

**Paper Reference(s) 1ET0/02**  
**Pearson Edexcel Level 1/Level 2 GCSE (9–1)**

**English Literature**  
**PAPER 2: 19th-century Novel and Poetry**  
**since 1789**

**Wednesday 24 May 2023 – Morning**

**Time: 2 hours 15 minutes**

**Questions and Extracts Booklet**

**DO NOT RETURN THIS BOOKLET WITH  
THE ANSWER BOOKLET.**

**Answer THREE questions:**

**ONE question from Section A**

**ONE question from Section B, Part 1**

**AND Question 12 in Section B, Part 2.**

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

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## **SECTION A**

### **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 1.**

**(continued on the next page)**

**Section A continued.**

**JANE EYRE: Charlotte Brontë**

**In Chapter 20, Jane Eyre is woken by the moonlight and, before she can go back to sleep, she hears a terrifying noise.**

**I had forgotten to draw my curtain, which I usually did, and also to let down my window-blind. The consequence was, that when the moon, which was full and bright (for the night was fine), came in her course to that space in the sky opposite my casement, and looked in at me through the unveiled panes, her glorious gaze roused me. Awakening in the dead of night, I opened my eyes on her disc — silver-white and crystal clear. It was beautiful, but too solemn: I half rose, and stretched my arm to draw the curtain.**

**(continued on the next page)**

**Turn over**

**1 continued.**

**Good God! What a cry!**

**The night — its silence — its rest, was rent in twain by a savage, a sharp, a shrilly sound that ran from end to end of Thornfield Hall.**

**My pulse stopped: my heart stood still; my stretched arm was paralysed.**

**The cry died, and was not renewed.**

**Indeed, whatever being uttered that fearful shriek could not soon repeat it: not the wildest-winged condor on the Andes could, twice in succession, send out such a yell from the cloud shrouding his eyrie.**

**The thing delivering such utterance must rest ere it could repeat the effort.**

**(continued on the next page)**

**1 continued.**

**It came out of the third storey; for it passed overhead. And overhead — yes, in the room, just above my chamber-ceiling — I now heard a struggle: a deadly one it seemed from the noise; and a half-smothered voice shouted —**

**‘Help! help! help!’ three times rapidly.**

**‘Will no one come?’ it cried; and then, while the staggering and stamping went on wildly, I distinguished through plank and plaster:**

**‘Rochester! Rochester! for God’s sake, come!’**

**A chamber-door opened: someone ran, or rushed, along the gallery.**

**Another step stamped on the flooring above and something fell: and there was silence.**

**(continued on the next page)**

**1 continued.**

**I had put on some clothes, though horror shook all my limbs; I issued from my apartment. The sleepers were all aroused: ejaculations, terrified murmurs sounded in every room; door after door unclosed; one looked out and another looked out; the gallery filled. Gentlemen and ladies alike had quitted their beds; and ‘Oh! what is it?’ — ‘Who is hurt?’ — ‘What has happened?’ — ‘Fetch a light!’ — ‘Is it fire?’ — ‘Are there robbers?’ — ‘Where shall we run?’ was demanded confusedly on all hands. But for the moonlight they would have been in complete darkness. They ran to and fro; they crowded together: some sobbed, some stumbled: the confusion was inextricable.**

**‘Where the devil is Rochester?’ cried Colonel Dent. ‘I cannot find him in his bed.’**

**‘Here! here!’ was shouted in return.  
‘Be composed all of you: I’m coming.’**

**(continued on the next page)**

**Turn over**

## **Question 1 – JANE EYRE**

- 1 (a) Explore how Brontë presents what Jane Eyre sees and hears in this extract.**

**Give examples from the extract to support your ideas.  
(20 marks)**

- (b) In this extract, Jane hears a mysterious cry.**

**Explain how mysterious events are explored ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **what mysterious events occur**
  - **the effect these mysterious events have.**
- (20 marks)**

**(Total for Question 1 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 2.**

**GREAT EXPECTATIONS: Charles Dickens**

**In Chapter 39, Pip is home alone in London when he hears someone approaching late at night.**

**Nervously, Pip goes to see who is climbing the stairs to his room.**

**I had seen a face that was strange to me, looking up with an incomprehensible air of being touched and pleased by the sight of me.**

**(continued on the next page)**

**Turn over**

**2 continued.**

**Moving the lamp as the man moved, I made out that he was substantially dressed, but roughly; like a voyager by sea. That he had long iron grey hair. That his age was about sixty. That he was a muscular man, strong on his legs, and that he was browned and hardened by exposure to weather. As he ascended the last stair or two, and the light of my lamp included us both, I saw, with a stupid kind of amazement, that he was holding out both his hands to me.**

**‘Pray what is your business?’ I asked him.**

**‘My business?’ he repeated, pausing.**

**‘Ah! Yes. I will explain my business, by your leave.’**

**‘Do you wish to come in?’**

**‘Yes,’ he replied; ‘I wish to come in, Master.’**

**(continued on the next page)**

**Turn over**

**2 continued.**

**I had asked him the question inhospitably enough, for I resented the sort of bright and gratified recognition that still shone in his face. I resented it, because it seemed to imply that he expected me to respond to it. But, I took him into the room I had just left, and, having set the lamp on the table, asked him as civilly as I could, to explain himself.**

**He looked about him with the strangest air — an air of wondering pleasure, as if he had some part in the things he admired — and he pulled off a rough outer coat, and his hat. Then, I saw that his head was furrowed and bald, and that the long iron grey hair grew only on its sides. But, I saw nothing that in the least explained him. On the contrary, I saw him next moment, once more holding out both his hands to me.**

**‘What do you mean?’ said I, half suspecting him to be mad.**

**(continued on the next page)**

**Turn over**

**2 continued.**

**He stopped in his looking at me, and slowly rubbed his right hand over his head.**

**‘It’s disapinting to a man,’ he said, in a coarse broken voice, ‘arter having looked for’ard so distant, and come so fur; but you’re not to blame for that — neither on us is to blame for that. I’ll speak in half a minute. Give me half a minute, please.’**

**He sat down on a chair that stood before the fire, and covered his forehead with his large brown veinous hands. I looked at him attentively then, and recoiled a little from him; but I did not know him.**

**(continued on the next page)**

## Question 2 – GREAT EXPECTATIONS

- 2 (a) Explore how Dickens presents Pip's visitor in this extract.**

**Give examples from the extract to support your ideas.  
(20 marks)**

- (b) In this extract, Pip's visitor, later revealed as Magwitch, says that he has been looking forward to seeing Pip for a long time.**

**Explain the importance of Magwitch ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **what Magwitch says and does**
- **the effect Magwitch has on Pip.**  
**(20 marks)**

**(Total for Question 2 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 3.**

**(continued on the next page)**

**3 continued.**

**DR JEKYLL AND MR HYDE:  
R L Stevenson**

**From 'Henry Jekyll's Full Statement of the Case' – Henry Jekyll describes his first transformation into Edward Hyde.**

**(continued on the next page)**

**Turn over**

**3 continued.**

**The most racking pangs succeeded: a grinding in the bones, deadly nausea, and a horror of the spirit that cannot be exceeded at the hour of birth or death. Then these agonies began swiftly to subside, and I came to myself as if out of a great sickness. There was something strange in my sensations, something indescribably new and, from its very novelty, incredibly sweet. I felt younger, lighter, happier in body; within I was conscious of a heady recklessness, a current of disordered sensual images running like a mill race in my fancy, a solution of the bonds of obligation, an unknown but not an innocent freedom of the soul. I knew myself, at the first breath of this new life, to be more wicked, tenfold more wicked, sold a slave to my original evil; and the thought, in that moment, braced and delighted me like wine. I stretched out my hands, exulting in the freshness of these sensations; and in the act, I was suddenly aware that I had lost in stature.**

**(continued on the next page)**

**Turn over**

**3 continued.**

**There was no mirror, at that date, in my room; that which stands beside me as I write, was brought there later on and for the very purpose of these transformations. The night, however, was far gone into the morning — the morning, black as it was, was nearly ripe for the conception of the day — the inmates of my house were locked in the most rigorous hours of slumber; and I determined, flushed as I was with hope and triumph, to venture in my new shape as far as to my bedroom. I crossed the yard, wherein the constellations looked down upon me, I could have thought, with wonder, the first creature of that sort that their unsleeping vigilance had yet disclosed to them; I stole through the corridors, a stranger in my own house; and coming to my room, I saw for the first time the appearance of Edward Hyde.**

**(continued on the next page)**

**3 continued.**

**I must here speak by theory alone, saying not that which I know, but that which I suppose to be most probable. The evil side of my nature, to which I had now transferred the stamping efficacy, was less robust and less developed than the good which I had just deposed. Again, in the course of my life, which had been, after all, nine tenths a life of effort, virtue and control, it had been much less exercised and much less exhausted. And hence, as I think, it came about that Edward Hyde was so much smaller, slighter and younger than Henry Jekyll.**

**(continued on the next page)**

**Question 3 – DR JEKYLL AND MR HYDE**

- 3 (a) Explore how Stevenson presents Henry Jekyll's account of his first transformation into Edward Hyde in this extract.**

**Give examples from the extract to support your ideas.**

**(20 marks)**

- (b) In this extract, Henry Jekyll talks about the good and bad sides of his character.**

**Explain how bad behaviour is explored ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **who demonstrates bad behaviour**
- **how bad behaviour is shown.**

**(20 marks)**

**(Total for Question 3 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question**

**Use this extract to answer Question 4.**

**(continued on the next page)**

**4 continued.**

## **A CHRISTMAS CAROL: Charles Dickens**

**From Stave 3, 'The Second of the Three Spirits' – The Spirit, The Ghost of Christmas Present, takes Scrooge to the Cratchit's house where Christmas dinner is being prepared.**

**And now two smaller Cratchits, boy and girl, came tearing in, screaming that outside the baker's they had smelt the goose, and known it for their own; and basking in luxurious thoughts of sage and onion, these young Cratchits danced about the table, and exalted Master Peter Cratchit to the skies, while he (not proud, although his collars nearly choked him) blew the fire, until the slow potatoes bubbling up, knocked loudly at the saucepan-lid to be let out and peeled.**

**(continued on the next page)**

**Turn over**

**4 continued.**

**‘What has ever got your precious father then,’ said Mrs Cratchit. ‘And your brother, Tiny Tim; and Martha warn’t as late last Christmas Day by half-an-hour!’**

**‘Here’s Martha, mother!’ said a girl, appearing as she spoke.**

**‘Here’s Martha, mother!’ cried the two young Cratchits. ‘Hurrah! There’s such a goose, Martha!’**

**‘Why, bless your heart alive, my dear, how late you are!’ said Mrs Cratchit, kissing her a dozen times, and taking off her shawl and bonnet for her, with officious zeal.**

**‘We’d a deal of work to finish up last night,’ replied the girl, ‘and had to clear away this morning, mother!’**

**(continued on the next page)**

**Turn over**

**4 continued.**

**‘Well! Never mind so long as you are come,’ said Mrs Cratchit. ‘Sit ye down before the fire, my dear, and have a warm, Lord bless ye!’**

**‘No no! There’s father coming,’ cried the two young Cratchits, who were everywhere at once. ‘Hide Martha, hide!’**

**So Martha hid herself, and in came little Bob, the father, with at least three feet of comforter exclusive of the fringe, hanging down before him; and his threadbare clothes darned up and brushed, to look seasonable; and Tiny Tim upon his shoulder. Alas for Tiny Tim, he bore a little crutch, and had his limbs supported by an iron frame!**

**‘Why, where’s our Martha?’ cried Bob Cratchit looking round.**

**‘Not coming,’ said Mrs Cratchit.**

**(continued on the next page)**

**Turn over**

**4 continued.**

**‘Not coming!’ said Bob, with a sudden declension in his high spirits; for he had been Tim’s blood horse all the way from church, and had come home rampant.**

**‘Not coming upon Christmas Day!’**

**Martha didn’t like to see him disappointed, if it were only in joke; so she came out prematurely from behind the closet door, and ran into his arms, while the two young Cratchits hustled Tiny Tim, and bore him off into the wash-house, that he might hear the pudding singing in the copper.**

**‘And how did little Tim behave?’ asked Mrs Cratchit, when she had rallied Bob on his credulity and Bob had hugged his daughter to his heart’s content.**

**‘As good as gold,’ said Bob, ‘and better.’**

**(continued on the next page)**

**Turn over**

**Question 4 – A CHRISTMAS CAROL**

- 4 (a) Explore how Dickens presents Scrooge's observations of the Cratchit family in this extract.**

**Give examples from the extract to support your ideas.  
(20 marks)**

- (b) In this extract, Scrooge observes the Cratchit family as they prepare and gather for Christmas dinner.**

**Explain how family life is portrayed ELSEWHERE in the novel.**

**In your answer, you must consider:**

- how family life is portrayed in the past and present**
- how family life will be better in the future.  
(20 marks)**

**(Total for Question 4 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 5.**

**PRIDE AND PREJUDICE: Jane Austen**

**In Chapter 4, Jane and Elizabeth talk about Mr. Bingley after the assembly.**

**When Jane and Elizabeth were alone, the former, who had been cautious in her praise of Mr. Bingley before, expressed to her sister how very much she admired him.**

**(continued on the next page)**

**Turn over**

**5 continued.**

**‘He is just what a young man ought to be,’ said she, ‘sensible, good humoured, lively; and I never saw such happy manners! — so much ease, with such perfect good breeding!’**

**‘He is also handsome,’ replied Elizabeth, ‘which a young man ought likewise to be, if he possibly can. His character is thereby complete.’**

**‘I was very much flattered by his asking me to dance a second time. I did not expect such a compliment.’**

**(continued on the next page)**

**5 continued.**

**‘Did not you? I did for you. But that is one great difference between us.**

**Compliments always take you by surprise, and me never. What could be more natural than his asking you again? He could not help seeing that you were about five times as pretty as every other woman in the room. No thanks to his gallantry for that. Well, he certainly is very agreeable, and I give you leave to like him. You have liked many a stupider person.’**

**‘Dear Lizzy!’**

**‘Oh! You are a great deal too apt you know, to like people in general. You never see a fault in any body. All the world are good and agreeable in your eyes. I never heard you speak ill of a human being in my life.’**

**‘I would wish not to be hasty in censuring any one; but I always speak what I think.’**

**(continued on the next page)**

**Turn over**

**5 continued.**

**‘I know you do; and it is that which makes the wonder. With your good sense, to be so honestly blind to the follies and nonsense of others! Affectation of candour is common enough; — one meets it every where. But to be candid without ostentation or design — to take the good of every body’s character and make it still better, and say nothing of the bad — belongs to you alone. And so, you like this man’s sisters too, do you? Their manners are not equal to his.’**

**‘Certainly not; at first. But they are very pleasing women when you converse with them. Miss Bingley is to live with her brother and keep his house; and I am much mistaken if we shall not find a very charming neighbour in her.’**

**(continued on the next page)**

**5 continued.**

**Elizabeth listened in silence, but was not convinced; their behaviour at the assembly had not been calculated to please in general; and with more quickness of observation and less pliancy of temper than her sister, and with a judgement too unassailed by any attention to herself, she was very little disposed to approve them.**

**(continued on the next page)**

## **Question 5 – PRIDE AND PREJUDICE**

- 5 (a) Explore how Austen presents Jane Bennet in this extract.**

**Give examples from the extract to support your ideas.  
(20 marks)**

- (b) In this extract, Jane and Elizabeth speak about manners.**

**Explain how manners are explored ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **the importance of manners**
- **how good or bad manners are shown.**  
**(20 marks)**

**(Total for Question 5 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 6.**

**(continued on the next page)**

**6 continued.**

## **SILAS MARNER: George Eliot**

**In Chapter 12, Silas Marner is shocked when he discovers a child sleeping in front of his fire.**

**But there was a cry on the hearth: the child had awaked, and Marner stooped to lift it on his knee. It clung round his neck, and burst louder and louder into that mingling of inarticulate cries with ‘mammy’ by which little children express the bewilderment of waking. Silas pressed it to him, and almost unconsciously uttered sounds of hushing tenderness, while he bethought himself that some of his porridge, which had got cool by the dying fire, would do to feed the child with if it were only warmed up a little.**

**(continued on the next page)**

**Turn over**

**6 continued.**

**He had plenty to do through the next hour. The porridge, sweetened with some dry brown sugar from an old store which he had refrained from using for himself, stopped the cries of the little one, and made her lift her blue eyes with a wide quiet gaze at Silas, as he put the spoon into her mouth. Presently she slipped from his knee and began to toddle about, but with a pretty stagger that made Silas jump up and follow her lest she should fall against anything that would hurt her. But she only fell in a sitting posture on the ground, and began to pull at her boots, looking up at him with a crying face as if the boots hurt her. He took her on his knee again, but it was some time before it occurred to Silas's dull bachelor mind that the wet boots were the grievance, pressing on her warm ankles. He got them off with difficulty, and baby was at once happily occupied with the primary mystery of her own toes, inviting Silas, with much chuckling, to consider the mystery too.**

**(continued on the next page)**

**Turn over**

**6 continued.**

**But the wet boots had at last suggested to Silas that the child had been walking on the snow, and this roused him from his entire oblivion of any ordinary means by which it could have entered or been brought into his house. Under the prompting of this new idea, and without waiting to form conjectures, he raised the child in his arms, and went to the door. As soon as he had opened it, there was the cry of ‘mammy’ again, which Silas had not heard since the child’s first hungry waking. Bending forward, he could just discern the marks made by the little feet on the virgin snow, and he followed their track to the furze bushes.**

**(continued on the next page)**

**6 continued.**

**‘Mammy!’ the little one cried again and again, stretching itself forward so as almost to escape from Silas’s arms, before he himself was aware that there was something more than the bush before him – that there was a human body, with the head sunk low in the furze, and half-covered with the shaken snow.**

**(continued on the next page)**

## **Question 6 – SILAS MARNER**

- 6 (a) Explore how Eliot presents Silas Marner's interactions with the child in this extract.**

**Give examples from the extract to support your ideas.  
(20 marks)**

- (b) In this extract, Silas Marner looks after the child, whom he later calls Hephzibah, or Eppie for short.**

**Explain how the character of Eppie is explored ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **Eppie's life when growing up**
  - **the effect Eppie has on others.**
- (20 marks)**

**(Total for Question 6 = 40 marks)**

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**Begin your answer on page 5 of the answer booklet.**

**Turn over**

## **19th-century Novel**

**Answer ONE question in Section A.**

**You should spend about 55 minutes on this section.**

**You should divide your time equally between parts (a) and (b) of the question.**

**Use this extract to answer Question 7.**

**(continued on the next page)**

**7 continued.**

## **FRANKENSTEIN: Mary Shelley**

**In Chapter 1, Victor Frankenstein explains about the time when Elizabeth Lavenza came to live with his family.**

**\* schiavi ognor frementi – slaves always trembling. Being afraid and under the control of the Austrian Empire**

**(continued on the next page)**

**7 continued.**

**One day, when my father had gone by himself to Milan, my mother, accompanied by me, visited this abode. She found a peasant and his wife, hard working, bent down by care and labour, distributing a scanty meal to five hungry babes.**

**Among these there was one which attracted my mother far above all the rest. She appeared of a different stock. The four others were dark-eyed, hardy little vagrants; this child was thin, and very fair. Her hair was the brightest living gold, and despite the poverty of her clothing, seemed to set a crown of distinction on her head.**

**Her brow was clear and ample, her blue eyes cloudless, and her lips and the moulding of her face so expressive of sensibility and sweetness that none could behold her without looking on her as of a distinct species, a being heaven-sent, and bearing a celestial stamp in all her features.**

**(continued on the next page)**

**Turn over**

**7 continued.**

**The peasant woman, perceiving that my mother fixed eyes of wonder and admiration on this lovely girl, eagerly communicated her history. She was not her child, but the daughter of a Milanese nobleman.**

**Her mother was a German, and had died on giving her birth. The infant had been placed with these good people to nurse: they were better off then. They had not been long married, and their eldest child was but just born. The father of their charge was one of those Italians nursed in the memory of the antique glory of Italy – one among the *schiavi ognor frementi*\*, who exerted himself to obtain the liberty of his country. He became the victim of its weakness.**

**Whether he had died, or still lingered in the dungeons of Austria, was not known.**

**His property was confiscated; his child became an orphan and a beggar.**

**She continued with her foster parents, and bloomed in their rude abode, fairer than a garden rose among dark-leaved brambles.**

**(continued on the next page)**

**Turn over**

**7 continued.**

**When my father returned from Milan, he found playing with me in the hall of our villa a child fairer than a pictured cherub – a creature who seemed to shed radiance from her looks and whose form and motions were lighter than the chamois of the hills. The apparition was soon explained.**

**With his permission my mother prevailed on her rustic guardians to yield their charge to her. They were fond of the sweet orphan. Her presence had seemed a blessing to them, but it would be unfair to keep her in poverty and want, when Providence afforded her such powerful protection.**

**They consulted their village priest, and the result was that Elizabeth Lavenza became the inmate of my parents' house – my more than sister – the beautiful and adored companion of all my occupations and my pleasures.**

**(continued on the next page)**

**Turn over**

## **Question 7 – FRANKENSTEIN**

- 7 (a) Explore how Shelley presents Victor Frankenstein's account of the time when Elizabeth Lavenza came to live with his family in this extract.**

**Give examples from the extract to support your ideas.**

**(20 marks)**

**(continued on the next page)**

**(b) In this extract, Victor speaks about time spent with his beloved companion, Elizabeth.**

**Explain the importance of companionship ELSEWHERE in the novel.**

**In your answer, you must consider:**

- **who has or needs a companion**
  - **how companionship has an effect on characters.**
- (20 marks)**

**Begin your answer on page 5 of the answer booklet.**

**(Total for Question 7 = 40 marks)**

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**TOTAL FOR SECTION A = 40 MARKS**

## **SECTION B, Part 1**

### **Poetry Anthology**

**Answer ONE question in Section B, Part 1 from the collection you have studied.**

**You should spend about 35 minutes on this section.**

**(continued on the next page)**

**SECTION B, Part 1 continued.****Relationships****MY LAST DUCHESS****Ferrara**

**That's my last Duchess painted on  
the wall,**

**Looking as if she were alive. I call**

**That piece a wonder, now:**

**Frà Pandolf's hands**

**Worked busily a day, and there  
she stands.**

**Will't please you sit and look at her?**

**I said**

**5**

**'Frà Pandolf' by design, for never read**

**Strangers like you that**

**pictured countenance,**

**The depth and passion of its**

**earnest glance,**

**(continued on the next page)**

**Turn over**

**My Last Duchess continued.**

**But to myself they turned (since none  
puts by**

**The curtain I have drawn for you, but I) 10**

**And seemed as they would ask me,  
if they durst,**

**How such a glance came there; so, not  
the first**

**Are you to turn and ask thus.**

**Sir, 'twas not**

**Her husband's presence only, called  
that spot**

**Of joy into the Duchess' cheek: perhaps 15**

**Frà Pandolf chanced to say,**

**'Her mantle laps**

**Over my lady's wrist too much,'**

**or 'Paint**

**Must never hope to reproduce the faint**

**Half-flush that dies along her throat':**

**such stuff**

**(continued on the next page)**

**My Last Duchess continued.**

**Was courtesy, she thought, and  
cause enough**

20

**For calling up that spot of joy. She had  
A heart — how shall I say? — too soon  
made glad,**

**Too easily impressed; she liked  
whate'er**

**She looked on, and her looks went  
everywhere.**

**Sir, 'twas all one! My favour at  
her breast,**

25

**The dropping of the daylight in  
the West,**

**The bough of cherries some  
officious fool**

**Broke in the orchard for her, the  
white mule**

**She rode with round the terrace — all  
and each**

**Would draw from her alike the  
approving speech,**

30

**(continued on the next page)**

**Turn over**

**My Last Duchess continued.**

**Or blush, at least. She thanked men  
— good! but thanked**

**Somehow — I know not how — as if  
she ranked**

**My gift of a  
nine-hundred-years-old name**

**With anybody's gift. Who'd stoop  
to blame**

**This sort of trifling? Even had you skill 35**

**In speech — which I have not  
— to make your will**

**Quite clear to such a one, and say,  
'Just this**

**Or that in you disgusts me; here  
you miss,**

**Or there exceed the mark'— and if  
she let**

**Herself be lessoned so, nor plainly set 40**

**Her wits to yours, forsooth, and  
made excuse**

**(continued on the next page)**

**Turn over**

**My Last Duchess continued.**

**— E'en then would be some stooping;  
and I choose**

**Never to stoop. Oh sir, she smiled,  
no doubt**

**Whene'er I passed her; but who  
passed without**

**Much the same smile? This grew; I  
gave commands;**

45

**Then all smiles stopped together. There  
she stands**

**As if alive. Will't please you rise?  
We'll meet**

**The company below, then. I repeat,  
The Count your master's  
known munificence**

**Is ample warrant that no just pretense**

50

**Of mine for dowry will be disallowed;**

**Though his fair daughter's self, as  
I avowed**

**At starting, is my object. Nay, we'll go**

**(continued on the next page)**

**Turn over**

**My Last Duchess continued.**

**Together down, sir. Notice  
Neptune, though,**

**Taming a sea-horse, thought a rarity,                      55  
Which Claus of Innsbruck cast in  
bronze for me!**

**Robert Browning (1842)**

**(continued on the next page)**

**My Last Duchess continued.**

**8 Re-read My Last Duchess.  
Choose ONE other poem from the  
Relationships anthology on the  
next 2 pages.**

**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 8 = 20 marks)**

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**Begin your answer on page 31 of the  
answer booklet.**

**Turn over**

**The poems you have studied are:**

**La Belle Dame Sans Merci —  
John Keats**

**A Child to his Sick Grandfather —  
Joanna Baillie**

**She Walks in Beauty — Lord Byron**

**A Complaint — William Wordsworth**

**Neutral Tones — Thomas Hardy**

**Sonnet 43 — Elizabeth Barrett Browning**

**My Last Duchess — Robert Browning**

**1st Date — She and 1st Date — He —  
Wendy Cope**

**Valentine — Carol Ann Duffy**

**One Flesh — Elizabeth Jennings**

**(continued on the next page)**

**Turn over**

**Relationships Anthology continued.**

**i wanna be yours — John Cooper Clarke**

**Love's Dog — Jen Hadfield**

**Nettles — Vernon Scannell**

**The Manhunt — Simon Armitage**

**My Father Would Not Show Us —  
Ingrid de Kok**

**SECTION B, Part 1****Poetry Anthology**

**Answer ONE question in Section B, Part 1 from the collection you have studied.**

**You should spend about 35 minutes on this section.**

**Conflict****COUSIN KATE**

**I was a cottage-maiden**

**Hardened by sun and air**

**Contented with my cottage-mates,**

**Not mindful I was fair.**

**Why did a great lord find me out**

**And praise my flaxen hair?**

**Why did a great lord find me out**

**To fill my heart with care?**

**5**

**(continued on the next page)**

**Turn over**

**Cousin Kate continued.**

**He lured me to his palace-home –  
Woe's me for joy thereof – 10**

**To lead a shameless shameful life,  
His plaything and his love.**

**He wore me like a golden knot,  
He changed me like a glove:  
So now I moan, an unclean thing 15  
Who might have been a dove.**

**O Lady Kate, my Cousin Kate,  
You grew more fair than I:  
He saw you at your father's gate,  
Chose you, and cast me by. 20**

**He watched your steps along the lane,  
Your sport among the rye:  
He lifted you from mean estate  
To sit with him on high.**

**(continued on the next page)**

**Cousin Kate continued.**

**Because you were so good and pure 25**

**He bound you with his ring:**

**The neighbours call you good and pure,**

**Call me an outcast thing.**

**Even so I sit and howl in dust**

**You sit in gold and sing: 30**

**Now which of us has tenderer heart?**

**You had the stronger wing.**

**O Cousin Kate, my love was true,**

**Your love was writ in sand:**

**If he had fooled not me but you, 35**

**If you stood where I stand,**

**He'd not have won me with his love**

**Nor bought me with his land;**

**I would have spit into his face**

**And not have taken his hand. 40**

**(continued on the next page)**

**Cousin Kate continued.**

**Yet I've a gift you have not got**

**And seem not like to get:**

**For all your clothes and wedding-ring**

**I've little doubt you fret.**

**My fair-haired son, my shame, my pride, 45**

**Cling closer, closer yet:**

**Your sire would give broad lands for one**

**To wear his coronet.**

**Christina Rossetti (1860)**

**(continued on the next page)**

**Cousin Kate continued.**

**9 Re-read Cousin Kate. Choose ONE other poem from the Conflict anthology on the next 2 pages.**

**Compare how strong feelings 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)**

---

**Begin your answer on page 31 of the answer booklet.**

**The poems you have studied are:**

**A Poison Tree — William Blake**

**The Destruction of Sennacherib —  
Lord Byron**

**Extract from The Prelude —  
William Wordsworth**

**The Man He Killed — Thomas Hardy**

**Cousin Kate — Christina Rossetti**

**Half-caste — Jon Agard**

**Exposure — Wilfred Owen**

**The Charge of the Light Brigade  
— Alfred, Lord Tennyson**

**Catrin — Gillian Clarke**

**War Photographer — Carole Satyamurti**

**(continued on the next page)**

**Turn over**

**Conflict Anthology continued.**

**Belfast Confetti — Ciaran Carson**

**The Class Game — Mary Casey**

**Poppies — Jane Weir**

**No Problem — Benjamin Zephaniah**

**What Were They Like? —  
Denise Levertov**

## **SECTION B, Part 1**

### **Poetry Anthology**

**Answer ONE question in Section B, Part 1 from the collection you have studied.**

**You should spend about 35 minutes on this section.**

### **Time and Place**

#### **HURRICANE HITS ENGLAND**

**It took a hurricane, to bring her closer  
To the landscape.**

**Half the night she lay awake,  
The howling ship of the wind,**

**Its gathering rage,**

**Like some dark ancestral spectre  
Fearful and reassuring.**

**(continued on the next page)**

**5**

**Turn over**

**Hurricane Hits England continued.**

**Talk to me Huracan**

**Talk to me Oya**

**Talk to me Shango**

**10**

**And Hattie,**

**My sweeping, back-home cousin.**

**Tell me why you visit**

**An English coast?**

**What is the meaning**

**15**

**Of old tongues**

**Reaping havoc**

**In new places?**

**The blinding illumination,**

**Even as you short-**

**20**

**Circuit us**

**Into further darkness?**

**(continued on the next page)**

**Hurricane Hits England continued.**

**What is the meaning of trees**

**Falling heavy as whales**

**Their crusted roots**

**25**

**Their cratered graves?**

**O why is my heart unchained?**

**Tropical Oya of the Weather,**

**I am aligning myself to you,**

**I am following the movement of**

**your winds,**

**30**

**I am riding the mystery of your storm.**

**Ah, sweet mystery,**

**Come to break the frozen lake in me,**

**Shaking the foundations of the very trees**

**within me,**

**Come to let me know**

**35**

**That the earth is the earth is the earth.**

**Grace Nichols (1996)**

**(continued on the next page)**

**Turn over**

**Hurricane Hits England continued.**

**10 Re-read Hurricane Hits England.  
Choose ONE other poem from the  
Time and Place anthology on the next  
2 pages.**

**Compare how an event is presented in  
the two poems.**

**In your answer, you should consider the:**

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

**(Total for Question 10 = 20 marks)**

---

**Begin your answer on page 31 of the  
answer booklet.**

**Turn over**

**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**

**(continued on the next page)**

**Turn over**

**Time and Place Anthology   continued.**

**Presents from my Aunts in Pakistan —  
Moniza Alvi**

**Hurricane Hits England — Grace Nichols**

**Nothing's Changed — Tatamkhulu Afrika**

**Postcard from a Travel Snob —  
Sophie Hannah**

**In Romney Marsh — John Davidson**

**Absence — Elizabeth Jennings**

**SECTION B, Part 1****Poetry Anthology**

**Answer ONE question in Section B, Part 1 from the collection you have studied.**

**You should spend about 35 minutes on this section.**

**Belonging****CAPTAIN COOK (TO MY BROTHER)**

**Do you recall the fancies of many  
years ago,**

**When the pulse danced those light  
measures that again it cannot know?**

**Ah! we both of us are alter'd, and now  
we talk no more**

**Of all the old creations that haunted  
us of yore.**

**(continued on the next page)**

**Captain Cook (To My Brother) continued.**

Then any favourite volume was a mine  
 of long delight, 5  
 From whence we took our future, to  
 fashion as we might,  
 We liv'd again its pages, we were its  
 chiefs and kings,  
 As actual, but more pleasant, than what  
 the day now brings.

It was an August evening, with sunset  
 in the trees,  
 When home you brought his Voyages  
 who found the fair South Seas. 10  
 We read it till the sunset amid the  
 boughs grew dim;  
 All other favourite heroes were nothing  
 beside him.

For weeks he was our idol, we sail'd  
 with him at sea,  
 And the pond amid the willows the  
 ocean seem'd to be.  
 The water-lilies growing beneath the  
 morning smile, 15  
 We call'd the South Sea islands,  
 each flower a different isle.

**(continued on the next page)**

**Turn over**

**Captain Cook (To My Brother) continued.**

**No golden lot that fortune could draw  
for human life,  
To us seemed like a sailor's, mid the  
storm and strife.**

**Our talk was of fair vessels that swept  
before the breeze,  
And new discover'd countries amid the  
Southern Seas.**

20

**Within that lonely garden what happy  
hours went by,  
While we fancied that around us spread  
foreign sea and sky.  
Ah! the dreaming and the distant no  
longer haunt the mind;  
We leave in leaving childhood, life's  
fairy land behind.**

**(continued on the next page)**

**Captain Cook (To My Brother) continued.**

There is not of that garden a single  
 tree or flower; 25  
 They have plough'd its long green  
 grasses and cut down the lime-  
 tree bower.

Where are the Guelder roses,  
 whose silver used to bring,  
 With the gold of the laburnums, their  
 tribute to the Spring.

They have vanish'd with the childhood  
 that with their treasures play'd;  
 The life that cometh after dwells in a  
 darker shade. 30

Yet the name of that sea-captain,  
 it cannot but recall  
 How much we lov'd his dangers,  
 and how we mourn'd his fall.

**Letitia Elizabeth Landon (c. 1820)**

**(continued on the next page)**

**Captain Cook (To My Brother) continued.**

**11 Re-read Captain Cook  
(To My Brother).**

**Choose ONE other poem from the  
Belonging anthology on the next  
2 pages.**

**Compare how recollections of the past  
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 11 = 20 marks)**

---

**Begin your answer on page 31 of the  
answer booklet.**

**Turn over**

**The poems you have studied are:**

**To My Sister — William Wordsworth**

**Sunday Dip — John Clare**

**Mild the Mist Upon the Hill —  
Emily Brontë**

**Captain Cook (To My Brother) —  
Letitia Elizabeth Landon**

**Clear and Gentle Stream —  
Robert Bridges**

**I Remember, I Remember —  
Thomas Hood**

**Island Man — Grace Nichols**

**We Refugees — Benjamin Zephaniah**

**Peckham Rye Lane — Amy Blakemore**

**(continued on the next page)**

**Turn over**

**Belonging Anthology continued.**

**Us — Zaffar Kunial**

**In Wales, wanting to be Italian —  
Imtiaz Dharker**

**Kumukanda — Kayo Chingonyi**

**Jamaican British — Raymond Antrobus**

**My Mother's Kitchen — Choman Hardi**

**The Émigrée — Carol Rumens**

## **SECTION B, Part 2**

### **Unseen Poetry**

**Read the two poems and answer  
Question 12.**

**You should spend about 45 minutes  
on this section.**

#### **Poem 1: WARNING**

**When I am an old woman I shall  
wear purple**

**With a red hat which doesn't go, and  
doesn't suit me.**

**And I shall spend my pension on  
brandy and summer gloves**

**And satin sandals, and say we've  
no money for butter.**

**I shall sit down on the pavement  
when I'm tired**

**And gobble up samples in shops  
and press alarm bells**

5

**(continued on the next page)**

**Turn over**

**Warning continued.**

**And run my stick along the  
public railings**

**And make up for the sobriety of  
my youth.**

**I shall go out in my slippers in  
the rain**

**And pick flowers in other  
people's gardens**

10

**And learn to spit.**

**You can wear terrible shirts and  
grow more fat**

**And eat three pounds of sausages  
at a go**

**Or only bread and pickle for a week**

**And hoard pens and pencils and  
beermats and things in boxes.**

15

**(continued on the next page)**

**Warning continued.**

**But now we must have clothes that  
keep us dry**

**And pay our rent and not swear in  
the street**

**And set a good example for  
the children.**

**We must have friends to dinner  
and read the papers.**

**But maybe I ought to practise a  
little now?**

20

**So people who know me are not  
too shocked and surprised**

**When suddenly I am old, and start  
to wear purple.**

**Jenny Joseph (1961)**

**(continued on the next page)**

**SECTION B, Part 2****Unseen Poetry**

**Read the two poems and answer Question 12.**

**You should spend about 45 minutes on this section.**

**\*Colette – possibly a reference to a French writer, or someone the speaker knows**

**Poem 2: PUSHING FORTY**

**Just before winter  
we see the trees show  
their true colours:  
the mad yellow of chestnuts  
two maples like blood sisters  
the orange beech  
braver than lipstick**

**5**

**(continued on the next page)**

**Turn over**

**Pushing Forty continued.**

**Pushing forty, we vow  
that when the time comes  
rather than wither  
ladylike and white  
we will henna our hair  
like Colette\*, we too  
will be gold and red  
and go out  
in a last wild blaze**

**10**

**15**

**Alison Fell (2005)**

**(continued on the next page)**

**Section B, Part 2 continued.**

**12 Compare the ways the writers present growing older in Poem 1: Warning and Poem 2: Pushing Forty.**

**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 12 = 20 marks)**

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**Begin your answer on page 54 of the answer booklet.**

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**TOTAL FOR SECTION B = 40 MARKS**

**TOTAL FOR PAPER = 80 MARKS**

**END OF PAPER**

## **Sources:**

**Jane Eyre, Charlotte Brontë, Penguin  
Popular Classics**

**Great Expectations, Charles Dickens,  
Penguin Classics**

**Dr Jekyll and Mr Hyde, Robert Louis  
Stevenson, Penguin Classics**

**A Christmas Carol, Charles Dickens,  
Heinemann New Windmills**

**Pride and Prejudice, Jane Austen,  
Penguin Classics**

**Silas Marner, George Eliot, Penguin  
Popular Classics**

**Frankenstein, Mary Shelley, Penguin  
Classics**

**Unseen Poetry:**

**Warning, Jenny Joseph, Souvenir Press  
2010**

**Alison Fell, Pushing Forty from  
'Dreams, like heretics', Serpent's Tail 1997,  
Peak Associates**