

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

English Literature

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

Specimen Papers (Set 1) 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 1 Jane Eyre is sitting on a window seat behind closed curtains, reading a book by Bewick, when John Reed comes looking for her.

With Bewick on my knee, I was then happy: happy at least in my way. I feared nothing but interruption, and that came too soon. The breakfast-room door was opened.

‘Boh! Madam Mope!’ cried the voice of John Reed; then he paused: he found the room apparently empty.

‘Where the dickens is she?’ he continued. ‘Lizzy! Georgie! (calling to his sisters) Jane is not here: tell mamma she is run out into the rain – bad animal!’

‘It is well I drew the curtain,’ thought I, and I wished fervently he might not discover my hiding-place: nor would John Reed have found it out himself; he was not quick either of vision or conception; but Eliza just put her head in at the door, and said at once: ‘She is in the window-seat, to be sure, Jack.’

And I came out immediately, for I trembled at the idea of being dragged forth by the said Jack.

‘What do you want?’ I asked with awkward diffidence.

‘Say, “what do you want, Master Reed,”’ was the answer. ‘I want you to come here’; and seating himself in an arm-chair, he intimated by a gesture that I was to approach and stand before him.

John Reed was a schoolboy of fourteen years old; four years older than I, for I was but ten; large and stout for his age, with a dingy and unwholesome skin; thick lineaments in a spacious visage, heavy limbs and large extremities. He gorged himself habitually at table, which made him bilious, and gave him a dim and bleared eye with flabby cheeks. He ought now to have been at school; but his mamma had taken him home for a month or two, ‘on account of his delicate health’. Mr Miles, the master, affirmed that he would do very well if he had fewer cakes and sweetmeats sent him from home; but the mother’s heart turned from an opinion so harsh, and inclined rather to the more refined idea that John’s sallowness was owing to over-application, and, perhaps, to pining after home.

John had not much affection for his mother and sisters, and an antipathy to me. He bullied and punished me; not two or three times in the week, nor once or twice in a day, but continually: every nerve I had feared him, and every morsel of flesh on my bones shrank when he came near.

Question 1 – Jane Eyre

1 (a) Explore how Brontë presents John Reed in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Jane Eyre is afraid of John Reed.

Explain how Jane's fear is presented **elsewhere** in the novel.

In your answer, you must consider:

- what Jane is afraid of
- the effect on Jane.

(20)

(Total for Question 1 = 40 marks)

Use this extract to answer Question 2.

Great Expectations: Charles Dickens

In Chapter 8 Pip meets Miss Havisham for the first time.

“Who is it?” said the lady at the table.

“Pip, ma’am.”

“Pip?”

“Mr Pumblechook’s boy, ma’am. Come – to play.”

“Come nearer; let me look at you. Come close.”

It was when I stood before her, avoiding her eyes, that I took note of the surrounding objects in detail, and saw that her watch had stopped at twenty minutes to nine, and that a clock in the room had stopped at twenty minutes to nine.

“Look at me,” said Miss Havisham. “You are not afraid of a woman who has never seen the sun since you were born?”

I regret to state that I was not afraid of telling the enormous lie comprehended in the answer “No.”

“Do you know what I touch here?” she said, laying her hands, one upon the other, on her left side.

“Yes, ma’am.” (It made me think of the young man.)

“What do I touch?”

“Your heart.”

“Broken!”

She uttered the word with an eager look, and with strong emphasis, and with a weird smile that had a kind of boast in it. Afterwards, she kept her hands there for a little while, and slowly took them away as if they were heavy.

“I am tired,” said Miss Havisham. “I want diversion, and I have done with men and women. Play.”

I think it will be conceded by my most disputatious reader, that she could hardly have directed an unfortunate boy to do anything in the wide world more difficult to be done under the circumstances.

“I sometimes have sick fancies,” she went on, “and I have a sick fancy that I want to see some play. There, there!” with an impatient movement of the fingers of her right hand; “play, play, play!”

For a moment, with the fear of my sister’s working me before my eyes, I had a desperate idea of starting round the room in the assumed character of Mr. Pumblechook’s chaise-cart. But, I felt myself so unequal to the performance that I gave up, and stood looking at Miss Havisham in what I suppose she took for a dogged manner, inasmuch as she said, when we had taken a good look at each other:

"Are you sullen and obstinate?"

"No, ma'am, I am very sorry for you, and very sorry I can't play just now. If you complain of me I shall get into trouble with my sister, so I would do it if I could..."

Question 2 – *Great Expectations*

2 (a) Explore how Dickens presents Pip's feelings about Miss Havisham in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Pip is in a difficult situation.

Explain how Pip deals with difficult situations **elsewhere** in the novel.

In your answer, you must consider:

- the difficult situations Pip is faced with
- how Pip deals with these difficult situations.

(20)

(Total for Question 2 = 40 marks)

Use this extract to answer Question 3.

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

From 'Dr Jekyll Was Quite At Ease' – Utterson decides to talk to Dr Jekyll about his will.

[Utterson] 'You know that will of yours?'

A close observer might have gathered that the topic was distasteful; but the doctor carried it off gaily. 'Mr poor Utterson,' said he, 'you are unfortunate in such a client.

I never saw a man so distressed as you were by my will; unless it were that hide-bound pedant, Lanyon, at what he called my scientific heresies. O, I know he's a good fellow – you needn't frown – an excellent fellow, and I always mean to see more of him; but a hide-bound pedant for all that; an ignorant, blatant pedant. I was never more disappointed in any man than Lanyon.'

'You know I never approved of it,' pursued Utterson, ruthlessly disregarding the fresh topic.

'My will? Yes, certainly, I know that,' said the doctor, a trifle sharply. 'You have told me so.'

'Well, I tell you so again,' continued the lawyer. 'I have been learning something of young Hyde.'

The large handsome face of Dr Jekyll grew pale to the very lips, and there came a blackness about his eyes. 'I do not care to hear more,' said he. 'This is a matter I thought we had agreed to drop.'

'What I heard was abominable,' said Utterson.

'It can make no change. You do not understand my position,' returned the doctor, with a certain incoherency of manner. 'I am painfully situated, Utterson; my position is very strange – a very strange one. It is one of those affairs that cannot be mended by talking.'

'Jekyll,' said Utterson, 'you know me: I am a man to be trusted. Make a clean breast of this in confidence, and I make no doubt I can get you out of it.'

'My good Utterson,' said the doctor, 'this is very good of you, this is downright good of you, and I cannot find words to thank you in. I believe you fully; I would trust you before any man alive, ay, before myself, if I could make the choice; but indeed it isn't what you fancy; it is not so bad as that; and just to put your good heart at rest, I will tell you one thing: the moment I choose, I can be rid of Mr Hyde. I give you my hand upon that; and I thank you again and again; and I will just add one little word, Utterson, that I'm sure you'll take in good part: this is a private matter, and I beg of you to let it sleep.'

Question 3 – Dr Jekyll and Mr Hyde

- 3 (a) Explore how Stevenson presents the relationship between Jekyll and Utterson in this extract.

Give examples from the extract to support your ideas.

(20)

- (b) In this extract, Utterson has a good relationship with Dr Jekyll.

Explain how relationships are portrayed **elsewhere** in the novel.

In your answer, you must consider:

- the relationships between characters
- how relationships can be good or bad.

(20)

(Total for Question 3 = 40 marks)

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 1, 'Marley's Ghost' – Scrooge's business partner has died and the reader is introduced to Scrooge.

Once upon a time – of all the good days in the year, on Christmas Eve – old Scrooge sat busy in his counting-house. It was cold, bleak, biting weather; foggy withal: and he could hear the people in the court outside, go wheezing up and down, beating their hands upon their breasts, and stamping their feet upon the pavement-stones to warm them. The city clocks had only just gone three, but it was quite dark already: it had not been light all day: and candles were flaring in the windows of the neighbouring offices, like ruddy smears upon the palpable brown air. The fog came pouring in at every chink and keyhole, and was so dense without, that although the court was the narrowest, the houses opposite were mere phantoms. To see the dingy cloud come drooping down, obscuring everything, one might have thought that Nature lived hard by, and was brewing on a large scale.

The door to Scrooge's counting-house was open that he might keep his eye upon his clerk, who in a dismal little cell beyond, a sort of tank, was copying letters. Scrooge had a very small fire, but the clerk's fire was so very much smaller that it looked like one coal. But he couldn't replenish it, for Scrooge kept the coal-box in his own room; and so surely as the clerk came in with the shovel, the master predicted that it would be necessary for them to part. Wherefore the clerk put on his white comforter, and tried to warm himself at the candle; in which effort, not being a man of strong imagination, he failed.

'A merry Christmas, uncle! God save you!' cried a cheerful voice. It was the voice of Scrooge's nephew, who came upon him so quickly that this was the first intimation he had of his approach.

'Bah!' said Scrooge, 'Humbug!'

He had so heated himself with rapid walking in the fog and frost, this nephew of Scrooge's, that he was all in a glow; his face ruddy and handsome; his eyes sparkled, and his breath smoked again.

'Christmas a humbug, uncle!' said Scrooge's nephew. 'You don't mean that, I am sure?'

'I do,' said Scrooge. 'Merry Christmas! What right have you to be merry? what reason have you to be merry? You're poor enough.'

'Come, then,' returned the nephew gaily. 'What right have you to be dismal? what reason have you to be morose? You're rich enough.'

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents the setting in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Scrooge shows a lack of consideration for others.

Explain how Scrooge is unkind to other characters **elsewhere** in the novel.

In your answer, you must consider:

- Scrooge's poor treatment of other people
- how Scrooge's lack of consideration affects other people.

(20)

(Total for Question 4 = 40 marks)

Use this extract to answer Question 5.

Pride and Prejudice: Jane Austen

In Chapter 14 Mr Bennet engages in conversation with Mr Collins.

During dinner, Mr. Bennet scarcely spoke at all; but when the servants were withdrawn, he thought it time to have some conversation with his guest, and therefore started a subject in which he expected him to shine, by observing that he seemed very fortunate in his patroness. Lady Catherine de Bourgh's attention to his wishes, and consideration for his comfort, appeared very remarkable. Mr. Bennet could not have chosen better. Mr. Collins was eloquent in her praise. The subject elevated him to more than usual solemnity of manner, and with a most important aspect he protested that he had never in his life witnessed such behaviour in a person of rank—such affability and condescension, as he had himself experienced from Lady Catherine. She had been graciously pleased to approve of both the discourses which he had already had the honour of preaching before her. She had also asked him twice to dine at Rosings, and had sent for him only the Saturday before, to make up her pool of quadrille in the evening. Lady Catherine was reckoned proud by many people he knew, but *he* had never seen any thing but affability in her. She had always spoken to him as she would to any other gentleman; she made not the smallest objection to his joining in the society of the neighbourhood, nor to his leaving his parish occasionally for a week or two, to visit his relations. She had even condescended to advise him to marry as soon as he could, provided he chose with discretion; and had once paid him a visit in his humble parsonage; where she had perfectly approved all the alterations he had been making, and had even vouchsafed to suggest some herself,—some shelves in the closets up stairs.

"That is all very proper and civil I am sure," said Mrs. Bennet, "and I dare say she is a very agreeable woman. It is a pity that great ladies in general are not more like her. Does she live near you, sir?"

"The garden in which stands my humble abode is separated only by a lane from Rosings Park, her ladyship's residence."

"I think you said she was a widow, sir? has she any family?"

"She has one only daughter, the heiress of Rosings, and of very extensive property."

"Ah!" cried Mrs Bennet, shaking her head, "then she is better off than many girls. And what sort of young lady is she? is she handsome?"

Question 5 – *Pride and Prejudice*

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

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Mr Collins talks about Lady Catherine de Bourgh.

Explain how Lady Catherine is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- what Lady Catherine says and does
- what her words and actions tell us about her character.

(20)

(Total for Question 5 = 40 marks)

Use this extract to answer Question 6.

Silas Marner: George Eliot

In Chapter 1 the reader is introduced to Silas Marner.

It was fifteen years since Silas Marner had first come to Raveloe, he was then simply a pallid young man, with prominent, short-sighted brown eyes, whose appearance would have had nothing strange for people of average culture and experience, but for the villagers near whom he had come to settle it had mysterious peculiarities which corresponded with the exceptional nature of his occupation, and his advent from an unknown region called "North'ard." So had his way of life: – he invited no comers to step across his door-sill, and he never strolled into the village to drink a pint at the Rainbow, or to gossip at the wheelwright's: he sought no man or woman, save for the purposes of his calling, or in order to supply himself with necessaries; and it was soon clear to the Raveloe lasses that he would never urge one of them to accept him against her will – quite as if he had heard them declare that they would never marry a dead man come to life again. This view of Marner's personality was not without another ground than his pale face and unexampled eyes; for Jem Rodney, the mole-catcher, averred that, one evening as he was returning homeward, he saw Silas Marner leaning against a stile with a heavy bag on his back, instead of resting the bag on the stile as a man in his senses would have done; and that, on coming up to him, he saw that Marner's eyes were set like a dead man's, and he spoke to him, and shook him, and his limbs were stiff, and his hands clutched the bag as they'd been made of iron; but just as he had made up his mind that the weaver was dead, he came all right again, like, as you might say, in the winking of an eye, and said "Good-night," and walked off. All this Jem swore he had seen, more by token, that it was the very day he had been mole-catching on Squire Cass's land, down by the old saw-pit. Some said Marner must have been in a "fit," a word which seemed to explain things otherwise incredible; but the argumentative Mr Macey, clerk of the parish, shook his head, and asked if anybody was ever known to go off in a fit and not fall down.

Question 6 – *Silas Marner*

6 (a) Explore how Eliot presents Silas Marner in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Silas Marner is a person who avoids company.

Explain the importance of Silas's isolation **elsewhere** in the novel.

In your answer, you must consider:

- how and why Silas keeps himself to himself
- the effects that Silas's isolation has on him.

(20)

(Total for Question 6 = 40 marks)

Use this extract to answer Question 7.

Frankenstein: Mary Shelley

In Chapter 4 Frankenstein explains how he learned to generate life.

No one can conceive the variety of feelings which bore me onwards, like a hurricane, in the first enthusiasm of success. Life and death appeared to me ideal bounds, which I should first break through, and pour a torrent of light into our dark world. A new species would bless me as its creator and source; many happy and excellent natures would owe their being to me. No father could claim the gratitude of his child so completely as I should deserve theirs. Pursuing these reflections, I thought that if I could bestow animation upon lifeless matter, I might in process of time (although I now found it impossible) renew life where death had apparently devoted the body to corruption.

These thoughts supported my spirits, while I pursued my undertaking with unremitting ardour. My cheek had grown pale with study, and my person had become emaciated with confinement. Sometimes, on the very brink of certainty, I failed; yet still I clung to the hope which the next day or the next hour might realize. One secret which I alone possessed was the hope to which I had dedicated myself; and the moon gazed on my midnight labours, while, with unrelaxed and breathless eagerness, I pursued nature to her hiding-places. Who shall conceive the horrors of my secret toil as I dabbled among the unhallowed damps of the grave, or tortured the living animal to animate the lifeless clay? My limbs now tremble and my eyes swim with the remembrance; but then a resistless, and almost frantic impulse, urged me forward; I seemed to have lost all soul or sensation but for this one pursuit. It was indeed but a passing trance that only made me feel with renewed acuteness so soon as, the unnatural stimulus ceasing to operate, I had returned to my old habits. I collected bones from charnel-houses and disturbed, with profane fingers, the tremendous secrets of the human frame. In a solitary chamber, or rather cell, at the top of the house, and separated from all the other apartments by a gallery and staircase, I kept my workshop of filthy creation; my eye-balls were starting from their sockets in attending to the details of my employment. The dissecting room and the slaughterhouse furnished many of my materials; and often did my human nature turn with loathing from my occupation, whilst, still urged on by an eagerness which perpetually increased, I brought my work near to a conclusion.

Question 7 – Frankenstein

7 (a) Explore how Shelley presents Frankenstein in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, Frankenstein can only think about his work.

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

In your answer, you must consider:

- characters who are obsessive
- the effect of their actions on other characters.

(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

Neutral Tones

We stood by a pond that winter day,
 And the sun was white, as though chidden of God,
 And a few leaves lay on the starving sod;
 – They had fallen from an ash, and were gray.

 Your eyes on me were as eyes that rove 5
 Over tedious riddles of years ago;
 And some words played between us to and fro
 On which lost the more by our love.

The smile on your mouth was the deadest thing
 Alive enough to have strength to die; 10
 And a grin of bitterness swept thereby
 Like an ominous bird a-wing...

Since then, keen lessons that love deceives,
 And wrings with wrong, have shaped to me
 Your face, and the God-curst sun, and a tree, 15
 And a pond edged with grayish leaves.

Thomas Hardy (1898)

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 *Neutral Tones*. Choose **one** other poem from the *Relationships* anthology.

Compare how difficult relationships are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 8 = 20 marks)

Conflict

Half-caste

Excuse me standing on one leg I'm half-caste		wid a white key is a half-caste symphony/	30
Explain yusef wha yu mean	5	Explain yusef wha yu mean Ah listening to yu wid de keen half of mih ear	
when you say half-caste yu mean when picasso mix red an green is a half-caste canvas/ explain yusef	10	Ah lookin at yu wid de keen half of mih eye and when I'm introduced to yu I'm sure you'll understand why I offer yu half-a-hand	35
when you say half-caste yu mean when light an shadow mix in de sky is a half-caste weather/ well in dat case	15	an when I sleep at night I close half-a-eye consequently when I dream I dream half-a-dream an when moon begin to glow	40
england weather nearly always half-caste in fact some o dem cloud half-caste till dem overcast	20	I half-caste human being cast half-a-shadow but yu must come back tomorrow wid de whole of yu eye an de whole of yu ear an de whole of yu mind	45
so spiteful dem dont want de sun pass ah rass/ explain yusef wha yu mean	25	an I will tell yu de other half of my story	50
when you say half-caste yu mean tchaikovsky sit down at dah piano an mix a black key			

John Agard (1996)

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 *Half-caste*. Choose **one** other poem from the *Conflict* anthology.

Compare how different ideas about identity 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

Home Thoughts from Abroad

Oh, to be in England
 Now that April's there,
 And whoever wakes in England
 Sees, some morning, unaware,
 That the lowest boughs and the brushwood sheaf 5
 Round the elm-tree bole are in tiny leaf,
 While the chaffinch sings on the orchard bough
 In England — now!

And after April, when May follows,
 And the whitethroat builds, and all the swallows! 10
 Hark, where my blossomed pear-tree in the hedge
 Leans to the field and scatters on the clover
 Blossoms and dewdrops — at the bent spray's edge —
 That's the wise thrush; he sings each song twice over,
 Lest you should think he never could recapture 15
 The first fine careless rapture!
 And though the fields look rough with hoary dew
 All will be gay when noontide wakes anew
 The buttercups, the little children's dower
 — Far brighter than this gaudy melon-flower! 20

Robert Browning (1845)

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 *Home Thoughts from Abroad*. Choose **one** other poem from the *Time and Place* 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 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: *The Killer Snails*

The killer snails
 Have slung their silver trails
 Along the doormat, out across the lawn,
 Under the bushes
 Where the alarming thrushes* 5
 Give night its notice, making way for dawn,
 And the obliging lizards drop their tails.

On webs of dew
 The spiders stir their pots of glue
 And drag their quartered victims to the shade. 10
 Soaked in their rugs
 Of grass and moss the slugs
 Wind up another night of sluggish trade
 And young ingredients get into a stew.

The sorrel** bends. 15
 The path fades out but never ends
 Where brambles clutch and bracken wipes your feet.
 It goes in rings.
 Its mind's on other things.
 Its way and its intentions never meet. 20
 Meetings of friends?
 It gives no undertaking. It depends.

James Fenton

Glossary:

* *thrushes*: a type of bird

** *sorrel*: a plant; a type of herb

Poem 2: *Considering the Snail*

The snail pushes through a green
 night, for the grass is heavy
 with water and meets over
 the bright path he makes, where rain
 has darkened the earth's dark. He 5
 moves in a wood of desire,

pale antlers barely stirring
 as he hunts. I cannot tell
 what power is at work, drenched there
 with purpose, knowing nothing. 10
 What is a snail's fury? All
 I think is that if later

I parted the blades above
 the tunnel and saw the thin
 trail of broken white across 15
 litter, I would never have
 imagined the slow passion
 to that deliberate progress.

Thom Gunn

11 Compare the ways the writers present snails in *The Killer Snails* and *Considering the Snail*.

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
Half-caste, John Agard, Caroline Sheldon Literary Agency Ltd
The Killer Snails, 1968–1984 collection, James Fenton, Penguin, British Poetry Since 1945
Considering the Snail, from *Selected Poems*, Thom Gunn, 2009 Farrar, Straus and Giroux

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