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
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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.'

'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)

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.

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)

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.'

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)

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.

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)

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."

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)

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.

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)

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…

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

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**
1	Relationships	4
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Part 2		
5	Unseen Poetry	12

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,

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

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)

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

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

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

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

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

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

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

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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Pearson

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