

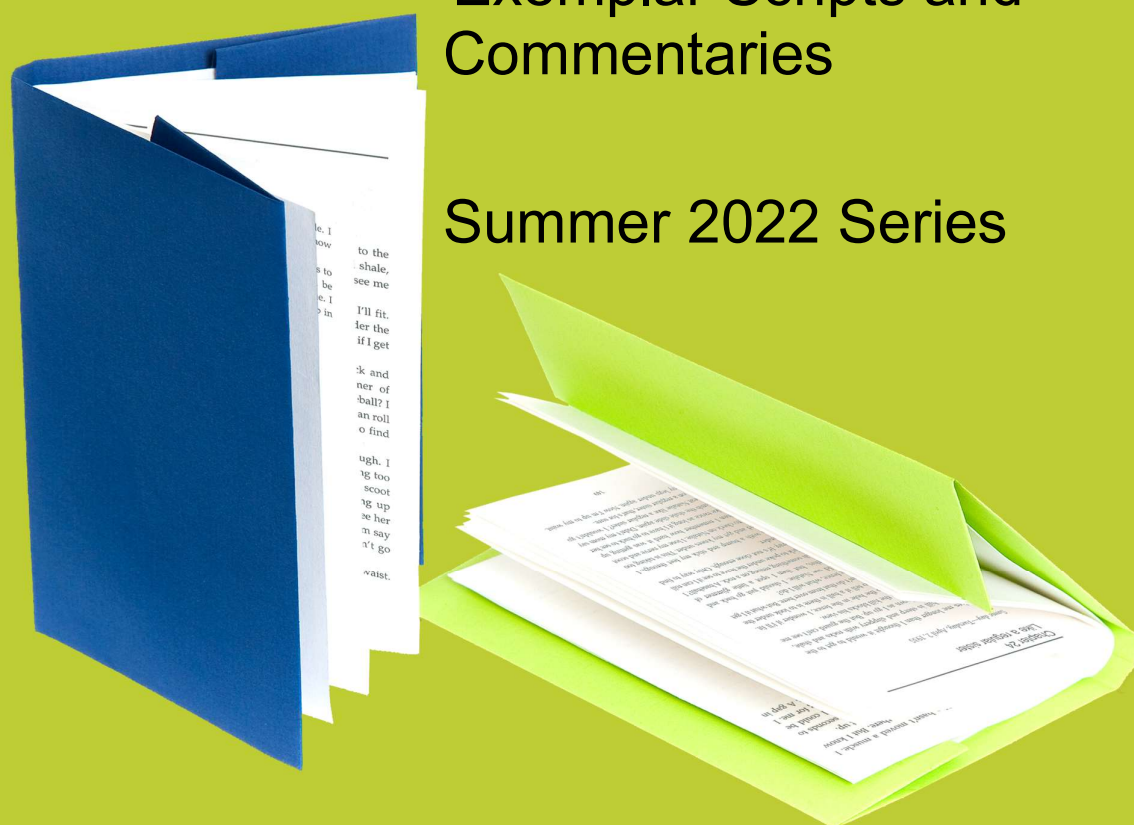
# GCSE (9-1) English Literature

Paper 2: 19th-century Novel and Poetry  
since 1789 (1ET0/02)

**Option 2: Poetry since 1789**

Exemplar Scripts and  
Commentaries

Summer 2022 Series





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## Introduction

- The purpose of this pack is to provide teachers and students with some examples of responses to GCSE English Literature Paper 2: 19th-century Novel and Poetry since 1789 (1ET0/02).
- The pack includes scripts and commentaries for Option 2: Poetry since 1789. Option 1 exemplars for 19th-century Novel can be found in a separate pack on the website.
- The responses in this pack were taken from the Summer 2022 examination series. The question papers and mark schemes can be found on the Pearson website [here](#). *NB: there was optionality in place in 2022 details of which are included in this pack*
- In this pack you will find a sample of responses, examiner commentaries and marks.
- If you have any enquiries regarding these materials or have any other questions about the course, please contact our English subject advisor on 0333 016 4120 or [teachingenglish@pearson.com](mailto:teachingenglish@pearson.com)



## Paper 2: Option 2 – Poetry since 1789

### Script 1 – Question 1: Relationships

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

One flesh and The Manhunt both present changes in relationships. One flesh shows the fading of physical intimacy. This is evident when it states 'How cool they lie, They hardly ever touch,' This effectively highlights the distance between the couple. The Kaesura further indicates the separation and gap. In comparison to Manhunt, the poet also shows a lack of physical intimacy through the quotation 'grazed heart'. This ~~example~~ illustrates the double entendre that whilst his heart was physically damaged, it was emotionally damaged too, affecting the couple's relationship. This contrasts with one flesh as despite the physical distance in the marriage, they still seemed to be connected emotionally. This may be due to the fact that one flesh is influenced by religious marriage - they cannot divorce so they must stay in a relationship. In Manhunt, it is clear that the PTSD from war affected the husband greatly, and ultimately led to changing the dynamic of his marriage.

One flesh presents the questioning if there is still love between them. This can be seen ~~one~~ in the final <sup>line</sup> sentence where



it states 'whose fire which I came, has now grown cold?' The poet uses this metaphor to convey the idea that the parents love has died and turned 'cold'. She uses a semantic field of temperature to link to the nature of love being hot. The poet effectively uses this as a closing <sup>metaphorical</sup> question to ~~show~~ <sup>demonstrate</sup> clear feelings of doubt. On the other hand, in 'The Manhunt' the wife made it clear she did not want to give up on their relationship. This can be seen when it states 'explosive mines'. This highlights how she feels she is taking a risk pursuing the marriage, but her love is strong enough for her to take the risk. In 'Manhunt', we can see that the poet continuously references military imagery, this is because, contextually, the husband's life seems to have been dominated by the war.



## Script 2 – Question 1: Relationships

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

In *One Flesh*, we can see how the romantic relationship between lovers slowly falls apart. The poet effectively utilises a simile "she like a girl dreaming" to explore how the breakdown of love can be so painful that we attempt to block it out and reverse back to a time when we were happy. The simile suggests that the girl is deeply saddened by the breakdown of the relationship - as a girl she would've been happy and she wants to feel that again.

Similarly in the poem "A Complaint" we can also see how the breakdown of a relationship affects a person. A complaint is a poem based on a true story, the loss of friendship between William Wordsworth and his lifelong friend, who was also a poet. Wordsworth uses an extended metaphor of a fountain breaking as his way of portraying the breakdown of friendship. A complaint is structured as a letter, the formality of the poem suggesting a deep loss that has stopped Wordsworth from being able to rhyme, be joyful etc.

In *One Flesh* the poem is structured in blank stanzas, implying



that whilst the breakup was a sad and terrible thing, there is still some coherence and an ability to think clear. This is different to the actual content of the poem as it suggests a lack of ability to think, the rhetorical question that ends the poem "Do they know... has now grown cold", creates a sense of confusion combined with a lack of belief.



## Script 3 – Question 1: Relationships

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

Both poems recall the changes in relationship through ~~a~~<sup>as</sup> a negative memory. In one flesh it is evidence when it states, 'tossed up like flatjam from a former passion' - 'It is like a confession' these quotes show how the relationship between the former lovers used to glow, shine and brighten the house but now it's even a testimony. If they try to touch and hold each other, the narrator retelling what ~~he~~<sup>they</sup> sees now, sets a tone of disappointment, the narrator feels ashamed of how these lovers whose, 'fire from which I came' ~~is like now~~<sup>is now like</sup> 'a thread to hold' ~~is like~~ these quotes highlight the whole message of the poem that their ~~relationship~~ long-term relationship is slowly fading away as time goes on. Similarly in Neutral tones it states, 'white' 'greyish' ~~but~~ these quotes effectively imply, ~~how the relationship between the two~~ ~~loves~~ through the use of colours how the relationship used to be 'white', when you think of all the connotations to white it's



positive you think weddings, snow in winter which gives a jubilant sense of joy to individuals this links to the couples love for each other before. They used to coo and laughers to one and another, but now it's 'greyish' which proves that their relationship is now depressing and dull, no life blossom from their love anymore they just now stare, 'with long distant eyes' there is no hope for their relationship to be restored.

Both poems present the changes in relationship as callous this is evidence in one flesh when it states, 'Lying apart now, each in separate bed's' - 'He with a book - she like a girl dreaming of childhood' these quotes illustrates the impact on how the shift in feelings for one and another affects their social affection towards the other. ~~the~~ The mother who dreams of being a child again, could be interpreted that the lover has stressed her life over the years that she no longer wants to live as an adult with him she wants to be set free from all the misery and despair, she wants to be able to enjoy the last years of her life as she knows 'they're old', however



you could interpret it as she might want to find a new lover, who doesn't 'keep the lights on' reading a book, she might feel she ~~also~~ needs affection and in her current situation the lover no longer gives her that love like before. This poem all links to context as it is a story retold of how Elizabeth's parents love truly was over the years. Similarly in neutral tones it continues to show the changes of the relationship as ~~get~~ cold ~~and~~ and strange when it states, 'A grin of bitterness' this quote shows ~~how~~ the smiles ~~and~~ the contrast of ~~relationships~~ how relationships should really be, the couple no longer absorb the happiness ~~for~~ and smiles from each other anymore they now radiate an energy of disgust and regret, the quote further illustrates how they might not want to be there anymore with the lover it ~~is~~ gives a tone as if they have been forced to be in the same environment as them, however ~~the~~ the quote could also be interpreted as a grin of hatred and revenge they might have felt their love was not genuine enough and they had to put in all the effort to keep the relationship going.



In one flesh they present the changes in their relationship as a maze they can't escape from, this is evidence when it states, 'Chastity faces them, a destination' this quote conveys how their relationship was a one way ticket that they could not return from, the religious imagery and connotations illustrates how God and their faith is stopping them from leaving one and another, this links to context as Christians believe that marriage is a sacrament made in front of God and cannot be broken as it would be classed as a sin, this proves how the couples relationship has torn apart and there is no longer a spark in the ~~enactance~~ presence of the other but they will choose to, ~~the~~ lie alone 'each in a separate bed' rather than sin which shows the importance of religion in their relationship. The couple feel like they can't break free so they have no choice but to endure the awkwardness and live life as if the other is not there. On the other hand in Neutral tones there is no barrier stopping the two from leaving the relationship, this is evidence when it states, 'the ~~ash~~ ash have fallen from the



troos' This quote demonstrates how the relationship has officially come to an end there is no hope as their love has already hit the ground, the title of the poem is quite ironic as the couple is anything but in love just like one flesh they do not have a bond rather they are ~~alone~~ isolated in their own world. In 'Invention' tones the ~~verb~~ adjective 'ash' has connotations to death which links as well as describes the couples relationship. It is dead.



## Script 4 – Question 2: Conflict

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

Chosen question number:

Question 1

Question 2

Question 3

Question 4

Poem 1 = dub poet

Poem 2 = monologue

Both poems 'No problem' by Benjamin Zephaniah and 'Half-caste' by Jahi Jon Agard both present problems in their poems within their societies. Benjamin Zephaniah was French, he was also dyslexic. With Zephaniah having both of those characteristics he found it hard to pronounce and write certain English words. Similarly Agard had a strong accent as he was born in Guyana. His mum was Caribbean and his dad was Portuguese. With Agard having these characteristics he also found it hard to speak and write certain phrases/words. This is evident in Zephaniah's poem when he repeats "I am not de problem". The phonetic spelling "de" implies he struggles with English however this phrase is repeated, and that is to emphasise to the reader



that racial conflict is a huge part of his life and actually <sup>quite</sup> problematic. In Agard's poem 'Half-caste' a similar message is ~~portrayed~~ <sup>when</sup> portrayed. Agard repeats "explain yusef". Again he uses phonetic spelling because he also isn't fluent English so finds it hard to ~~speak~~ ~~english~~ spell. The idea he repeats "explain yusef" significantly emphasises that his life is problematic <sup>as</sup> he wants people to explain to him what their problem is with ~~the~~ him.

Later on in 'No problem' ~~Zephaniah~~ Zephaniah states that he is "versatile" this is extremely affective as it says that he is change. He is different to stereotypically "normal" people. In 'Half-caste' Agard compares him-self to Picasso. This is <sup>a</sup> very strong message as Agard is telling people that someone that is 'Half-caste' is extremely talented and has achieved ~~at~~ a lot in life. This leads a Agard to be happy to say



"I am Half-caste".

'Half-caste' is a racist term. It is used to describe someone that is mixed race which is why Agard shows so much anger towards that phrase.

'No problem' is two stanzas one slightly longer than the other. Zephaniah uses very little punctuation which enhances to the reader that he isn't fluent. 'Half-caste' is 3 stanzas. 1st and 2nd stanza is very short however the second stanza isn't. The second stanza is almost Agard ranting and expresses his hatred towards everyone that uses that term. The last stanza is short but tells the reader he has more to say and will continue another time.

Overall, both poets show problematic feature extremely well in their poem. They both highlight racial conflict.



## Script 5 – Question 2: Conflict

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

In both 'No Problem' and 'Half-Caste' the theme of problem is presented through both of the speakers' pasts.

Throughout 'No Problem' the theme of problems is presented through the repetition of, 'I am not de problem'. This repetition is effective in putting emphasise on how people must be treating the speaker. Additionally the repetition of this phrase is able to highlight to the reader how ~~3~~ others, such as the speaker are prejudiced for the colour of their skin. As the reader we can infer that this is the problem through the mentioning of 'racism' in the poem. On the other hand, race is brought up <sup>as a problem</sup> in ~~the~~ the



poem 'Half Caste', in this poem  
Jon Agard also uses repetition  
to describe to the reader how  
the main problem in his life  
is about his race. The phrase  
Agard repeats throughout is, 'Explain  
yu'self'. Here Agard ~~also~~ ~~uses~~  
creates an interrogative tone  
through the repetition of this  
question. In both poems the writers  
show how they were proud to  
be who they are which was  
looked upon by many as a  
great example. However, some  
would've still ~~deated~~ thought  
about the authors as the  
~~prob~~ problem.

Furthermore, in No Problem the  
theme of problem is presented  
in how people treat the  
speaker. This can be seen  
when the speaker uses rhyme  
to show how he overcomes the  
problems the people gave him  
with, 'I greet yu wid a smile, Yu



put me in a pigeon hole, But I am versatile'. Here the speaker uses the phrase, 'You put me in a pigeon hole' to depict to the reader ~~that~~ how shameful the people he meets are and how they gace him with <sup>his now</sup> everyday problems. Additionally the speaker uses the adjective 'versatile' to describe how he has now become flexible at overcoming these ~~prob~~ ~~prob~~ problems. Also, the theme of people presenting problems is shown in Halg-caste through the use of a rhetorical question, 'What ~~den~~ ya mean when ya say halg-caste'. The writer presents us with this to show how he lived in a very prejudice society where they would call Agard halg-caste; as a derogatory term. ~~the~~ However, when the writer says this question he does it as he would like to find out what the problem is and to



find out why people always  
call him 'half-caste.'

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## Script 6 – Question 2: Conflict

Chosen question number: Question 1  Question 2

Question 3  Question 4

Throughout both "No problem" by Benjamin Zephaniah and "The Class Game" by Mary Casey, the significant problem of social injustice is accurately and powerfully presented through the use of personal experiences by the ~~the~~ narrator.

Primarily, the problem of being discriminated is ~~depicted~~ successfully depicted throughout "No problem" as the narrator states that he "bear[s] the brunt of silly playground taunts as racist stunts", accurately demonstrating that he has faced discrimination in the past. The adjective "silly" allows the narrator to show the reader that the racist remarks that he has faced have been played down and are shown to be not as serious due to the fact it's just a "playground stunt" and is to be joked about and not taken to heart; demonstrating the idea that racism is normalised and is not actually a grave problem, whereas it can actually harm people



verbally. Similarly in "The Class Game" by Mary Casey<sup>2</sup>, the problem of discrimination is portrayed, however, this leans towards the class system and not racism. Casey ~~also~~ portrays discrimination ~~at~~ with the use of opposites, as the upper-class of Liverpool are seen to take pity and look down on lower-class people, and often discriminate by making accusations. As the lower class have to "commute into Liverpool by train" and "live in a 'covey'", the stigmas surrounding lower class people are brought to life and shows how upper-class of Liverpool don't treat the lower class as humans, but rather second-rate citizens. The use of the ~~exclamatory~~ <sup>and parenthesis</sup> "we have a yard!" ~~is~~ <sup>portrays to the</sup> reader ~~that~~ <sup>reinforces</sup> the lower class are seen as ~~being~~ treated like <sup>reinforces</sup> the idea that the upper-class don't ~~so~~ treat the lower class right as they are seen - as unequal and don't have similar rights. This links to the 1970's, where Mary Casey was a Liverpoolian housewife of lower class experiencing this exact feeling. As Margaret Thatcher was Prime Minister, the north of England suffered drastic economic changes and the poor really struggled, as reflected through "The Class Game".

Furthermore, Zephaniah also ~~present~~ ~~accurately~~,



powerfully accentuates the harm of stigmas surrounding a certain group. With the use of direct address in the line "~~My~~ if you give I a chance I can teach ya of Timbuktu", the narrator is seen as talking directly to the racists. The noun "Timbuktu" ~~is a~~ <sup>reflects</sup> was the once affluent capital of Mali, where the likes of Mansa Musa resided. In Timbuktu, there was an immense prosperity and thriving knowledge due to multitudinous religious books, so the narrator is saying that he can enlighten the eyes of the racists and remove their negative thoughts. ~~then~~ The importance of ~~stigma~~ racist stigmas are also demonstrated through the line "dey got me as de run now I am branded athletic". The use of colloquial, Afro-Caribbean dialect and the verb "branded" display the negative stigmas surrounding black people, as they are dehumanised like cattle just for being who they are. This relates to Zephariah himself, as growing up a minority black boy in Birmingham, he experienced many racist remarks and faced racism as a daily chore, so may have been desensitised to it.

Finally, the significance of social injustice is



portrayed through the difference between different social groups. ~~The~~ <sup>and their speech.</sup> ~~story~~ showcases the difference between the upper and lower class of Liverpool as she mocks them, shown as she mentions that she doesn't say "bye mummy dear", but instead says "tara co ne ma". The use of colloquial language is another obvious feature in the separation between the different social classes, as they both have different ways to say the exact same thing, enhancing the division between their groups. The use of confrontational/~~tone~~ <sup>mocking and rhyme</sup> as she ~~says~~ "is it because my hands are stained with toil, instead of soft lily-white with perfume and oil" adds to the division between the groups as their day to day lives are juxtaposing, since one is lavish but the other is gruelly. ~~The~~ <sup>At</sup> upper class in the 1970's got richer due to conservative reforms, this adds to the gruelly, hard-work that poor people had to put in as they struggled to survive since life was made harder for them.

Social injustice and division is finalised by Zephaniah's use of 2 stanzas instead of one continuous flowing stanza (like Casey uses as a rant-like structure). The 2 stanzas are symbolic to portray her feelings.



of the separation between white people and black people, as they were the two disputing sides. This adds to the conflict between the opposing groups, however, this is seen to be juxtaposed as Zephaniah's final line of unity ("Some of my best friends are white") shows that it's not all ~~black~~<sup>white</sup> people, however, he targets the poem at the racist white people (hence the use of direct address), showing that there is hope to unite all people as one in the future.



## Script 7 – Question 2: Conflict

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

In no problem ~~and half~~ by Benjamin Zephaniah and Half-caste by John Agard a similar problem is shown.

In no problem the narrator is judged because he is black and so people had placed and insulted him with stereotypes ~~and~~.

"I am born academic" ...

"Now I am branded athletic"

That quote from the poem shows how he can do other things however, others just see him as the same as the others. Benjamin Zephaniah uses repetition of "I am not de problem" multiple times almost getting angrier every time creating an affect on the reader that these racist judgment won't stop and that he feels strongly about this problem.

In Half-caste the narrator is neither black or white and so is insulted by being called "Half-caste" and "an outcast". When he arrives at this place he was expecting a kind greeting however he was greeted with a ~~storm~~ storm of



insults which offends him but he does not understand why it's a big deal. Later he is referred to by example like "you don't hear half a song, half the weather," etc ~~saying~~ relating him to unfinished things shows they have no respect for him and he should be either black or white not both.



## Script 8– Question 3: Time and Place

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

In both 'Steward Island' and 'To Autumn' the speaker's personal experience is full of mixed emotions and reluctance. Ultimately both poems explore how their personal experiences change and how this change in experience is so heavily <sup>either</sup> despised or wanted desperately.

~~Both 'Steward Island' and 'To Autumn'~~ Whereas in 'Steward Island' the speaker is desperate for their personal experience to change, in 'To Autumn' the speaker mourns over how her personal experiences change. In 'To Autumn' nature imagery is used to describe the 'mist and mellow fruitfulness' of Autumn. The alliteration of the letter 'r' creates a warm embracing tone within the <sup>reader</sup> emphasizing the speaker's adoration for the season. However, the warm nature imagery later juxtaposes to the semantic field of death towards the end of the poem of words such as 'dies' and 'mourn' not only emphasizing the end of the season but also highlighting the speaker's resentment that her personal experience is changing. On the contrary, in 'Steward Island' the ~~poet~~ speaker is presented as being desperate for her personal experience to change <sup>which is</sup> emphasised throughout the enjambment in 'my seven-year-old collected sea shells and was bitten'. The enjambment in this line portrays how the ~~the~~ speaker feels a sense of unease and



wishes for her personal experience to be over as quickly as possible which is further exaggerated by the fact that the poem is written in free-verse once again exaggerating how the speaker is desperate for her personal experience to change. This is perhaps alluding to Fleur Baileys' unstable relationship with her ex-husband to whom she always felt at ~~ease~~ <sup>unease</sup> with.

Both 'Steward Island' and 'To Autumn' explore how their personal experiences ~~are~~ <sup>are</sup> enriched with complex feelings and mixed emotions. Initially, John Keats personifies his experience and describes nature as his "bosom-friend" in order to convey how his ~~first~~ <sup>personal</sup> experience was so full of life and to further emphasise his close relationship with nature. However, this friendly culmination of life juxtaposes to the mourning at the end of the poem presenting the speaker's confusion throughout his personal experience. The rhetorical question "Age, where have they gone?" at the end of the poem suggests the speaker's confusion <sup>which is</sup> further highlighted by the word "Age" emphasising the painful reality of time passing by. Thus, the juxtaposition of happiness to the sadness at the end emphasises the speaker's complex feelings throughout his personal experiences <sup>to the reader</sup>. Similarly, in 'Steward Island' the speaker experiences a mixture of emotions during their ~~first~~ personal experiences. The speaker ~~describes~~ <sup>describes</sup> the sand on the Island as "white sand" creating a peaceful and calming atmosphere. This peaceful aspect of her experiences contrasts to the violent imagery of "claws", "bitten" and "too cold" which later reflects



the speaker's discomfort. These juxtaposing and mixed feelings emphasize the change in emotions further reflecting and mirroring the lack of trust and certainty in Adcock's own past relationship. Thus, both poems explore how their emotions change within their personal experiences.

<sup>both</sup> ~~Both~~ "Steward Island" and "To Autumn" ~~explore how~~, the <sup>speakers</sup> ~~readers~~ explore changes in lifestyle within their personal experiences. Although "To Autumn" explores the beauty of nature and a ~~happy~~ somewhat happy experience, there is imagery of ~~to~~ harvest and working hard in the words "granary floor" and "gleaner." This portrays how the speaker is having to work hard to exhaustion similar to the struggles that Keats endured such as suffering financially and having to overwork himself in order to live a stable life. Similarly, "Steward Island" explores how they experience others having a change in their lifestyle throughout the quote "Maori hisnerman with Scottish names." This emphasizes how ~~people~~ ~~overcoming~~ ~~the~~ the speaker experiences people trying to change their identity in order to fit in reflecting her own deceit and dishonesty she experienced within her own relationship.

Ultimately, both "Steward Island" and "To Autumn" experience change within their personal experience and either are desperate for change or resent how their personal experiences change.



## Script 9– Question 3: Time and Place

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

Personal experiences are presented in both poems as significant through other themes such as characterisation, setting and ~~as~~ action.

In 'Stewart Island' and 'Where the Picnic Was', characterisation is importantly used by the authors to present personal experiences. 'But look at all this beauty,' said the hotel manager's wife when asked how she could bear to live there'; here Adcock shows us that he judges ~~people~~ people based on their opposition to his views. The dialogue juxtaposed with the question he asked, emphasises how he is mocking her answer as he clearly disagrees with it. 'bear to live there' dramatises his question and makes the woman seem oblivious to it because it seems sarcastic, however, he meant it literally, making the woman's character ~~more~~ appear as even more ignorant in Adcock's eyes. Hardy successfully presents personal experiences through characterisation using iambic pentameter, followed by a simple sentence, 'Up hither the same, as when we four came. But ~~the~~ two have wandered far'. ~~Hardy shows~~ <sup>Hardy shows</sup> how he has experienced ~~the~~ abandonment because of the character of others and how they'd moved on with their



lives without him, tragically. Adcock also briefly brings up abandonment, with brackets, 'Maori fishermen with Scottish names (she ran off with one that autumn).' ~~the brackets~~ In difference to Hardy, where he represents ~~the~~ his abandonment as sorrowful ~~and~~ ~~the~~ with result of loneliness, Adcock instead puts his personal experience of being left by his wife, in ~~a~~ brackets, implying that he has dismissed those feelings or how it is actually too hurtful to speak of her, which is why we have very brief characterisation of her.

In ~~these~~ these poems, action is significantly used by the authors to present their personal experiences. Adcock uses ~~the~~ two short anecdotes of his sons and their experiences through action. 'My seven-year-old collected shells and was bitten by sandflies; my four-year-old paddled, until a mad seagull jettied down to jab ~~its~~ its claws and break into his head'. The use of dramatic adjectives such as 'mad' describing the seagull, and 'jab' describing its claws taking action against his son portrays how Adcock overly emphasises these ~~experiences~~ <sup>worst of these</sup> experiences and only speaks of the negative side to things, by using hyperbole. Whereas, Hardy is opposite, as he, instead, focuses on his experiences, one by one. For example, the iambic pentameter line of 'From the hill to the sea, I slowly climb'. Although the line is ~~not~~ hyperbolic, it seems more tragic as he has continuously focused



his story with those who abandoned him, and how he ~~always~~ <sup>always</sup> thinks about them.

In both poems, Adcock and Hardy use setting constantly throughout, to help signify the importance of personal experiences of the authors. The caesura, showing the reader how ~~his~~ his mind had changed for a short moment<sup>s</sup>, 'True: there was a fine bay, all hills and atmosphere; white sand, and bush down to the sea's edge'. This portrays how ~~his~~ he could admire the island for some of its beauty which is the only part that ~~is so different~~ has a different tone to the rest of the poem, changing from dismissive to subtly accepting. Hardy also uses setting very often and he portrays his personal experience and their tone, through pathetic fallacy, 'where we made the fire in the summer time' compared to 'the cold winds blow and the grass is grey', emphasises the dramatic change in mood, as the setting change from summer, warmth and fire, to the 'winter time', cold wind and grey grass. ~~It represents how~~ <sup>It shows us how</sup> Hardy has represented that important wonderful day through summer but in the present it is winter and the cold is what he feels from those he shared that day with as he describes himself as the 'last relic of the band who came that day' showing how he'd experienced the best time of his life with these people, but they are now gone, 'from this grassy rise



into urban roar where no picnics are', truly emphasizing his loneliness from this experience and abandonment from those who have moved on.



## Script 10– Question 4: Belonging

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

In Island Man, a sense of belonging ~~can~~ is presented in the beginning of the extract when island man wakes up and his island is described. However, a sense of lack of belonging is shown when island man finds out that he was dreaming and he truly lives in ~~the~~ London.

In Peckham Rye Lane, the writer's sense of belonging is stripped from her upon discovering more and more about Peckham Rye Lane, for example, the citizens are "like bristles on a hairbrush" this can smite the writer's sense of belonging because hair brush bristles are uniform and even, however the writer does not feel like a bristle.



## Script 11– Question 4: Belonging

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

I Stand man and we refugees both  
have a similar sense of feeling that they  
want to be back where they feel happy



## Script 12– Question 4: Belonging

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

In both poems, Blake more and Nicholas explores their views on London, and the place in which they belong. However, Nicholas focuses on the negative things in London, compared to Blake more who is very positive about London and feels that she belongs there.

Blake more uses structure to emphasise her positive views as she uses little enjambement in Beekham Pige Lane, where as Nicholas uses enjambement throughout her poem to show how quickly 'Island man' wants ~~has~~ to get away from London. This means that the reader ~~can~~ knows the different views both of the poets have.

In both poems <sup>semantic fields</sup> ~~colours~~ are used to emphasise the poets feelings. In Island man, Nicholas use a semantic field of colours to emphasise the difference between the island he is longing to be and London. <sup>imply that</sup> ~~emphasise~~ he wants to be in the island he used <sup>colours</sup> ~~colours~~ like



'blue' and 'emerald' which have relaxing, bright and happy connotations, whereas as he uses 'grey' to describe London, which has dull connotations. This contrasts with Blake's London as she uses a semantic field of popular shops like 'KFC' and 'Primark' to emphasise the idea that London is busy but also gives the idea that London is popular and emphasises the multi-cultural population.

Nicholas uses 'muffling, muffling' to emphasise that he is trying to go back to the island but he cannot block the noise of the cars whereas, Blake's London enjoys being in busy London and mentions busy companies such as 'KFC' and 'Primark' showing that she likes the busy multi-cultural population of London. These different views between the poems show that London is better for a person who likes being in a city rather than an island.



## Script 13– Question 5: Unseen Poetry

### Question 5

In these two poems they show how a grandmother will always love you. And how people as a child were massive and how as you grow up the world gets smaller.

The poet use of language in poem 1 is a lot more descriptive than the language of poem 2 which is very basic and has no description.

The poets use a range of form and structure as in poem 1 he structures it out to be about a soldier who sees his granny after years apart and how has completely changed were with poem 2 it is about a small description on how a granny cares for you, loves you and will do anything for you.



## Script 14– Question 5: Unseen Poetry

### Question 5

Poem 1 presents grandmothers as kind and loving whereas Poem 2 presents grandmothers as mostly old and forgetful. The title 'Grannie' is more loving than the standard title 'Granny' in poem 2 implying that the writer in poem 1 loves their grandmother more and treasures them. This is shown when the writer says 'For ages, I remembered her faint scent' the poem starts in past tense to show how great grannie was and the verb 'remembered' suggests that the writer truly treasures their grandmother. In contrast to poem 2 where the writer starts the poem with negative imagery highlighting the frail and old aspect of their granny. The writer says 'Toothless, she kisses / with fleshy lips'. The <sup>constant</sup> enjambement throughout the poem may imply the aging of the granny and further emphasise her old age.

In Poem 1 the writer says 'the way <sup>smile</sup> ~~smile~~ <sup>a warm</sup> ~~she'd~~ never <sup>spank</sup> scold' in contrast to 'she bruises your face almost, with two loving tree-root hands' the contrast in the simile of Poem 1 and the metaphor of Poem 2 imply that the writer in Poem 2 views her grandmother negatively as the phrase 'loving tree-root hands' implies that although the granny is trying to be sweet, her hold hands are very rough and insensitive further reinforcing her old age. In Poem 1 there are 4 stanzas and each has 7 lines with an ABAB scheme <sup>which could</sup> ~~implying~~ that be used to



further highlight the love the writer has for her granma as she is describing her in a calm and beautiful image in contrast with the irregular rhythm scheme in Poem 2 which only rhymes in ~~the~~ some areas to highlight the negative qualities of their granma: 'She milks you dry of answers and 'she kisses / with fleshy lips'

Both poems present grandmothers as old and frail. In Poem 1 the writer says 'Huge granma was so small! / A tiny, frail, old lady'. The use of the exclamation mark implies that the writer was in shock as her 'tall, so wide, so large and mountainous' granma had become 'so small'. This presentation of the granma may imply that it's the writer's turn to look after her grandmother as now he is the stronger and larger one. In Poem 2 the writer ~~says~~ <sup>refers</sup> to her granma as 'Toothless', which refers to old age and this is further emphasised by the enjambement and the order of the stanzas. In Poem 2 the first and last stanza have four lines and the second and third have three lines which further reinforces the idea of old age and her grandmother slowly breaking down.



## Script 15– Question 5: Unseen Poetry

Poem 1 - Grannie - Scannell  
Poem 2 - Seeing Grannie <sup>Part 2</sup> - Berry  
Unseen Poetry

### Question 5

Poem 1 and Poem 2 presents grandmothers the same but different. Scannell presents "Grannie" as their comfort person this is near in the very personal line "I knew that I was safe when she was near" This highlights to the audience that they are close and have a warmly bound between one another. In poem ~~two~~ 2 Berry shows that their grandmother protects them by catering for your health as she'll "stuff you" this shows that she is a very heartwarming human.

Both poems present grandmothers as old in poem 1 Scannell says "years later" which implies she's aged significantly and in poem 2 Berry describes her as "toothless" <sup>and she has "tree-root hands"</sup> which stereotypically ~~was~~ means she is old.

At the end of poem 1 Scannell starts to



use multiple caesuras, these show that "Grannie" pauses when she speaks which has an impact on the child as they know she's getting extremely old. Poem 2 ~~is~~ has a much more freeing and happy tone, this is evident in the juxtaposition "she milks you dry". This line is also personified as it allows the reader to know that it's an almost jokey grandma.

Both poems present grandmothers well but differently. Poem 1 has a more sympathetic and gentle tone however poem 2 is has a sarcastic tone.

Poem 1 has ~~and~~ an ABABCBBC rhyme scheme but poem 2 doesn't have a rhyme scheme.



## Script 16– Question 5: Unseen Poetry

### Question 5

Throughout both "Grannie" by Vernon Scannell and "Seeing Granny" by James Berry, both grandmothers are ~~poets~~ accurately portrayed as gentle, loving and caring; all the qualities of a seemingly perfect grandmother who has deep love for her grandchildren.

Scannell powerfully utilises nostalgia to portray the "Grannie" as a loving ~~person~~ person. ~~The~~ The use of sense imagery, ~~the~~ visible in the line "her faint scent of lavender" ~~starts~~ starts the description of the grandmothers as a warm person ~~due~~ due to the previous memories of her. The warmth of the "grannie" is further enhanced through the multi-clausal, descriptive sentence "the way her smile seemed, ~~somehow to be~~ somehow, to envelop my whole world like a warm, protective shawl" ~~also~~ adds to the warm feel of the grannie as the reader can picture the love and care experienced by the narrator. The use of the ~~non-stead~~ verb "enfold" could also relay connotations of the narrator being protected and being no worries due to her "grannies", showing



that he feels comfortable around her. The love of ~~the~~ grandmothers in 'seeing granny' is similar to ~~those~~ "grannie", ~~to those~~, as both are seen to be caring and delicate. The love of the grandmother in the second poem is portrayed through the use of her actions. The multi-clause sentence of "she kisses with fleshy lips, rounded, like mouth of a bottle, all wet" demonstrates the grandmotherly love of this "granny" too as she "kisses" the narrator. The verb "kisses" ~~replaces~~ ~~ideas of a~~ and the simile "like mouth of a bottle" further enhance the loving nature of this grandmother as well as the reader can see that she has a similar set of actions to the grandmother of the first poem, displaying that maybe ~~the~~ their actions are universal, so the reader can also resonate with the warmth ~~at~~ ~~felt~~ felt by their grandmother kissing them.

Scannell's use of past tense to describe his grandmother, as she "was so tall" and "never punished me" may imply that the nostalgia felt before is based on very distant memories as this was a long time ago, so she may currently not be alive, ~~addition~~ however, he only has good memories of her as she ~~was~~



"never punished" the narrator. The verb phrase ~~stays~~ accentuates the idea of the gentleness of the granny and the ~~warm~~ theme of warmth is enhanced throughout the poem. The use of the ABAB rhyme scheme also has a positive effect as the narrator ~~stays~~ displays the fact that he only has positive feelings for her. The use of the personal pronoun "I" also demonstrates the personal feeling to the poem by the narrator, accurately showing that it's an old, personal experience to be looked positively upon. However, poem 2 "seeing Granny" is written in the present tense and directed more towards the ~~reader~~ <sup>reader</sup> in order to resonate more with the reader and trigger their own personal emotion better, as the poet ~~used~~ powerfully utilises direct address through the repetition of "you".

In "Grannie", Scamell utilises time to show the change from childhood memories to a more recent memory of grandparents; the narrator's change and development through time. The juxtaposition in the exclamatory "~~the~~ huge grannie was so small!" ~~A tiny~~ ~~trait~~ ~~old~~ lady. ~~It was~~ ~~word~~ accurately depicts the ~~using~~ memories of the ~~reader~~ narrator to be completely



different as this new image does not relate to his older memories, whereby he saw her as "so tall, so wide, so large". The use of triplets advocates for her grandness, which is then torn down ~~by~~ by the end. The <sup>monosyllabic</sup> statement "It was weird." enhances the confusion and disarray of the narrator, as his grandma is completely different to nostalgic memories.

Contrastingly, in "Seeing Grandy", the narrator's use of the present tense allows ~~to~~ them to demonstrate the reader that grandmothers do stay the same, as their roles never differ as grandmothers, since they continuously do all the same things for their grandchildren, whether that be to kiss them or to "stuff" you with food every time you see her. ~~This~~ This demonstrates that grandmothers ~~do~~ don't change with time, and completely juxtaposes the belief of poem 1.



## Script 17– Question 5: Unseen Poetry

### Question 5

Part 2  
Unseen Poetry

a monotonous feeling  
due to.

~~monotonous~~

~~both poems present a grandmother as~~

~~poem~~ Both poems present a grandmother as loving  
-ing individuals who care deeply about her grand-  
-children, ~~SA~~ In poem 1, Scamshell ~~po~~ recipi-  
-tates as well ~~appreciates~~ appreciates her that  
love such as when she ~~states~~ ~~that~~ her smile  
~~seems to~~ "enfold // My whole world," the use of  
the personification of her smile  
compares her smile <sup>to</sup> a "warm protective shawl"  
the use of the simile of a "shawl" emphasises  
equates her ~~love~~ love as something that covers  
the Scamshell up and keeps them warm, in contrast  
in poem 2 "Seeing Gran" the ~~narrator's view~~  
~~of~~ Betty presents Gran doesn't reciprocate  
the grandmother's feelings and views being with  
her as a hassle and waste of effort, this ~~is~~  
demonstrated with the use of ~~at~~ ~~discussing~~ the re-  
-petition of the word "she" to describe all her action-  
-s which creates the ~~feeling~~ ~~of~~ her ~~is~~ going on  
and on about doing the same things every time  
Bernie visits.



## Paper 2: Option 2 – Poetry since 1789

### Examiner commentaries

#### Question 1 - Relationships

	Examiner commentary and mark
<b>Script 1</b>	<p>In this short but confident response, the candidate compares a range of points; however, the close analysis is not sustained. The candidate compares the named poem with <i>The Manhunt</i> and considers the ‘fading physical intimacy’, the growing distance in relationships, the physically damaged heart, the wife who does not wish to give up but pursues the relationship and is willing to take a risk. A clear understanding is demonstrated, and a range of language points have been made. There is no explicit reference to context, although there are references to PTSD and war.</p> <p><b>Level 3, 12 marks</b></p>
<b>Script 2</b>	<p>In this exemplar, the candidate chooses <i>A Complaint</i> for comparison. There are some details, although little understanding of either is demonstrated and there is brief coverage of each poem. There is a lack of specific comparison; however, there is the discourse marker ‘Similarly’ used to start the second paragraph. Some language and structural points are made, including some terminology: similes, the extended metaphor and rhetorical question. There is some here, although points are underdeveloped.</p> <p><b>Level 2, 8 marks</b></p>
<b>Script 3</b>	<p>The candidate has chosen to compare the named poem with <i>Neutral Tones</i>. This is a detailed response that demonstrates an assured understanding of both poems. The poems are compared throughout with discourse markers such as ‘Similarly’, ‘Both poems ...’, ‘just like’ and there is almost a balance of treatment when discussing the two poems. Points include: the tone of disappointment, a relationship slowly fading away, how a relationship has become ‘dull’, the shift of feelings, love that is not genuine and much more. A particularly strong point is when the candidate comments about colour imagery and how, in <i>Neutral Tones</i>, the couple ‘radiate an energy of disgust and regret’. There are not many quotations or evidence used from <i>Neutral Tones</i> and there could have been more exploration of language. Interpretation is assured, but the response lacks the precision for full marks.</p> <p><b>Level 5, 18 marks</b></p>



## Question 2 - Conflict

Examiner commentary and mark	
<b>Script 4</b>	<p>The candidate compares the named poem with <i>Half-caste</i>. The candidate begins with some contextual points about the poets and continues with examples of phonetic language and spelling, and the use of repetition. Racial conflicts are explored and the poets' emotions considered. A good comparison is made about Zephaniah being 'different to stereotypically "normal" people' and how Agard compares himself to Picasso. Some interesting points have been made, but there is not enough development to qualify this for the next level.</p> <p><b>Level 3, 12 marks</b></p>
<b>Script 5</b>	<p>The candidate compares the named poem with <i>Half-caste</i>. The candidate presents a range of ideas and explores the problems of prejudice, racism and the use of derogatory terms but the writers remain proud of who they are. The response is a little repetitive, but the candidate does compare and include some contextual comment in relation to the poets' personal experiences. Language and structure points include the use of repetition, the interrogative tone, adjectives, rhetorical question and derogatory language. The lack of a range of points keeps this a just below the top of Level 3.</p> <p><b>Level 3, 11 marks</b></p>
<b>Script 6</b>	<p>The candidate compares the named poem with <i>The Class Game</i>. This is a confident response that demonstrates assured and perceptive understanding of the two poems. Points are supported with a wide range of evidence and fully relevant contextual comment. The candidate explores social injustice through the speakers' personal experiences and explores racism compared with issues of class. A range of subject terminology is embedded throughout the essay and there are some extremely well-expressed ideas, such as Zephaniah hoping to 'enlighten the eyes of the racists', and the perceptive point about Timbuktu, make this essay a pleasure to read.</p> <p><b>Level 5, 20 marks</b></p>
<b>Script 7</b>	<p>The candidate compares the named poem with <i>Half-caste</i>. This response considers the lack of respect people have for people of mixed race and how racist judgements will not stop. There is comment about the use of repetition, but there is very little coverage of either poem. There is some here.</p> <p><b>Level 2, 7 marks</b></p>



## Question 3 – Time and Place

Examiner commentary and mark	
<b>Script 8</b>	<p>The candidate compares the named poem with <i>To Autumn</i>. This is a sustained response that considers the mixed emotions and a sense of unease in <i>Steward Island</i> and Keats' experiences of nature. At times, the points are a little repetitive and only part of the poems is considered. There are valid points about conflicted feelings and wanting change. A range of techniques are identified, such as, alliteration, tone, enjambement, free verse, and rhetorical questions. Some thoughtful comment is offered.</p> <p><b>Level 4, 15 marks</b></p>
<b>Script 9</b>	<p>The candidate compares the named poem with <i>Where the Picnic was</i>. This is a confident and assured response that maintains a sharp focus on the question and considers varying points of view, abandonment, actions and anecdotes, the use of settings, negative and positive experiences and the weather. Poetic terminology is confidently applied throughout the response, and the candidate comments on the use of tone, such as sarcasm. There is some relevant context, although more explicit contextual points could have been included. Despite the gender confusion (Adcock), the response does not have to be perfect to achieve of full marks.</p> <p><b>Level 5, 20 marks</b></p>

## Question 4 – Belonging

Examiner commentary and mark	
<b>Script 10</b>	<p>The candidate compares the named poem with <i>Peckham Rye Lane</i>. In this short response, the candidate considers both poems separately and only makes one or two points. There is a valid point made about the hairbrush bristles and how these are 'uniform and even'. The brevity of the response hinders progress, but there is some here.</p> <p><b>Level 2, 5 marks</b></p>
<b>Script 11</b>	<p>The candidate compares the named poem with <i>We Refugees</i>, however only one comparative point is made: '... they want to be back where they feel happy'.</p> <p>This is included to show that even a three-line response can gain marks by identifying a relevant second poem and making a valid point.</p> <p><b>Level 1, 2 marks</b></p>
<b>Script 12</b>	<p>The candidate compares the named poem with <i>Peckham Rye Lane</i>. Negative and positive views of London are presented, such as the Island man dreaming about the bright colours of the Caribbean compared with the 'grey' of London, yet Blakemore prefers the 'busy multi-cultural population of London' with its popular shops. There is some comment about structure and there are some examples to support the points made. More coverage would have benefited this response. <b>Level 3, 10 marks</b></p>



## Question 5 – Unseen Poetry

Examiner commentary and mark	
<b>Script 13</b>	This is a short response that demonstrates some understanding of the poems and includes some relevant points. The candidate writes a short paragraph in answer to each of the bullet points in the question. The lack of specific examples or close analysis of language hinders progress, but there is enough here to slip this just in to Level 2. <b>Level 2, 5 marks</b>
<b>Script 14</b>	The candidate compares both poems throughout the response and begins with an interesting point about how the contrasting spellings of the title ( <i>Grannie/Seeing Granny</i> ) reflects the different characters of the women. The positives and negatives are explored together with the physical appearances. There are some well-expressed ideas, such as ‘the contrast in the simile of Poem 1 and the metaphor of Poem 2 ...’ A range of terms has been used, such as: verbs, enjambement, contrasts, simile and exclamation, and evidence is used to support the points made. There is not much coverage of the <i>Grannie</i> poem; however, a thoughtful and sustained response is presented. <b>Level 4, 14 marks</b>
<b>Script 15</b>	This response demonstrates a sound understanding of the two poems and compares a range of points often in Point, Evidence, Explain format. Points include: the contrasting characters and how one comforts and the other protects; their ages; tone and structure. Some terminology is used (caesura, juxtaposition and personification), but more coverage and examples would have benefited this response. This just slip in to the lower-end of Level 3. <b>Level 3, 10 marks</b>
<b>Script 16</b>	This is a confident, structured response that includes a range of interesting and perceptive ideas, such as the point about Scannell’s grandmother possibly no longer being alive. Points include: the use of sensory images, ‘Grannie’ being gentle, loving and caring and how both grandmothers’ loving natures suggest ‘universal actions’. There is also comment about the use of rhyme scheme and the positive effect it has on the reader. The use of terminology is integrated and precise and a range of evidence supports the points made. <b>Level 5, 20 marks</b>
<b>Script 17</b>	This is an interesting response. On first glance it appears that the response could have been crossed-out, but the lines on it are in relation to additional points that have been added. Between the sections of other crossings-out, there are some valid points, such as the loving care demonstrated by both grandmothers and how the speaker of Poem 2, <i>Seeing Granny</i> , does not reciprocate the grandmother’s enthusiasm. There is identification of repetition, but the brevity of the response, little coverage and lack of close analysis hinders progress. There is some here. <b>Level 2, 7 marks</b>



## Summer 2022 Optionality

# GCSE (9-1) English Literature options for 2022

Following the Ofqual consultations regarding changes to 2022 assessments, and to help ease the burden of teaching all four sections, our centres will only need to deliver three out of four sections and will have the option to choose between teaching 19th century fiction or poetry for Paper 2. See below for some examples:

### Option 1 1ET0 N

Shakespeare	Post-1914 text	19th-century novel
<i>E.g. Macbeth</i>	<i>E.g. An Inspector Calls</i>	<i>E.g. A Christmas Carol</i>
Looking to improve diversity within your curriculum? Why not try one of our new texts?		
<i>E.g. Romeo and Juliet</i>	<i>E.g. Refugee Boy</i>	<i>E.g. Jekyll and Hyde</i>

### Option 2 1ET0 P

Shakespeare	Post-1914 text	Poetry
<i>E.g. Macbeth</i>	<i>E.g. An Inspector Calls</i>	<i>E.g. Conflict Poetry Collection</i>
Looking to improve diversity within your curriculum? Why not try our new poetry collection?		
<i>E.g. Romeo and Juliet</i>	<i>E.g. Refugee Boy</i>	<i>E.g. Belonging Poetry Collection</i>