

Please check the examination details below before entering your candidate information

Candidate surname

Other names

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

Centre Number

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Candidate Number

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**Time** 1 hour 20 minutes

**Paper  
reference**

**1ET0/02P**

**English Literature**

**PAPER 2**

**Option 2: Poetry since 1789**

**You must have:**

Questions Booklet (enclosed)

Total Marks

## Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Part 1 and Question 5 in Part 2.
- You should spend about 35 minutes on Part 1.
- You should spend about 45 minutes on Part 2. You will need this time to read and respond to the question on two unseen poems.
- Answer the questions in the spaces provided  
– *there may be more space than you need.*

## Information

- This is a closed book exam.
- The total mark for this paper is 40.
- The marks for **each** question are shown in brackets  
– *use this as a guide as to how much time to spend on each question.*

## Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.
- Good luck with your examination.

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**Answer TWO questions:**

**ONE question from Part 1 and question 5 from Part 2.**

**The poems for use are in this booklet.**

<b>Part 1 Poetry Anthology</b>	<b>Page</b>
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**Part 1**

**Poetry Anthology**

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

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

**Relationships**

***A Child to his Sick Grandfather***

Grand-dad, they say you're old and frail,  
Your stocked legs begin to fail:  
Your knobbed stick (that was my horse)  
Can scarce support your bended corse,  
While back to wall, you lean so sad, 5  
I'm vexed to see you, dad.

You used to smile and stroke my head,  
And tell me how good children did;  
But now, I wot not how it be,  
You take me seldom on your knee, 10  
Yet ne'ertheless I am right glad,  
To sit beside you, dad.

How lank and thin your beard hangs down!  
Scant are the white hairs on your crown;  
How wan and hollow are your cheeks! 15  
Your brow is rough with crossing breaks;  
But yet, for all his strength be fled,  
I love my own old dad.

The housewives round their potions brew,  
And gossips come to ask for you; 20  
And for your weal each neighbour cares,  
And good men kneel, and say their prayers;  
And everybody looks so sad,  
When you are ailing, dad.

You will not die and leave us then?  
Rouse up and be our dad again. 25  
When you are quiet and laid in bed,  
We'll doff our shoes and softly tread;  
And when you wake we'll aye be near  
To fill old dad his cheer. 30

When through the house you shift your stand,  
I'll lead you kindly by the hand;  
When dinner's set I'll with you bide,  
And aye be serving at your side;  
And when the weary fire turns blue, 35  
I'll sit and talk with you.

I have a tale both long and good,  
About a partlet and her brood,

And cunning greedy fox that stole  
By dead of midnight through a hole,                    40  
Which slyly to the hen-roost led –  
    You love a story, dad?

And then I have a wondrous tale  
Of men all clad in coats of mail,  
With glittering swords – you nod, I think?            45  
Your fixed eyes begin to wink;  
Down on your bosom sinks your head –  
    You do not hear me, dad.

Joanna Baillie (1790)

**1** Re-read *A Child to his Sick Grandfather*. Choose **one** other poem from the *Relationships* anthology.

Compare how family relationships are presented in the two poems.

In your answer, you should consider the:

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

**(Total for Question 1 = 20 marks)**

**The poems you have studied are:**

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

## Conflict

### *Exposure*

Our brains ache, in the merciless iced east winds that knife us...

Wearied we keep awake because the night is silent...

Low, drooping flares confuse our memory of the salient...

Worried by silence, sentries whisper, curious, nervous,

But nothing happens.

5

Watching, we hear the mad gusts tugging on the wire,

Like twitching agonies of men among its brambles.

Northward, incessantly, the flickering gunnery rumbles,

Far off, like a dull rumour of some other war.

What are we doing here?

10

The poignant misery of dawn begins to grow...

We only know war lasts, rain soaks, and clouds sag stormy.

Dawn massing in the east her melancholy army

Attacks once more in ranks on shivering ranks of grey,

But nothing happens.

15

Sudden successive flights of bullets streak the silence.

Less deadly than the air that shudders black with snow,

With sidelong flowing flakes that flock, pause, and renew,

We watch them wandering up and down the wind's nonchalance,

But nothing happens.

20

Pale flakes with fingering stealth come feeling for our faces —

We cringe in holes, back on forgotten dreams, and stare, snow-dazed,

Deep into grassier ditches. So we drowse, sun-dozed,

Littered with blossoms trickling where the blackbird fusses.

Is it that we are dying?

25

Slowly our ghosts drag home: glimpsing the sunk fires, glozed

With crusted dark-red jewels; crickets jingle there;

For hours the innocent mice rejoice: the house is theirs;

Shutters and doors, all closed: on us the doors are closed,—

We turn back to our dying.

30

Since we believe not otherwise can kind fires burn;

Nor ever suns smile true on child, or field, or fruit.

For God's invincible spring our love is made afraid;

Therefore, not loath, we lie out here; therefore were born,

For love of God seems dying.

35

Tonight, His frost will fasten on this mud and us,

Shrivelling many hands, puckering foreheads crisp.

The burying party, picks and shovels in shaking grasp,

Pause over half-known faces. All their eyes are ice,

But nothing happens.

40

Wilfred Owen (1917)

**2** Re-read *Exposure*. Choose **one** other poem from the *Conflict* anthology.

Compare how war is presented in the two poems.

In your answer, you should consider the:

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

**(Total for Question 2 = 20 marks)**

**The poems you have studied are:**

*A Poison Tree* – William Blake

*The Destruction of Sennacherib* – Lord Byron

*Extract from The Prelude* – William Wordsworth

*The Man He Killed* – Thomas Hardy

*Cousin Kate* – Christina Rossetti

*Half-caste* – John Agard

*Exposure* – Wilfred Owen

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

*Catrin* – Gillian Clarke

*War Photographer* – Carole Satyamurti

*Belfast Confetti* – Ciaran Carson

*The Class Game* – Mary Casey

*Poppies* – Jane Weir

*No Problem* – Benjamin Zephaniah

*What Were They Like?* – Denise Levertov

## Time and Place

### *Nothing's Changed*

Small round hard stones click  
under my heels,  
seeding grasses thrust  
bearded seeds  
into trouser cuffs, cans, 5  
trodden on, crunch  
in tall, purple-flowering,  
amiable weeds.

District Six.  
No board says it is: 10  
But my feet know,  
And my hands,  
And the skin about my bones,  
And the soft labouring of my lungs,  
and the hot, white, inwards turning 15  
anger of my eyes.

Brash with glass,  
name flaring like a flag,  
it squats  
in the grass and weeds, 20  
incipient Port Jackson trees:  
new, up-market, haute cuisine,  
guard at the gatepost,  
whites only inn.

No sign says it is: 25  
but we know where we belong.

I press my nose  
to the clear panes, know,  
before I see them, there will be  
crushed ice white glass, 30  
linen falls,  
the single rose.

Down the road,  
working man's cafe sells  
bunny chows. 35  
Take it with you, eat  
it at a plastic table's top,  
wipe your fingers on your jeans,  
spit a little on the floor:  
it's in the bone. 40

I back from the glass,  
boy again,  
leaving small mean O

of small mean mouth.  
Hands burn  
for a stone, a bomb,  
to shiver down the glass.  
Nothing's changed.

45

Tatamkhulu Afrika (1994)

**3** Re-read *Nothing's Changed*. Choose **one** other poem from the *Time and Place* anthology.

Compare how a specific place is presented in the two poems.

In your answer, you should consider the:

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

**(Total for Question 3 = 20 marks)**

**The poems you have studied are:**

*To Autumn* – John Keats

*Composed upon Westminster Bridge, September 3, 1802* – William Wordsworth

*London* – William Blake

*I started Early – Took my Dog* – Emily Dickinson

*Where the Picnic was* – Thomas Hardy

*Adlestrop* – Edward Thomas

*Home Thoughts from Abroad* – Robert Browning

*First Flight* – U.A. Fanthorpe

*Stewart Island* – Fleur Adcock

*Presents from my Aunts in Pakistan* – Moniza Alvi

*Hurricane Hits England* – Grace Nichols

*Nothing's Changed* – Tatamkhulu Afrika

*Postcard from a Travel Snob* – Sophie Hannah

*In Romney Marsh* – John Davidson

*Absence* – Elizabeth Jennings

## Belonging

### *We Refugees*

I come from a musical place  
Where they shoot me for my song  
And my brother has been tortured  
By my brother in my land.

I come from a beautiful place 5  
Where they hate my shade of skin  
They don't like the way I pray  
And they ban free poetry.

I come from a beautiful place  
Where girls cannot go to school 10  
There you are told what to believe  
And even young boys must grow beards.

I come from a great old forest  
I think it is now a field  
And the people I once knew 15  
Are not there now.

We can all be refugees  
Nobody is safe,  
All it takes is a mad leader  
Or no rain to bring forth food, 20  
We can all be refugees  
We can all be told to go,  
We can be hated by someone  
For being someone.

I come from a beautiful place 25  
Where the valley floods each year  
And each year the hurricane tells us  
That we must keep moving on.

I come from an ancient place  
All my family were born there 30  
And I would like to go there  
But I really want to live.

I come from a sunny, sandy place  
Where tourists go to darken skin  
And dealers like to sell guns there 35  
I just can't tell you what's the price.

I am told I have no country now  
I am told I am a lie  
I am told that modern history books  
May forget my name. 40  
We can all be refugees  
Sometimes it only takes a day,  
Sometimes it only takes a handshake

Or a paper that is signed.  
We all came from refugees 45  
Nobody simply just appeared,  
Nobody's here without a struggle,  
And why should we live in fear  
Of the weather or the troubles?  
We all came here from somewhere. 50

Benjamin Zephaniah (2000)

**4** Re-read *We Refugees*. Choose **one** other poem from the *Belonging* anthology.

Compare how places are presented in the two poems.

In your answer, you should consider the:

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

**(Total for Question 4 = 20 marks)**

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**TOTAL FOR PART 1 = 20 MARKS**

**The poems you have studied are:**

*To My Sister* – William Wordsworth  
*Captain Cook (To My Brother)* – Letitia Elizabeth Landon  
*Sunday Dip* – John Clare  
*Mild the Mist Upon the Hill* – Emily Brontë  
*Clear and Gentle Stream* – Robert Bridges  
*I Remember, I Remember* – Thomas Hood  
*Island Man* – Grace Nichols  
*Peckham Rye Lane* – A K Blakemore  
*We Refugees* – Benjamin Zephaniah  
*Us* – Zaffar Kunial  
*In Wales, wanting to be Italian* – Imtiaz Dharker  
*Kumukanda* – Kayo Chingonyi  
*Jamaican British* – Raymond Antrobus  
*My Mother's Kitchen* – Choman Hardi  
*The Émigrée* – Carol Rumens

## Part 2

### Unseen Poetry

Read the two poems and answer Question 5.

You should spend about 45 minutes on this section.

#### Poem 1: *Boots*

It's chilly on the touchline, but  
with all my kit on  
underneath my clothes  
I'm not too cold. Besides,  
I've got a job to do: 5  
    I'm Third Reserve,  
    I run the line.

I've been the Third Reserve all season,  
every Saturday.  
I've never missed a match. 10  
At Home, Away:  
it's all the same to me:  
    Cos I'm the Third Reserve,  
The bloke who runs the line.

That's my reward 15  
for turning up  
to every practice session, every  
circuit training. Everything.  
No one else does that –  
    To be the Third Reserve, 20  
    To run the line.

No chance of substitutions.  
Broken ankles on the pitch  
mean someone else's chance, not mine.  
One down – 25  
    and still two more to go:  
    When you're the Third Reserve  
    You run the line.

When I first made Third Reserve  
my dad and me went out 30  
and bought new boots. I keep them in the box.  
I grease them every week  
And put them back.  
    When you're Third Reserve –  
    you know the score – 35  
    You run the line with worn-out daps\*.

Mick Gower (1988)

#### Glossary:

\**daps*: rubber-soled shoes or plimsoles

## Poem 2: *Absent Player*

Ball games her agony,  
at rounders she was posted out  
and placed at the furthest  
possible position  
under a tree almost. 5

Lost, as usual, dreaming,  
she heard some vague panic noises  
breaking through, as if, desperate,  
the whole team were shouting  
'Catch the ball! Catch the ball! Catch it!' 10

She slowly turned her face upwards.  
She did not see the ball,  
but, it aimed at a resistance  
and came down straight, smack  
onto a well-shaped mouth. 15

Her front teeth were loosened  
in blood. She lay on the grass.  
No way could she tell any  
sympathy from boiling rage  
around her. She cried, quietly. 20

James Berry (1996)

**5** Compare the ways the writers present different sporting experiences in Poem 1: *Boots* and Poem 2: *Absent Player*.

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

**(Total for Question 5 = 20 marks)**

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**TOTAL FOR PART 2 = 20 MARKS**  
**TOTAL FOR PAPER = 40 MARKS**

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**Sources**

Unseen Poetry:

*Boots*, Mick Gowar

*Absent Player*, James Berry

**ANSWER BOOKLET BEGINS ON THE NEXT PAGE**

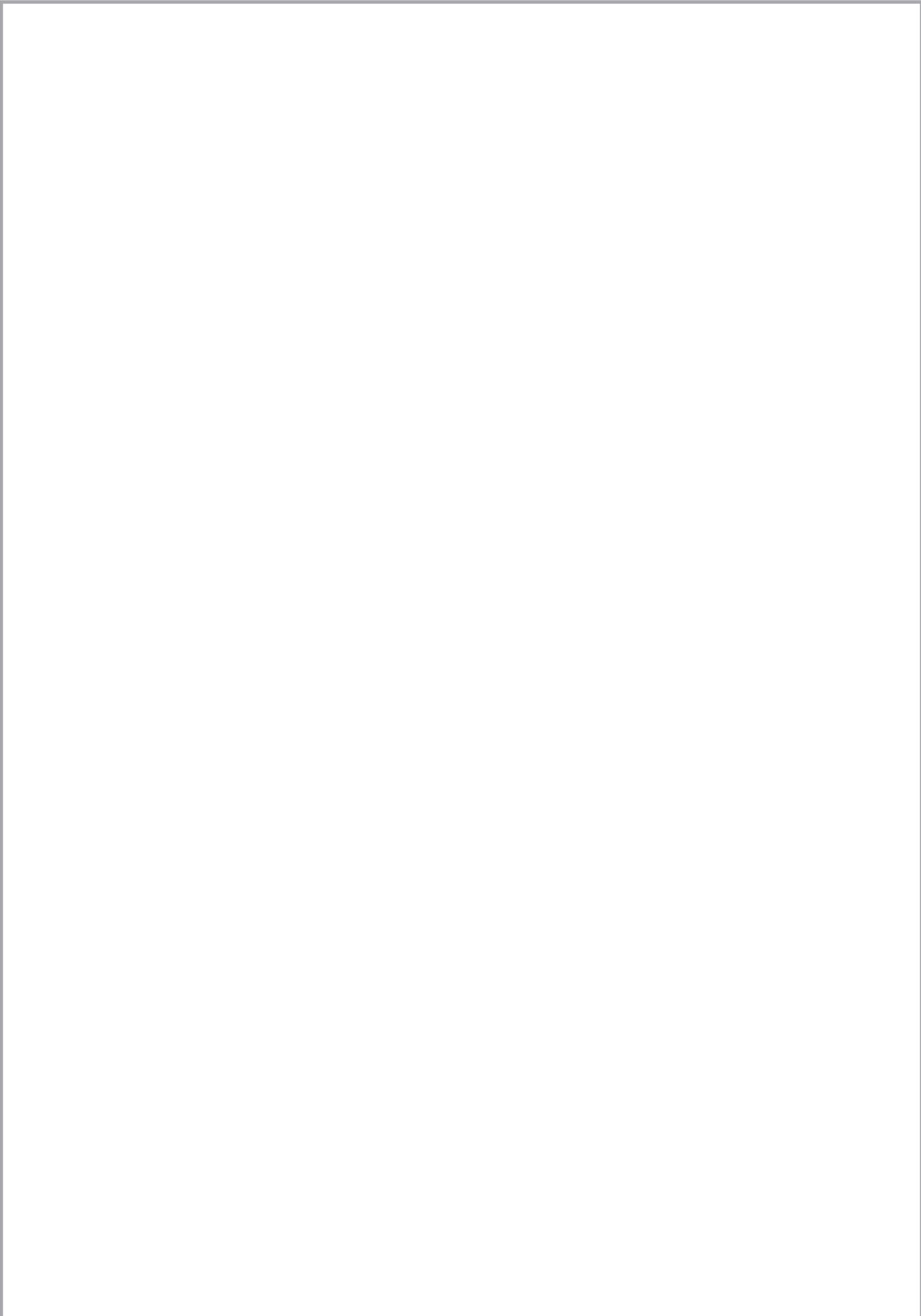
**Part 1**

**Poetry Anthology**

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

Chosen question number:    **Question 1**             **Question 2**             **Question 3**   
   **Question 4**

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DO NOT WRITE IN THIS AREA

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**TOTAL FOR PART 1 = 20 MARKS**

**Part 2**  
**Unseen Poetry**

**Question 5**

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**TOTAL FOR PART 2 = 20 MARKS**  
**TOTAL FOR PAPER = 40 MARKS**