MP makes the attack feel like an assault on society itself. After this Hyde vanishes, and Jekyll's assurance in the extract that he "will never more be heard of" proves tragically false.

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	Stevenson presents Hyde most powerfully through his effect on others. Enfield cannot explain why he loathes him and can only say there is "something downright detestable" about him, while Utterson feels that he has read "Satan's signature upon a face". The repeated failure of these rational men to describe Hyde suggests that he is a kind of evil beyond language. The maid faints after the murder, and Lanyon, who watches Hyde drink the potion and turn back into Jekyll, is so shaken that he dies soon afterwards. Hyde literally destroys those who see the truth about him.
	Most importantly, Hyde destroys Jekyll. In the final statement Jekyll explains that Hyde began as a release, a way to indulge his desires without risk to his reputation, but grew stronger until the transformations happened without the potion. Jekyll's claim that man is "not truly one, but truly two" turns Hyde into a symbol of the hidden side of every respectable person. When Utterson and Poole break into the cabinet, they find Hyde dead in Jekyll's clothes, too large for him, an image that captures how the evil self has finally replaced the good. Stevenson's purpose seems to be a warning that suppressing one's darker side does not remove it; it only lets it grow in secret until it consumes the whole person.
4a	Dickens presents the Ghost of Christmas Past as a figure built out of contradictions: young and old, strong and delicate, wintry and summery, bright and dim. These paradoxes make the spirit genuinely unearthly, but they also suit its purpose, because memory itself is like this, vivid in one moment and fading the next, carrying the innocence of childhood and the weight of age at once.
	The arrival is dramatic. The bell's "deep, dull, hollow, melancholy ONE" uses a list

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of heavy adjectives and capital letters to slow the moment down and build dread, before "Light flashed up in the room upon the instant". Dickens then repeats the phrase "The curtains of his bed were drawn" three times, each time with more detail, which creates suspense and mimics a storyteller savouring the moment. The narrator breaks in directly, "I tell you", and claims to stand "in the spirit at your elbow", so the reader is placed as close to the ghost as Scrooge is. This intimate, spoken voice makes the supernatural feel immediate.

The spirit's appearance is introduced through a striking simile that corrects itself: "like a child: yet not so like a child as like an old man". The narrator's hesitation suggests that ordinary comparisons fail. Its hair is "white as if with age" yet "the face had not a wrinkle in it", and "the tenderest bloom was on the skin". The contrast suggests that the past holds both Scrooge's youth and the long years since, and perhaps hints that memory can make an old man feel young again. Similarly, the "very long and muscular" arms and hands, "as if its hold were of uncommon strength", contrast with legs and feet "most delicately formed". The ghost's powerful grip foreshadows how firmly it will hold Scrooge to painful memories he would rather forget.

Colour and symbol reinforce this. The "tunic of the purest white" suggests innocence and truth, while the "branch of fresh green holly" is a Christmas emblem, yet its dress is "trimmed with summer flowers". Dickens calls this a "singular contradiction", and the blending of winter and summer suggests that the past contains every season of a life. The most memorable image is the "bright clear jet of light" from its head. Light here is linked to revelation: the spirit will illuminate Scrooge's history. The "great extinguisher for a cap", which it can use to put out this light, is slightly comic but also meaningful, foreshadowing the moment when Scrooge forces the cap down to escape the visions.

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	The final paragraph moves from description to disorientation. As the belt glitters "now in one part and now in another", the ghost's body fluctuates: "now a thing with one arm, now with one leg, now with twenty legs". The repetition of "now" and the accelerating, almost absurd list create a sense of constant change, and the image of parts that "melted away" into "dense gloom" suggests memories surfacing and vanishing. The contrast of "light one instant" and "dark" mirrors the mixture of happy and painful scenes Scrooge is about to see.
	Structurally, Dickens moves from sound, to light, to detailed portrait, to dissolving shape, so the spirit becomes harder to grasp the longer Scrooge looks. The effect is wonder mixed with unease, preparing the reader for a journey in which Scrooge must face a past that is both beautiful and impossible to hold on to.
4b	Time shapes A Christmas Carol at every level. The story is compressed into a single night, its structure moves through past, present and future, and its moral message is that a life of wasted time can still be redeemed, but only if a person acts before it is too late. Dickens turns time from something Scrooge hoards, like money, into something he must learn to give.
	At the start, Scrooge treats time as a commodity. He resents Bob Cratchit having Christmas Day off, grumbling that it is a poor excuse for picking his pocket, and he dismisses the season as a time for paying bills without money. Fred, by contrast, calls Christmas "a good time; a kind, forgiving, charitable, pleasant time", so Dickens sets two attitudes to time against each other from the first stave. For Scrooge, every hour must be paid for; for Fred, the season is a time when people open their hearts.

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Marley's ghost introduces urgency. His heavy chain, forged "link by link" in life, shows how time spent in selfishness accumulates into a burden that cannot be put down after death. He warns that the first spirit will come "when the bell tolls One", and the bells become a recurring motif throughout the novella. As Scrooge waits, he counts the quarters and is baffled when the clock seems to strike twelve again, as though time itself has been disrupted. This distortion signals that the normal rules no longer apply: three spirits will do their work in one night.

Each spirit is linked to a different time. The Ghost of Christmas Past forces Scrooge to revisit his lonely boyhood, his sister Fan, the joyful party at Fezziwig's and his parting from Belle, who leaves because a golden idol has replaced her. These scenes reveal how Scrooge's character was formed over years, and his growing distress shows that he now regrets the time he lost. The Ghost of Christmas Present lives only for that day and tells Scrooge that its life ends tonight, and Dickens shows it ageing as the night goes on. Its brief life stresses that the present must be seized, as Scrooge sees the Cratchits' Christmas and Tiny Tim's frailty and learns that Tim will die if the "shadows" remain unaltered. Its throwing of "Are there no prisons?" back at Scrooge, beside Ignorance and Want, shows that his old words now haunt him.

The silent Ghost of Christmas Yet to Come reveals where time is heading: Scrooge's possessions stripped by thieves, Tim's empty stool and finally his own neglected grave. Scrooge's desperate question about whether these are shadows of things that will be or may be is the novella's turning point, and his promise to "live in the Past, the Present, and the Future" shows that he has learned to hold all three times together in his conscience.

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	Dickens resolves the story through time. Scrooge wakes to find it is still Christmas Day and the spirits have done everything in one night. His joy that "The Time before him was his own, to make amends in" is the key moral: it is not too late. The comic detail of catching Bob arriving "eighteen minutes and a half" late, only to raise his salary, reverses the opening and shows that Scrooge now values people over minutes. Even the division into five staves, like verses of a carol, gives the story a musical, timed structure. Dickens's purpose is to remind readers that change must happen now, while there is still time.
Sa	Austen presents Lady Catherine de Bourgh as a woman whose rank has convinced her that she has the right to manage everyone else's lives. Through a combination of ironic narration and breathless, interrogating dialogue, she becomes both overbearing and comic, while Elizabeth's calm, brief replies quietly expose how impertinent she is. The opening paragraph uses free indirect narration to mock her gently. She talks "without any intermission", delivering her opinion "on every subject in so decisive a manner as proved that she was not used to have her judgement controverted". The long, formal sentence imitates her unbroken monologue, and the phrase "not used to" suggests that no one around her dares to disagree. Her advice to Charlotte is given "familiarly and minutely", and the adverbs show how intrusive she is, while the bathos of her instructing Charlotte on "the care of her cows and her poultry" is deliberately ridiculous. A great lady lowering herself to discuss chickens shows not humility but a need to control every detail. The narrator then aligns us with Elizabeth's view: "nothing was beneath this great Lady's attention, which could furnish her with an occasion of dictating to others".

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The word "great" is ironic, and the verb "dictating" captures her tyrannical habits. Her description of Elizabeth as "a very genteel, pretty kind of girl", spoken to Charlotte rather than to Elizabeth, is patronising, as if Elizabeth were an object being assessed.

Austen structures her questions as a long reported list: how many sisters, whether they are married, whether they are handsome, "what carriage her father kept", and "what had been her mother's maiden name". The accumulation reveals her real concern, which is rank and connections. Every question is a way of placing Elizabeth in the social hierarchy. Austen notes that Elizabeth "felt all the impertinence of her questions, but answered them very composedly", which establishes the contrast between the two women that will later climax in their confrontation.

Her comments on the entail show her thoughtlessness. She tells Charlotte she is "glad of it", ignoring the fact that it disinherits Elizabeth's family, before adding, between dashes, that it "was not thought necessary in Sir Lewis de Bourgh's family". The aside is a boast, setting her own family above the Bennets.

In the dialogue, the dashes become a sign of her domineering style. She jumps from topic to topic, "Do you play and sing, Miss Bennett?", without waiting to absorb answers. Her unfinished boast that her instrument is "probably superior to" shows a snobbery she barely bothers to hide, and her flurry of rhetorical questions and imperatives, "You ought all to have learned", sounds like a judge rather than a hostess. Her comparison with "The Miss Webbs", whose father has less income, uses money as the measure of accomplishment.

Elizabeth's answers, by contrast, are short and almost dry: "A little", "Not one",

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"We never had any governess." This clipped style shows her refusing to be intimidated. The extract climaxes with Lady Catherine's exclamations, "No governess! How was that possible?", where the exclamatory syntax and incredulous emphasis on "Five daughters" turn her shock into comedy. Austen presents her as a figure of satire: powerful in rank, but made ridiculous by her own arrogance, and outmatched in intelligence by the composed young woman she is trying to put down.

Sb

Pride and Prejudice is a novel built on strong opinions, many of them formed too quickly. Austen's original title, First Impressions, captures her interest in how people judge one another, and the novel suggests that strong opinions are dangerous when they spring from pride, vanity or self-interest, but valuable when they are tested against evidence and honestly revised.

The most important opinions are Elizabeth's and Darcy's views of each other. At the Meryton assembly Darcy declares Elizabeth "tolerable; but not handsome enough to tempt me", a remark that reveals his pride and his contempt for local society. Elizabeth overhears it and forms an equally firm judgement, finding him proud and disagreeable, and Mrs Bennet agrees noisily. Austen shows that Elizabeth's wit makes her opinions sharp but also blinds her: she is so sure of her own discernment that she accepts Wickham's account of Darcy's cruelty without question. Her strong opinion is rooted in wounded vanity. When Darcy's letter reveals the truth about Wickham and Georgiana, Elizabeth realises "Till this moment I never knew myself", and her reversal is the moral turning point of the novel.

Darcy's own strong views about the Bennets also change. He separates Bingley

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from Jane partly because he believes Jane is indifferent and partly because of the family's lack of propriety. His first proposal is full of these opinions, insulting her family even as he declares his love, and Elizabeth's refusal forces him to reconsider. Both lovers therefore learn that strong judgements must be humbled before happiness is possible.

Other characters hold strong opinions that Austen treats more satirically. Mrs Bennet's fixed belief that every daughter must marry for money drives the opening chapters, from her excitement about Bingley's "large fortune" to her fury when Elizabeth rejects Mr Collins. Mr Bennet's response, that her mother will never see her again if she does not marry Collins and he will never see her again if she does, shows that he values Elizabeth's judgement while mocking his wife's. Mr Collins, meanwhile, has unbounded admiration for Lady Catherine, and his pompous praise shows how opinions can be shaped entirely by snobbery and self-interest.

Caroline Bingley's opinions are driven by jealousy. She sneers that Elizabeth looked "almost wild" after walking to Netherfield, hoping to turn Darcy against her, but her attacks only make Darcy praise Elizabeth's fine eyes. Austen ironically shows that spiteful opinions often backfire.

Charlotte Lucas offers a more sober view. She believes that happiness in marriage is "entirely a matter of chance" and accepts Mr Collins for the security of a comfortable home. Elizabeth is shocked, but Austen allows the reader to see the practical reasons behind Charlotte's strong opinion.

The novel's final clash of opinions comes when Lady Catherine arrives at Longbourn to forbid Elizabeth from marrying Darcy. Her belief in rank is absolute, yet Elizabeth refuses to promise anything, and the confrontation actually gives

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Darcy hope. Austen thus shows strong opinions colliding, and suggests that the best kind is not the loudest but the one that is willing to change. Elizabeth and Darcy end happily precisely because they have learned to doubt their first impressions.

6a Eliot presents Dunstan Cass as a man ruled by spite, greed and vanity. By taking the reader inside his thoughts through free indirect narration, while keeping an ironic narrator's distance, she lets Dunstan condemn himself: we watch him calculate, gloat and lie, and the narrator's dry comments make him both contemptible and faintly ridiculous.

The opening sentence introduces him moving "at the judiciously quiet pace" of a man riding to the hunt. The adverb "judiciously" sounds respectable, but it is ironic, because Dunstan is careful only to protect a horse that is not his. The setting he passes, "very dreary" with "moist trodden clay" and "red, muddy water high up in the deserted quarry", is bleak and ominous. The Stone-pit will later swallow Dunstan himself, so the description works as foreshadowing, and the murky water mirrors the murkiness of his intentions.

Eliot structures his thoughts in sequence: "That was Dunstan's first thought... the second was" that "the old fool of a weaver" had money "hidden somewhere". The jump from scenery to money is telling, showing how instinctively his mind turns to exploitation, and the insult reveals his contempt for Silas. His idea that Godfrey might "frighten or persuade the old fellow" is sinister: the pairing of verbs shows that he does not mind which method is used, so intimidation of a vulnerable man is as acceptable to him as persuasion. The ironic phrase "the excellent security of the young Squire's prospects" exposes the hollowness of their position, since the

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brothers are already in debt.

The narrator's irony becomes sharper when Dunstan imagines Godfrey enabling him "to accommodate his faithful brother". "Faithful" is clearly ironic, given that he is blackmailing Godfrey, and the euphemism "accommodate" disguises plain greed. The key turning point comes when he decides to ride on anyway: "He didn't want to give Godfrey that pleasure: he preferred that Master Godfrey should be vexed." The short, blunt clauses strip away any excuse, revealing pure malice, and the mocking title "Master Godfrey" shows his sneering resentment of his elder brother.

Eliot then lists the pleasures he anticipates: "driving a bargain, swaggering, and, possibly, taking somebody in". The list moves from business to vanity to fraud, and the tentative "possibly" adds a comic touch, as if cheating were a bonus treat. His satisfaction is doubled, since he can sell the horse and still push Godfrey to borrow Marner's money; the repetition of "satisfaction" emphasises how much he enjoys other people's discomfort.

The narrator's aside after the dash, "he was such a lucky fellow", can be read as Dunstan's own smug belief or as Eliot's irony, since his luck is about to run out. In the dialogue, his lie that "Wildfire's mine now" is told purely for pleasure: the narrator describes his "delight in lying, grandly independent of utility". The mock-grand phrasing makes his dishonesty seem almost a hobby. Bryce, who is "quite aware that he should get another lie in answer", shows that Dunstan's reputation is known to all, so his cunning is less impressive than he believes. The shift from narration to dialogue quickens the pace, but the overall effect is to present Dunstan as a selfish, swaggering liar whose arrogance sets up his downfall.

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6b

Deception is the engine of Silas Marner's plot and the measure of its morality. Eliot shows that lies spread their damage far beyond the liar, cutting people off from their community and their faith, but she also shows that deception is eventually exposed, and that only truth can bring real peace.

The novel begins with a betrayal. In Lantern Yard, Silas's closest friend, William Dane, steals the church money and plants the bag in Silas's drawer, while Silas's pocket-knife is found by the dying deacon's bed, where the money had been kept. When the drawing of lots declares Silas guilty, he is expelled, and Sarah, his fiancée, soon marries William. The effect is devastating: Silas cries out that there is no just God, but "a God of lies, that bears witness against the innocent". One deception destroys his trust in both people and religion, and drives him to Raveloe, where he lives in isolation for fifteen years, loving only his gold.

The Cass brothers bring deception into Raveloe. Godfrey has secretly married Molly Farren, an opium addict from a lower class, and Dunstan uses this secret to blackmail him, forcing him to hand over the rent money from Fowler that should have gone to the Squire. Godfrey deceives his father about the money and about his marriage, terrified of being disinherited and of losing Nancy Lammeter. Eliot presents his weakness with sympathy but makes clear that each lie traps him further, so that his whole life is spent hoping that chance will rescue him.

Dunstan's theft of Silas's gold is the most dramatic deception. He disappears and no one knows where he or the gold has gone. Silas is distraught, and in his grief he wrongly accuses Jem Rodney, repeating the injustice once done to him, though he soon regrets it. Ironically, the theft pushes Silas towards the community: the men at the Rainbow take up his cause, and Dolly Winthrop begins to visit. Deception, in this case, opens the door to kindness.

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Godfrey's greatest deception follows. When Molly dies in the snow and her child toddles into Silas's cottage, Godfrey is secretly relieved and does not claim his daughter. He watches Eppie grow up at a distance, giving occasional help but never the truth, and marries Nancy without telling her. Eliot shows the cost: the couple remain childless, and their marriage carries a silent sadness.

Silas, meanwhile, is restored by Eppie, whose golden hair he at first mistakes for his returned gold. Through raising her he regains his faith in people and in God, and Dolly's simple religion helps him trust again. The truth finally emerges sixteen years later when the Stone-pit is drained and Dunstan's skeleton is found with the gold. Shaken, Godfrey confesses everything to Nancy, telling her that "Everything comes to light, Nancy, sooner or later", and Nancy says that she would have accepted the child had she known.

The climax shows the consequences of Godfrey's lies most painfully. When he and Nancy ask to take Eppie, she refuses, choosing Silas as her real father. Godfrey accepts that some debts cannot be repaid with money, and that his deception has cost him his daughter. Eliot's moral is clear: lies may seem to protect people, but they isolate the deceiver and wound the innocent, while honesty and love, as in Silas and Eppie, are what truly endure.

7a

Shelley presents the creature's observations of the cottagers as an act of hidden, longing spectatorship: he watches a poor, sorrowful family from the outside, and through his careful, sensitive narration the reader sees that the "wretch" is in fact more perceptive and more capable of feeling than his appearance would suggest. The extract is structured as a gradual movement inwards, from the open field, to

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the cottage window, to the creature's own heart.

At first the observations are detached and almost documentary. The creature notes that the girl is "young, and of gentle demeanour", then lists the details of her clothing: "a coarse blue petticoat and a linen jacket being her only garb". The adjective "coarse" and the phrase "only garb" convey poverty, while "meanly dressed" shows that he is quick to read status from appearance, ironic given that he himself will be judged only by his looks. The balanced phrases "plaited, but not adorned" and "patient, yet sad" use a pattern of contrast that suggests he is learning to read people as complex, holding two qualities at once. Interestingly, the narrative briefly steps forward in time with "unlike what I have since found cottagers and farm-house servants to be", a hint to the reader that his later encounters with humans will be far less kind, which adds a note of foreboding.

Shelley then shifts the focus from appearance to emotion. The young man's "countenance expressed a deeper despondence", and the comparative "deeper" shows the creature measuring degrees of sadness with real insight. Yet he can only hear "a few sounds", and this repeated noun "sounds" emphasises that he does not yet understand language. He interprets the family through gesture and tone alone, so his observations are intuitive rather than intellectual, which makes his sympathy seem instinctive and natural.

Structurally, the discovery of the "small and almost imperceptible chink" is crucial. The creature becomes a secret observer, and the narrowing of his view to a "crevice" mirrors his exclusion: he can see in, but cannot enter. The room is "whitewashed and clean, but very bare of furniture", again pairing virtue with poverty, and the old man's "disconsolate attitude" deepens the atmosphere of quiet grief. The cause of their sorrow is withheld, creating mystery for the reader.

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The climax of the extract is the music. The simile "sweeter than the voice of the thrush or the nightingale" links the old man's playing to the natural world, the only beauty the creature has known so far, and shows that human art surpasses it for him. The exclamation "It was a lovely sight, even to me, poor wretch!" is poignant: the self-label "wretch" reveals how isolated he already feels, yet the phrase "never beheld aught beautiful before" stresses his innocence. His language becomes increasingly emotional, moving from "won my reverence" to "enticed my love", and the oxymoron "sweet mournful air" captures the blend of beauty and sorrow in the scene. When the old man "smiled with such kindness and affection", the creature feels "a mixture of pain and pleasure". The pleasure is in witnessing love; the pain, perhaps, is in knowing he has none. The trailing ellipsis leaves his feelings unresolved, so Shelley ends the extract on the creature's yearning, making the reader pity a being who can see family love so clearly but is shut out from it.

7b

Powerful emotions are the driving force of Frankenstein. Almost every major event in the novel is caused by a feeling taken to an extreme: ambition, love, guilt, loneliness and, above all, the desire for revenge. Shelley seems to suggest that emotion is what makes both Victor and the creature human, but that when feelings are uncontrolled or ignored they become destructive.

The novel opens with Walton, whose letters to his sister Margaret are full of passionate longing. He is driven by a burning desire for glory and discovery in the Arctic, and he confesses that he has no friend to share his hopes with. This loneliness and ambition foreshadow both Victor and the creature, and it is significant that Walton learns from the story. By the end, his feelings for his crew overcome his ambition, and he agrees to turn back. Shelley perhaps offers him as

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an example of strong emotion that is finally governed by compassion.

Victor's own story is shaped by obsession. As a student he becomes so consumed by his passion to create life that he neglects his family, his health and Elizabeth for almost two years. When the creature awakes, his excitement collapses instantly: "breathless horror and disgust filled my heart". The sudden swing from ecstasy to revulsion shows how unstable his feelings are, and it is this emotional rejection, not the act of creation itself, that sets the tragedy in motion. Later, after William's murder and Justine's execution, Victor is tormented by guilt and remorse, knowing he is the true cause yet saying nothing. His grief after the deaths of Clerval, Elizabeth and his father hardens into a single overpowering emotion, the desire for vengeance, which drives him to pursue the creature across the ice until it kills him.

Elizabeth represents a gentler, more selfless kind of feeling. Her letter to Victor while he is ill at Ingolstadt is full of tender concern and family news, and she remains loyal to him throughout. Her love contrasts sharply with Victor's self-absorption, and her murder on the wedding night is perhaps the most painful moment of the novel because her emotions were always directed towards others.

The creature experiences the most intense and varied emotions of all. At first he is innocent and full of wonder, as the extract shows, and his love for the De Laceys teaches him to long for companionship. However, when Felix beats him and drives him away from the cottage, his love turns into hatred of humanity. He tells Victor, "I was benevolent and good; misery made me a fiend", which suggests that powerful emotions are shaped by how a person is treated. His request for a female companion comes from deep loneliness, and when Victor destroys her, the creature's fury becomes murderous. His threat, "I will be with you on your

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wedding-night", shows how love denied has become a desire to destroy everything Victor loves.

Shelley also shows emotion through the natural world. Victor finds brief comfort in the sublime mountains near Chamonix, and the stormy, icy settings often mirror the characters' inner turmoil.

At the end, the creature mourns over Victor's body with grief and remorse, admitting that his crimes have brought him no peace. This final scene shows that powerful emotions have destroyed both creator and creation. Shelley's message seems to be that feeling is essential to humanity, but that without sympathy and responsibility it can turn into something monstrous.

1

Both A Child to his Sick Grandfather and Vernon Scannell's Nettles present family relationships built on protective love, but from opposite ends of life. Baillie's child tries to care for a dying grandfather, reversing the usual roles, whereas Scannell's father tries, and partly fails, to shield his three-year-old son from pain. In both, love is tender but helpless against forces it cannot control.

Baillie presents the relationship through the child's direct address. The refrain "dad" ending every stanza turns the grandfather into a father figure, as if the word itself could hold him in the world. The parenthesis "(that was my horse)" recalls the stick that now "can scarce support" him as a childhood toy, so the child's love is rooted in shared play. Scannell's father also speaks in the first person, but in a reflective adult past tense: "My son aged three fell in the nettle bed". The pun on "bed", a place of safety, makes the injury a betrayal of a child's trust, just as the grandfather's bed becomes a place of fear.

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The poets' language shows how love responds to suffering. Baillie's exclamations, "How wan and hollow are your cheeks!", convey a child's shock at decline, while his love is expressed through gentle promises. Scannell's language turns violent: the nettles are "a regiment of spite" with "green spears", an extended military metaphor that makes a weed an enemy army. The father's protective love becomes rage as he cuts them down "in fury" and lights "a funeral pyre to burn the fallen dead", perhaps suggesting a more defensive, masculine kind of parental love.

Form and structure reinforce this. Baillie's regular six-line stanzas of rhyming couplets give a nursery-rhyme rhythm suited to the child's voice and the steadiness of his affection, and the shift to the future tense, "I'll lead you kindly by the hand", imagines the child as carer. Scannell's single sixteen-line stanza presents the event as one unbroken memory. Both poems end in quiet recognition. Baillie's dashes and the hesitant "you nod, I think?" lead to "You do not hear me, dad", leaving it ambiguous whether the grandfather sleeps or has died. Scannell's nettles regrow as "tall recruits", and the father admits his son "would often feel sharp wounds again". Both accept that love cannot prevent loss.

Context deepens the comparison. Baillie, a Scottish poet writing in 1790, was unusual as a successful woman writer, and dialect words such as "wot" and "aye" root the poem in humble domestic life, anticipating Romantic interest in ordinary feeling; her Presbyterian faith may explain the emphasis on honouring the old and on the "good men" who "kneel, and say their prayers". Scannell, writing in 1980, had fought in the Second World War, which may explain why a garden accident is saturated with battle imagery, and gives the final line a darker sense that the world will wound his son far worse than nettles.

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Ultimately, Baillie's child clings to a fading grandfather with innocent hope, while Scannell's father recognises the limits of his power. Together they suggest that loving someone means accepting that we cannot keep them from harm.

2 Both Exposure and Tennyson's The Charge of the Light Brigade present war as deadly and futile for ordinary soldiers, but they do so in strikingly different ways. Tennyson's poem is a fast, public celebration of heroic action in which men die gloriously, whereas Owen's is a slow, bitter lament in which men die of cold while "nothing happens". One poem honours war's sacrifice; the other exposes its waste.

The clearest contrast is in what the soldiers face. Owen's enemy is the weather, personified as more cruel than the Germans: the "merciless iced east winds that knive us" and dawn "massing in the east her melancholy army". The verb "knive" makes the wind a weapon, and the military metaphor suggests that nature itself has joined the war. By comparison, Tennyson's danger is human and explosive, "Cannon to right of them, / Cannon to left of them", and the valley becomes "the jaws of Death" and "the mouth of hell", personifying death as a monster that swallows the soldiers whole. Both poets therefore present war as a force that devours men, but Owen's is invisible and slow while Tennyson's is loud and immediate.

Form and structure intensify this difference. Owen's eight five-line stanzas each end with a short, flat line, most often the refrain "But nothing happens", which deflates any sense of drama and conveys the agonising boredom of trench life. His half-rhymes, such as "silent" and "salient", feel uneasy and unresolved, mirroring the soldiers' confusion. In contrast, Tennyson's dactylic rhythm, "Half a league, half a league", imitates galloping horses and drives the poem forward, while his

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repetition of "Rode the six hundred" builds a sense of collective courage. Owen's rhetorical questions, "What are we doing here?" and "Is it that we are dying?", show soldiers questioning the purpose of war, whereas Tennyson's soldiers famously do not question: "Theirs not to reason why, / Theirs but to do and die". Although Tennyson admits "Someone had blunder'd", he presents obedience as noble, while Owen presents it as tragic.

Both poets use the collective voice, but differently. Owen's first-person plural, "Our brains ache", places him among the suffering men and makes the poem testimony. Tennyson writes as a distant observer in the third person, viewing the soldiers as a heroic group rather than as individuals. The endings show this most clearly. Owen ends with a "burying party" pausing over "half-known faces" and the chilling image "All their eyes are ice", a caesura forcing the reader to stop on the frozen dead. Tennyson ends with imperatives, "Honour the charge they made!", urging the nation to remember them with pride.

These differences reflect context. Tennyson was Poet Laureate and wrote in 1854, soon after reading newspaper reports of the disastrous charge at Balaclava in the Crimean War; his role was to console and inspire the Victorian public, so he turns a military mistake into a story of glory. Owen, by contrast, was an officer who experienced the brutal winter of 1917 on the Western Front, and he wrote to reveal the truth to civilians at home. His faith that "love of God seems dying" reflects a generation's disillusionment, and his death in action only a week before the Armistice gives his warning added weight.

Overall, Tennyson presents war as terrible but glorious, while Owen strips it of glory entirely, showing that the greatest enemy may be despair itself.

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3

Both Nothing's Changed and Blake's London present a specific place through the eyes of an angry speaker walking through it, and both expose a city divided by injustice. Afrika's District Six is a scarred wasteland where racial segregation survives despite the end of apartheid, while Blake's London is a place where every inhabitant is marked by suffering imposed by those in power. In both poems the place becomes a symbol of a corrupt society.

Each poem begins with a walk. Afrika's opening, "Small round hard stones click / under my heels", is monosyllabic and onomatopoeic, so the reader hears the rubble of a demolished community. The "amiable weeds" are ironic: only nature seems friendly in a place that has rejected its people. Blake also walks, "I wander thro' each charter'd street", but his verb "wander" suggests aimless observation, and the repeated "charter'd" implies that even the streets and the Thames are owned and controlled. Both poets therefore present place as something that has been taken from ordinary people.

The two poets differ in how they experience the place. Afrika's response is intensely physical. The polysyndeton of "And my hands, / And the skin about my bones" builds to "the hot, white, inwards turning / anger of my eyes", showing that he knows District Six with his whole body: "No board says it is: / But my feet know". Blake's response is more visionary. He sees "Marks of weakness, marks of woe" in "every face", and the metaphor "mind-forg'd manacles" suggests that Londoners are imprisoned by ideas as well as by poverty. Afrika feels the injustice personally; Blake sees it everywhere.

Both poems use contrast to expose division. Afrika sets the new "whites only inn", "Brash with glass, / name flaring like a flag", against the "working man's cafe" that sells "bunny chows". The verb "squats" makes the restaurant seem ugly and

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invasive, and the colour imagery of "crushed ice white glass" and "the single rose" stresses exclusive, cold privilege. Blake's contrasts are between institutions and victims: "every blackning Church appalls" the chimney sweep, and "the hapless Soldiers sigh / Runs in blood down Palace walls", an image that blames the monarchy for soldiers' deaths.

Structure shapes each poet's anger. Afrika's six stanzas of short lines move from the wasteland to the restaurant window and back, and the line "No sign says it is: / but we know where we belong" is isolated to emphasise invisible segregation. The final stanza becomes a confession of violent desire, "Hands burn / for a stone, a bomb, / to shiver down the glass", before the bleak short sentence "Nothing's changed". Blake, by contrast, uses four regular quatrains with alternate rhyme, which feel relentless and controlled, as if the misery is systematic. His ending, the "youthful Harlots curse" that "Blasts the new-born Infants tear", suggests corruption passing from generation to generation, much as Afrika implies that inequality outlives the laws that created it.

Context explains their anger. Afrika grew up in District Six, a mixed community razed by the apartheid government after it was declared a whites-only area in the 1960s; writing around 1994, as apartheid officially ended, he shows that economic segregation remains. Blake wrote in 1794, during the Industrial Revolution and the aftermath of the French Revolution, attacking the Church, the monarchy and the exploitation of the poor.

Ultimately, both poets present place as evidence of injustice. Afrika's anger is personal and specific, Blake's is prophetic and universal, but both insist that the reader cannot look at these places without seeing who has been harmed.

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4

Both We Refugees and Grace Nichols' Island Man present places that have been left behind, but they view them very differently. Zephaniah's homeland is a "beautiful place" made dangerous by violence and natural disaster, so leaving it is a matter of survival, while Nichols' Caribbean island is an idyllic memory that her speaker longs for in grey London. Both poems explore how a person can belong to a place they no longer live in.

Zephaniah presents place through paradox. Most stanzas open with a positive line, "I come from a musical place" or "I come from a beautiful place", which is immediately undercut by horror: "Where they shoot me for my song". The juxtaposition shows that beauty and brutality coexist, and the image of a "brother" tortured "By my brother in my land" presents a nation turned against itself. Nichols, by contrast, presents her island through sensory beauty. Her speaker wakes "to the sound of blue surf / in his head", and the neologism "wombing" suggests the sea is a mother that nurtured him. The "small emerald island" is jewel-like and precious, a place of peace rather than threat.

Both poets also present a second place. In Island Man it is London, described through harsh sound imagery: "a grey metallic soar" and the "dull north circular roar". The contrast between "blue surf" and "grey" traffic shows how far the speaker is from where he feels he belongs. Zephaniah's contrast is between the speaker's homeland and the reader's safe world, which he warns is not as safe as it seems: "We can all be refugees / Nobody is safe". He lists causes, "a mad leader / Or no rain to bring forth food", showing that both political and natural forces can destroy a place overnight.

Form and structure reinforce these ideas. Zephaniah's personal quatrains beginning "I come" alternate with longer collective stanzas beginning "We can", moving from

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individual testimony to a universal message. The repetition of "I am told" in three consecutive lines shows the speaker being erased, told he has "no country now" and that history books "May forget my name", so place becomes connected to identity itself. The plain, unpunctuated lines and steady repetition reflect the oral, reggae-influenced rhythms of dub poetry. Nichols uses free verse with almost no punctuation, so the lines flow like the waves and the drift between sleep and waking. Her repetition, "groggily groggily" and "muffling muffling", slows the poem as the speaker resists returning to reality, and the isolated final line, "Another London day", is flat and weary.

Context shapes both poems. Zephaniah, born in Birmingham to Jamaican and Barbadian parents, is a dub poet known for anti-establishment views, and We Refugees, published in 2000, responds to global conflicts and to hostility towards refugees in Britain. His closing statement, "We all came here from somewhere", challenges readers to see migration as part of everyone's history. Nichols moved from Guyana to Britain in 1977, and Island Man reflects the experience of Caribbean migrants who built lives in Britain while their emotional home remained elsewhere.

Overall, Nichols presents a lost place as a comforting dream, while Zephaniah presents one that is impossible to return to: "I would like to go there / But I really want to live". Nichols evokes nostalgia, whereas Zephaniah demands empathy, but both show that places shape who we are long after we have left them.

5 Both poems present sport as an experience of exclusion, but in opposite ways. In Boots, the speaker desperately wants to play and is kept on the margins despite his dedication, whereas the girl in Absent Player has no wish to play at all and is

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pushed to the edge of the game, where she is hurt. One poem is about frustrated hope; the other about painful humiliation.

The speakers' attitudes to sport differ sharply. Boots is a first-person monologue in which the boy tries to sound content: "I'm not too cold. Besides, / I've got a job to do". The informal "Besides" and "Cos" create a chatty, cheerful voice, yet this optimism feels forced, as if he is persuading himself. His dedication is emphasised through the repetition in "every practice session, every / circuit training. Everything." The single-word sentence "Everything." conveys both pride and quiet resentment, sharpened by "No one else does that". By contrast, Absent Player opens bluntly, "Ball games her agony", and the omitted verb makes the statement feel absolute. The girl hates sport, and the third-person narration distances us from her, perhaps mirroring how the team sees her as an outsider.

Both poets present characters placed on the margins. The boy's role, "I run the line", sounds important, but he is literally on the edge of the pitch. Berry's girl is "posted out / and placed at the furthest / possible position / under a tree almost". The plosive alliteration of "posted", "placed" and "possible" suggests she is pushed away deliberately, and the enjambment stretches the lines as she is sent further from the action. The final word "almost" is gently comic, but it also shows how little the team values her.

The poems' central moments are handled very differently. Gowar's speaker faces a bleak calculation: "Broken ankles on the pitch / mean someone else's chance, not mine." The dash in "One down" followed by "and still two more to go" captures the slow, hopeless wait. Berry, meanwhile, creates a sudden crisis. The team's shouting, "Catch the ball! Catch the ball! Catch it!", is repetitive and exclamatory, conveying panic and frustration. The girl "slowly turned her face upwards", a slow-motion

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moment before the harsh onomatopoeia of "smack / onto a well-shaped mouth". The enjambment makes the impact land at the start of a line, shocking the reader.

Structure reinforces each poem's mood. Boots has five seven-line stanzas, each ending with a variation on the refrain "I run the line" or "You run the line". The repetition suggests the endless, unchanging routine of his season, and the shift from "I" to "You" in later refrains could suggest he is generalising to mask his own disappointment. Absent Player has four five-line stanzas and moves chronologically from daydream to injury. It ends with two short sentences, "She lay on the grass" and "She cried, quietly", whose plainness creates pathos. The juxtaposition of "sympathy" and "boiling rage" on the same line shows she cannot tell whether her teammates care or are furious, perhaps implying both.

The endings both use a single telling image. The boy's father bought "new boots" when he became Third Reserve, and he greases them "every week" but keeps them "in the box". The unused boots symbolise hope that has never been fulfilled, made poignant by the pun "you know the score" and the final image of "worn-out daps". Berry's ending instead focuses on physical and emotional injury.

Overall, Gowar presents sport as a test of loyalty that goes unrewarded, while Berry presents it as a source of pain and isolation. Both suggest that team sport, often praised for bringing people together, can leave some children feeling invisible.