



Examiners' Report

June 2022

GCSE English Literature 1ET0 2P

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Introduction

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Assessment Overview

Following two unprecedented years as a result of Covid, it was decided to offer centres the option of entering their students for either the 1ET0 2N (Prose) or the 1ET0 2P (Poetry) papers.

This GCSE 1ET0 2P English Literature examination consists of two questions. Students answer one question based on the Poetry Anthology collection studied and another question comparing two previously unseen poems.

The examination lasts for 1 hour and 20 minutes. Candidates do not have a copy of their Anthology in the examination, but the named poems in each collection are given. There is a reminder of the poems studied.

There are four Poetry collections that candidates can study. Each collection comprises 15 poems. The collections are:

Collection A: *Relationships*

Collection B: *Conflict*

Collection C: *Time and Place*

Collection D: *Belonging*

For the question, one of the poems is provided and candidates must compare it with another from the same collection. The second part is the contemporary Unseen Poetry. Candidates are presented with two poems which they must compare.

Candidates are advised to spend 35 minutes on Part 1 (Anthology) and 45 minutes on Part 2 (Unseen Poetry). The questions on this paper have been designed to enable candidates to show what they can achieve in relation to the detailed study of poetry.

The total number of marks available for this paper is 40. Both parts carry 20 marks per question.

Principal Examiner Comment

The Poetry paper, 1ET0 2P, has been particularly successful and candidates engaged with the questions. Feedback from examiners has been very positive and the full range of marks has been awarded across all questions.

The *Conflict* collection remains, by far, the most popular. It was good to see an increasing number of Q4, *Belonging*, responses, although some of these were not as successful as other collections due to the brevity of the answers.

The named poems had been chosen to provide fairness across all questions, with poems selected with similar numbers of lines. All questions clearly related to the title of the given collection. Therefore, the paper was designed to be fair and equal across all questions.

One examiner commented: 'The questions in Part 1 on the *Poetry Anthology* all seemed to prompt thoughtful responses from the candidates. It was possible to use the full range of marks for each question; suggesting perhaps that each question was accessible to students of all abilities; and that each question provided candidates with opportunities to demonstrate their knowledge and understanding.'

Another commented: 'There were some imaginative pairings of poems from the four sections of the Anthology, and usually candidates did genuinely seek to compare and contrast the texts rather than simply provide an account of everything they knew about one poem and then follow on with an account of everything they knew about another poem. Incidents of the latter approach, where it might be suspected that the candidate was determined to give a full account of a poem that they had revised particularly thoroughly, whatever the suitability of the pairing or the topic of the question, were relatively rare.'

'Candidates clearly had been taught to offer contextual information, and again this in large part was done appropriately. Biographical information or historical background was presented in an integrated way, not as some all-purpose 'bolt-on', lacking any connectivity with the rest of the response. Subject terminology also tended to be used purposefully, though some claims for the effects of, or authorial intention behind the use of, particular devices (notably caesura) at times seemed a little fanciful.'

From examiner reports, comments included the following.

Part 1

- Difficulty/challenge across all four questions seemed equal and fair, enabling accessibility and a range of responses.
- Virtually all responses showed understanding of the poems.
- The vast majority were able to explore context, language, structure, form.
- Consistent attempt to use terminology and to compare.

- The percentage of quite 'formulaic' responses seemed higher for Q2 than the other questions. A significant number were really quite similar: page of context; paragraph on language, always focused on a single line from each poem (with the same line being selected); paragraph on form, always focused on rhyme creating a lyrical tone; paragraph on structure, always focused on enjambment. It got pupils into Level 3, but may have hindered the more able if they followed this methodology.
- Given the change to the exam this year, it felt like students were able to write more and that there were fewer Level 1 responses.

Part 2

- Two really well-selected poems, which allowed for a very superficial to a very deep interpretation and understanding of them.
- In particular, I thought Poem 2 was a great choice and allowed for the top Level 5 students to really separate themselves because of the variety of ways that the poem could be interpreted.
- Again, a full range of responses.
- Lots of similarities to the strengths (and weaknesses) from Part 1.
- Some very impressive interpretations offered (given it was unseen and in timed-conditions).
- Again, given the change to the exam, it felt like more students were able to get to and answer this question.

Unfortunately, we had numerous 2in1 responses where candidates had continued with Q5 directly after the Anthology response; however, there were very few nil returns. Centres are asked to remind their students to write their responses in the correct area of the answer booklet provided. Students can answer questions in any order, but should still use the correct answer space.

Question 1

RELATIONSHIPS

Named poem: *One Flesh* by Elizabeth Jennings

Q: Compare how changes in relationships are presented in the two poems.

This question was generally answered well, especially when compared with *Neutral Tones*. Students who did not do so well did not consider context or did not include sufficient close analysis of language. Responses were interesting, as most candidates were able to explore *One Flesh* in detail and link it to a range of poems such as *The Manhunt*, *A Complaint*, *i wanna be yours* and *Neutral Tones*. Other poems had been chosen from the collection and a range of points were made.

The question performed well. A full range of marks was awarded and there were no issues with accessibility.

There are three exemplars for this question.

Our first was awarded a Level 4 mark.

~~Both~~ ^{The} poet ~~poems~~ successfully convey the change in relationships through the ~~attitud~~ change of attitude ~~within~~ through the poem. This is evident in One Flesh when they are 'lying apart now, each in a separate bed.' This clearly shows the change of their relationship as they are separated when they are married together. This contradicts the title as 'one flesh' is supposed to be combined and together whereas this poem is ~~is~~ focusing on separation. ~~This~~ This links to the poet's life as Elizabeth's parents were married but didn't love each other anymore; since they were catholic they couldn't divorce.

Although ~~one~~ One Flesh presented a change in relationships through marriage, A Manhunt presents this change after war.

This is evident as the soldier had a 'fractured rudder blade'. This change in appearance within the relationship shows the damage done physically and mentally in a relationship. The use of the adjective 'fractured' symbolises his damaged relationship after the war and how his trauma is breaking down their relationship. This links to the poet's real life as ~~his~~ he suffers from PTSD and ~~poet~~ broadcasted and aired the poem on Channel 4 so people knew how war ~~is~~ inflicted a change in the relationship.

The poet for One Flesh successfully presents the change in relationship through the idea of the parents not wanting their relationship to affect the child. This is evident as the parents are 'strangely apart, yet strangely close together.' The use of the antithesis shows a sense of reluctance ~~the~~ between the parents around the child. This ~~means~~ shows the ~~the~~ change in the relationship as they were once happily

married and now it seems strange for them to be together. This links to the poet's life as religion was majorly predominant at this time and divorces were not allowed as you broke the promise made at the wedding ceremony and is why the poet's parents could not separate.

Similarly, Manhunt presents a change in relationships through the slow process of him opening up. This is evident when 'then ~~so~~, only then did he come close.' The use ~~of~~ of repetition symbolises the slow process and how the war changed their relationship as if they have to start knowing each other again. This relates to the poet's life as his trauma created a barrier for their ~~communication~~^{at all} communication as a couple.

One Flush ~~poem~~ conveys a change in ~~relationships~~ as relationships as it talks about ~~the~~^{the parent's} love dying down. This is evident as their 'fire

~~write~~ from which I came from, has now grown cold?' The use of rhetorical question emphasises the confusion as to why they don't love each other and how their love has changed for each other. The strict structure of sonnets and the change in rhyme scheme throughout symbolises the parents' change in relationship and how they don't love each other but can't separate because of the strict structure of their religion.



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Examiner Comments

The candidate compares *One Flesh* with *The Manhunt*.

This is a sustained response that compares and contrasts a range of points and considers some similarities and differences between the two poems. Some thoughtful commentary is offered, and points include how the separation of the parents in *One Flesh* contradicts the title and how divorce is not normally accepted in Catholic marriages, so the parents remain together. When considering *The Manhunt*, the candidate comments on how war has resulted in both physical and mental changes and has also damaged the relationship. Terminology includes: antithesis, repetition and rhetorical questions. Context is embedded and supports the points made.

Further close analysis of language and more examples from *The Manhunt* would have benefited this response further.

Level 4, 14 marks



Please remind candidates that they should begin their answers in the correct place in the answer booklet.

what changed in the relationship. This curious curiosity could be similar to that of Jennings, as her parents also went through a similar relationship. We learn that by the end of the poem, the narrator is a child describing their parents' marriage. This suggests that Jennings too was in the role of this child, which is understandable as often her poetry is closely linked with personal situations. By describing the relationship as being "like platonism," Jennings the narrator implies that there has been some sort of emotional wreckage. The term 'platonism' is ~~a~~ the remains of a ship, possibly after a traumatic event. Therefore this relationship is presented as having gone through something traumatic, resulting in a miserable relationship that ~~lacks closeness and~~ lacks physical intimacy, as well as emotional intimacy.

Contrastingly, in 'Sonnet 43', Browning presents the relationship to be perfect, and ~~even~~ that the love in the relationship is boundless. The narrator describes how their "soul" can reach the "depth and breadth and height." The use of mathematical language shows to us that this love in the relationship goes beyond the limits of physicality. This suggests that instead, the love is not confined to that of the space of Earth, and rather reaches a new spiritual realm instead. The repetition of the connective 'and' also slows down the pace of this line, which allows us to draw our attention to it even more. This further emphasises how deep the feeling of love is. This deep-rooted connection ~~is also~~ and perfectness of this ~~love~~ love is reinforced through the form of the poem - it is a Petrarchan Sonnet which typically features a volta ~~after~~ between the octave and sestet. Usually, the octave contains some kind of 'problem' which

gets 'resolved' in the final sestet of the poem. However, as there is no problem in the poem octave, the final sestet switches to a more subjective view of love. This further illustrates how perfect the love is ~~and~~ in the relationship, and how therefore perfect the relationship is, contrasting greatly to the relationship in 'One flesh'.

A similar theme in both poems is religion. In 'One flesh', religion is used to highlight the negative aspects of a relationship. This is shown when the relationship is described as ~~as~~ having the actions of touching described as "like a confession". This shows that the relationship at ~~least~~ hand lacks so much closeness, that when they do become close, ~~it is like~~ ~~feels like~~ ~~something~~ ~~more~~ ~~guilt~~ it is like an admittance of losing the love they once had for each other. The term "confession" has religious connotations, in that Jennings, a devout Roman Catholic, would often go to Church to confess her sins. ~~As a result,~~ by comparing their love for each other like a sin, ~~denoting~~ the narrator implies that even though the couple are presumably married, their marriage lacks the basic principles of a marriage; This makes it ~~feel~~ feel like a sin as in Catholicism, Catholics aim to get married and only have sexual relations within marriage. However, as the relationship lacks this, it is like a sin of them ~~even~~ being together. ~~The~~ ~~fact~~ The rhyme scheme of the poem also emphasises how stagnant the relationship is, and that there is no sense of progression. The title of the poem in this case is almost ironic: ~~The~~ 'One flesh' is used in the bible to describe the union of a couple, however the structure of the poem ~~shows~~ the complete opposite, and that the ~~relationship~~ ~~described~~ ~~relationship~~ relationship is not 'One flesh'.

Contrastingly, in 'Sonnet 42', religion is used to highlight how

The feeling of love in the relationship is a gift from ~~God~~ God. The narrator describes how the love is ~~inspired~~ based off of her "childhood faith", and that the relationship will only deepen "if God chooses". Here, there is a lexical field of religion language. The noun 'childhood' suggests how innocent and pure the love is, which also has common ~~the~~ features of religion, and as innocence and purity is extremely important in Christianity. The idea that the narrator is describing her 'childhood faith' allows us to make a direct comparison with Browning herself, as she ~~was~~ was often very sick in her childhood, in which she found comfort in God. Because of this, the relationship presented is almost being nurtured by God himself, as though he directly approves of it. As a result, religion texts creates ~~an emphasised~~ the image of a deep-rooted spiritual relationship which God approves of, thus introducing the idea of a ~~spirit~~ ^{divine} relationship.

Overall, both poems present relationships very differently. In 'One Flesh', the relationship is presented as distant and depressing, contrasting with 'Sonnet 43' which presents the relationship as containing love that is beyond physicality. Also both poems ~~use~~ utilise the theme of religion differently, ~~is~~ ~~known~~ in 'One Flesh' religion is used as a tool to highlight the lack of physical intimacy in the relationship, and in 'Sonnet 43' religion is used to emphasise the spiritual nature of the ~~static~~ relationship.



The candidate compares *One Flesh* with *Sonnet 43*.

This is an assured, confident response that begins with some comment in relation to the contrasting ideas in the poems, with one marriage 'failing and miserable' whereas the other is 'perfect and otherworldly'. Comment is made about how the relationship in *One Flesh* was not always miserable and formerly 'had passion', and how this compares with *Sonnet 43*. Specific words and phrases are selected for close analysis and a range of terminology has been used, such as: nouns, 'spatial metaphor', mathematical language ('depth and breadth'), repetition, irony, the Petrarchan sonnet (and sestet), and more. There is discussion about the importance of religious faith and how it impacts on the relationships. There is a strong concluding point stating that one poem is about a relationship that has become distant and the other presents 'love beyond physicality'. Context is integrated and linked to the points made.

Level 5, 20 marks



Students should use short quotations rather than longer ones

In this final exemplar, a Level 2 response is provided.

The poem 'one flesh' by Elizabeth Jennings symbolises the changes which take place on a "former passion" ~~relationship~~ filled relationship ~~when~~ when, what's suggested to be, old age comes along. Comparing to this, the poem 'The manhunt' by Simon Armitage symbolises changes in a once loving and perhaps physical relationship when the effects of war come into play.

In the last stanza of 'one flesh', it starts with "strangely apart, yet strangely close together". Using these opposites together is an oxymoron describing love continuing to be there but no longer in the way it once was. This is similar in 'The manhunt' as a ladder is metaphorically described. By describing this, it could be suggesting that there

is a way out of ^{perhaps} the decline of the relationship. These compare well as they both show the idea of the fading of love due to an event which cannot be helped - here being because of age and war.



The candidate compares *One Flesh* with *The Manhunt*.

This is a short response that makes some valid points, such as the changing relationships through growing old and the effects of war. Comment is made about the use of opposites and there is reference to the oxymoron. The lack of coverage and underdeveloped points hinders progress. For example, the point about 'the ladder' requires further clarification, as the point about it being metaphorically described could have been a very good point to make (the candidate is possibly referring to climbing 'the rungs of his broken ribs'). The brevity of the response, together with the lack of context, hinders progress. A mark at the bottom of Level 2 is awarded.

Level 2, 5 marks



The acronym PETER + C is useful for structuring responses. (Point, Evidence, Technique, Effect on Reader, plus Context).

For Anthology poetry questions, context is assessed.

Question 2

CONFLICT

Named poem: *No Problem* by Benjamin Zephaniah

Q: Compare how a problem is presented in the two poems.

This remains the most popular question. Most candidates compared *No Problem* with *Half-caste*. Many responses were placed in Level 3, but the full range of marks was awarded.

Students who did well explored nuance in language, e.g. the irony of 'sum of me best friends are white' and went further than identifying that the poem is written in dialect – perhaps to consider pride in identity. Higher level candidates also weaved context points into their essay and how it perhaps influenced the writing rather than in appearing as an add-on.

Some good responses were seen where candidates had compared with *A Poison Tree* although, in some instances, more comparisons could have been made, such as how do their messages and tone re. anger compare? Some students produced an excellent analysis of *No Problem* and *A Poison Tree* but did not compare enough.

Many candidates were able to explore the named poem in detail and compare to some extent, but a lot of responses got caught up in the context and theme of the poem especially when comparing it to Agard's *Half-caste*. Only the very able were able to draw comparisons across the board. Some very able candidates were able to link the poem to poems such as *My Cousin Kate*, *Exposure*, *War Photographer* and other poems from the collection.

There are five exemplars for this question, as it was the most popular option.

In the poem No Problem (NP), problem is presented as respectable. This is demonstrated in the line "I greet you wid a smile." The word "greet" implies that he talks to everyone and says hello, but because of his race, no one likes him. By using ~~caribbean~~ Caribbean dialect, for example "yu" and "wid" it illustrates how he is representing his race by talking in a different way than other people. On the other hand, in the poem A Poison Tree (APT), problem is expressed as uncontrollable. This is revealed in the lines "And I Water'd it with my Fears, morning and night with my tears." By using the adjective "Fears" it portrays that the narrator is scared that if he doesn't stop crying then the tree will carry on growing. By using the phrase "morning and night" it demonstrates that through out the day he would cry to make the tree grow.

In the poem No problem (NP), problem is presented as deniable/denyable. This is demonstrated in the line "~~My foe outstretched beneath~~ I am not de problem." By using the word "Problem" it implies that the people who

live near/around the narrator didn't like the race the narrator was. They ~~were~~ were saying racist comments to him, but he didn't get angry about it. ~~He~~ He stayed calm. By using repetition through out the poem it illustrates that he reminds people that there is no problem with being a different race to other people. On the other hand, in the poem *A Poison Tree* (APT), problem is presented as unstoppable. This is portrayed in the line "My foe outstretched beneath the tree". The word "~~outstretch~~" ^{outstretched} implies that it didn't stop growing, it continued to grow.



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Examiner Comments

The candidate compares *No Problem* with *A Poison Tree*.

In this first response, the candidate engages with the question and makes some valid points, such as Zephaniah remaining calm, despite racist comments and how the problem in *A Poison Tree* is uncontrollable. There is reference to Caribbean dialect and the use of adjectives. There is an assumption made about Zephaniah not being liked because of his race, but this idea is not supported with relevant evidence. There is also some misinterpretation of 'outstretched' on the second page. There is some here.

Level 2, 7 marks



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Examiner Tip

Candidates are advised to spend approximately 35 minutes on their chosen Anthology section.

This exemplar is a response that just slips into Level 3.

In both 'No Problem' by Benjamin Zephaniah and 'Half-caste' by Jon Agard a problem is presented through hurtful actions. In 'No Problem' Zephaniah was affected by "silly playground taunts and racist stunts", back in 1996 ~~there~~ there was a split between black and white people and Zephaniah experienced the backlash ~~he~~ moved from his home town in Africa to the UK. The poem 'No Problem' is a monologue with ~~2~~ two stanzas the first one larger than the second one. Similarly in 'Half-caste' Agard was also affected by ~~the~~ hurtful actions, "They call me Half-caste", Agard was a mixed race man, his mother being born in Africa, his ~~dad~~ father in the UK, that was the reason people called him a 'half-caste'. The poem is also a monologue of Agard's experience and it has two stanzas, in the second

stanza he appears to be more frustrated and this is shown ~~as~~ when his lines become shorter, meaning they're more snappy.

In both poems a problem is presented through racism. In 'No Problem', Zephaniah explains that "black is not the problem" telling the readers that ~~a~~ skin colour doesn't define him as a person and that he has done nothing wrong. In 'Half-caste', Agard displays that "They look at me wid half an eye", suggesting that they only see him as half a person due to the colour of his skin.

Finally, in both poems a problem is ~~created~~ presented through Mother Nature. In 'No Problem', ~~z~~ Zephaniah wants "Mother country [to] get it right" as he feels like she has let him down due to the way he gets picked upon. However in 'Half-caste', Agard wants the people to come back with "both [their] ears and both

[their] eyes" and then he may consider telling them "the rest of [his] story." ~~It's~~ implying that he won't waste his time on them if they won't pay full attention to him.



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Examiner Comments

The candidate compares *No Problem* with *Half-caste*.

The candidate considers how a problem is presented through 'hurtful actions', such as Zephaniah being victim of 'silly playground taunts' and Agard being affected and frustrated by being called 'half-caste'. The candidate correctly compares how both poems are about racism.

Some contextual points are inaccurate, such as Zephaniah being born in Africa, when in fact he is British and born in Birmingham. Some points are not entirely accurate or could have benefited with more clarification, such as the point about 'Mother country' and how 'she has let him down due to the ways he gets picked upon'.

On best fit, this is a low Level 3 response.

Level 3, 10 marks



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Examiner Tip

Positive points do not negate incorrect ones.

The following is a good example of a top Level 3 response.

No problem is written by Benjamin Zephaniah in 1996, to show how he had to go through racial abuse. Jon Agard, the writer of Halge-caste, also had to deal with racial prejudice due to the colour of his skin and his heritage.

In No problem, Benjamin presents how a problem is presented through the use of repetition. This is shown through the quote "I". This enforces the fact that Benjamin was seen as a problem due to his colour because the use of "I", enforces that he was the problem. Similarly in Halge-caste, Jon also uses repetition to present problem. This is adapted through the quote "Explain yusef what yu mean". This states that he was seen as a problem due to the fact that he want people to explain themselves why he is a problem. Both poems present the fact that they were both seen as a problem due to the colour of their skin and heritage.

In *No problem*, Benjamin presents how problem is presented through the use of metaphors. This is seen enforced through the quote "you put me in a pigeon hole". This adapts the point, due to the fact that people saw him as a problem and saw him as trash so they ignored him and limited what he could do by putting him in a "pigeon hole".

Similarly in *Half-caste*, Jon Agard also uses a metaphor to present problem. This is enforced through the quote "I dream half a dream", indicating that he is limited because he is a problem and because Jon is dual heritage, meaning he is only limited to dreaming half a dream. Both poems develop the idea that their problem, stated by society, is their skin colour so they are limited to what they can do.

In *No problem*, Benjamin presents problem through 2 stanzas. This is evident due to the amount of lines and the 2 stanzas. This indicates that Benjamin doesn't want to follow the rules so he goes against them and he shows it through the stanzas. Differently in *Half-caste*, Jon has one long continuous stanza enforcing the fact that he will not listen to what the "white man" says. Both poems also present that they are going against the rules by different stanzas.



The candidate compares *No Problem* with *Half-caste*.

The candidate begins with an introduction explaining that the poems are about racial abuse and prejudice. There is a focus on the use of language and there are examples of repetition, metaphors and structure. The poems are compared throughout and there are some embedded contextual points. Close analysis is not sustained, but this is a good example of a response that fulfils the criteria for a mark at the top of Level 3.

Level 3, 12 marks



Candidates are free to select and comment on textual details in a variety of ways. They are not expected to deal with every possible point.

The following is a Level 4 response.

Both poems, 'No problem' and 'Catrin', powerfully illustrate two ~~different~~ juxtaposing ideas of life's problems - both in tone, but also in the severity of the problems implied. 'No problem' (by Benjamin Zephaniah, 1996) demonstrates the stereotypes tied with race in the world, all whilst using a simple rhyme that heavily contradicts the racist imagery that he is emphasising. ~~Some~~ ~~some~~ 'Catrin' (by Gillian Aard, ~~in~~ 1987) depicts the deteriorating relationship between a mother and daughter; the poem has two stanzas, with ~~the~~ the second being much shorter than the first - this can ~~now~~ powerfully illustrate the mother's authoritative

figure over her child, with
Cairn being represented in
the smaller, second stanza.
The pause between both
stanzas also depicts that
something has split their
close bond, and placed a
wedge in their relationship.

At the beginning of 'No
problem', Zephaniah begins
with the simple rhyme:
'But I bear de brunt of
silly playground taunts and
~~racist~~ racist stunts.' Throughout
the poem, the poet's specific,
Jamaican dialect is embedded
into the writing to ~~show~~
~~show~~ show the reader his
clear perspective, and remind
them that he's the one who's
speaking. The quote demonstrates
juxtaposing ideas of ~~racist~~ prejudice
with contrasting sentiments of
'children' and the theme of
'adolescence' to the seriousness

discriminatory, 'racist stunts':
This swiftly catches the reader's attention and reminds them of how real his suffering is. Catrin, on the other hand, describes the close, maternal love she feels towards her daughter at the beginning; ~~the~~ 'tight red rope of love' heavily demonstrates the physical and emotional closeness between the two people. The metaphor is inferring to be the ~~impe~~ ~~star~~ umbilical chord between the two relatives; however, some more powerful emotions are evoked as she refers to the relationship as 'tight' (which could hint both an emotional closeness, but also a thick tension and fragileness) and 'red' (~~the~~ the adjective heavily implicates both a passionate love, but also a passionate ~~apoplexy~~ ~~apoplexy~~). This idea is also heavily implied towards the

and when she emphasises that the metaphorical rope is 'strained', meaning that the ~~the~~ relationship is at the extent of 'snapping'. Towards the end of 'no problem', there is both a new stanza, but also a subtle shift of tone as the poem gains natural speed and rhythm through the ~~the~~ alteration of long lines, to short lines.

Zephaniah begins to draw emphasises to his black heritage here as he states 'black is not de problem': the simple phrase 'de problem' has been numerousy spoken of throughout the poem, and repeated to apply emphasises so it stays in the readers mind for a longer term of time - he is ~~is~~ fatigued of being known as 'de problem' of society, only due to the colour of his skin.

In conclusion, both poems show juxtaposing ideas of the world's problems, with 'Catrin' illustrating ~~the~~ maternal struggle and straining relationship with her daughter, and 'No problem' implying a world problem of racist stereotypes and discrimination - both ~~is~~ conflict heavily in severity.



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Examiner Comments

The candidate compares *No Problem* with *Catrin*.

The candidate begins by identifying that both poems explore 'juxtaposing ideas of life's problems', or 'maternal struggles' and 'racist stereotypes and discrimination' and continues with some contextual background. (The candidate means Gillian Clarke but is not penalised for the error.) There are comments about the structure of the two poems and some discussion about the nature of the problems. Ideas are supported with relevant examples and there are some references to specific terms, such as metaphors and adjectives. The conclusion successfully summarises the content of the essay. A thorough understanding of the two poems is demonstrated. More specific examples could have benefited this response further.

Level 4, 15 marks



Use exemplar responses in the classroom. Encourage students to highlight where references to the question have been made, the use of quotations and any subject relevant terminology. Ask students to mark responses and then discuss their findings.

This exemplar is a full mark response.

Both poems present and talk about different problems they've both had, but at different times throughout the poem. From the beginning, the first poem 'No 9 Problem' introduces the theme of the poem through the title. We also see and realise this theme from the first line: "I am not the problem". The repetition of this throughout the poem emphasises the fact that the poet hasn't done anything wrong and that he's not the issue people see him to be. He goes on to say, "But I bear the brunt of silly playground taunts. An racist taunts". This ~~highlight~~ highlights how he's having to deal with people who are discriminative and close-minded. The verb 'bear' suggests how he's had to just adjust and just take what people say and how they treat him. The adjective 'silly' and 'playground' show how childish these racist people are and how immature they are. It highlights how they're acting like adults. The nouns 'taunts' and 'taunts' display the fact people continuously bother him and discriminate against him severely. This makes the reader feel sympathy towards the poet as no one should have to deal with such things.

how he can do more than just what people say he can.

Yet still, people still don't see that: "I am branded athletic... I can do more than dance... You put me in a pigeon hole. But I am versatile". This shows how people label him. The text emphasises the constant stereotypes he has to deal with and the expectations people have of him. However, even though people limit his abilities, the adjective 'versatile' portrays the many different skills and the fact that there's so much more to him than just stereotypes. It shows how black people dealt with constant racism throughout their lives, during ~~the~~ when Zephaniah wrote the poem and even now.

~~However,~~ However, 'the episode' shows how nature is the problem for Wordsworth: "A horizon's bound, a huge peak, black huge". This is a turning point in the poem as there's a clear volta. This volta highlights the contrast of scenery to the beginning. It introduces the darkness that can come with nature and how scary it can be. The repetition of 'huge' shows how small the poet ~~felt~~ feels around nature and how it's ~~so~~ so much more vast than he thought. Furthermore, he goes on to say: "I struck and struck again... towered up". The repetition of 'struck' ~~highlights~~ suggests his desperation and fear as he's trying to defeat nature. However, the verb 'towered' is personification for the mountain emphasises how big

nature is and that it can be very threatening.

It also shows the sheer power nature holds and how overwhelming it can be. The problem this poet faces is nature. This makes the reader feel a little worried as they wonder if he'll survive against nature.

Both poems near the end ^{talk about} ~~discuss~~ ^{overcoming} their problems.

In the first poem 'No Problem', Zephaniah shows how he knows he's not the issue and it's others that need to fix their mindset: "I have no chips on my shoulder,

Black is not the problem... I'm of the best friends and white". The incorrect grammar used to highlight his accent shows how he's not embarrassed of where he is and how he is.

It shows how comfortable he is with himself and he knows it's not his fault he's discriminated

against. The metaphor 'no chips on my shoulder' shows that this doesn't affect him as much as it used to and that

he's overcome his oppressors. The last line 'I'm of the best friends and white' is ironic and makes the

people who are racist and say such things which adds a bit of a lighter tone to the poem. It's making emphasis

how stupid they sound. This makes the reader feel happy

for the poet as he also led protests and spoke up about racism and how it needs to change.

Similarly, in the second poem 'The Prelude' the poet shows how he feels at the end of his poem as he gets past nature: "No familiar shapes... a trouble to my dreams". The repetition of 'no' highlights how he doesn't know ~~any~~ anything anymore. It highlights how his whole perspective and view has changed since this encounter with nature. This may also be a sign of trauma as he can't seem to know or remember anything around him. The adjectives 'huge' and 'mighty' demonstrate nature's power and how big of a presence it has. They show that nature is massive and it's able to do many things. The alliteration in 'don't live like living men' emphasises the huge contrast between man and nature and that we as humans aren't able to comprehend it. We aren't able to grasp nature's power, it's concept or it's abilities. There will always be a huge gap in abilities and strength between man and nature. The metaphor 'a trouble to my dreams' ~~shows~~ shows how even in sleep, we cannot escape nature. It shows how nature is everywhere and it can be overwhelming for us and it can cause problems for us. After overcoming nature, he's transitioned from a boy to a man. This volta shows the epic (his journey from a boy to a man) and how he's now ~~not~~ matured and understands how powerful nature is. This was a beautiful depiction of nature as it was written by William Wordsworth in the Romantic era. Romanticism mainly spoke about the nature of nature and how it's

beautiful and powerful but also destructive and
unpredictable.



The candidate compares *No Problem* with *Extract from The Prelude*.

This is an assured and perceptive response that is compacted with language points. A wide range of comparisons are made, and the candidate considers how, in *No Problem*, there is a problem with racism, which is compared with Wordsworth's problem with nature, that can be 'beautiful and powerful but also destructive and unpredictable'. A vast number of language points have been made and various techniques identified, such as: verbs, adjectives, nouns, list, volta, irony, alliteration, repetition and more. All points are supported with relevant examples and both poems are explored in some detail. There are contextual details to support the points made. In the time suggested, this is an impressive response.

Level 5, 20 marks

Question 3

TIME AND PLACE

Named poem: *Stewart Island* by Fleur Adcock

Q: Compare how personal experiences are presented in the two poems.

This is the least popular collection from the anthology; however, those who do study these poems are often very successful. Again, there was the full range of responses and a range of second poems were chosen for comparison.

Candidates appeared to show good engagement with this question and were able to compare the poem with other poems where the persona shared a similar disposition to a place that arouses unpleasant memories such as *Nothing's Changed*, *First Flight*, *London*, and others from the collection. Candidates were able to discuss in detail the context of the poems and autobiographical features, as well as discussing links with other poems.

The question performed as expected and there were no issues evident.

There are two examples for this questions. The first is a sustained response that would have benefited from more comparison and contextual points.

In the poems "Stewart Island" and "First Flight", they both show and express their feelings of personal experience in fairly similar ways.

In the poem "Stewart Island", her journey from New Zealand (where she originated from) to now being on holiday is shown in many ways. She starts her poem with "But". This immediately shows how issues have already occurred. This gives off an ~~immediate~~ immediate, informal conversation between the poet and the reader. It also gives a suggestion to the reader that there is no enjoyable, exciting activities or things on the land. This monosyllabic conjunction also releases feelings of opposing ideas.

The poet also transfers her feelings to be more truthful as the poem progresses. "True: there was a fine bay, all hills and atmosphere; white sand, and bush down to the sea's edge." The long sentence which includes multiple factors which are peaceful and easy to imagine in the reader's head means it is easier and unravels the ~~poem~~ poet's ideas become more ~~likely~~ likely to picture and understand what Stewart Island looks like. The use of varied punctuation implies the reader to slow down, reflect and grasp a real understanding of the poet's idea and the place they are.

However, she uses the points I have made to give that they are the idea, the good things that the ~~too~~ locals experience rather than herself.

"My seven year old was bitten by Sandflies". The pleasant image has been destroyed by the earth and the cruelty this place holds which is what the poet implies. "My four year old paddled, until a mad Seagull jetted down to jab it's claws and beak into his head". This pleasant image again of a child having fun is ruined by the "mad" creatures that live there. The adjective and descriptive word of "mad" expresses waves of her hatred for the place and how her children are now being attacked. This poem shows the families personal experiences as unenjoyable and how they just want to be at home to feel safe again.

Another poem which gives a story about a personal experience is "First flight". The poem tells us about a dual

narrative between two people.

Person 1, the least confident one about going on a flight, to the second person. Someone who has flown many times before, or may have not.

The poem opens with the use of caesura. "Plane moves. I don't like the feel of it." ~~This~~ The use of the punctuation allows the reader to understand what the poem is about and how person 1 is feeling*. As the poem progresses and develops, we see a drastic paradigm shift, a complete shift in change and the attitude towards flying. We ~~visualise~~ visualise what the person can see, "and under us a broad ^{range} of a ~~meurange~~ kingdom^m". This suggests the poet is more attuned to the surroundings and what's outside. It also loses its use of punctuation and uses more enjambment which

allows the poem to move more freely. This suggests and creates the idea that person 1 is more comfortable with flying and is more relaxed. This proves to the audience their personal experience of flying changes and they have more enjoyment than not.

Person 2 brings to us the idea the poem is inexperienced vs experienced or nervous vs arrogant. "This is rather a short hop for me" is said at the end of the ~~sentence~~ first stanza. The insensitive, rude, disliked person delivers the information they are used to flying and it's an easy task for them. As the poem develops and person 1 becomes more comfortable, "It's not the place where you need an overcoat but you need a pull over, know what I mean?" This gives a feeling to the audience that

he isn't as confident as he seems and he needs conversation to help him. He also is shown as a person to be insensitive, informal and someone who craves attention. Person 2 has a personal experience as normal and he enjoys what he has to do and clearly enjoys insensitive, cocky conversations.

← please find in my work.

* The use of the caesura line also allows the reader to imagine and feel how tense person 1 is. The effect of the structure point is to allow the poem to not flow and break the continuous flow even if it's right at the beginning of the poem.

Overall, both of the poems show their personal experience in very different but slightly similar ways. The poems are very effective.



The candidate compares *Stewart Island* with *First Flight*.

The candidate begins with some contextual comment and explores how the poet uses 'but' to begin the poem and how a conversational tone is created. The candidate goes on to discuss Adcock's truthfulness and how the island is portrayed – being a positive experience for the 'locals' rather than herself. The family's negative experiences are then explored, and a range of language points are included. When discussing *First Flight*, the candidate compares the personal experiences and how the changing attitude towards flying is presented. The comparison within the poem, *First Flight*, about the 'inexperienced vs experienced' and 'nervous vs arrogant' is a good point. A range of very good points have been made and all answer space has been used; however, there is very little comparison and little context, particularly in relation to *First Flight*. Had more comparisons been made, this would have gained a mark in Level 5.

Level 4, 15 marks



Remind candidates to compare features of the two poems. Responses should include some comment about the similarities and differences of the two poems.

Our second exemplar is a particularly successful response and is useful for reference.

'Her poetry gives a deeper, darker twist to a mundane situation'.

This is a quote describing Fleur Adcock's poetry and it resonates in 'Stewart Island': Adcock had a love-hate relationship with her native New Zealand and this poem manifests her frustration through the use of humour. On the other hand, in 'London', you could argue William Blake is highlighting a pressing situation, not a mundane one, as he meanders through the streets of London, describing what he sees as evidence of a corrupt Government and society.

Both poets use structure to convey their frustration at a specific place. In 'Stewart Island', Adcock

uses a tonal shift and juxtaposition of perspectives to show her frustration. She begins with an anecdote from a conversation with the Hotel manager's wife who describes 'all this beauty' on the island. However she juxtaposes these complimentary feelings through the aside '(she ran off with one that autumn)'. The use of brackets and the specific noun 'autumn' create humour and expose her shallow feelings. She then uses a tonal shift in the phrase 'as for me' to share her own perspective. She describes the sea ~~has~~ as 'too cold' and the 'mad' animals that ~~are~~ pose a threat to her children. The use of two perspectives aims to the reader a better perspective of the island.

Similarly,
London also conveys a negative personal experience but does it through the uses of a 'constrained' structure.

Blake uses a simple ballad form and simple ABAB ~~of~~ rhyme scheme symbolic of the people he represented (ballads could easily be passed on through

singing). He also he iambic tetrameter which creates the feeling of confinement. This "chartered" structure is reminiscent of the "chartered streets" he is walking through. The use of this confined structure reinforces Blake's ideas and his purpose, highlighting the "mind-forg'd manacles" ~~to~~ the dejected Londoners are restricted with.

Furthermore, both poets use contrasting language techniques to convey their negative personal experience.

Adcock uses anecdotes and humour to show her negative feelings. She firstly describes the hotel manager's wife describing the 'fine bay and hills'.

The use of exotic imagery and adjective 'fine' creates a positive idea, which is quickly undermined by her humorous aside of "she ran off with one that autumn". She then presents a dichotomy between the landscape and her own experience through tasting. She describes the sea as 'too cold', and writes that he child was

'bitten by sandflies' ~~and~~ below a "seagull jettied down". The use of syndetic listing create the idea of an abundance of problems, and the use of aggressive verbs 'bitten' and 'jettied' create a theme of hostility.

Conversely, in 'London', Blake uses onomatopoeia and anaphora to convey his frustration. In the second stanza Blake uses anaphora, repeating 'in every cry... in every... in every'. ~~this~~ The use of triple repetition creates the idea of an abundance of struggle (similar to 'Stewart Island'). Blake then use onomatopoeic phrases such as "in every cry", "hapless soldier's sigh" and "blackning church apalls". This engages the senses of the audience who can ~~engage~~ engage with Blake's perspective of being in the streets of London. The use of the aggressive verbs also creates hostility (as seen in Stewart Island).

Finally, both poets use imagery but use it to ~~create~~ a contrasting effect.

Adcock uses vivid imagery to juxtapose her ^{negative} experience with the edenic landscape.

She makes use of listing, describing 'the fine bay, all hills', the 'white sand' and 'bush down to sea edge'.

The use of listing is used this time to create the idea of a beautiful ~~landscape~~ landscape, in contrast to the hostility seen elsewhere. ~~Despite~~ Nevertheless,

her use of the short sentence 'I had already decided to leave the country' and the end of the play undermines the beauty created by adjectives such as 'fine' and 'white'.

~~Blake~~ Conversely, Blake uses gruesome imagery to criticise the Government. Blake uses the oxymoronic phrase of the 'blackning church' to describe how the church (which should be white and innocent) has been

corrupted. He also describes the 'blood' running down the 'palace walls'. The blood is that of the 'hapless soldier' and is significant because it cannot be seen on the inside of the palace, but it still

stains it. The 'wall' represents the social divide, between ordinary people and those in power, that Blake aims to eradicate.

In conclusion, both poets ~~present~~ present a negative personal experience through contrasting structural and language techniques. Although Adcock may be describing a mundane situation, Blake uses his poem as a voice for those who don't have one, and in an effort to push for change.



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Examiner Comments

The candidate compares *Stewart Island* with *London*.

Unusually, the candidate begins with a quotation from a critic and goes on to explain how it resonates in the poem and reflects Fleur Adcock's 'love-hate relationship with her native New Zealand', cleverly including a contextual point in the process. The introduction compares how Blake describes London and his views of 'corrupt government and society'. This maturely expressed response continues to compare a range of language and structural points. A wide range of terminology is employed: tonal shift, juxtaposition, anecdote, asyndetic listing, oxymoronic phrases and much more. In addition, relevant contextual points are made throughout. This is an impressive response that goes above and beyond the mark scheme.

Level 5, 20 marks



Contextual points should be embedded and support the points made.

Question 4

BELONGING

Named poem: *Island Man* by Grace Nichols

Q: Compare how a sense of belonging is presented in the two poems.

The named poem was clearly popular with candidates, as they were able to write confidently about it. Candidates could discuss general meanings and contextual influences of the poems they compared with. Some candidates did not then go into detail analysing their supporting evidence. The more successful responses really did look deeper at the language used and how this reflected the poets' own identities.

A lot of responses linked *Island Man* with *Peckham Rye* and focused on the contrasting ideas of one yearning to be somewhere else while the other wanted to be accepted. Another popular poem for comparison was *Jamaican British*.

There are two exemplars for this question. The first is a level 5 response.

"Compare how a sense of belonging is conveyed"

In the poem "Island Man", Nichols explores the sense of lack of belonging by contrasting the idealistic nature of the Caribbean to the drab realities of London. This could be influenced by the fact that she was born and raised in Guyana but immigrated to London in the 1980s thus, this poem could be seen as a reflection of her struggle. Similarly, Antrabus explores his multi-faceted existence and their contrasting natures however, he does this by conveying the lack of belonging he feels due to his mixed ^{identity of being} Jamaican-British.

The name of the poem "Island Man" already conveys a sense of ambiguity as we are unable to infer anything about the island or the man. This ~~poem~~ could be seen as foreshadowing the lack of belonging the speaker feels as they don't fit into a set category. However, Nichols ~~contrasts the~~ begins by describing the picturesque nature of the Caribbean islands which conveys a sense of belonging thus, contrasting the ambiguous nature of the speaker. Nichols describes that, "in his head / the steady breaking and wombing" of the

"blue surf" can be heard. The rhythmic undulations of the adjectives "breaking" and "wombing" could ~~mean~~ be reflective of the crests and troughs of waves and the constant nature of the speaker's dream. The use of the neologism "wombing" conveys a sense of security and comfort due to the nurturing connotations of a womb. This safety and security accompanied by the constant nature of his dream conveys the belonging the poet feels in on this island. This can be further emphasised through the description of the island as "emerald", this adjective has connotations of lush greenery, rarity and value thus highlighting how precious this island is to the speaker. The title of "Jamaican British" can also convey the lack of belonging of Antrobus due to the histories of these two identities. However, Antrobus explores by exploring stereotypes he faces as a mixed race individual which leads to him feeling a lack of belonging to his identity. The opening stanza starts off by Antrobus by describing perceptions of other people towards him: "Some people may deny that I'm Jamaican British. / Anglo Nose Hair Straight. Noway I can be Jamaican British." There

He uses simple sentences to highlight the stereotypes he has faced and the fact that people believe that there is "Noway (they) can be Jamaican British" highlights the narrow-minded nature of individuals around him as they are reducing his identity to stereotypes. These stereotypes could also be used to show that due

to his physical appearance he may feel a lack of belonging to his Jamaican identity.

~~Nichols~~ then Both poets then discuss the confusion of the reader's belonging. Nichols contrasts the idealistic nature of the Caribbean to the drab realities of London. She describes that the reader "comes back" "groggily groggily", the physical distance between the rest of the line and "groggily groggily" could convey the mental disconnect the ~~reader~~ speaker feels to London. The repetition of "groggily groggily" creates an image of a drunk individual who has a hangover. This could convey that the speaker is drunk on the memory of the idealistic nature of the Caribbean and waking up creates a sense of confusion. This can be emphasised through the use of the adjective "mufflingmuffling", which could show how ~~to~~ as the reader loses grip on his dream by gaining consciousness, he feels confused as the island is no longer visible. Similarly, Antrobus creates a contrast between his ~~home~~ ~~rite~~ and school ~~rite~~ dialect and speech to show his confusion regarding his identity. He states that he "hates dem, all dem Jamaicans - I'm British", the fact that he is claiming to "hate" ~~to~~ Jamaicans whilst speaking in a Jamaican dialect could be reflective of this fact.

Nichols reaches a conclusion in her poem that the reader feels a lack of belonging in London as he "heaves" himself up and describes it as "another London day". This ~~creates~~ conveys the mundane and monotonous ^{nature} ~~state~~ of the speaker's life in London. The fact that that is a single line stanza further emphasises his disconnect. The fact that the poem lacks any punctuation could be reflective of the ~~the~~ fluid motion of the waves. Thus, conveying that no matter where the "Island man" is, he always belongs to his island. However, Antrobus reaches no conclusion to the conflict of identity due to his multi faceted ^{which he explores through ghazal like poetry} ~~existence~~. He describes ~~himself~~ as it as "How do I serve / Jamaican British? when knowing how to war is Jamaican British." This lack of resolution could be due to the fact that the British enslaved the Jamaicans and the history of his ~~heritage~~ identity will forever be conflicted.



The candidate compares *Island Man* with *Jamaican British*.

This is an assured response that compares and contrasts both poems and makes a range of relevant points supported with evidence. The candidate begins with some contextual comment and goes on to explore how the title, *Jamaican British*, suggests a sense of belonging and how it contrasts to a lack of belonging in *Island Man*. Comments include the reference to stereotypes and 'narrow-minded individuals' in *Jamaican British*, and how the Island man 'belongs to his island'. A range of terminology is employed, including sentence structure, repetition and a variety of adjectives. This is an assured response. More coverage would have secured full marks.

Level 5, 18 marks



Use the mark grids in the mark schemes to guide you when marking mock examinations.

The following is an example of a top Level 2 borderline response.

In both 'Island man' and 'my mother's kitchen' a sense of belonging is created when the writers focus on the significant beauty of where they were born. The writers also choose to focus on the calm setting of their origin.

In 'Island man', Nichols creates a sense of ~~calm~~^{belonging} by through the use of verbs/adverbs, 'steady breaking' and 'surfacing defiantly' ~~show~~ sets the pace at which this island goes at; slow and steady. In contrast to the second part of the poem, where the dark, industrialised language is introduced to imply to us that ~~it~~ they were only dreaming of the place where they once lived.

~~Belonging~~ A sense of belonging is again created ~~the~~ through the structure of the poem as in the first half the layout is neat illustrating to us that ~~she~~ they feels ~~is~~ steady and at ease, however in the second half this sense of belonging leaves due to the awkward and discombobulated layout of the industrial London day.

As well as that, the poem 'My mother's kitchen' is presented to us by Hardy to show a sense of belonging. The use of Hardy's mother, who this play is wrote about, hard life demonstrates how she cannot even feel at home where it is safe; she had moved 'for her ninth time' exaggerates to us no matter where she goes she cannot find the place she calls home.

Both poems overall are ~~it~~ shown to have similarities too as both writers write for their sense of belonging at their home place but last

it due to war. So ~~the~~ you could argue that the writers dull and ~~more~~ industrialised setting is used to show what war will lead to as they feel displaced when they don't have a place where they belong.



ResultsPlus
Examiner Comments

The candidate compares *Island Man* with *My Mother's Kitchen*.

The candidate considers how both poems explore the 'beauty of where born' and explores some points and comments on the use of verbs and adjectives. There is a good point about the speaker in *My Mother's Kitchen* being unable to find a place to call home and how there is a sense of displacement in both poems. There is some attempt to explore structure and to include some context; however, there is some general commentary and not enough specific examples, close analysis or coverage of the poems. There is enough here to place at the top of Level 2.

Level 2, 8 marks



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Examiner Tip

Centres are urged to cover all poems in their chosen Anthology collection to give their students the widest scope of poems to choose when answering the question.

Question 5

UNSEEN POETRY

The unseen poems were: *Grannie* by Vernon Scannell and *Seeing Granny* by James Berry.

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

The unseen poems worked very well. Candidates generally understood the language and the sentiments of the poems and wrote impressively about them. Some had difficulty catching the tone of the James Berry poem, recognising the somewhat off-putting, perhaps even repulsive, nature of some of the imagery (the 'toothless' mouth 'with fleshy lips ... all wet' attracted a lot of commentary), but not finding it easy to reconcile this with the 'loving ... hands', or the love of the grandmother for the grandchild expressed through feeding. The better responses seemed to be those that were content to live with ambiguity and ambivalence, those which recognised both the affection for the grandmother and the discomfort, without the need to force the interpretation in one particular direction.

Some candidates did not explore all of *Grannie*, often only exploring the beginning and ending only. Many commented on the contrasting appearance from 'so tall, so wide, so large' to the 'tiny, frail, old lady' she became.

It was interesting that candidates found *Seeing Granny* more challenging, especially when discussing 'She bruises your face', believing that the grandmother was violent; however, some assured interpretation was offered in relation to the 'tree-root hands' and linking this to family roots and strength.

Examiner comments include:

'The choice of poems was appropriate and accessible for students across a range of abilities and cultures as it allowed students to link them to existing knowledge and experiences. As a result, few candidates failed to even attempt this question. The weaker candidates were able to discuss the obvious differences and also identify simple language devices. The more able drew on finer nuances and inferences.'

Another commented:

'Q5 has been fabulous – a full range of responses that take the poems far too literally at times, like grandmothers who literally beat their grandchildren and leave bruises, to some who have actually 'stuffed' them. These poems were brilliant, and most students found them relatable on some level and commented so. In the exception papers, it seems that many students enjoyed these poems so much that they wrote better responses than the studied poems. That's satisfying and shows that they have learnt some real poetry analysis skills.'
(MB)

Overall, the unseen poems performed well and provided opportunities for all abilities to excel.

For this question, we have five exemplars covering all levels. It is intended that these can be used for future marking guidance, particularly during mock examinations.

In poem 1 'Grannie' she is represented as a 'tiny, frail, old lady who has been by his/her side forever and visiting when ^{they} ~~he~~ was six years old to when they have just come ~~back~~ from war they noticed a big change between themselves and 'Grannie' going from 'so tall, so wide, so large' now to ~~and~~ old, frail and tiny. The difference with poem 2 is it isn't as long and filled in with as much information. It doesn't tell us what 'granny' looks like, how tall, how wide or how large, it just talks about the features she has. A similarity both poems have is that the grannies both look after their grandchildren, they just both may not appreciate as much as one another.



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Examiner Comments

Our first exemplar for this question is a brief response that makes some relevant comment. There is comment about how Grannie changes from 'so tall, so wide' to 'tiny, frail' and how the grandmother in Poem 2 is not described in such detail; however, both grandmothers look after their grandchildren. There is some comparison here but the brevity of the response hinders progress.

Level 2, 5 marks



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Examiner Tip

Centres should remind candidates how much time to allocate to each question.

This second response is placed in Level 3. There is a sound understanding of the two poems and ideas are supported with relevant examples.

Both Poem 1 and poem 2 present Grandmothers in a protective way. In poem 1, the Grandmother is described as being "like a warm, protective shawl". Meanwhile, poem 2 describes that the Grandmother "watches you feed", this conveys a sense of protectiveness by the way she 'watches you' and presents the idea that she is checking that the persona is alright.

Both poems also describe Grandmothers as being physically loving. In poem 1, this is ~~more~~ shown when Scannell writes that "she smiled: and love lit up the day". This shows ~~that~~ the reader that her smile was loving, referring ~~to~~ to my point that she is being presented as physically loving. This idea is shown in poem 2, when Berry writes that the Grandmother has "loving tree-root hands", using ~~image~~ imagery to present a comforting thought of her loving hands.

The image of Grandmothers are presented in contrasting ways in the way that in poem 1, the Grandmother is presented as being "gentle", however in poem 2,

the Grandmother is presented as ~~being~~ "bruising your face almost". These are both ~~so~~ shown to be expressing love, even if they are contrasting.

Poem 1 and poem 2 have contrasting tones. In poem 1, the tone is happy and safe at the beginning, however it changes to snock towards the end. In poem 2, the tone is more short and ordered. By using phrases such as "she kisses", "she bruises your face", "she makes you sit" and "she watches you" at the beginning of each stanza, it creates an image of what happens each time the persona visits their Grandmother.

~~Both poems have different~~ The poems cover different amounts of time between the first and last stanzas.

Poem ~~the~~ 1 covers the time between the persona being six years old to coming home from the war.

Meanwhile, poem 2 covers the time it takes for the persona to visit their Grandmother. This presents Grandmothers in different ways by showing them under different circumstances.



This is a personal response that successfully follows the Point, Evidence, Explain format to structure the answer. Comment is made about how both grandmothers are protective and supports this with relevant examples of the 'shawl' and 'watches you feed'. The next point compares how the grandmothers are loving, with 'love lit up the day' and 'loving tree-root hands'. The next point contrasts the gentle and 'bruising' natures of the grandmothers and there is comment about the differing tone and the coverage of time. There is little use of subject specific terminology; however a good range of points have been made. More examples and close analysis of specific words and phrases could have benefited this response.

Level 3, 11 marks



This exemplar is good to use in class for candidates to identify how the Point, Evidence, Explain format could be used.

This next exemplar is a borderline response.

The way in which grandmothers are presented in these poems is in contrast. In poem 1, 'Grannie', it is shown through the rhyme scheme. The poet uses a regular rhyme scheme of ababcbe, this is shown in the first stanza with the words such as 'went - ^{scant} ~~scant~~', 'old - scold', and so ~~that~~^{on}. By using this rhyme scheme it makes the poem more of a nursery rhyme and also almost childlike. Through doing this it suggests that the poet had a loving and close relationship with ~~the~~^{their} grandmother.

However, in poem 2: Seeing Granny, it is shown that the poet is uncomfortable. The poet uses free verse in the poem and so ^a ~~lot~~ of rhyme ~~is~~ is irregular. This could suggest that the poet's emotions towards their grandmother are mixed and doesn't know how to describe her.

The poems both have different views on seeing their grandmother. In poem 1, the poet uses the metaphor 'love lit up the day'. By personifying the emotion 'love' it makes it seem as if the whole atmosphere is more lively when they are around their grandmother, and creates this joyful atmosphere which makes them feel safe.

However, in Poem 2, the poet also uses ~~the~~ ^a metaphor 'she milks you dry of answers'. By using this phrase it illustrates that the poet does not feel comfortable and that ^{a lot of} effort is needed as it is not a pleasant or joyful experience for them.

The poets contrast in emotions towards ~~they~~ their grandmother. In poem 1, the poet ~~is~~ has a ~~more~~ closer relationship to their grandmother as they refer to her as 'grannie' in the poem. This suggests to the reader that they feel ^{a lot} more comfortable around her compared to poem 2.

In poem 2, the poet repeatedly ^{uses the pronoun to refer} ~~refers~~ to her as 'she', this ~~#~~ shows that they may not have been ^{that} ~~as~~ close to their grandmother. This also suggests that the poet is unsure of how to feel towards their grandmother as they don't know ~~how~~ what to call her.

In poem 1 the poet presents their ~~pre~~ grandmother

as a safe place. This is shown through 'enfold my world like a warm, protective shawl'. The simile suggests that the poet has a feeling of safety when with ~~there~~ their grandmother. The word 'protective' shows that the relationship between the two is healthy and with great love.

However in poem 2, it is suggested to be ~~abit~~ a slightly more aggressive and distant relationship. This is shown through 'She bruises your face'. The verb bruises suggests to the reader that the relationship is aggressive and unsafe, more likely to do damage to the other person.



ResultsPlus
Examiner Comments

In this response, the candidate is beginning to offer some thoughtful comment. There are comments about how the grandmothers contrast and how one gives comfort and the other some discomfort. Although some ideas are repeated, a range of examples are provided, and a number of language techniques have been identified. The candidate comments on the use of pronouns, similes, verbs, personification and metaphors. More coverage and a greater range of examples could have benefited the response further; however, there is enough here for it to slip into Level 4.

Level 4, 13 marks



ResultsPlus
Examiner Tip

Try to avoid repeating points. (Examples can be reused if making a different point.)

This next response is sustained and thoughtful.

In poem 1, grandmothers are presented as being everlasting beacons of hope and love. The speaker fondly remembers the times they shared, and their appreciation and respect is clear. They have a great amount of love for their grandmother, similar to the love they were shown as a child. It is a very wholesome and heart-warming poem. In Poem 2, grandmothers and interacting with them is presented as being much more forceful and unpleasant. The grandmother seems to display tough-love instead of the tender approach in Poem 1.

Both poems use descriptions of physical interactions with grandmothers to convey how they feel. Poem 1 describes her as standing "mountainous between [him] and [his] fear", showing how his grandmother was always there to protect him, offering him a place of shelter and safety. She is described as being "oh, so gentle", and how her smile unfolded the speaker's whole world like a "warm, protective shawl". These lines clearly show the grandmother's loving and caring nature, she has an immense amount of care for the boy, shown by how she never scolded him, and he always felt safe and comforted with her. In poem 2, the grandmother is described ~~as a~~

in an arguably animalistic manner. The description of her "fleshy lips, rounded" or her "toothless" mouth and "tree-root hands" do not initially create imagery of a human in the reader's mind. This is contrasting to how the grandmother was described in Poem 1, she was a kind and gentle soul, however there is a sense of unease and apprehension in Poem 2. It is clear this speaker does not enjoy his grandmother's company as much as the speaker of Poem 1. The actions in Poem 2 seem extremely brutal and somewhat violent, "she bruises your face," "she makes you sit" and "she milks you dry", alongside her "watching you feed" are all slightly uncomfortable and menacing actions. The atmosphere of Poem 1 full of tender embraces and loving memories is long gone. However, these things grandma in Poem 2 does are still from a place of love, she embraces her grandchild, kisses them, feeds them sweet treats such as "boiled pudding and lemonade" in ample amounts, and sits and talks with them. This grandmother also cares deeply about her grandchild, but this single perspective poem could be perceiving this in a completely different way, not appreciating the love they are shown in the same way as Poem 1's speaker.

Poem 1 uses time and memory to emphasise the reminiscent tone of the poem, and emphasises how much the grandmother means to the ~~reader~~ speaker as

he has so many fond memories to look back on, when he was six and eight years old, and since then he has remembered her "faint scent of lavender." There is then a time jump to a few years later on, where the speaker was in a French hospital when wounded as a soldier, and then reminisces about how he felt when his grandmother was by his side, and how she smiled and "love lit up the day". Contextually, war would have been an incredibly isolating and difficult time (the author Vernon Scannell is perhaps writing from experience as he served in WWII), and the fact his grandmother was there to support and love him even so many years later is incredibly poignant and ~~heartwarming~~ heart-warming. It emphasises a grandmother's love is always there. Poem 2 also uses ~~the~~ structure to emphasise the extent of the grandmother's love; ~~these~~^{this} action of events that occurs when ~~he meets his~~ the speaker meets their grandmother is structured as a free-verse poem, with no structure or rhyme scheme. This could symbolise how grandmothers have no set structure or pattern of showing their love either. Some may gently embrace and kiss, ~~in~~ but some may also unintentionally "bruise your face, almost", or "stuff you" with food. Although their ways of showing it are different, both grandmothers have an overwhelming amount of love for their grandchildren.



This response is working towards Level 5. It is both sustained and thoughtful and a range of well-expressed points are made, such as how the grandmothers are both 'everlasting beacons of hope and love'. Other good points include the comparison of the 'tough love' and the 'tender' and how the grandmothers interact with their grandchildren. Comparisons are made throughout the response and there are interesting points made about time, memory and structure. A sympathetic reading is given to both poems. There is even an attempt to explore some context (although not assessed in this part of the paper). Not many techniques are identified, but this is borderline Levels 4 and 5.

Level 4, 16 marks



Candidates must compare the two poems. Practise using discourse markers: On the other hand, whereas, however, this is different to, this is also seen, whereas, etc.

This is our final exemplar.

Scannel and Berry present juxtaposing view points on their grandmothers. Scannel presents his grandmother as zealous and loving whereas although we see how Berry perpetuates these ideas as well both seem ~~he~~ ^{her} seems to be be clouded in ~~his~~ ^{their} judgment of ~~his~~ ^{their} grandmother using negative imagery.

Scannel's poem consists of 4 septets with an ABABCBC structure. This regular and harmonic structure could be representative of how he sees his grandmother as a beautiful being who as time goes on never changes. This viewpoint is reinforced through his usage of a trochaic metre which ~~could mimic the~~ ~~stretches~~ in which the stressed and unstressed syllables could emulate a heartbeat which could insinuate how his words about his grandmother are coming from the heart and are only words of love. ^{similarly.} ~~The contrast,~~

Berry's poem is structured with ^{4 stanzas!} a quatrain followed by 2 tercets and then ending with another quatrain. This cyclical structure perhaps ~~suggests~~ sheds light on the idea that from start to finish his grandmother has always been

with him. However, this is counteracted through the lack of a rhyme scheme and a lack of punctuation. Perhaps Barry does this to show how despite ^{his} ~~their~~ relationship being loving it is fragile love and even nichey.

Scannel accentuates his ideas about his grandmother through the use of the simile "enfold my whole world like a warm, protective shawl". The lexical choice of the noun "shawl" suggests how his grandmother was a very ^{caring} ~~protective~~ woman creating a rose-tinted world for her grandson. However, though she is "protective" she "never punished" ~~she~~ conveying the idea that she formulates an image of the world for her grandson that is entirely unrealistic and imminent with flaws. Thus although Scannel's grandmother is loving, beneath the surface it becomes axiomatic that her love and passion towards her grandson is so overbearing that she has ill prepared him for the world just ~~so~~ to facilitate her own desire to have her grandson live a happy life. On the other hand, Barry is not as subtle when highlighting the flaws of his grandmother. This is exemplified through the use of personification in the line "she bruises your face ... with two loving

tree-root hands". The verb "brnises" conjures negative connotations of pain and aggressiveness to ~~st~~ make it explicit that his grandmother "although loving in one respect, she refuses to acknowledge the physical damage she causes to her grandson and overlooks ~~his visible~~ how he is visibly hurt. Furthermore, the noun "tree-root" has connotations of being bony and ugly shedding light on how he sees his grandmother as an unappealing woman in addition to being oblivious to her actions. They both serve to exacerbate the reader's opinion of his grandmother as she is seen as a woman who is petrifying which transgresses societal expectations of grandmothers being loving.

Despite showing signs of ~~the~~ his grandmother being flawed, Scannel seems to suggest that his grandmother is a strong woman who is ready to go to the ends of the earth for her grandson. This is best encapsulated through the enjambment "she would stand mountains between me and my tea". The lack of punctuation could hint at how his grandmother is there for him all the time and without fail. Furthermore, the use of the hyperbolic metaphor "mountainians"

insinuates how any fear present would evaporate in time once he talked to his grandmother showing how she is almost like a boulder, shielding him from negativity. However, Berry does not seem to share this view as he rather sees his grandmother as overbearing. This is exhibited in the caesura "she makes you sit, fixed".

This almost dismissive ~~tone~~ behaviour in conjunction with the caesura suggests how she has no will to look at her grandson's wishes. This is reinforced through the imperative "makes" ~~she~~ which makes it clear that the actions ^{on the grandson} inflicted ^{are} unwanted. This elicits empathy from the reader who sides with Berry as he struggles to break free from the reigns of his grandmother who seems unfeeling.



Our final exemplar is an impressive response, especially when we remind ourselves that these two poems are unseen. Ideas are maturely conveyed, and the range of terminology employed is impressive. The candidate explores the use of positive and negative imagery, structure and viewpoint, metre, personification, similes, verbs, nouns, hyperbole, metaphors, imperatives, caesura and more. This is both assured and perceptive and goes above and beyond expectations.

Level 5, 20 marks



Do check our website regularly, as we continue to add teaching and learning materials.

Paper Summary

Based on their performance on this paper, centres are offered the following advice:

- please remind students to write their responses in the correct area of the answer booklet. Space is provided for each part. It does not matter which order questions are attempted, but the responses should be in the correct answer space
- candidates should not use extra paper. Ample space is provided in the answer booklet
- centres should remind their students of which Assessment Objectives are being assessed. When responding to the Anthology question, candidates need to consider language, form, structure and context
- context is assessed in Poetry Anthology questions ONLY
- poems need to be compared and relevant terminology employed where appropriate.
- To conclude, the paper performed as intended and there were no obvious issues experienced by the candidates. All questions provided opportunities to access the full range of marks and provided equal opportunities.

Grade boundaries

Grade boundaries for this, and all other papers, can be found on the website on this link:

<https://qualifications.pearson.com/en/support/support-topics/results-certification/grade-boundaries.html>

