

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

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## 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 ►

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Q:1/1



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**TOTAL FOR PART 1 = 20 MARKS**



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



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# 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 ►

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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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<b>2</b> Conflict	6
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<b>4</b> Belonging	10
<b>Part 2</b>	
<b>5</b> 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)**

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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

*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.

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**.

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(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:

*Grannie*, Vernon Scannell

*Seeing Granny*, James Berry

