

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

English Literature

PAPER 2

OPTION 2: Poetry since 1789

Question Booklet

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

Answer TWO questions:

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

The poems for use are in this booklet.

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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.

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Relationships

One Flesh

Lying apart now, each in a separate bed,
 He with a book, keeping the light on late,
 She like a girl dreaming of childhood,
 All men elsewhere – it is as if they wait
 Some new event: the book he holds unread, 5
 Her eyes fixed on the shadows overhead.

Tossed up like flotsam from a
 former passion,
 How cool they lie. They hardly ever touch,
 Or if they do it is like a confession
 Of having little feeling – or too much. 10
 Chastity faces them, a destination
 For which their whole lives were
 a preparation.

Strangely apart, yet strangely
 close together,
 Silence between them like a thread
 to hold
 And not wind in. And time itself's a

(continued on the next page)

Turn over

feather

15

**Touching them gently. Do they know
they're old,**

**These two who are my father and my mother
Whose fire from which I came, has now
grown cold?**

Turn over

Elizabeth Jennings (1966)

- 1 Re-read One Flesh. Choose ONE other poem from the Relationships anthology.**

Compare how changes in 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

Turn over

Conflict

No Problem

**I am not de problem
But I bear de brunt
Of silly playground taunts
An racist stunts,**

I am not de problem

5

I am born academic

But dey got me on de run

Now I am branded athletic

I am not de problem

If yu give I a chance

10

I can teach yu of Timbuktu

I can do more dan dance,

I am not de problem

I greet yu wid a smile

Yu put me in a pigeon hole

15

But I am versatile

These conditions may affect me
 As I get older,
 An I am positively sure
 I have no chips on me shoulders, 20
 Black is not de problem
 Mother country get it right
 An juss fe de record,
 Sum of me best friends are white.

Benjamin Zephaniah (1996)

2 Re-read No Problem. Choose ONE other poem from the Conflict anthology.

Compare how a problem 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)

Turn over

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

Time and Place

Stewart Island

**‘But look at all this beauty’
said the hotel manager’s wife
when asked how she could bear to
live there. True: there was a fine bay,
all hills and atmosphere; white 5
sand, and bush down to the sea’s edge;
oyster-boats, too, and Maori
fishermen with Scottish names (she
ran off with one that autumn).
As for me, I walked on the beach; 10
it was too cold to swim. My
seven-year-old collected shells
and was bitten by sandflies;
my four-year-old paddled, until
a mad seagull jetted down 15
to jab its claws and beak into
his head. I had already
decided to leave the country.**

Fleur Adcock (1971)

Turn over

- 3 Re-read Stewart Island. Choose ONE other poem from the Time and Place anthology.**

Compare how personal experiences are presented in the two poems.

In your answer, you should consider the:

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

(Total for Question 3 = 20 marks)

(continued on the next page)

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

Island Man

Morning

**and island man wakes up
to the sound of blue surf
in his head**

the steady breaking and wombing 5

wild seabirds

**and fishermen pushing out to sea
the sun surfacing defiantly
from the east**

of his small emerald island 10

he always comes back groggily groggily

Comes back to sands

of a grey metallic soar

to surge of wheels

to dull North Circular roar 15

muffling muffling
his crumpled pillow waves
island man heaves himself
Another London day

Grace Nichols (1984)

4 Re-read Island Man. Choose ONE other poem from the Belonging anthology.

Compare how a sense of belonging 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 4 = 20 marks)

TOTAL FOR PART 1 = 20 MARKS

Turn over

The poems you have studied are:

To My Sister – William Wordsworth
Captain Cook (To My Brother) – Letitia
Elizabeth Landon
The 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 – Amy 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: Grannie*

**I stayed with her when I was six then went
To live elsewhere when I was eight years
old.**

**For ages I remembered her faint scent
Of lavender, the way she'd never scold
No matter what I'd done, and most of all
The way her smile seemed, somehow, to
enfold**

**My whole world like a warm, protective
shawl.**

5

(continued on the next page)

Turn over

I knew that I was safe when she was near,
 She was so tall, so wide, so large, she
 would

Stand mountainous between me and my
 fear,

10

Yet oh, so gentle, and she understood
 Every hope and dream I ever had.
 She praised me lavishly when I was good,
 But never punished me when I was bad.

Years later war broke out and I became 15

A soldier and was wounded while in France.

Back home in hospital, still very lame,
 I realised suddenly that circumstance
 Had brought me close to that small town
 where she

Was living still. And so I seized the chance 20

To write and ask if she could visit me.

She came. And I still vividly recall
 The shock that I received when she
 appeared

That dark cold day. Huge grannie was so
 small!

A tiny, frail, old lady. It was weird.

25

Turn over

**She hobbled through the ward to where I
lay
And drew quite close and, hesitating,
peered.
And then she smiled: and love lit up the
day.**

Vernon Scannell (c.1993)

Glossary:

***Grannie: grandmother**

Poem 2: Seeing Granny*

Toothless, she kisses
with fleshy lips
rounded, like mouth
of a bottle, all wet.

She bruises your face
almost, with two
loving tree-root hands.

5

She makes you sit, fixed.
She then stuffs you
with boiled pudding and lemonade.

10

She watches you feed
on her food. She milks
you dry of answers
about the goat she gave you.

James Berry (1988)

Glossary:

*Granny: grandmother

Turn over

5 Compare the ways the writers present grandmothers in Poem 1: Grannie and Poem 2: Seeing Granny.

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)

TOTAL FOR PART 2 = 20 MARKS

TOTAL FOR PAPER = 40 MARKS

END OF PAPER

SOURCES:

Unseen Poetry:

Grannie, Vernon Scannell

Seeing Granny, James Berry