

Mocks marking training

**GCSE English Literature Paper 2:
19th-century Novel and Poetry**

Student scripts

Paper 2 Mark scheme

The table below shows the number of raw marks allocated for each question in this mark scheme.

Component	Assessment Objectives				Total mark
	AO1	AO2	AO3	AO4	
Component 2: 19th-century Novel and Poetry					
Questions 1a to 7a		20			20
Questions 1b to 7b	20				20
Questions 8 to 10		15	5		20
Question 11	8	12			20

AO1	Read, understand and respond to texts. Students should be able to: <ul style="list-style-type: none"> • maintain a critical style and develop an informed personal response • use textual references, including quotations, to support and illustrate interpretations.
AO2	Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.
AO3	Show understanding of the relationships between texts and the contexts in which they were written.
AO4	Use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.

Use this extract to answer Question 2.

Great Expectations: Charles Dickens

In Chapter 56 Pip visits the dying Magwitch in prison.

'Dear boy,' he said, as I sat down by his bed: 'I thought you was late. But I knowed you couldn't be that.'

'It is just the time,' said I. 'I waited for it at the gate.'

'You always waits at the gate; don't you, dear boy?'

'Yes. Not to lose a moment of the time.'

'Thank'ee dear boy, thank'ee. God bless you! You've never deserted me, dear boy.'

I pressed his hand in silence, for I could not forget that I had once meant to desert him.

'And what's the best of all,' he said, 'you've been more comfortable alonger me, since I was under a dark cloud, than when the sun shone. That's best of all.'

He lay on his back, breathing with great difficulty. Do what he would, and love me though he did, the light left his face ever and again, and a film came over the placid look at the white ceiling.

'Are you in much pain to-day?'

'I don't complain of none, dear boy.'

'You never do complain.'

He had spoken his last words. He smiled, and I understood his touch to mean that he wished to lift my hand, and lay it on his breast. I laid it there, and he smiled again, and put both his hands upon it.

The allotted time ran out, while we were thus; but, looking round, I found the governor of the prison standing near me, and he whispered, 'You needn't go yet.' I thanked him gratefully, and asked, 'Might I speak to him, if he can hear me?'

The governor stepped aside, and beckoned the officer away. The change, though it was made without noise, drew back the film from the placid look at the white ceiling, and he looked most affectionately at me.

'Dear Magwitch, I must tell you, now at last. You understand what I say?'

A gentle pressure on my hand.

'You had a child once, whom you loved and lost.'

A stronger pressure on my hand.

'She lived and found powerful friends. She is living now. She is a lady and very beautiful. And I love her!'

With a last faint effort, which would have been powerless but for my yielding to it and assisting it, he raised my hand to his lips. Then, he gently let it sink upon his breast again, with his own hands lying on it. The placid look at the white ceiling came back, and passed away, and his head dropped quietly on his breast.

Question 2 – Great Expectations

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip speaks of love.

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

In your answer, you must consider:

- who shows love for someone else
- the effects of this love.

(20)

(Total for Question 2 = 40 marks)

SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☒

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

Section A:

Dickens presents Magwitch, in this extract as a sympathetic and compassionate towards Pip, using this is effective because Dickens uses address terms such as "Dear boy" and "Dear Magwitch", to ~~show~~ illustrate Pip's and Magwitches connection. The writer deliberately wants to emphasize on this moment how important an address term is between different characters ~~and~~, their social ^{class} and status. Furthermore the writer does not see Magwitch as a criminal, when Pip uses "Dear Magwitch". ~~Alternately~~ Alternatively, this can be shown as a sign of respect towards Pip and Magwitch, illustrating what they have done for one another. *In addition, this tension is created *in the extract, from the continuous use of short and long sentences. Dickens creates juxtaposition between the short and long dialogue revealing the pace and tension between Pip and Magwitch. Unlike short long sentences, short sentences create fast pace and have small and important details about the the character or the setting. For example

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Pip reveals to Magwitch about his daughter "You had a child once." This short sentence creates tension and is then followed by a long paragraph. The contrast between the change to long sentences, ~~creates~~ adds more detail and emotion about Magwitch's death. This is shown when Dickens uses adjectives like "last faint effort". Moreover the lexical field of Magwitch's last effort is created by the adjectives in the paragraphs "a last faint effort". This ^{Pip} creates sympathy ~~for~~ Magwitch ~~and~~ as the reader feels.

Section B:

Similarly to Magwitch, Joe shows his love for Pip throughout the novel. This is illustrated when ~~Pip~~ Joe says to Pip "I forgive you," "if there is anything to forgive". Dickens shows how much Joe loved Pip after Pip continuously called Joe "common" and uneducated. ^{In the novel} Joe's love for Pip, overcomes ^{Pip's rudeness and -or phrases} ~~in the novel~~.

and this is shown a plethora of times in the novel. Dickens cleverly creates a contrast between Pip's love for Joe, reinforcing the ~~corrupt~~ corruption of class and status in the 19th century. Furthermore Joe is ~~not~~ ^{a gentleman} like Pip, however ~~he has the~~ ^{his} gentleman like character is shown through his love for others.



Dickens also illustrates love through Pip to a Estella. This is effective when Pip calls her "beautifull and proud". Similarly to Joe Pip overcomes Estella's teasing th by trying to improve himself. Dickens deliberately wants to show Pip's love for Estella through his improvement from "a common labouring boy" into "a gentleman". The contrast created between the two social classes questions the quilities of ^{the} ~~the~~ ^{man} ~~the~~ ^{the} 19th century. Pip's need of love from Estella changed his prespectives of social status, linking to when Pip comments on Joe's appearance and character. Pip uses Joe to reflect his bad quilities away and improve his common-self just to impress Estella. Finally ~~Pip's love for Estella is specifically shown when she repys the love that~~ Pip feels for Estella and the disapointment he goes through when she admits "I have no heart" makes the reader feel symathy for Pip and wants Pip to regain his confidence.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Script 2 Great Expectations

7

SECTION A: 19th-century Novel

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

Chosen question number: Question 1 ☐ Question 2 ☒ Question 3 ☐
Question 4 ☐ Question 5 ☐ Question 6 ☐
Question 7 ☐

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

a) Dickens presents Magwitch as a humble man who is desperate to make Pip love him as much as he loves Pip. He presents Magwitch as a honourable, proud man as he leaves the world with admirable love from Pip. "I thought you was late. But I knowed you couldn't be that". This non-standard grammar is used to portray Magwitch as a weak, vulnerab man who was brought up with no ambition. It also draws a social seperation in classes to Pip and Magwitch, as the reader starts to sympathise with the social injustice that destroyed both their lives. The possessive pronoun, "dear boy", indicates that Magwitch loves Pip with gratitude and that he believes in Pip. ~~the~~ Dickens does this to show that Magwitch ^{has} is always cared for Pip even when he pushed him. "You've been more comfortable wonger me, since I was under a dark cloud, then when the sun shone." This metaphor portrays how thankful Magwitch is because Pip found his inner nobility and forget about his external ~~criminal~~ ^{criminal} tag. The juxtaposition between 'comfortable' implying knowing Magwitch's identity and 'dark cloud' that symbolised ~~see~~ Magwitch hiding and a bad memory. This suggests that Pip was with Magwitch through his darkest times and stayed by him, when nobody else did. Dickens does this to show how social injustices forced



the classes to avoid each other, but Pip can relate to Magwitch by his past even though he is a gentleman now.

At the start of the extract Magwitch is ~~is~~ saying how Pip never deserted him and sharing his gratitude. However by the end, he cannot speak and his thoughts have gone. Also at the beginning Pip was ~~was~~ pressing Magwitch's hand but by the end Magwitch was pressing Pip's. This highlights the fact that Pip who is strong and Magwitch who is dying have switched roles. This inversion suggests that Pip has lost his faith but Magwitch although not physically strong, have been made stronger with the news of a child. "A film came over the placid look at the white ceiling"; the adjective ^{white} symbolise purity and peace, which portrays that Magwitch is at peace. The juxtaposition of 'white' and the fact that Magwitch is dying portray that Magwitch is happy and does not fear it because he has Pip. Dickens does this to show that innocent, worthy men could be seen as criminals that ~~are~~ were trapped in an unfair system.



b) Throughout the extract as a whole, Love is a huge role, that brings rejection and confusion. Although in the end, love is renewed by the ones that were once pushed away.

Dickens does this to show that Love is trapped by the unfair social separation in classes.

Love is shown through Pip and Joe. At the beginning of the novel Pip and Joe have an amazing bond that not even Mrs Joe can destroy. "Come to the forge - ever the best of friends," this shows that at the beginning love was fixed and unbreakable. However, as ~~for~~ Pip becomes more curious and ambitious, the social separation of classes draws them further apart.

Unrequited love is shown when Pip says, "Oh Joe! Who I was ready to leave and so unthankful too." This shows that

Dickens does this to show that ambitions does not always mean success, because we can lose the ones we love the most because of it.

However Joe loves Pip through the whole novel, even when Pip rejects his friendship and feels ashamed of him. He

visits Pip in London and although very uncomfortable, he never forgets Pip's true identity. The idea of love is explored when

Pip says, 'not with pleasure, though I was bound ^{to} him by

so many ties. This highlights the fact that Love can be

confusing and annoying, but it is forever. Pip wants to distance himself from Joe, but it is love that stops him.

Love is also shown between Pip and Estella.

"You are part of my existence, part of myself," this sentence indicates how much Pip loved Estella, to the point when he thought



he could not live without her. Dickens highlights the fact that people of different status could not find love in the Victorian era, because of their duties, and Pip loves Estella even though she brings heartbreak to his life. This shows the effect of love and how Pip loved Estella ~~not just for~~ ^{against} her hatred and rejection but simply loved her for her. This proves bad in the end of the novel as Estella announces that she does not love Pip back, "you must know that I have no heart." This creates sympathy for Pip as he is left sad, vulnerable and alone wishing he still had Joe.

Dickens also shows love between in other ways, for example Miss Havisham loves Estella with the thought of using her for revenge on men. This destroys Miss Havisham in the end, after learning that Estella does not want her anymore. "All that you have given me, is at your command to have again. Beyond that I have nothing." This shows the importance of love if meant to be pure like Joe and Biddy's love for Pip, but instead Miss Havisham is blind as she cannot see that she has destroyed Estella and brought her up as a tool for revenge on her past.



SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☒

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

a) In this extract Magwitch is presented as a calm, peaceful person. His way of speaking to Pip portrays him as a caring father figure throughout the extract.

In this extract, Magwitch is presented as a father figure for Pip. This is portrayed by the addressing terms Magwitch uses for Pip. Throughout the extract Magwitch refers to Pip as "dear boy". The word "dear" expresses that Magwitch has a lot of care for Pip and the word "boy" suggests that Magwitch still sees Pip as the young child who stole him pie and a file. ~~This is expressed~~ This is expressed again when he describes Pip as making him happy "since I was under a dark cloud, than when the sun shone". This metaphor displays that even in the darker periods of his life, Pip was there to make him comfortable, more so than he would be in brighter parts of his life. Using dark and light imagery reflects the good and the evil Magwitch has experienced. This suggests that after Pip showed him the kindness in the Marshes, the 'evil' parts of him died. Overall this portrays that Pip helps him see the good side of things. ~~Magwitch's~~ Magwitch's view on Pip reflects

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



the relationship of a father and son. Magwitch loves Pip so much that he sees him as a son, explaining why he acts like a father figure in Pips life. ~~He~~ Dickens intended to portray that a father isn't just a father by blood, but rather by the love they share with each other. Therefore, in this extract, Magwitch is presented as Pips father figure.

Furthermore, in this extract, Magwitch is presented as a peaceful person who's ~~his~~ death reflects that. This is portrayed by the lexical field used representing ~~serenity~~ serenity. Words like "placidly", "white", "affectionately" and "quietly" portray that in his ~~last~~ dying moments, Magwitch feels calm and at peace. The word "white" represents purity and hope. The fact that he is surrounded by whiteness reflects his peaceful thoughts and suggests that he forgives himself for all that he has done. ~~The~~ ~~also represents~~ whiteness also represents an angelic and heavenly place. In Victorian society, religion was much more widely used. Therefore the white surrounding him in his dying moments reflects that God has understood and forgiven him. Therefore, this presents Magwitch as a serene, ~~a~~ placid person.

b) Throughout the novel, Pips thoughts and actions are determined by his love for Estella. His love for her



represents Pips constant desire for things he cannot have, even if there are others who may love him.

When Pip expresses his love ~~to~~ for Estella it is portrayed as an unhealthy, one sided relationship. For example, Pip states "You are part of my existence... my every thought." This displays Pips love for her as more of an obsession because ~~he is~~ this describes his love for her as unhealthy. Even as a grown up he finds himself looking up to her and wanting to be like her, ^{he} even states "I want to be a gentleman" just so he can be with her. ~~As a child, he~~ The fact he wants to do all this just to get respect from her, portrays his love for her as naive and wrong. As a child he fell in love with her because she was beautiful and mysterious and this caused him to become an entirely different person to gain her love. Estella in the novel, ~~symbolises~~ symbolises Pips desire for ~~the~~ unattainable things. For example, his desire to become a gentleman was ~~an~~ unrealistic because at the time he thought it was just about status and wealth. It was only once he had grown up that he learned that in Victorian Society, one had to be kind and polite as well as wealthy. Therefore, his love for Estella was unhealthy because it grew from a childhood fancy, that ended up changing the path of his life.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Love is expressed ~~totally~~ ^{completely} differently to Estella when she replies to his declaration of love. Estella has been indoctrinated to believe that love is made up and impossible to feel. This is portrayed when she replies to Pip's declaration, "when you say you love me, I know what you mean in words but nothing more". This ~~expressed~~ expresses that Estella cannot understand the true emotion of love and cannot relate when Pip ~~speaks~~ speaks of it. This is a complete juxtaposition to Pip, whose feeling of love has completely controlled his life. Therefore, the love between the two ~~characters~~ characters creates a ~~juxtapos~~ juxtaposition in the views of love: Pip loves and can't let go of the unattainable, whereas Estella, can't find a way to feel love at all. Therefore, both characters represent the extremes of the emotion.



Use this extract to answer Question 3.

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

From 'Story of the Door' – Utterson and Richard Enfield are taking their regular Sunday walk.

Mr Enfield and the lawyer were on the other side of the bystreet; but when they came abreast of the entry, the former lifted up his cane and pointed.

'Did you ever remark that door?' he asked; and when his companion had replied in the affirmative, 'it is connected in my mind,' added he, 'with a very odd story.'

'Indeed?' said Mr Utterson, with a slight change of voice, 'and what was that?'

'Well, it was this way,' returned Mr Enfield: 'I was coming home from some place at the end of the world, about three o'clock of a black winter morning, and my way lay through a part of town where there was literally nothing to be seen but lamps. Street after street, and all the folks asleep – street after street, all lighted up as if for a procession and all as empty as a church – till at last I got into a state of mind when a man listens and listens and begins to long for the sight of a policeman. All at once, I saw two figures: one a little man who was stumping along eastward at a good walk, and the other a girl of maybe eight or ten who was running as hard as she was able down a cross street. Well, sir, the two ran into one another naturally enough at the corner; and then came the horrible part of the thing; for the man trampled calmly over the child's body and left her screaming on the ground. It sounds nothing to hear, but it was hellish to see. It wasn't like a man; it was like some damned Juggernaut. I gave a view halloo, took to my heels, collared my gentleman, and brought him back to where there was already quite a group about the screaming child. He was perfectly cool and made no resistance, but gave me one look, so ugly that it brought out the sweat on me like running. The people who had turned out were the girl's own family; and pretty soon, the doctor, for whom she had been sent, put in his appearance. Well, the child was not much the worse, more frightened, according to the Sawbones; and there you might have supposed would be an end to it. But there was one curious circumstance. I had taken a loathing to my gentleman at first sight. So had the child's family, which was only natural.'

Question 3 – *Dr Jekyll and Mr Hyde*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Enfield describes witnessing a horrific scene.

Explain how horrific scenes are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- the horrific scenes that are observed
- how characters are affected by what they have seen.

(20)

(Total for Question 3 = 40 marks)

3a

In this extract, Stevenson presents Enfield as a key person in the story. He's the person who starts everything of about what Hyde looks like and his personality towards people and himself. He goes on to describe when he first see's my Hyde. When he does he sees that he has trampled over a girl. He goes over to him to tell what he has done. It shows that Mr Enfield a typical Victorian gentleman who is kind and willing to help. He is respectable and is responsible. He first in stink is to go help the little girl who is screaming on the floor. Unlike Hyde who completely the opposite to Mr Enfield. Doesn't care what he has done. Tries to walk off without thinking he has done nothing.

But Stevenson does shows that Enfield is a bit judgementally. 'So ugly that is brought out the sweat on me like running'. This shows that he is judging him just on looks. The way he thinks he is a bad character is the way he looks and dresses. 'I had taken a loathing to my gentleman at first sight'. Another reason why Enfield is judgementally. He says he has taken 'loathing at first sight'. Shows that he doesn't know him, but looking at him just decides that he will just hate Mr Hyde.

3b

Horrific scenes are portrayed elsewhere in the novel when Mr Hyde transforms into Dr Jekyll in front of Dr Lanyon's very own eyes. From seeing this horror, Dr Lanyon dies from the shock of seeing the transformation from Hyde back to Jekyll. This is a horrific scene as it includes death. Maybe he transformed in front of him is that Dr Lanyon did say the Dr Jekyll's work is 'Unscientific balderdash'. He wanted to prove a point that it wasn't. He was separating his good side to his bad side but transforming into Hyde. Good being Jekyll. Bad being Hyde.

Another horrific scene is when Mr Hyde decides the kill a man by the name of Sir Davis Carew in the middle of the streets in London. This witnessed by a maid which was so terrifying for her, faints in horror. 'Ape-like fury' was said in the extract about when Hyde attacked Sir Davis Carew. This shows Hyde to act

like an animal. That he is some sort of an animal. He is not human like. This extract is a main part of the book and shows scenes of horror. It affects Utterson as he is a friend of Jekyll and is scared what Mr Hyde might do to him. It shows duality as Dr Jekyll would not go around killing innocent people but Hyde (who which they are the same person) would.

SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☒

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

Part a)

In this extract Stevenson presents Enfield as being rational and logical. This is demonstrated due to the lack of imagery exaggeration or any form of simile or metaphor. For example his pathway where "there was literally nothing to be seen but lamps". By using the word "literally" ~~he~~ Stevenson emphasises the fact that Mr Enfield is not exaggerating the story in any way and describing it in simple terms making him appear more rational, logical and to the point.

Stevenson also presents Enfield as having a sense of justice as in the second half of the extract as Mr Enfield gave "a view halloo, took to my heels, collared my gentleman, and brought him back". This demonstrates the idea that Enfield either felt a sense of justice to bring back this man who trampled this girl. Or he felt sympathy for the girl as well which shows him as being kind-hearted so as to get the man back to face the consequences of his actions. He further describes said man as being "like some damned juggernaut". With the use of the word "damned" it presents a feeling

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



of passion for the situation he described with strong opinions on the matter. This imposes an idea the idea of Mr Enfield being a passionate, kindhearted man.

~~All of this then begs the question as to what was Mr Enfield doing around 30'clock on a winter morning.~~

Part B)

In Stevenson presents a horrific scene in chapter 4 when Sir Danvers Carew is murdered by Mr Hyde. It is the scene describes Mr Hyde as using his 'ape-like fury' on SDC. When using the word 'ape-like' this could refer back to Victorian ideas of Charles Darwin with his theory of evolution. It describes humans as evolving from primates (which are extremely similar to modern day apes) to our current form. When Stevenson uses this phrase he indirectly implies Mr Hyde as being less evolved and therefore less civilised and more violent. Stevenson also describes how you could hear bones 'audibly shattered' or which is horrific in itself. Nearby there was a maid who witnessed this scene unfold in front of her and faints from the sheer horror of this scene which Stevenson has portrayed to the reader.

Later in the novel around chapter 6 (I'm not completely sure) Mr Utterson visits Dr Lanyon and describes him as as "the rosy man had grown pale." This shows a large contrast between being "rosy" and pale. Mr Utterson further describes Lanyon as being having ~~on~~ being in a state of "rapid decay" this change in Lanyon, the reader later finds out is due to Lanyon witnessing the transformation of Mr Hyde into Dr Jekyll. This had an extreme negative impact on Dr Lanyon as described from before as the horror of which seeing this transformation shocked him so much. This could relate to the fact that the "unscientific balderdash" disproves many of the things he may believe about morality. ~~or~~ This can be related because ~~it~~ to ideas of duality in Victorian times. The premise was that everyone had a good and bad side. And the simple fact that Jekyll had split these two sides is even considered hearsay as it goes against the ideas of Christianity, ~~As~~ as one should live a ~~life~~ life free of sin ~~which~~. And by showing this side of evil goes against Christian values.

In conclusion Stevenson describes these horrific scenes as having an extremely negative impact on those who see them as well as the fact that

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



Most of these scenes have to do with Hyde. He
evil side of Jekyll. caused

12

2 - 1

SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☒

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

a At the beginning of the extract, Enfield recalls London on a "black winter morning" where he describes it to be a sinister, bestial city. He foreshadows the horror of the later event through the use of the metaphor "end of the world". London was described to be "empty as a church", depicting the idea that it was a city without morals and logic, as the church was a haven to the civilians in the 1800's, furthering the idea that something malevolent was about to take place. This also highlights the idea that through Enfield's facade of authority and respectability, lays an ~~the~~ isolated, immoral character. The juxtaposition of when Enfield appears in the chapter evokes Jekyll's idea that "man is truly two", as he appears to go on morning walks with Utterson, symbolising respectability as well as walks in the corrupt streets of London, symbolising nocturnal transgression of his

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



~~In addition~~ addition, In the middle of the extract, Stevenson presents Enfield to be completely dominated by immorality of the embodiment of pure evil. This is evident as he described to be a "little man who was stumping along eastward". The word "stumping" creates a lexical field of animalistic characteristics and savagery. It is evident that Enfield is afraid of Hyde, a pure symbol of evil, as he Stevenson writes "so ugly it had brought out the sweat on me like running", illustrating the distinction between respectability and savagery. Moreover, Enfield recalls Hyde to have "trampled calmly" over a young child's body, an embodiment of purity and innocence. The oxymoron suggests an overpowerment of immorality, as Enfield describes it as "hellish" to see. The word "hellish" links ~~to~~ directly to Satan, suggesting Hyde is a human representation of the anti-Christ. Enfield is described to be ~~hor~~ gradually even more horrified by ~~the~~ ~~a~~, as he spends more time with Hyde, as ~~it~~ at



the beginning of the chapter Hyde is described as a "man". This contrasts with Enfield's description of him, calling him a "damned juggernaut". This evokes the idea that the more time a respectable gentleman spends with a source of pure malevolence, the more they are repulsed by him, suggesting that the idealistic gentleman in the Victorian era is not artificial and does represent respectability and logic.

b) Horror is portrayed throughout the entire novel, specifically in chapter 4 where Hyde clubs Sir Danvers Carew to death, with a "great flame of anger," highlighting Stevenson's idea that there is a bestial side in human nature. Hyde is presented as an atavism, ~~who~~ and ~~he~~ Stevenson uses ~~him~~ his character to suggest immorality is intrinsic in human ~~nature~~ kind. The chapter begins^{is} from a maid's perspective, as she is in a "dream of musing," daydreaming about the positive aspects of human kind.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



The chain of soporific adjectives, such as "cloudless" ^{*} and descriptions of the moon, coupled with the appearance of Danvers Canew conveys a scene of serenity, as if the maid is living in a utopia. ^{later in the extract,} The appearance of Hyde completely juxtaposes with the maid's daydream, as he suddenly bursts into a "great flame" of "ape-like fury" symbolising the savagery of ~~human~~ ^{Hyde} ~~kind~~ dominating that the innocence and wholeness of the maid. Through the use of figurative language, Stevenson depicts the horror of the event as Danvers Canew's bones were "audibly shattered"; undermining the complete destruction of morality. The malevolent actions of Hyde led to the maid fainting, symbolising the corruption of innocence.

^{*}"romantically given" and "dream of musing."

~~At the~~ ^{At the beginning}

~~in the~~ ^{of} Chapter 9, where Lanyon recalls his meeting with Hyde, he describes Hyde to be his "personal distaste"; ^{the appearance of}



suggesting he has slight malfunctions that depict the idea that he is ~~not~~ inhuman. For This symbolises the idea that a source of pure evil is completely ~~separ~~ separate to a the idealistic Victorian gentleman.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 40 MARKS



SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☒

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

* presented through the simile "empty as a church".

Stevenson presents Enfield in this extract as a character who is righteous and wishes himself as a respectable gentleman. This is presented within the quote "born to my heels, and collar'd my gentlemen"; this infers Enfield as a man of justice and one who presents a natural good in the world. His immediate reaction to the incident through his short "halloa" and his chasing after the guy presents him as a force of justice. Additionally the use of the possessive pronoun "my" implies that Enfield, as the sole witness of the event*, places charge in his own hands to punish the perpetrator and bring justice to the ~~world~~ situation and uphold the law in this strict Victorian Society.

Additionally, Stevenson presents Enfield in the ending of the extract, after tension has been built up, as having an instinctual hatred of the criminal. This is presented through his descriptive hellish imagery, and his mental "loathing" of the gentlemen. For example the imagery adjective "hellish" coupled with his description of the oxymoron "trampled calmly" and the present participle of Hyde as "stamping" portrays Hyde / the criminal in a devilish light, that presents Enfield as having a dislike to Hyde already. Furthermore Enfield suggests that he had "taken a loathing to my gentleman at first sight" which

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



implies that before harm had been done Enfield had instinctually known that Hyde was an evil man. This links back to the foreshadowing presented within "all lighted up for a procession" and as Enfield ~~they~~ begins to "long for the sight of a policeman". This ~~pre~~ implies that as soon as Enfield saw the "Shriving" man, he was suspicious of him and his quick response suggests he was prepared. Therefore this presents Enfield as a heroic character, ^{with an} ~~instinctual~~ instinctual hatred of Hyde.

Furthermore, the ~~beginning~~ beginning of the end ~~third~~ of the extract presents Enfield as someone who despite his brave nature, also takes a fear to the impression Hyde creates. This is presented when ~~Enfield~~ Enfield implies that "Hyde was so ugly that it brought out the sweat on me", Enfield ~~even~~ exaggerates the disgusting nature of and appearance of Hyde to present to Utterson how horrifying the creature is, and the terror ~~it~~ it had inflicted on Enfield. The negative adjective "ugly" suggests that Hyde was ugly in both appearance and nature, presenting Enfield as a person of brave stupidity to chase after him, and ~~in~~ rise the potential wrath of Hyde. Therefore this presents ~~Hyde~~ Enfield as brave, but also rightfully scared of Hyde. ~~His~~ Enfield's nature as a lawful citizen contrasts the evil nature of Hyde ~~and~~ ^{exemplifies} his negative attitude. This has built up horror of the incident throughout the passage and ~~is~~ implies how righteous Enfield is.



Furthermore Stevenson presents Horner in this extract as a primary theme with recurring appearances throughout the novella.

For example, in Chapter 4 - ~~the day~~, during the murder of Sir Danvers Carew is presented as horrific through the juxtaposition of the witness's light innocent viewpoint contrasted with the brutality of Hyde's actions. Stevenson presents Hyde as a horrific creature and refers to him as with "ape-like form" this symbolises with the contextual fear of abhorism, due to Darwin's discovery of evolution. However, as the maid is presented as in a "dream of nursing" and an innocent bystander, who like Sir Danvers Carew who the maid describes as having "a world-kindness of disposition" and an "age-old beauty", it further presents how horrific Hyde's maniacal "stomping blows" and "flame of anger" were; and how horrifying that it could be possible for someone to "break out of all bounds" and become so filled with rage, that they destroy you.

Additionally the strict, upright Victorian Society, ~~as~~ (who became increasingly obsessed with murder) - ~~as~~ despised all the actions that evaded order and the upper-class structure, which ~~the~~ the brutal murder of Carew (Hyde with Hyde having no limits) ~~as~~ would have ^{done, horrifying} horrified the audience, and ~~traumatised~~ ^{traumatising} the witness, as it did the maid.

Additionally, Stevenson presents Horror through the event of Lanyon witnessing Hyde's transformation into Jekyll in Chapter 9 - Dr. Lanyon's Narrative. This is presented through Lanyon's ~~the~~ extreme body language, ~~reactions~~ in reaction to what he had witnessed.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



His repetitive screaming of "O God" ~~is~~ presents him turning to religion for an answer to his mysterious unnatural science. ~~At this point~~

Moreover he is ~~is~~ presented as to ~~have~~ ~~been~~ taken a leap back and later on he describes himself as having "a terror sit by him always"; this presents the horror of the transformation and how shocking the scientific advancement ~~and~~ would ~~have~~ ~~been~~ the have on the citizens at the time. Additionally, his horror is created through his having to keep a secret, one which he never wished to know and links back to the foreshadowing of Lanyon completely disagreeing with Jekyll's "unscientific balderdash" and presents the ~~the~~ destructive force of this horrifying secret, through his death mere weeks later. which gets him up as the one who would discover it

Furthermore, Stevenson presents Horror in Chapter 2 "Search for Mr. Hyde", where Utterson has a terrifying nightmare concerning Hyde in which Hyde is presented as being "faceless" and having complete control over Jekyll. His description as "gliding" suggests that he is in charge and has a plan, this creates fear in Utterson as he wishes to protect Jekyll's reputation and begins to fear that Hyde may tarnish it. Additionally, later in the Chapter Stevenson presents horror through Utterson's decision to meet with ~~of~~ Hyde to understand him. Hyde's "hissing" attitude and description as "pale and dwarfish, creates ^{horror} fear as a ~~vulgar~~ he is presented as a vulgar man; this contrasts with Utterson's ~~very~~ reasonable yet dry & personality (which was the normal for a respectable gentleman) ~~is~~ truly emphasising how horrifying Hyde's attitude of having no



societal standards and ^{only} a bad reputation to uphold. This creates
 horror through the disgust of ~~the~~ having an opposition to society,
 and its values - which presents his effects on Ubberson and all those
 who "take a bathing" to him as reasonable. ~~to be made~~

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

TOTAL FOR SECTION A = 40 MARKS



Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 2, 'The first of the three spirits' – The first spirit takes Ebenezer Scrooge on a journey into his past.

The Ghost stopped at a certain warehouse door, and asked Scrooge if he knew it.

'Know it!' said Scrooge. 'Was I apprenticed here?'

They went in. At sight of an old gentleman in a Welch wig, sitting behind such a high desk, that if he had been two inches taller he must have knocked his head against the ceiling, Scrooge cried in great excitement:

'Why, it's old Fezziwig! Bless his heart; it's Fezziwig alive again!'

Old Fezziwig laid down his pen, and looked up at the clock, which pointed to the hour of seven. He rubbed his hands; adjusted his capacious waistcoats; laughed all over himself, from his shoes to his organ of benevolence; and called out in a comfortable, oily, rich, fat, jovial voice:

'Yo ho, there! Ebenezer! Dick!'

Scrooge's former self, now grown a young man, came briskly in, accompanied by his fellow-'prentice.

'Dick Wilkins, to be sure!' said Scrooge to the Ghost. 'Bless me, yes. There he is. He was very much attached to me, was Dick. Poor Dick! Dear, dear!'

'Yo ho, my boys!' said Fezziwig. 'No more work tonight. Christmas Eve, Dick. Christmas, Ebenezer! Let's have the shutters up,' cried old Fezziwig, with a sharp clap of his hands, 'before a man can say, Jack Robinson!'

You wouldn't believe how those two fellows went at it! They charged into the street with the shutters – one, two, three – had 'em up in their places – four, five six – barred 'em and pinned 'em – seven, eight, nine – and came back before you could have got to twelve, panting like race-horses.

'Hilli-ho!' cried old Fezziwig, skipping down from the high desk, with wonderful agility. 'Clear away, my lads, and let's have lots of room here! Hilli-ho, Dick! Chirrup, Ebenezer!'

Clear away! There was nothing they wouldn't have cleared away, or couldn't have cleared away, with old Fezziwig looking on. It was done in a minute. Every moveable was packed off, as if it were dismissed from public life evermore; the floor was swept and watered, the lamps were trimmed, fuel was heaped upon the fire; and the warehouse was as snug, and warm, and dry, and bright a ball-room, as you would desire to see upon a winter's night.

In came a fiddler with a music-book, and went up to the lofty desk, and made an orchestra of it, and tuned like fifty stomach-aches. In came Mrs Fezziwig, one vast substantial smile. In came the three Miss Fezziwigs, beaming and loveable.

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents Christmas Eve in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge remembers working for Fezziwig.

Explain how working life is shown **elsewhere** in the novel.

In your answer, you must consider:

- who the workers are
- what their working life is like.

(20)

(Total for Question 4 = 40 marks)

SECTION A – 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☐

Question 4 ☒

Question 5 ☐

Question 6 ☐

Question 7 ☐

Dickens wrote A Christmas Carol with the intention of delivering his opinions on what Christmas is a time for. He believes that it's a time to celebrate with loved ones and family, filled with benevolence but secular - not solely based on the religious aspects. With this being said, we can infer that this the extract taken from the allegory presents Christmas eve as a celebratory and joyous event to be spent around loved ones.

Although Scrooge has been illustrated as a soulless, money obsessed character without a care for Christmas he shows that it has brought good memories in the extract. When the ghost of Christmas Past shows Scrooge old Fezziwig's party he attended he says "bless his heart." This suggests that Scrooge is grateful towards him for creating such fond memories that he treasures as he clearly remember recalls the event though it was long ago in the past. ~~In addition,~~



highlights

Zooming into the word 'bless' this shows that he is wishing him the best which is odd as he isn't as appetitive with people of the same blood as him. This proves that Christmas eve was very memorable and presented as joyous.

However, it wasn't just Scrooge who demonstrated good spirits but of course Fezziwig himself. As he tells his workers that they should pack up for Christmas eve and start preparations, ^{the extract} states "old Fezziwig, skipping down from the high desk, with wonderful agility." His mood reinforces the joy there is on the special day and the fact that he is skipping despite his old age emphasises that Christmas can bring about joy to anyone.

In my opinion, Dickens successfully portrays Christmas eve as light spirited and joyous. Earlier in the novel, Scrooge is seen as alone during past Christmases however juxtaposition is used and ~~is contrasted with~~ contrasting his past memories. This is effective as it shows the effect Christmas can have on people.



S 5 0 4 6 9 A 0 3 1 5

Part B

Working life during the Victorian era was tough. There was a huge segregation between the rich and poor leading to lots of inequality.

Through Scrooge is a soulless man, consumed by money and business and drunk in his wealth. Scrooge can be said to be represented as Thomas Malthus; a man from the Victorian age whom like Scrooge believed that the rich shouldn't help the poor but also believed that doing so would result in food shortage and famine.

Due to this mindset some individuals took on, the poor were taken advantage of in terms of working life.

A prime example is Bob Cratchit. He worked for Scrooge at his pawn shop and had ~~consider~~ considerably low wages. In the novel working life as shown with Bob was, as I mentioned before, tough. Simple things as ~~adding~~ starting a fire at the fire place for warmth was not allowed in order for Scrooge to save money. Trying to get a day off for Christmas was troublesome as Scrooge didn't see the significance and he suffered through long and



treacherous hours. Bob was a representation of how ~~worke~~ workers had to ~~persever~~ persevere in order to earn and supply for their large families. As well as Bob, ~~mar~~ Martha Cratchit, also stricken by poverty, suffered working as a miller who is someone that makes hats. Their working conditions prove to be almost unberable.

To conclude, I believe that the novel sho-
 portrays poverty and a tough working life well. The Cratchit family represent the poor and how an average family stricken by poverty lived. Also two characters named Ignorance and Want personified people like scrooge and Thomas who didn't care for the poor



SECTION A: 19th-century Novel

Indicate which question you are answering by marking a cross ☒. 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 ☐

Extract:

Firstly, in a Christmas Carol Dickens presents Christmas Eve as being work free. For example, 'clear away!', 'No more work tonight' reveals that Fezziwig rewarded his workers with an early finish. Dickens uses an exclamatory sentence to create excitement and a declarative one to state that there is no work. The reader sees Fezziwig as a praising boss because he does not make his workers work more.

In the next section, Dickens presents Christmas Eve as a celebratory time. Dickens writes, 'they charged panting like racehorses' which conveys the workers' determination to start their celebrations. Through the use of the verb 'panting' and noun 'racehorses' as a simile Dickens creates a celebratory atmosphere which is excitable as the verb 'charged' shows their adrenaline to get the snuffers

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



closed. The reader would believe Christmas Eve is like a race to get finished so they can celebrate all their hard work.

Furthermore, in the extract Dickens represents Christmas Eve with activities. For example, 'made an orchestra of it, and tuned like fifty stomach-aches'. This reveals that one fiddler made his music seem like a whole orchestra which creates a bigger atmosphere. Through the use of the verb 'tuned' and like the noun 'stomachaches' Dickens implies the music was vastly mindblowing, and caused people to feel like it was Christmas. The reader would believe Christmas Eve is represented as taking pride in musical power to create a celebratory atmosphere.

Finally, Dickens represents Christmas Eve as a joyful time. For example, 'In came Mrs Fezziwig, one vast substantial smile'. Dickens describes the Fezziwigs as extremely joyful. Also, through the use of the adjectives 'vast' and 'substantial' we learn that she is more



than happy for it to be Christmas. The smile
 is seen by the reader to cover her
 face, and this would impact on others
 and make them seem happy as well.

Dickens writes this extract in a ~~3rd~~ the
 third person narrative which reveals
 an overall view of Christmas Eve from
 a narrators perspective. The lack of speech
 means there is no opinion from any
 characters, so the reader interprets what
 Christmas Eve is like for themselves.
 For example, 'Scrooge cried in great
 excitement' reveals that he remembers
 working for Fezziwig. The reader learns
 that Scrooge once found Christmas
 exciting, rather than his 'Bah humbug'
 attitude as previously in the Narrative.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



b) Essay:

In the Novella, *A Christmas Carol*, the theme of working life is important elsewhere in the Novella because it conveys Dickens' message that the wealthy should take more responsibility for the poor. Dickens represents the theme through several characters throughout the Novella.

Firstly, the theme of working life is seen in Stave 1 when philanthropy is expressed. Two men visit Scrooge asking him for money for example; 'it is more than usually desirable to provide slight provision for the poor and destitute'. The philanthropists are doing their job when Scrooge's attitude bluntly replies 'are there no workhouses?'. Scrooge's Dickens conveys how workhouses took advantage of their employees, just as Scrooge took advantage of Bob Cratchit. The reader feels misery from Scrooge's coldheartedness to donate, however at Christmas time people should be joyful and generous. Also the reader sees the epitome of Dickens' childhood experience as he worked to gain



financial security.

In addition, Stave Two reveals working life through the character of Jacob Marley in the Novella. Jacob tells Scrooge "mainland was my business" warning him that he must change. Jacob "wears the chain" he "forged in life" telling Scrooge that he failed to help those in need, and has been doomed to do so now he has died.

Dickens effectively conveys his message that the rich should take more responsibility as he knew the rich would buy his book. Therefore, the reader learns of the consequences from the hardship of the poor and if they do not change they will live with it forever.

Furthermore, in Stage 3 of the Novella Dickens reveals two deprived children from the ghost of Christmas Present. For example, 'This boy is Ignorance, this girl is Want.' Shows the affects of working life on child labour. Children who Dickens describes the children metaphorically as 'wretched, hideous and frightful'.

TOTAL FOR SECTION A = 40 MARKS



This reveals them to be almost animalistic and shows that workhouses neglected the value of children. Dickens crafts his metaphor to create sympathy with reader as they learn that children are deprived of an education. Just as their parents were, which has continued in a vicious cycle. - Working Life has caused this.

Finally, Dickens conveys Bob Cratchit's working life as miserable. In the Novella Bob Cratchit is seen to be the opposite values of Scrooge; his priorities are love, family and companionship. Despite Scrooge ~~to~~ only paying Bob 'but fifteen Bob a week' his family are seen as cheerful and ~~grate~~ grateful. ~~The~~ Bob is forced to work in a 'dismal cell' 'copying letters', which at the time was seen to be better than workhouses but Scrooge could afford to take care of his worker. Also, Scrooge is ignorant to Bob Cratchit's family life as his son Tiny Tim suffers from a life threatening illness, and finds it 'inconvenient' for Bob to have Christmas Day off. The reader believes that Scrooge has no other life than his working one and is exploiting Bob Cratchit to do the same. However, in Stave 5 Scrooge's epiphany exclaims, 'I am about to raise your salary' which the reader and Bob is astonished at.

At the time Dickens wrote a Christmas Carol, many European ~~had~~ countries had no jobs and people lacked food. This therefore led to places such as prisons and workhouses which any reader from today would find it hard to comprehend with. However, at the time Dickens conveyed the cruelty of the 1834 Poor Laws, which caused Scrooge's transformation to the ~~antithesis~~ antithesis of his former self - from a miserly misanthropist to an enthusiastic philanthropist, willing to help those who suffer.

Use this extract to answer Question 5.

Pride and Prejudice: Jane Austen

In Chapter 58 Elizabeth apologises to Mr. Darcy.

'Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours. I can no longer help thanking you for your unexampled kindness to my poor sister. Ever since I have known it, I have been most anxious to acknowledge to you how gratefully I feel it. Were it known to the rest of my family, I should not have merely my own gratitude to express.'

'I am sorry, exceedingly sorry,' replied Darcy, in a tone of surprise and emotion, 'that you have ever been informed of what may, in a mistaken light, have given you uneasiness. I did not think Mrs. Gardiner was so little to be trusted.'

'You must not blame my aunt. Lydia's thoughtlessness first betrayed to me that you have been concerned in the matter; and, thank you again and again, in the name of all my family, for that generous compassion which induced you to take so much trouble, and bear so many mortifications, for the sake of discovering them.'

'If you *will* thank me,' he replied, 'let it be for yourself alone. That the wish of giving happiness to you, might add force to the other inducements which led me on, I shall not attempt to deny. But your *family* owe me nothing. Much as I respect them, I believe, I thought only of *you*.'

Elizabeth was too much embarrassed to say a word. After a short pause, her companion added, 'You are too generous to trifle with me. If your feelings are still what they were last April, tell me so at once. My affections and wishes are unchanged, but one word from you will silence me on this subject for ever.'

Elizabeth feeling all the more than common awkwardness and anxiety of his situation, now forced herself to speak; and immediately, though not very fluently, gave him to understand, that her sentiments had undergone so material a change, since the period to which he alluded, as to make her receive with gratitude and pleasure, his present assurances. The happiness which this reply produced, was such as he had probably never felt before; and he expressed himself on the occasion as sensibly and as warmly as a man violently in love can be supposed to do. Had Elizabeth been able to encounter his eye, she might have seen how well the expression of heartfelt delight, diffused over his face, became him...

Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Darcy expresses his love for Elizabeth.

Explain how love is shown **elsewhere** in the novel.

In your answer, you must consider:

- who shows the love
- the different types of love.

(20)

(Total for Question 5 = 40 marks)

1 In this extract, Austen presents Elizabeth as being sorry for her own actions and hopeful for Mr Darcy to forgive her for her pride - which blinded her from seeing her own true feelings for Darcy. By using the ~~describing Elizabeth~~ using the phrase 'very selfish creature' when Elizabeth is describing herself, Austen makes the reader aware of how Elizabeth feels about her past actions, therefore making the reader sympathetic to Elizabeth. This can also be seen.

Austen also presents Elizabeth as caring and kind when Elizabeth thanks Mr Darcy for his 'unexampled kindness' concerning her pride.

Austen also presents Elizabeth as being very caring towards her own family. This can be seen when Austen uses a hypocritical language when Elizabeth is discussing her 'poor' sister.

This Extract is a very key moment for her as this is when she first acknowledges her pride towards Darcy. She is shown to be very thankful and humbled by this.

four
 2 Within the novel, Austen shows love in three different ways; love of within a family, love within marriage, ^{love of social rank} and love of possessions or money.

Love within marriage within the novel can be seen in different ways depending on the character. For example, Mr and Mrs Bennet show very little affection towards each other, with Mrs Bennet instead having her main focus on getting her daughters married off. In the novel, it can be seen that most characters marry for the added security and to improve their social rank, with the exception of Elizabeth and Darcy who chose to marry because of their attraction towards each other. However, even in this circumstance, Elizabeth identifies her true love for Darcy when she visits Pemberley for the first time. This highlights how love within relationships stem from love of possessions and money.

and possessions

Love of money within the novel can be seen throughout. Mr Collins shows off his possessions in an attempt to raise his social rank, with the aim of getting married. Love of money and possessions can also be seen when Charlotte confides in Elizabeth that she married for the security and money.

Within the different families in the novel, love has been presented throughout. For example, when Lydia and Wickham run away together, the Bennet family express concern over Lydia. However, their concern may be seen as for the wellbeing of Lydia, but the family show annoyance of

how the family will look after the incident. This shows how their love of their own social class is as important as their missing daughter.

Love with family can also be seen in the relationship Jane and Elizabeth have with each other. They both talk to each other frequently about topics that families would not talk about, despite their contrasting personalities.

Love of social rank and reputation can also be seen throughout the novel. An example would be Darcy and his pride ~~the~~ which stops him from himself and his social rank which blinds him from seeing his true feelings towards Elizabeth.

SECTION A: 19th-century Novel

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

Chosen question number:

Question 1 ☐

Question 2 ☐

Question 3 ☐

Question 4 ☐

Question 5 ☒

Question 6 ☐

Question 7 ☐

a) In this extract Austen presents Elizabeth as ~~one~~ polite and quite eager. As a character Elizabeth can be quite proud and so when she calls herself a 'very selfish creature', this may come as a shock to the reader because of Lizzy's change of character. Elizabeth uses words like 'unexampled kindness' when she is talking to Darcy about what he did; this is another surprise because Lizzy never liked Mr. Darcy and so for her to be so complementary of Darcy is not like Lizzy to say. She continues to say how she is 'anxious to acknowledge' what he has done, the word 'anxious' suggests it was something that was bothering her and she really wanted to tell him how grateful she was. Again, the readers that Lizzy can be quite stubborn, (especially in prejudice of people), so seeing how desperate and eager she is to convey her gratitude, is a very different side to her.

The way Lizzy is feeling, is emphasized when she says 'thank you again and again', this ~~shows how~~ ~~much~~ might suggest how Lizzy wants Darcy to see how her feelings for him have changed, but she does

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



it quite subtly.

After Darcy has told Lizzy that he is still in love with her, Austen says how embarrassed Lizzy then becomes. Lizzy has always told people how she is really feeling, ~~an~~ especially when she ^{refuses} ~~tells~~ Mr. Collins' marriage proposal, so seeing that Darcy has made her feel this way and had actually managed to make her speechless, shows the readers how strongly and different she now feels.

b) Love is a key theme in the novel and is shown in many different ways. Austen has very different characters, some that are so dissimilar and some that are very much alike.

Throughout the novel you follow Mr and Mrs Bennet, who are married. They are so different in the way they act and portray themselves, for example: Mrs Bennet is over dramatic and hysterical, whereas Mr. Bennet is sensible and calm. Mr. Bennet says how he was 'blinded by her beauty, to see her silliness'. This shows that basing love on looks is not always going to mean a stable and happy relationship. Mrs Bennet is always getting annoyed at things Mr. Bennet does, saying 'how you vex me so' or 'my poor nerves!', showing again that not every relationship is always perfect. →



However for others love is a little bit easier. Jane and Bingley meet near to the beginning of the novel and it is clear that they are both in love with each other. They are very alike in the fact that they are both quite naïve characters, they will others thoughts change their opinions, especially Bingley. He believes Darcy and his sisters when they tell him that Jane doesn't love him anymore, but also Jane believes that Bingley doesn't love her either. They manage to find each other again, which shows the reader that ~~sometimes~~ you have to trust one another and love isn't always easy.

Love for Elizabeth and Darcy was very different, as Darcy was a very proud man, shown when he talks about Lizzy at the ball and that she couldn't 'tempt' him. But near to the end of the novel he confesses about she is the most 'handsome' woman he had seen. This shows how Darcy had to stop being such a proud man.

For Lizzy, she had to conquer her prejudice, showing that ~~with~~ Mr. how looks and charm can deceive you, with Mr. Wickham, but this helped to see how truly kind and thoughtful Mr. Darcy was.

This meant that they fell in love because they



managed to think even more beyond themselves,
although they had, to open up ~~to~~ and say how
they really feel.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



S 5 0 4 6 9 A 0 5 1 5

Jane Austen presents Elizabeth in this extract, full of remorse ~~and~~ gratitude, ~~and~~ ^{and} ~~passion~~ ^{passion}

One of the ways Jane Austen shows the emotions felt by Elizabeth in this chapter is through structure. Jane ~~A~~ Austen uses direct speech heavily to let Elizabeth's thoughts and feelings pour out of her, by using ~~some~~ ^{minimal} description she is able to show how much she wants to express her gratitude to Mr Darcy.

~~This also shows remorse as~~

Jane Austen uses quotes like 'most anxious to acknowledge to you how grateful I feel gratefully I feel' This shows that ~~the~~ Elizabeth is remorseful and is scared to what Mr. Darcy's opinion of her is and does not want to be viewed in a bad light by him which shows she cares about him, thus showing huge contrast to the start of the novel where she ~~had~~ did not care about his opinion of her.

~~Elizabeth is shown to be embarrassed in this extract as~~ ^{embarrassment}

Her ~~anxiety~~ ^{embarrassment} on his opinion of her is ~~also~~ exemplified by her physical actions such as 'Elizabeth was so much embarrassed to say a word' or 'forced herself to speak.... though not very fluently' or 'had Elizabeth been able to encounter his eye'. All these physical actions help to show

How ~~embarrassed~~ Elizabeth is ~~that~~ in the current situation.

Jane Austen uses language techniques to show the shame Elizabeth feels such as 'Selfish creature'

Jane Austen does also show Elizabeth in a pickle light and ~~the~~ the tone she speaks it not her usual composed nature, ~~she also~~ Elizabeth also contradicts ~~her~~ herself by saying 'to my poor sister' then when she next speaks about her sister she says 'By Lydia's thoughtlessness' this could show the wide spectrum of emotions she feels from love to anger.

In this extract Elizabeth admits her pride with 'giving relief to ~~her~~^{my} own feelings, care not how much I must be wounding yours' She understands she has been selfish and getting over her pride admitting this to Mr. Darcy is a huge part to this novel as it is there equal pride but which had concealed there love for each ~~other~~ other.

The quotation also shows how much she ~~is~~ cares for Mr. Darcy as she detests the fact she has hurt him, therefore showing her affection she feels for Mr. Darcy

Love is shown elsewhere in the novel in many different forms.

Jane and Bingley are a key representative of true love in comparison to other couples in the book. There ~~marriage~~^{love} is not material and they married each other for love as Jane expresses with the quote 'how shall I bear such happiness'. They did not marry after a very short period and got to know each other before the marriage. They both have love for each other and are well suited with kind and gentle natures.

There love is also shown to conquer difficulties as Mr. Darcy ~~people~~ tried to ~~end~~ the love shared between them but their love still remained for each other.

Mr and Mrs Bennet and Lydia and Wickham both married for similar reasons, passion and ~~love~~ lust. ~~but~~ Unsurprisingly we learn both marriages did not become happy ones they married for attraction and ~~they~~ their 'love' for each other was short lived this is shown by 'three and twenty years were insignificant for his wife to understand his character'. It proves that the 'love' ~~that~~ that both couples married for was ~~merely~~ ~~merely~~ passion. ~~this also~~

Mr Wickham's ~~love~~ love for Lydia was not true and he was more material. And they did not ~~do~~ not love each other as they cannot even understand their other's character.

~~the~~ Charlotte Lucas and Mr Collins ~~do not~~ are a key example of the practical and materialistic version of love. Neither partner loved the other. When joined in marriage, they ~~do not~~^{begin} did not view love as a very important factor in life. 'Happiness in marriage is entirely a matter of chance' Charlotte saying this shows she feels love is not important to her, as she would not actually look for love and is not greatly bothered if she doesn't find it which is proved, when she agrees to marry Mr. Collins.*

*and
darcy and
miss dearcy

There is a strong ^{Sibling} ~~sisterly~~ love between Jane and Elizabeth*. ~~Jane Austen shows this by~~ They both care greatly about each other, and are honest and ~~open~~ are ~~open~~ ~~with~~ towards each other as Elizabeth trusts Jane and when they have conversations together, this is when in the novel we learn a lot of their true feelings.

Mr Collins also does not care for love as he ~~is~~ went ~~searching~~ searching for a wife as Lady Catherine de Bourgh told him to. He also shows this by proposing to Elizabeth and Charlotte Lucas in the same week.

~~the~~ Jane Austen shows many different forms of love throughout the novel.

6.

- a. Austen presents Elizabeth as awkward and embarrassed about why Mr Darcy helped her sister. Elizabeth ~~is also shows~~

~~Elizabeth is presented as someone who~~

Elizabeth ~~thinks~~ is presented as someone who thinks badly of herself. She believes herself to be "a very selfish creature".

The noun "creature" shows that she does not think highly of herself. "Creature" suggests an animal, not a human.

The adjective "selfish" shows that she believes she ~~does~~ cares about herself ^{first} rather than others. Readers feel

surprised at this as it is a harsh way to describe herself. However ^{she} ~~it~~

is proven wrong as Mr Darcy tells ~~however, it is~~ describes her as "too generous" to trifle with him, showing that she is not selfish. The verb "trifle" ~~says~~ shows he does not think she is playing with him. The adjective "generous" shows that Elizabeth was thinking ~~too~~ too badly of herself. "Generous" shows that she puts others in front of herself which readers agree with.

Also, Austen shows Elizabeth as awkward and as she ~~had to~~

"forced" herself to speak". The verb "forced" suggests someone who is not comfortable to speak or is surprised. Elizabeth also did not speak "very fluently" showing that she stuttered and took a while to speak what she was feeling. Readers feel sympathy towards Elizabeth as she cannot ~~speak~~^{speaks} and some could relate to her.

Elizabeth is also shown as ~~someone~~ a person in love. Her feelings made her "~~receive~~^{receive} with gratitude and pleasure." The adjectives "gratitude" and "pleasure" show the love that Elizabeth feels for Mr Darcy. "Pleasure" tells readers of the joy she is feeling whilst "gratitude" shows the relief and thankfulness she is feeling because Mr Darcy has admitted he still loves her. Modern readers feel ~~at~~ delight for Elizabeth as most can't fall in love and eventually marry for love.

In conclusion, Austen presents Elizabeth as awkward, embarrassed and someone who is in love. Her views of herself are very harsh to the ~~views~~ views of others such as Mr Darcy.

- b. Austen successfully portrays the different views of love throughout the novel. Some people in the novel do not care for love, showing the views of most women at that time. However, others feel love is important. Austen also includes the love between a family.

Austen portrays how some people care about love and will not marry without it. Throughout the novel, Elizabeth's views on love do not change as she believes it is important. This is shown when she turns down both Mr Collins and Mr Darcy the first time because she does not love them. Her views are the same as Jane's. Also, ~~Also, Darcy's opinion of Darcy is~~ shown to believe in love at in the novel. At first, he does not care for Elizabeth, saying "she is tolerable, but not handsome enough to tempt me." However, Austen successfully portrays the change as he proposes to Elizabeth as his "feelings will not be repressed."

Some people are shown to think that ~~size~~ love is a leisure that comes when married. This is shown for through

Charlotte as she believes that "when a woman is secure of him and only then, may she fall in love." Modern day readers feel surprised as most believe they should fall in love before they get married.

However, Austen ~~success~~ presents a different type of love, such as family. Austen successfully presents the love between Elizabeth and Jane as Elizabeth walks across fields to see if she is all right and turns up at Netherfield, not caring about what she looked like and only cared about Jane. Also, Mr Bennet shows love for his daughters as he ^{warns} ~~cautions~~ them to marry for love as he does not want them to make the same mistakes he did.

Some people are shown to not care about love, and marry only for security. This is shown successfully through the portrayal of Charlotte as she believes "happiness in marriage is entirely a matter of chance" showing how she does not think highly of love. Also, she tells

Elizabeth, when Mr Collins has proposed to her, that she "was never romantic." This shocks modern day readers as many believe that love is the most important thing in marriage.

In conclusion, Austen successfully portrays the different aspects of love, from family to romantic.

a) In this extract towards the end of the novel, Austen presents Elizabeth as being apologetic and guilty. She says 'Mr. Darcy, I am a very selfish creature; and, for the sake of giving relief to my own feelings, care not how much I may be wounding yours.' which presents her as This shows Elizabeth to be impulsive and sorry for her previous actions. She needs to tell Darcy how she feels and how grateful she is for him helping her family regarding Lydia and Wickham, even though he does not know that she knows. The word 'wounding' implies that Elizabeth is hurting ~~him~~ Darcy. The reader is shocked at Elizabeth's confidence and the abruptness of her manner. They also feel tension because they know that Darcy still has strong feelings for Elizabeth, as she does, but they do not know how the others feel.

Elizabeth is presented as being confused when she says 'I can no longer help thanking you for your unexampled kindness towards my poor sister.' The word 'unexampled' implies that Darcy ~~has~~ had no reason to help Lydia, for they were not close, but he did. The fact that Elizabeth describes her sister as 'poor' implies that she is helpless and unfortunate. This emphasises her gratitude towards Darcy as she can see no reason of him to help a poor sister. The 'kindness' also contrasts with her being

'a selfish creature' and furthermore accentuates her bewilderment at his actions. The reader ~~is~~ knows that Darcy did it because he still loves Lizzy, but she does not.

Lizzy is shown as being apologetic when she says 'thank you again and again'. The repetition of her thanks show how strongly she admires him for his actions and how grateful she is. The words 'again and again' give a sense of eternity and everlasting gratefulness from Elizabeth towards Darcy. The reader is shocked at Elizabeth's sudden outburst of emotion that is so rarely seen.

- b) In Jane Austen's novel *Pride and Prejudice*, love is probably one of the most explored themes. She does this through her use of ~~an~~ excellent characterisation and developing relationships.

At the beginning of her novel, Mr and Mrs Bennet are talking about Mr Bingley coming to *Nethefield*. Mr Bennet refuses to go and see him and in a flutter Mrs Bennet says 'You have no compassion on my poor nerves' and Mr Bennet humorously replies 'Your nerves have been my friend's these last twenty years'. This shows that Mr Bennet has little respect for his wife and finds her

anxious nature funny. This is, in a sense, understandable for both a 19th reader and a modern day reader, but it is humorous and makes the reader laugh.

In the opening of her novel, Austen begins with the ironic statement 'It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife'. This is ironic as it is not rich men who are fanatic about finding ~~wif~~ wives, it is the other way round. The reader is immediately hit with Austen's powerful ironic writing technique and can see that love is connected with so many superficialities of marriage for money, that it can lose its meaning.

Further on through her novel, Austen pursues her irony and when Lizzy and Charlotte Lucas are at a ball, Charlotte says 'Happiness in marriage is entirely a matter of chance'. This is ironic as Charlotte is not romantic and willing to marry for convenience due to her age and position, but you should not agree to marry unless you love someone and it is ridiculous to accept an offer, unless you are sure you will be happy. The 19th reader is ~~is~~ will perhaps

find this relatable, but a modern day reader would most probably not think about marrying someone they don't love. Austen is saying you should only marry for love.

At ~~long~~ around the middle of her novel, whilst Lizzy is staying at Hunsford, Mr. Darcy proposes to Elizabeth. He is agitated and abruptly says 'In vain I have struggled. It will not do. My feelings will not be repressed. I must tell you how ardently I admire and love you.' Darcy bursts out this passionate comment in hope of Lizzy feeling the same, after all he is very rich and women normally don't reject marriage offers. Lizzy however turns him down and this is a striking message from her: You should always marry for love, no matter how poor you are and how rich they are. She uses Lizzy as her voice in the novel. A 19th reader would be utterly disgusted/amused that Lizzy rejected Darcy, as he would not make her happy, and some may admire her but a modern day reader would thoroughly understand.

Darcy adores his sister Georgiana. 'There is nothing he would not do for her'. This emphasises Darcy's love because before, Darcy was reserved and cold, but a sudden honourable description of him is given by the housekeeper and he is the best man in the world.

Conflict

What Were They Like?

- | | |
|---|----|
| 1) Did the people of Viet Nam
use lanterns of stone? | |
| 2) Did they hold ceremonies
to reverence the opening of buds? | |
| 3) Were they inclined to quiet laughter? | 5 |
| 4) Did they use bone and ivory,
jade and silver, for ornament? | |
| 5) Had they an epic poem? | |
| 6) Did they distinguish between speech and singing? | |
| | |
| 1) Sir, their light hearts turned to stone.
It is not remembered whether in gardens
stone lanterns illumined pleasant ways. | 10 |
| 2) Perhaps they gathered once to delight in blossom,
but after their children were killed
there were no more buds) | 15 |
| 3) Sir, laughter is bitter to the burned mouth. | |
| 4) A dream ago, perhaps. Ornament is for joy.
All the bones were charred. | |
| 5) It is not remembered. Remember,
most were peasants; their life
was in rice and bamboo.
When peaceful clouds were reflected in the paddies
and the water buffalo stepped surely along terraces,
maybe fathers told their sons old tales.
When bombs smashed those mirrors
there was only time to scream. | 20 |
| 6) There is an echo yet
of their speech which was like a song.
It was reported that their singing resembled
the flight of moths in moonlight.
Who can say? It is silent now. | 25 |
| | 30 |

Denise Levertov (1967)

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 – Jon 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

Poppies

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

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

slowly melting. I was brave, as I walked
with you, to the front door, threw
20 it open, the world overflowing
like a treasure chest. A split second
and you were away, intoxicated.
After you'd gone I went into your bedroom,
released a song bird from its cage.
25 Later a single dove flew from the pear tree,
and this is where it has led me,
skirting the church yard walls, my stomach busy
making tucks, darts, pleats, hat-less, without
a winter coat or reinforcements of scarf, gloves.
30 On reaching the top of the hill I traced
the inscriptions on the war memorial,
leaned against it like a wishbone.
The dove pulled freely against the sky,
an ornamental stitch. I listened, hoping to hear
35 your playground voice catching on the wind.

Jane Weir



9 Re-read *What Were They Like?* Choose **one** other poem from the *Conflict* anthology.

Compare how memories are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 9 = 20 marks)

Both 'What were they like' and 'Poppies' explore memories and how they are shaped and changed. 'Poppies', by Jane Weir, is about a mother remembering her son who was killed in Afghanistan. 'What were they like', by Denise Levertov, is about the Vietnam war and what Vietnam was about before and after the war.

'Poppies', by Jane Weir, was written to give a voice to mothers who have lost their son in war. The poet, Jane Weir, didn't have a son who died in war so the poem isn't written from personal experience. She was asked to write a poem on how mothers feel about sending their sons to war. The poem itself switches between past memories and present events and it is written to the dead son as if he was there. The poem begins with 'Three days before Armistice Sunday', this has no indication of being past or present. The fact that there is no indication of when this is ~~can show~~ means it could be the day the son left to go to war but it could also ~~be~~ the present and the oncoming Sunday is making the poet ~~reminisce~~ reminisce about the day her son left.

Jane Weir owns a textiles company and is very skilled at textiles. She makes constant references to this ~~throughout~~ throughout the poem. We first see this link in the second line. Weir writes '~~a bias of yellow binding~~' 'a blockade of yellow bias binding'. The reference to 'binding' is a reference to textiles but it could also show how the mother and son are falling apart. Earlier in the line weir writes 'spasms of paper red' followed by 'disrupting a blockade of yellow bias binding'. The 'red' can represent blood and hate, while the yellow binding could

show the happiness shared by mother and son. We see the red 'disrupting' the yellow bias which can represent the blood of war disrupting the happiness of the mother and son.

Later in the poem, once the son was left, we see the narrator 'release a song bird from its cage' a song bird can represent a dove. Doves represent peace and by releasing the peace from its cage, we could be showing how by sending her son to war, ~~she~~ she has removed all peace in his life. The song bird could also represent the son and the cage could show the mother's protection, so by writing 'releasing ~~the~~ ^a song bird from its cage', the Weir is saying how the mother has released her son to face the wonders and horror of the world.

Weir later entwines more textile references by writing 'my stomach making, tucks, darts ^{and} pleats'. By this point in the poem the mother is in a churchyard, presumably at her son's grave, ~~we~~ and we can see she is nervous ~~because~~ her stomach is making 'tucks, darts and pleats' but this again links to Weir's textile roots. We then see a dove pull 'freely against the sky like an ornamental ~~stitch~~ stitch'. The dove, again representing peace, can be ~~shown~~ ^{interpreted as} sewing up the wound of the son's death with an ornamental stitch, which again references textiles.

The way in which the poem is written, ~~as~~ like a letter to the dead son, is very powerful and poignant as this makes the reader realise that mothers cannot ever talk to their sons again after they have died in war and it makes the reader question their views on war.

'What they were like', by Denise Levertov, was written in protest against the Vietnam war. The Vietnam war was the Vietnamese communist against the ~~rest of~~ the Vietnamese and American militaries. Denise Levertov was ~~an~~ actively speaking out against the war and one way she did this was through her poems.

'What they were like' is written in a question and answer format with six questions being asked followed by six responses. This gives the impression that the person asking the questions, presumably a American, knows little or nothing about Vietnam and its culture and even the person answering the questions only seems to know from military records. The ~~answer~~ person answering refers to the person asking the questions as 'sir'. This could represent a low ranking soldier talking to an officer or commander. Levertov does this to show how little the Americans knew about the people and country they were fighting. Later in the poem the person answering says 'It was reported'. This again infers a military record and further shows how little the Americans knew about Vietnam.

The third question asks 'Were they inclined to quiet laughter?' to which the response is 'Sir, laughter is bitter to the burned mouth'. This can represent how the Americans used Napalm bombs which burnt everything it touched but it could also show ~~the~~ how emotionally broken the Vietnamese were because ~~the~~ laughter represents happiness ~~and~~ ~~but~~ but to people who have experienced so much pain and sorrow, ~~laughter~~ they can't experience happiness any more.

The answer to question 5 says 'most were peasants'. This shows how much ~~unnecessary~~ unnecessary force the Americans used. They were fighting against farmers and the farmers were fighting the full force of the American military. This shows

why Denise Levertov felt so strongly against the war as there was too much force used on peasants.

In conclusion, both 'Poppies' and 'What they were like' show memories shaped by war. While 'Poppies' is remembering a dead son, 'What they were like' is remembering a whole nation before it was ravaged by war.



War Photographer

The reassurance of the frame is flexible
– you can think that just outside it
people eat, sleep, love normally
while I seek out the tragic, the absurd,
5 to make a subject.

Or if the picture's such as lifts the heart
the firmness of the edges can convince you
this is how things are

– as when at Ascot once

10 I took a pair of peach, sun-gilded girls
rolling, silk-crumpled, on the grass
in champagne giggles

– as last week, when I followed a small girl
staggering down some devastated street,
15 hip thrust out under a baby's weight.
She saw me seeing her; my finger pressed.

At the corner, the first bomb of the morning
shattered the stones.
Instinct prevailing, she dropped her burden
20 and, mouth too small for her dark scream,
began to run...

The picture showed the little mother
the almost-smile. Their caption read
'Even in hell the human spirit
25 triumphs over all.'

But hell, like heaven, is untidy,
its boundaries
arbitrary as a blood stain on a wall.

Carole Satyamurti

The context of Leventov's poem, 'What were they like?' is crucial in understanding ~~these~~ the poem. It was written in 1967 and published as an anti-war poem, Leventov was ~~inspired~~ inspired by the horrific bombing raids in the Vietnamese war so she wrote this poem as part of an activist movement; to try and show people what was actually happening in South-East Asia.

'What were they like' directly links with a poem called 'War photographer', by Carol Satyamurti. This poem shares a significant theme with 'What were they like', and that is trying to show the complacency of the West and generally the outside world.

Form-wise and structurally the poems are very individual. 'What were they like' is written in free verse and with no rhyme pattern or clear metre it is similar to 'War photographer'. However, the structure of 'What were they like' is separate to Satyamurti's poem, it is made up of two stanzas, with the first being six questions in quick succession. Then the second stanza is comprised of six answers, in response to the previous stanza. This structure is crucial to the effect of the poem and conveys one of the main themes of complacency. The six, short, questions show no hesitation making us perceive the interviewer as impatient, showing

no compassion, - instead just providing rude and objectified questions with little respect. This gives the effect to the audience of an emotionless person - this is portraying the West, especially America.

In addition the structure of War photograph is equally important, here the poem is made up of four stanzas which talk about a photographer comparing two of their photos. In this poem the two middle stanzas are the focal points of the poem, they are paralleled with the first one describing two 'sun gilded girls' at a rest, showing a posh and expensive upper-class lifestyle. Whereas the second describes a young girl 'hip thrust out' and a babies weight, walking down 'some' desolated and war torn street, this contrasts the upper-class lifestyle with a hard, third-world one. The poets use of 'some' is very important and it reflects the ~~dismissive~~ dismissiveness of the outside world, suggesting how little they care about one random street that has been hit by bombs. Again, this reinforces the common theme of complacency.

Levertov wrote 'What were they like?' in a way that shows Vietnam and it's culture to be destroyed, we see this as the country is presented as a memory and this is displayed by the characters discussing it in the past. The first speaker is shown as ignorant as he isn't even able to spell

Vietnam correctly, instead he says it as 'Viet Nam', his or her lack of respect is then contrasted with the second speaker's language, referring to them as 'sis'. However the second speaker is extremely bitter in their response showing that they have a lot of passion in this subject. 'Sis, their light hearts turned to stone', this shows how the language is heightened and Levittor uses figurative language to increase the effect of the anger filled imagery. Also, we see how the poet uses past tense to support the notion of a memory, something distant and precious.

The poet adds to the effect of a memory by using contrast and time expressions, 'they gathered once to delight in blossom, but after their children were killed there were no more ~~buds~~ buds'. This expresses how the poet felt like war had destroyed a culture and nothing would be the same after. Also, the contrast of 'blossom', something that connotes life and light with the opposite 'killed' makes the audience pay more attention to that part.

Satyanandi, in comparison, also uses time expressions to give the effect of a memory with 'once', this suggests a distant thing and also connotes a feeling of ignorance and dismissal. The poem - much like what were they like? - also uses vivid imagery to evoke stronger feelings, 'but hell,

like Heaven, it's boundaries arbitrary as a blood stain on a wall. This final sentence provokes the feeling of death and finality through hell, heaven and blood. However, it is very important that all three are used in the same passage, as if the poet is a contradicting religion. Still, the theme of death and war is very similar to what were they like? ✓

I believe both poems support the notion and effect of memories, however, Lene's 'What were they like like?' reinforces those ideas much more effectively and it has a greater impact with language like 'It is not remembered Remember,' and these subtle suggestions of a past memory.

Time and Place

Where the Picnic was

Where we made the fire
 In the summer time
 Of branch and briar
 On the hill to the sea,
 I slowly climb 5
 Through winter mire,
 And scan and trace
 The forsaken place
 Quite readily.

Now a cold wind blows, 10
 And the grass is grey,
 But the spot still shows
 As a burnt circle – aye,
 And stick-ends, charred,
 Still strew the sward 15
 Whereon I stand,
 Lest the relic of the band
 Who came that day!

Yes, I am here
 Just as last year, 20
 And the sea breathes brine
 From its strange straight line
 Up hither, the same
 As when we four came.
 – But two have wandered far 25
 From this grassy rise
 Into urban roar
 Where no picnics are,
 And one – has shut her eyes
 For evermore. 30

Thomas Hardy (1914)

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



Adlestrop

Yes. I remember Adlestrop—
The name, because one afternoon
Of heat the express-train drew up there
Unwontedly. It was late June.

5 The steam hissed. Someone cleared his throat.
No one left and no one came
On the bare platform. What I saw
Was Adlestrop—only the name

And willows, willow-herb, and grass,
10 And meadowsweet, and haycocks dry,
No whit less still and lonely fair
Than the high cloudlets in the sky.

And for that minute a blackbird sang
Close by, and round him, mistier,
15 Farther and farther, all the birds
Of Oxfordshire and Gloucestershire.

Edward Thomas

10 Re-read *Where the Picnic was*. Choose **one** other poem from the *Time and Place* anthology.

Compare how particular locations are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 10 = 20 marks)

SECTION B, Part 1: Poetry Anthology

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

Chosen question number: Question 8 ☐ Question 9 ☐ Question 10 ☒

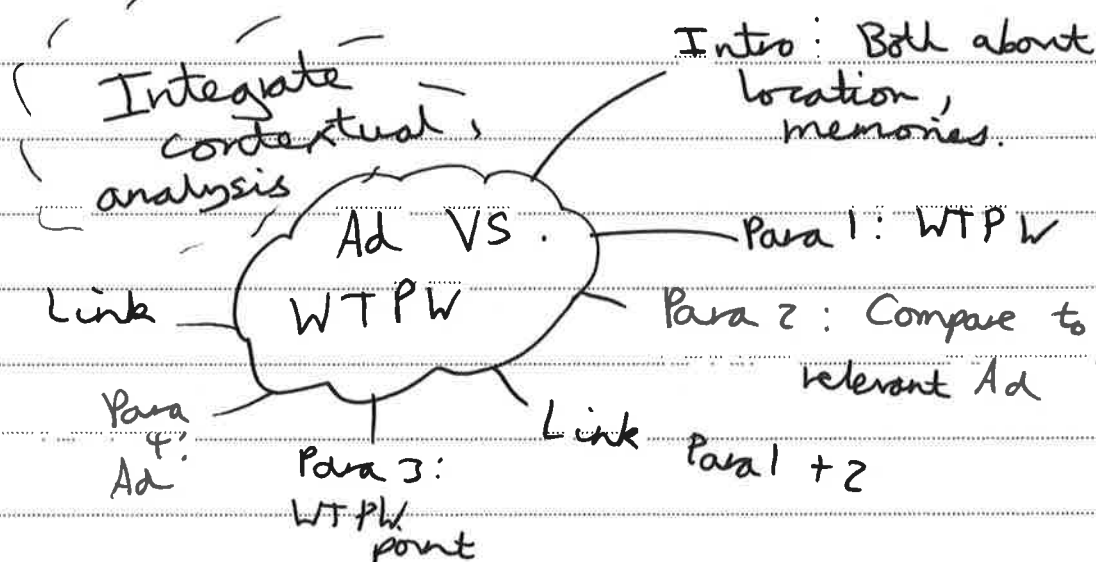
Plan: WTPW VS. Adlestrop.

Sims: Past tense, natural beauty,

big details → smaller as memories flow out.

Diffs: Both have closure, but WTPW is not right closure for reader, negative. Ad = good closure, senses. ^{Hardy there, Ad wanting to be.}

Context: Hardy - Emma died in 1912, Hardy a ladies' man, regret, should have been better to her, last poem in collection of poems. Closure. Adle = in war trench writing poem, for Adle on way to see poet friend, stopped 'unwantedly' in Adlestrop. Both show how fate cannot be prevented, how nature can remind us of the beauty of world in location, even if bad things are happening / have happened i.e. Emma Hardy dead, turning up in Adlestrop as train broke down. F+S, L



Answer: In the poems 'Where the Picnic was' and 'Adlestrop', particular locations are presented through memory, zooming in on details that could be recollected.

In 'Where the Picnic was', it begins with a declarative statement: 'Where we made the give:'. This declarative provides a confident opening line, which assures ^{both} the poet and the reader of the reliability of the poet's memory. This then progresses on to smaller details, for example the fact that it was 'in the summer time' and made of branch and briar on the hill to the sea. This is symbolic of how as the poet hears the site of his memories, they come flooding back. The poet Thomas Hardy's wife Emma died in 1912, and this poem is about him revisiting the place they had been together. The enjambment in the first stanza represents how Hardy wants to remember as much as he can about that place as quickly as he can so that it flows from line to line without punctuation as pause because, relating to the context in which the poem was written, Thomas Hardy was a 'ladies' man' and didn't pay his wife as much attention or care as he should have. Therefore, he is attempting to remember as much as he can about



her and their adventures to make up for the time he wasted, and tried to focus on the positive aspects of their time together.

Likewise, in 'Adlestrop' by Edward Thomas, larger details move in to smaller elements as the poet remembers the location. It begins with a declarative also: 'Yes, I remember Adlestrop - the name.' This has a bewildering effect on the reader and makes them feel confused because usually, when someone says that they 'remember' a particular place, it means that they have been there and experienced something there and would know exactly what it looks like and what it holds. However, Thomas only remembers 'the name', which creates tension and suspense ~~because~~ because it provokes the reader to wonder why he was there if he only remembers the name. In the context in which the poem was written, Thomas was writing the poem in a trench at war. He was remembering a time when he was on his way to visit a friend (also a poet), when the train ~~to~~ stopped 'unwantedly' at Adlestrop. Through him only remembering 'the name', it reflects how he has forgotten all about natural beauty because of the destruction that war causes unto it. However, as he goes on, he

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



remembers more about the place, transitioning from 'only the name' to the 'willows' and 'willow-herb'. The repetition here of the word 'willow' shows how his memory is expanding because the 'willow' tree is the bigger picture and the 'willow-herb' is the smaller detail, resulting in a heart-warming effect on the reader as they embark on this journey of successfully recounted memories with the poet.

Both locations in the poems are presented to encourage a sense of closure. 'Where the Picnic was' is the final poem in Hardy's collection, which is apt because of the closure in the last stanza. It tells of the death of Emma Hardy: 'And one - has shut her eyes

For evermore.' This final line of poetry creates empathy and sympathy within the reader because Hardy has shared all of the good times before closing the poem with a sad time.

Along with this, however, arrives a sense of acceptance because it is the final line in the final poem of Hardy's collection, and was ~~published~~^{written} two years after Emma's death, which shows how he had time to come to terms with her death and accept the fact that nothing he

TOTAL FOR SECTION B, PART 1 = 20 MARKS



could do would bring her back.

On the other hand, in 'Adlestrop - the downy is positive, ending with 'all the birds' 'of Oxfordshire and Gloucestershire' singing. This is uplifting and presents the location as an overall positive place, while the location of 'Where the Picnic was' is tied down by regret and sadness that will always be associated with it.

SECTION B, Part 2 – Unseen Poetry

Read the two poems and answer Question 11.

You should spend about 45 minutes on this section.

Poem 1: 1939*

Where the ball ran into the bushes,
 And I was sent to find it, being
 Useful for that more than to play their game,
 I saw instead
 This badge, from someone's brother, in 5
 Some regiment** of that war: a trophy
 Begged for and polished, coveted*** certainly,
 But lost now, slightly touched with dust already,
 Yet shining still, under smooth leaves drab with dust.
 I knew that people prized such trophies then, 10
 It was the way of all of us. I might,
 For no one looked, have taken it
 For mine. I valued it. It shone
 For me as much as anyone.
 And yet some fear of honesty, some sense 15
 It wasn't to be mine – it wasn't more –
 Said No to all of this. Besides,
 They shouted in the distance for their ball.
 For once, quite quickly, I
 Made up my mind 20
 And left the thing behind.

Alan Brownjohn

Glossary:

*1939 – this date refers to the start of World War Two

***regiment* – a group of soldiers in the army

****coveted* – desired

Poem 2: On Finding a Letter to Mrs Vickers on the Pennine Way*

A bird with a torn tail hops under ferns
and points its beak to the wall

A letter to Mrs Vickers is trodden into the path –
colours have run into edges soft as cotton.

Mrs Vickers, Mrs Vickers 5
you have won, you have almost won
a Ford Escort. We of the Prizes Department
are sending you a draft of the Award Certificate.

Earth trickles over it like a child's pattern.

Mrs Vickers, calling your number at Stoneway 10
we would like to tell you
you're in with a winning chance.
Don't miss the cellophane window.

It shines like a dirty film of ice.

Mrs Vickers, don't forget to tell us 15
all about yourself.
Then tread this well into the path
where the mossy fronds** dart like fishes –

And the bird fans out its broken tail.

Moniza Alvi

Glossary:

**Pennine Way* – a popular walking path in the British countryside

***fronds* – large leaves often associated with ferns

11 Compare the ways the writers present finding something in *1939* and *On Finding a Letter to Mrs Vickers on the Pennine Way*.

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 11 = 20 marks)

TOTAL FOR SECTION B = 40 MARKS

TOTAL FOR PAPER = 80 MARKS

Script 18 Unseen Poetry

'1939' is about someone who finds a ~~the~~ trophy in a bush and momentarily sees into a war which is being fought over the trophy, while 'On finding a letter to Mrs Vickers on Pennine way' is about a letter found that describes all the things Mrs Vickers could 'win'.

'1939' explores the idea of fighting a war ^{for} a 'trophy' ~~which~~ and what lengths people will go to ~~to en~~ for the 'trophy'. In the poem we see the trophy covered in dust which implies it has been forgotten about and set aside. The fact that the trophy that was once fought over, is now forgotten shows how futile war is and how in the end people forget what they are fighting over. However we still see why the trophy was fought over as the narrator says he 'valued it' which shows he is attracted to the trophy. The poet writes 'it shone for me as much as anyone'. This shows how the trophy seems just as valuable to anyone else, not just the narrator. We now see why the trophy was fought over as everyone who saw it valued it.

The title of the poem '1939' is the year in which WW2 was started. This is significant because the trophy described in the poem can symbolise the 'trophy' fought over in WW2 and now now, nobody really knows what was being fought over

but in 1939 it seemed important enough to send millions of men to die. ~~not~~

The poem ends by the narrator saying he 'left the thing behind' which means that there will be no war straight after but the trophy has been left to be fought over again. This shows that war is inevitable because if the trophy had been taken then it would have, again, been fought for but if it was left then it is left to be found and fought for.

'On Finding a Letter to Mrs Vickers on the Pennine way' is about a letter found that describes all the things Mrs. Vickers could have won. We see the poet write 'Earth trickles over it like a child's pattern' after the first description. 'Child's pattern' gives the image of something designed to amuse or keep interest and that could be what the letter is designed to do. The letter may only have been sent to keep Mrs. Vickers interested in the Prize department so she will keep giving them money. After the second letter the poet writes 'It shines like a dirty film of ice', the dirt could symbolise corruption and ice represents ruthlessness.

So the letter could be sent by a scammer who just wants money from Mrs. Vickers. The last paragraph says 'don't forget to tell us all about yourself' followed by 'and the bird fans out its broken tail', this can show how the ~~scam~~ scammers want as much information before revealing their 'broken tail' which could show how they don't have anything for Mrs. Vickers, it almost as if they had said there was a beautiful prize instead Mrs. Vickers got nothing.

In conclusion, both '1939' and 'On Finding a letter to Mrs Vickers on Pennines Way' find the truth behind various things. '1939' is about the truth behind a trophy and 'On finding a letter to Mrs Vickers on Pennines way' is about the truth behind competition prizes.

Script 19 Unseen Poetry

~~Alan~~

Section B unseen poetry

Alan Brownjohn and Moniza Alvi both present finding something in different ways in their poems '1939' and 'On Finding a letter to Mrs. Vickers on the Pennine Way'.

In his poem '1939' Brownjohn describes a ball "rolling" into the bushes and him being sent to find it. "being useful". The ball is a metaphor for war, as the title of the poem '1939' suggests as 1939 was the beginning of the start of world war two. The poet describes finding the "ball" which represents him finding the opportunity to go to war ~~for~~ or being "sent" to war without an option as many men were conscripted during WW2 because not enough men were volunteering.

From the 5th line in the poem onwards, Brownjohn

symbolises to the reader how a "badge from someones brother, in regiment of that war" was "begged" for and "coveted" by the men, they wanted to go to war for patriotism and to wear that "badge" of honour. It was a "trophy" then. Going to war could be perceived as a victory near the start of 1939.

This links in with Alvi's poem 'On finding a letter to Mrs. Vickers on the Pennine way' in the third stanza "Mrs. Vickers" is told "you have ~~lost~~ won, you have almost won" which in the same way as finding the "ball" in '1939' is shown to be a victory, something to be proud of.

The structures of the two poems are very different. In Alvi's poem, there are two, two line stanzas - a sort of introduction and then the poem falls into the pattern of stanza of ^{four} lines then stanza of one line which repeats twice. In comparison '1939' is only one ~~long~~ long stanza. This could symbolise that Brownjohn only had one view and his story of his decision on whether or not to go to war was very much one sided. Unlike 'On finding a letter to Mrs. Vickers on the Pennine way' where there were a total of ~~eight~~ eight stanzas which could underline the fact that discovering this letter has many different opportunities attached to it, not just one.

In Alvi's poem a bird is described in the first stanza and the last. "A bird with a torn tail hops under ferns." links with "And the bird fans out its broken

tail" in the first quotation the bird "points ~~its~~ its beak into the wall" This could suggest to the reader that the "bird" which could be a metaphor for the person is not facing up to any opportunities and so therefore is not winning any prizes from the ~~Prizes~~ ^{Prizes} Department".

Whereas in the second quotation "the bird fans out its broken tail" this quotation suggests to the reader / symbolises the bird making the most of what's it got fanning out its broken tail to try and take all the chances it can and win every prize.

This is different to '1939' because at first the speaker is pleased to have the opportunity it is something he desires, he wants to go to war, however by the end he "quickly" "made up his mind" and "left the thing behind". The poems are almost opposite in their meanings.

In conclusion, the writers present finding something with lots of very different connotations in their two poems. The thing that the speaker in '1939' finds is a ball which is a metaphor for the war that he has been "sent to find". ~~Whereas~~ Where as the speaker in Alvi's poem has found a letter presumably belonging to someone else - Mrs. Vicker. and the overall message is that you should take every opportunity you can get. Not ~~leave~~ leave "the thing behind" as the speaker does in '1939'.

Both poems communicate ideas of opportunity, and whether something is right, or wrong. 1939 by Alan Brownjohn shows a young boy who finds a medal from the second world war, he sees how ~~valuable~~ valuable it is and - as a young curious boy would - wants to take it. However, he draws back from this opportunity with his moral compass telling him that it is wrong, whether the owner finds it or not we don't know. Although we do know that the poet is trying to show the ideas of right and wrong through this boy's internal, emotional conflict. There is a battle of his emotions as he 'valued it' and 'it shone for me as much as anyone', in contrast he thinks 'yet some fear of honesty, some sense it was wasn't to be mine'. This shows how his conscience was battling his ~~was~~ desire.

On the contrary, On finding a letter to Mrs Vicker on the Pennine Way by Monica Alric is quite different in many ways. To start this is about a person who finds a letter of value, upon reading it and seeing that it is for someone else the person carries on to seize the opportunity to take the letter and see if they can profit from it. Rather than refraining from doing something wrong the poet presents the letter as a temptation, there is less of a battle but more of a submission, showing the person giving in to temptation and their desires.

The poems also differ substantially with form and structure. Although both are written in free verse with no ~~any~~ rhyme or rhythm Brownjohn's poem is written in a rushed or flustered way representing the clutter of emotions the child would have felt. In contrast, Alvi's poem has been written in a clear, structured way with eight short stanzas rather than one long stanza. This gives the effect that the poem is systematic and could link to the bird in the poem hunting. Both formats present separate reactions and actions towards finding something.

To further the individual reactions in the poems the poets use a very different styles of language. 1939 shows it's language to be more basic, and quite rushed, 'For nine I valued it.' the punctuation implies stuttering and the use of 'I' and 'nine' make it seem based on the desire felt by the boy. Also, the language in the poem goes from quite sophisticated to basic showing how their emotions deteriorate into one big mix up of anxiety, desire and of course the person's conscience. The language represents the emotions and feelings in this poem.

However, in or finding a letter to Mr Vickers on the Periwinkle way the language becomes very sophisticated and figurative. 'Earth trickles over it like a child's pattern', this sentence shows how inquisitive the

person is, noticing every detail. The imagery shows us something that has been buried, maybe it has been buried to hide it from someone or maybe it represents the person uncovering a treasure. We can infer that the 'bird' actually symbolises a person, something looking for opportunity and when 'the bird fans out its broken tail' we see the person, ready to profit off of an opportunity. However, we don't know why its tail is broken, this could connote the past and how an old missed opportunity has meant they're unable to 'fly'. Also it could represent a broken mind or conscience, but we won't know.

To conclude, I think that even though both present opportunity and discovery in separate ways; On finding a letter to Mrs Vickers on the Pennine Way is much more effective in communicating its ideas in a specific way.