

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

English Literature

Paper 2: 19th-century Novel and Poetry since 1789

Specimen Papers (Set 2) for first teaching
September 2015

Time: 2 hours 15 minutes

Paper Reference

1ET0/02

Questions and Extracts Booklet

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Answer THREE questions:

ONE question from Section A

ONE question from Section B, Part 1

AND Question 11 in Section B, Part 2.

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

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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.

Jane Eyre: Charlotte Brontë

In Chapter 11 Jane Eyre arrives at Thornfield Hall and is met by Mrs Fairfax.

'How do you do, my dear? I am afraid you have had a tedious ride; John drives so slowly; you must be cold; come to the fire.'

'Mrs Fairfax, I suppose?' said I.

'Yes, you are right: do sit down.'

She conducted me to her own chair, and then began to remove my shawl and untie my bonnet strings: I begged she would not give herself so much trouble.

'Oh, it is no trouble: I dare say your own hands are almost numbed with cold. Leah, make a little hot negus and cut a sandwich or two: here are the keys of the store-room.'

And she produced from her pocket a most housewifely bunch of keys, and delivered them to the servant.

'Now, then, draw nearer to the fire,' she continued. 'You've brought your luggage with you, haven't you, my dear?'

'Yes, ma'am.'

'I'll see it carried into your room,' she said, and bustled out.

'She treats me like a visitor,' thought I. 'I little expected such a reception; I anticipated only coldness and stiffness; this is not like what I have heard of the treatment of governesses; but I must not exult too soon.'

She returned; with her own hands cleared her knitting apparatus and a book or two from the table, to make room for the tray which Leah now brought, and then herself handed me the refreshments. I felt rather confused at being the object of more attention than I had ever before received, and that, too, shown by my employer and superior; but as she did not herself seem to consider she was doing anything out of her place, I thought it better to take her civilities quietly.

'Shall I have the pleasure of seeing Miss Fairfax to-night?' I asked when I had partaken of what she offered me.

'What did you say, my dear? I am a little deaf,' returned the good lady, approaching her ear to my mouth.

I repeated the question more distinctly.

'Miss Fairfax? Oh, you mean Miss Varens! Varens is the name of your future pupil!'

'Indeed! Then she is not your daughter?'

'No – I have no family.'

I should have followed up my first inquiry, by asking in what way Miss Varens was connected with her; but I recollected it was not polite to ask too many questions: besides, I was sure to hear in time.

Question 1 – *Jane Eyre*

1 (a) Explore how Brontë presents Jane's arrival at Thornfield Hall.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre asks questions about her pupil, Miss Varens.

Explain how Adèle Varens is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Adèle Varens says and does
- what Jane learns about Adèle Varens.

(20)

(Total for Question 1 = 40 marks)

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)

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 halloa, 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)

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)

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)

Use this extract to answer Question 6.

Silas Marner: George Eliot

In Chapter 3, the reader is introduced to Squire Cass and his two sons, Dunstan (Dunsey) and Godfrey.

The door opened, and a thick-set, heavy-looking young man entered, with the flushed face and the gratuitously elated bearing which mark the first stage of intoxication. It was Dunsey, and at the sight of him Godfrey's face parted with some of its gloom to take on the more active expression of hatred. The handsome brown spaniel that lay on the hearth retreated under the chair in the chimney-corner.

'Well, Master Godfrey, what do you want with me?' said Dunsey, in a mocking tone. 'You're my elders and betters, you know; I was obliged to come when you sent for me.'

'Why, this is what I want – and just shake yourself sober and listen, will you?' said Godfrey, savagely. He had himself been drinking more than was good for him, trying to turn his gloom into uncalculating anger. 'I want to tell you, I must hand over that rent of Fowler's to the Squire, or else tell him I gave it to you; for he's threatening to distrain for it, and it'll all be out soon, whether I tell him or not. He said, just now, before he went out, he should send word to Cox to distrain, if Fowler didn't come and pay up his arrears this week. The Squire's short o' cash, and in no humour to stand any nonsense; and you know what he threatened, if ever he found you making away with his money again. So, see and get the money, and pretty quickly, will you?'

'Oh!' said Dunsey, sneeringly, coming nearer to his brother and looking in his face. 'Suppose, now, you get the money yourself, and save me the trouble, eh? Since you was so kind as to hand it over to me, you'll not refuse me the kindness to pay it back for me: it was your brotherly love made you do it, you know.'

Godfrey bit his lips and clenched his fist 'Don't come near me with that look, else I'll knock you down.'

'O no, you won't,' said Dunsey turning away on his heel, however. 'Because I'm such a good-natured brother, you know, I might get you turned out of house and home, and cut off with a shilling any day. I might tell the Squire how his handsome son was married to that nice young woman, Molly Farren, and was very unhappy because he couldn't live with his drunken wife, and I should slip into your place as comfortable as could be...'

Question 6 – *Silas Marner*

- 6 (a) Explore how Eliot presents the relationship between Dunsey and Godfrey in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Godfrey needs money to give to his father.

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

In your answer, you must consider:

- who needs money
- why they need money.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Frankenstein: Mary Shelley

In Letter I, To Mrs Saville, England, Walton writes to his sister, Margaret, telling her about his adventures.

I am already far north of London; and as I walk in the streets of Petersburg, I feel a cold northern breeze play upon my cheeks, which braces my nerves, and fills me with delight. Do you understand this feeling? This breeze, which has travelled from the regions towards which I am advancing, gives me a foretaste of those icy climes. Inspirited by this wind of promise, my day dreams become more fervent and vivid. I try in vain to be persuaded that the pole is the seat of frost and desolation; it ever presents itself to my imagination as the region of beauty and delight. There, Margaret, the sun is forever visible; its broad disk just skirting the horizon, and diffusing a perpetual splendour. There – for with your leave, my sister, I will put some trust in preceding navigators – there snow and frost are banished; and, sailing over a calm sea, we may be wafted to a land surpassing in wonders and in beauty every region hitherto discovered on the habitable globe. Its productions and features may be without example, as the phenomena of the heavenly bodies undoubtedly are in those undiscovered solitudes. What may not be expected in a country of eternal light? I may there discover the wondrous power which attracts the needle; and may regulate a thousand celestial observations, that require only this voyage to render their seeming eccentricities consistent for ever. I shall satiate my ardent curiosity with the sight of a part of the world never before visited, and may tread a land never before imprinted by the foot of man. These are my enticements, and they are sufficient to conquer all fear of danger or death, and to induce me to commence this laborious voyage with the joy a child feels when he embarks in a little boat, with his holiday mates, on an expedition of discovery up his native river. But, supposing all these conjectures to be false, you cannot contest the inestimable benefit which I shall confer on all mankind to the last generation, by discovering a passage near the pole to those countries, to reach which at present so many months are requisite; or by ascertaining the secret of the magnet, which, if at all possible, can only be effected by an undertaking such as mine.

These reflections have dispelled the agitations with which I began my letter, and I feel my heart glow with an enthusiasm which elevates me to heaven...

Question 7 – Frankenstein

7 (a) Explore how Shelley presents Walton's enthusiasm in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Walton begins his journey of discovery.

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

In your answer, you must consider:

- the characters who embark upon a journey
- the reasons for these journeys.

(20)

(Total for Question 7 = 40 marks)

TOTAL FOR SECTION A = 40 MARKS

SECTION B, Part 1 – Poetry Anthology

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

You should spend about 35 minutes on this section.

Relationships

Nettles

My son aged three fell in a nettle bed.
 'Bed' seemed a curious name for those green spears,
 That regiment of spite behind the shed:
 It was no place for rest. With sobs and tears
 The boy came seeking comfort and I saw 5
 White blisters beaded on his tender skin.
 We soothed him till his pain was not so raw.
 At last he offered us a watery grin,
 And then I took my billhook, honed the blade
 And went outside and slashed in fury with it 10
 Till not a nettle in that fierce parade
 Stood upright any more. And then I lit
 A funeral pyre to burn the fallen dead,
 But in two weeks the busy sun and rain
 Had called up tall recruits behind the shed: 15
 My son would often feel sharp wounds again.

Vernon Scannell (1980)

The poems you have studied are:

La Belle Dame Sans Merci – John Keats
A Child to his Sick Grandfather – Joanna Baillie
She Walks in Beauty – Lord Byron
A Complaint – William Wordsworth
Neutral Tones – Thomas Hardy
Sonnet 43 – Elizabeth Barrett Browning
My Last Duchess – Robert Browning
1st Date – She and *1st Date – He* – Wendy Cope
Valentine – Carol Ann Duffy
One Flesh – Elizabeth Jennings
i wanna be yours – John Cooper Clarke
Love's Dog – Jen Hadfield
Nettles – Vernon Scannell
The Manhunt – Simon Armitage
My Father Would Not Show Us – Ingrid de Kok

8 Re-read *Nettles*. Choose **one** other poem from the *Relationships* anthology.

Compare how personal experiences are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

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 | 20 |
| there was only time to scream. | 25 |
| 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. | 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

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)

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

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 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	5
This badge, from someone's brother, in 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.	10
I knew that people prized such trophies then, 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.	15
And yet some fear of honesty, some sense 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

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Sources:

Jane Eyre, Charlotte Brontë, Pearson Education Ltd

Great Expectations, Charles Dickens, Pearson Education Ltd

Dr Jekyll and Mr Hyde, Robert Louis Stevenson, Penguin English Library

A Christmas Carol, Charles Dickens, Penguin Classics

Pride and Prejudice, Jane Austen, Penguin Classics

Silas Marner, George Eliot, Penguin Classics

Frankenstein, Mary Shelley, Penguin Classics

1939, Alan Brownjohn, Penguin Modern Poets Volume 14, 1969

On Finding a Letter to Mrs Vickers on the Pennine Way, Moniza Alvi, *Sixty Women Poets*, Bloodaxe Books

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