

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

--	--	--	--	--

--	--	--	--	--

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

Time 1 hour 20 minutes

Paper
reference

1ET0/02P

English Literature

PAPER 2

OPTION 2: Poetry since 1789

You must have:

Question 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.

Turn over ►

P73799A

©2022 Pearson Education Ltd.

Q:1/1



Pearson

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 ☒

A series of 20 horizontal dotted lines for writing answers.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 30 horizontal dotted lines.



P 7 3 7 9 9 A 0 3 1 2

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 sets of horizontal dotted lines.

TOTAL FOR PART 1 = 20 MARKS



P 7 3 7 9 9 A 0 7 1 2

Part 2
Unseen Poetry

Question 5

Handwriting practice area consisting of 20 horizontal dotted lines.

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



P 7 3 7 9 9 A 0 9 1 2

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Handwriting practice area with 20 horizontal dotted lines.



DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

Large writing area with horizontal dotted lines.



P 7 3 7 9 9 A 0 1 1 1 2

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

DO NOT WRITE IN THIS AREA

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



BLANK PAGE



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

Time 1 hour 20 minutes

Paper
reference

1ET0/02P

English Literature

PAPER 2

OPTION 2: Poetry since 1789

Question Booklet

Do not return this Booklet with the Answer Booklet.

Turn over ►

P73799A

©2022 Pearson Education Ltd.

Q:1/1



Pearson

Answer TWO questions:

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

The poems for use are in this booklet.

Part 1 Poetry Anthology	Page
1 Relationships	4
2 Conflict	6
3 Time and Place	8
4 Belonging	10
Part 2	
5 Unseen Poetry	12



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

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,
Her eyes fixed on the shadows overhead.

5

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.
Chastity faces them, a destination
For which their whole lives were a preparation.

10

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

15

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

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)

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
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;
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
to jab its claws and beak into
his head. I had already
decided to leave the country.

5

10

15

Fleur Adcock (1971)



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)

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

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

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,
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.

10

Years later war broke out and I became
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
To write and ask if she could visit me.

15

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.
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.

20

25

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.

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

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

5

10

James Berry (1988)

Glossary:

**Granny*: grandmother

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



BLANK PAGE



BLANK PAGE



BLANK PAGE

Sources:

Unseen Poetry:

Grannie, Vernon Scannell

Seeing Granny, James Berry

