

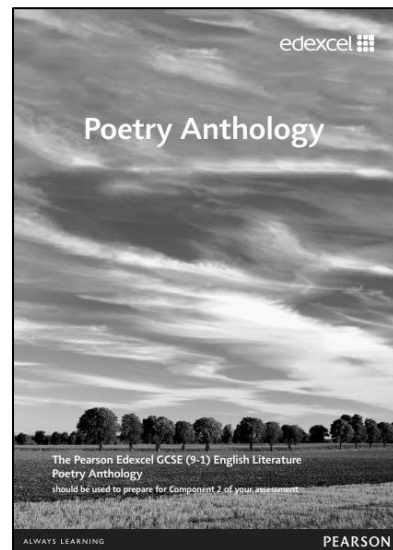
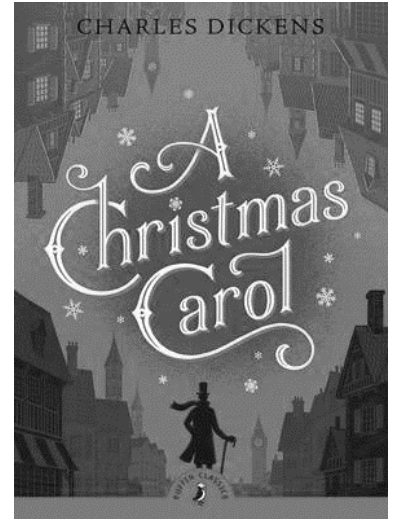


FRIDAY

Year 11

English Homework Booklet 2

W/b	Task	R.A.G. rating
1 18 th Nov	Mind Mapping into Extended writing – A Christmas Carol	
2 25 th Nov	Flashcards and dual coding – A Christmas Carol	
3 2 nd Dec	Mind Mapping into Extended Writing – contemporary texts	
4 9 th Dec	Flash Cards & Dual Coding – Belonging Poetry	
5 16 th Dec	Summarising – Belonging Poetry	
6 Christmas Holidays	Key Vocabulary – A Christmas Carol & Poetry	
7 6 th Jan	SPAG check – A Christmas Carol & Belonging Poetry	
8 13 th Jan	Mind Maps, Dual Coding, Summarising – Belonging Poetry	
9 20 th Jan	A Christmas Carol Sample Question	
10 27 th Jan	Poetry Sample Questions	
	MOCK EXAMS start 3rd February	

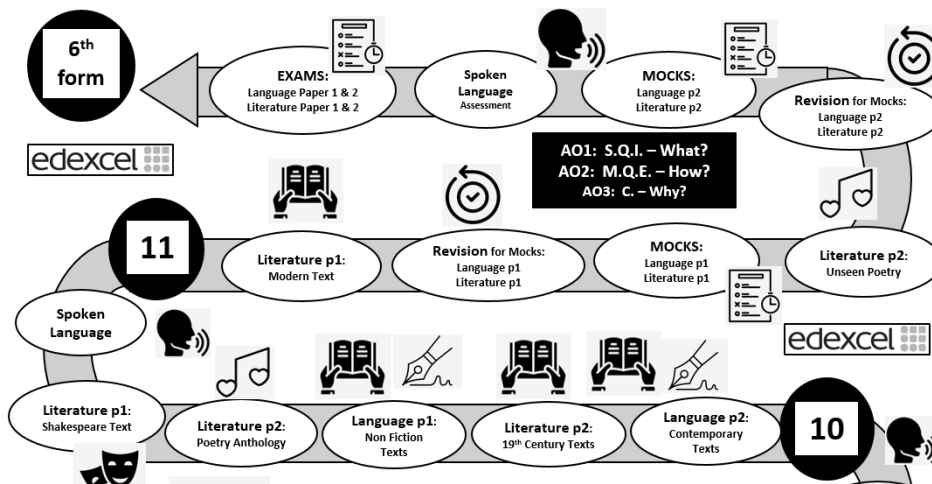


Name:

Teacher:

Your February mock exams:

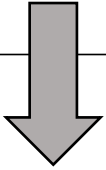
	Edexcel English Language 2.0 Paper 2 Contemporary Texts	Edexcel English Literature Paper 2 Modern Texts and Poetry
Overview of paper	<ul style="list-style-type: none"> ✓ 1 hour 55 minutes ✓ Section A – reading contemporary texts ✓ Section B – imaginative writing ✓ Marked externally 	<ul style="list-style-type: none"> ✓ 2 hours 15 minutes ✓ Section A – A Christmas Carol (ACC) ✓ Section B – Belonging Poetry ✓ Section C – Unseen Poetry ✓ Marked internally
Useful Links	Past Papers	Unseen Poetry booklet Belonging poetry revision A Christmas Carol revision A Christmas Carol Youtube tutorials Belonging Poetry Youtube tutorials



English Intervention

Remember, English Intervention runs every Tuesday after school. You can choose from supported study and taught revision lessons.

Edexcel English Literature	<p>Literature Paper 2: 19th Century Novel and Poetry</p> <ul style="list-style-type: none"> ✓ 2 hours 15 minutes ✓ 50% of qualification ✓ 80 marks
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Please check the examination details below before entering your candidate information

Candidate surname	Other names
Centre Number	Candidate Number

**Pearson Edexcel
Level 1/Level 2 GCSE (9-1)**

Thursday 23 May 2019

Morning (Time: 2 hours 15 minutes)	Paper Reference 1ET0/02
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English Literature
Paper 2: 19th-century Novel and Poetry since 1789

You must have: Questions and Extracts Booklet (enclosed)	Total Marks
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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 Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, 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 80.
- 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.

Literature Paper 2

Section A: A Christmas Carol

- ✓ extract = MQE (30 minutes)
- ✓ whole = SQI (25 minutes)



Section B: Poetry

- ✓ Belonging Anthology comparison (35 minutes)
- ✓ Unseen Poetry comparison (45 minutes)



What your exam questions will look like:

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From *Stave 4, 'The Last of the Spirits'* – After observing the Cratchit family mourning the loss of Tiny Tim, the Spirit takes Scrooge to the churchyard.

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying, fat with repleted appetite. A worthy place!

The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

'Before I draw nearer to that stone to which you point,' said Scrooge, 'answer me one question. Are these the shadows of things that Will be, or are they shadows of things that May be, only?'

Still the Ghost pointed downward to the grave by which it stood.

'Men's courses will foreshadow certain ends, to which, if persevered in, they must lead,' said Scrooge. 'But if the courses be departed from, the ends will change. Say it is thus with what you show me!'

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

'Am I that man who lay upon the bed?' he cried, upon his knees.

The finger pointed from the grave to him, and back again.

'No, Spirit! Oh, no, no!'

The finger was still there.

'Spirit!' he cried, tight clutching at its robe, 'hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?'

For the first time the hand appeared to shake.

'Good Spirit,' he pursued, as down upon the ground he fell before it: 'Your nature intercedes for me, and pities me. Assure me that have shown me, by an altered life!'

The kind hand trembled.

'I will honour Christmas in my heart, and try to keep the Present, and the Future. The Spirits of all Things will show me the lessons that they teach. Oh, tell me I may

Section a)

A Christmas Carol

Extract to Whole

In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him.

Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed and dwindled down into a bedpost.

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents Scrooge's visit to the churchyard in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the Spirit demonstrates some kindness towards Scrooge.

Explain how being kind is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows kindness to others
- how kindness is demonstrated.

(20)

(Total for Question 4 = 40 marks)

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 he always comes back groggily groggily	10
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)

Section b) part a

Belonging Poetry

SMILE Comparison

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

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

In your answer, you should consider the:

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

(Total for Question 4 = 20 marks)

TOTAL FOR PART 1 = 20 MARKS

The poems you have studied are:

To My Sister – William Wordsworth

Captain Cook (To My Brother) – Letitia Elizabeth Landon

The Sunday Dip – John Clare

Mild the Mist Upon the Hill – Emily Brontë

Clear and Gentle Stream – Robert Bridges

I Remember, I Remember – Thomas Hood

Island Man – Grace Nichols

Peckham Rye Lane – Amy Blakemore

We Refugees – Benjamin Zephaniah

Us – Zaffar Kunial

In Wales, Wanting to be Italian – Imtiaz Dharker

Kumukanda – Kayo Chingonyi

Jamaican British – Raymond Antrobus

My Mother's Kitchen – Choman Hardi

The Émigrée – Carol Rumens

Part 2

Unseen Poetry

Read the two poems and answer Question 5.

You should spend about 45 minutes on this section.

Poem 1: *Grannie**

I stayed with her when I was six then went
To live elsewhere when I was eight years old.
For ages I remembered her faint scent
Of lavender, the way she'd never scold
No matter what I'd done, and most of all
The way her smile seemed, somehow, to unfold
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 10
Every hope and dream I ever had.
She praised me lavishly when I was good,
But never punished me when I was bad.

Years later war broke out and I became 15
A soldier and was wounded while in France.
Back home in hospital, still very lame,
I realised suddenly that circumstance
Had brought me close to that small town where she
Was living still. And so I seized the chance 20
To write and ask if she could visit me.

She came. And I still vividly recall
The shock that I received when she appeared
That dark cold day. Huge grannie was so small!
A tiny, frail, old lady. It was weird.
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.

Glossary:

*Grannie: grandmother

Poem 2: *Seeing Granny**

Toothless, she kisses
with fleshy lips
rounded, like mouth
of a bottle, all wet. 5

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. 10

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

James Berry (1988)

Glossary:

*Granny: grandmother

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

In your answer, you should compare:

- the ideas in the poems
- the poets' use of language
- the poets' use of form and structure.

Use **evidence** from the poems to support your **comparison**.

(Total for Question 5 = 20 marks)

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

Section b) part b

Unseen Poetry

SMILE Comparison

Literature
Paper 2, section A

A Christmas Carol

PLOT STRUCTURE

The Preface

Dickens introduces his '**Ghostly Little Book**' and his 'ghost on an idea'. He talks to his reader telling them that he wants if to 'haunt' their memories, so they don't forget why we need to live by **Christian values**.

Stave One

Scrooge is at work in his counting house. Despite the **Christmas Eve** cold, he refuses to spend money on coals for the fire. Scrooge's turns down his nephew, Fred's, invitation to his Christmas party and the request of two men who want money for charity. Scrooge is visited by the ghost of his dead partner, Jacob Marley, who tells Scrooge that, due to his greedy life, he has to wander the Earth wearing heavy chains. He tells Scrooge that three spirits will visit him during the next three nights.

Stave Two

He wakes and the **Ghost of Christmas Past** takes Scrooge into the past. Invisible to those he watches, Scrooge revisits his childhood school days, his apprenticeship with a jolly merchant named Fezziwig, and his engagement to Belle, who leaves Scrooge as he loves money too much to love another human being. Scrooge sheds tears of regret before being returned to his bed.

Stave Three

The Ghost of Christmas Present shows Scrooge Christmas as it will happen that year. Scrooge watches the Cratchit family eat a tiny meal in their little home. He sees Bob Cratchit's son, Tiny Tim, whose kindness and humility warm Scrooge's heart. The spectre shows Scrooge his nephew's Christmas party. Toward the end of the day the ghost shows Scrooge two starved children, Ignorance and Want. He vanishes as Scrooge notices a dark, hooded figure coming.

Stave Four

The Ghost of Christmas Yet to Come takes Scrooge through a sequence of scenes linked to an unnamed man's death. Scrooge, is keen to learn the lesson. He begs to know the name of the dead man. He finds himself in a churchyard with the spirit pointing to a grave. Scrooge looks at the headstone and is shocked to read his own name. He is desperate to change his fate and promises to change his ways. He suddenly finds himself safely tucked in his bed.

Stave Five

Scrooge is transformed. He rushes out onto the street hoping to share his newfound Christmas spirit. He sends a turkey to the Cratchit house and goes to Fred's party, As the years go by, he continues to celebrate Christmas with all his heart. He treats Tiny Tim as if he were his own child, gives gifts for the poor and is kind, generous and warm.

Key Concepts and

Themes:

- ✓ Greed
- ✓ Avarice
- ✓ Ignorance & Want
- ✓ Redemption
- ✓ Predestination
- ✓ Free Will
- ✓ Poverty
- ✓ Class
- ✓ Isolation

Key Terms and

ideas:

- ✓ Novella
- ✓ Ghost Story
- ✓ Bildungsroman
- ✓ Transformation
- ✓ Redemption
- ✓ Christian Values
- ✓ 3rd person omniscient narrator
- ✓ Stave
- ✓ Metaphor, simile, imagery
- ✓ Senses
- ✓ Pace
- ✓ Shifts in time, place, person
- ✓ Transformation
- ✓ We observe Scrooge observing...
- ✓ The passage of time
- ✓ Family
- ✓ Guilt
- ✓ Generosity
- ✓ Social Responsibility
- ✓ Justice
- ✓ The supernatural
- ✓ Existentialism

Characterisation	Key Quotes
<p>Scrooge ✓ A selfish business man who transforms into a charitable philanthropist. Our protagonist.</p>	<ul style="list-style-type: none"> • “Hard and sharp as flint... As solitary as an oyster” • “Are there no prisons...? Are there no workhouses...?” • “I will honour Christmas in my heart. I will live in the Past, the Present, and the Future. I will not shut out the lessons that they teach.”
<p>Fred ✓ Scrooge’s nephew whose party invitation he declines. Represents forgiveness and family.</p>	<ul style="list-style-type: none"> • “I have always thought of Christmas as a good time, a kind, forgiving, charitable, pleasant time.” • “Scrooge’s offences carry their own punishment. Who suffers? Himself!”
<p>Jacob Marley ✓ Scrooge’s dead partner who returns to warn Scrooge to change his ways.</p>	<ul style="list-style-type: none"> • “I wear the chain I forged in life.” • “The chain was made up of cash boxes.. ledgers.. heavy purses.” • “My spirit never roved beyond the narrow limits of our money changing hole.”
<p>Bob Cratchitt ✓ Scrooge’s clerk. He loves his family and is shown to be happy and morally upright. He has love but not wealth.</p>	<ul style="list-style-type: none"> • “The clerk’s fire was so very much smaller that it looked like only one coal” • “Tiny Time rode upon his shoulder” • “I think he’s walked a little slower than he used to”
<p>Tiny Tim Cratchitt ✓ Bob’s son whose story plays a part in inspiring Scrooge’s transformation. Represents the victims of poverty.</p>	<ul style="list-style-type: none"> • “He bore a little crutch, and had his limbs supported by an iron frame!” • “Tiny Tim hoped the people saw him in the church, because he was a cripple, and remember upon Christmas day, who made lame beggars walk, and blind men see.” • “God bless us every one”
<p>The Ghost of Christmas Past ✓ A strange combination of young and old, wearing white robes and looking like a candle.</p>	<ul style="list-style-type: none"> • “Would you (Scrooge) so soon put out he light I give?” • “A solitary child, neglected by his friends, is left there still – Scrooge sobbed.” • “Scrooge’s heart and soul were in the scene... he remembered everything, enjoyed everything.”
<p>The Ghost of Christmas Present ✓ A portly, jovial gentleman surrounded by a warm glow. He brings joy to the neediest.</p>	<ul style="list-style-type: none"> • “A jolly giant who bore a glowing torch with a cheery voice and a joyful air” • “I see a vacant seat. The child will die” • “They are Man’s. This boy is Ignorance. This girl is Want. Beware for I see that written which is Doom.”
<p>The Ghost of Christmas Yet To Come ✓ A robed and hooded spirit who confronts Scrooge with his own tombstone.</p>	<ul style="list-style-type: none"> • “It was shrouded in a deep black garment which concealed its head, its face, its form and left nothing visible except one outstretched hand” • “Scrooge crept towards it, trembling, and following the finger, read upon the stone of the neglected grave his own name, Ebenezer Scrooge.”
<p>Fezziwig ✓ Scrooge’s ex-employer. A representation of a good employer and generosity of spirit.</p>	<ul style="list-style-type: none"> • “Bless his heart; it’s Fezziwig alive again!” • “The happiness he gives, is as if it cost a fortune”
<p>Belle ✓ Scrooge’s fiancé as a young man.</p>	<ul style="list-style-type: none"> • “Another idol has displaced me... a golden one”
<p>Fan ✓ Scrooge’s sister. Fred’s mother.</p>	<ul style="list-style-type: none"> • “I have come to bring you home dear brother.. home, home, home!”

Literature Paper 2 Poetry

LANGUAGE METHODS

- ✓ **Metaphor** – comparing one thing to another
- ✓ **Simile** – comparing two things with 'like' or 'as'
- ✓ **Personification** – giving human qualities to the nonhuman
- ✓ **Imagery** – language that makes us imagine a sight
- ✓ **Senses** – sights, sounds, smells, tastes, feelings
- ✓ **Tone** – the mood or feeling created in a poem.
- ✓ **Pathetic Fallacy** – using weather to create a mood
- ✓ **Irony** – language that says one thing but implies the opposite e.g. sarcasm.
- ✓ **Colloquial Language** – informal language, usually creates a conversational tone or authentic voice.
- ✓ **Onomatopoeia** – language that sounds like its meaning.
- ✓ **Alliteration** – words that are close together start with the same letter or sound.
- ✓ **Sibilance** – the repetition of s or sh sounds.
- ✓ **Assonance** – the repetition of similar vowel sounds
- ✓ **Consonance** – repetition of consonant sounds.
- ✓ **Plosives** – short burst of sound: t, k, p, d, g, or b sound.



POETIC FORMS

- ✓ **Ballad** – like a narrative, including a plot, characters and a dramatic conclusion
- ✓ **Epic** – these are long, dramatic poems that tell stories of heroes and their journeys.
- ✓ **Free verse** – poetry that has no regular rhyme or rhythm.
- ✓ **Blank verse** – poem in iambic pentameter, but with no rhyme.
- ✓ **Sonnet** – poem of 14 lines using iambic pentameter with clear rhyme scheme.
- ✓ **Dramatic Monologue** – a poem written through the voice of a character.
- ✓ **Elegy** – a serious poem that expresses deep sorrow typically to mourn someone who has died.

STRUCTURAL METHODS

- ✓ **Stanza** – a verse, or group of lines in a poem.
- ✓ **Repetition** – repeated words or phrases
- ✓ **Enjambment** – a sentence or phrase that runs onto the next line.
- ✓ **Caesura** – using punctuation to create pauses or stops.
- ✓ **Contrast** – opposite concepts/feelings in a poem.
- ✓ **Juxtaposition** – contrasting things placed side by side.
- ✓ **Oxymoron** – a phrase that contradicts itself.
- ✓ **Anaphora** – when the first word of a stanza is the same across different stanzas.
- ✓ **Volta** – a turning point in a poem.
- ✓ **Speaker** – the narrator, or person in the poem.
- ✓ **Rhyming couplet** – a pair of rhyming lines next to each other.
- ✓ **Meter** – arrangement of stressed/unstressed syllables.

Conflict Poetry: Belonging

To My Sister (1798)

William Wordsworth

Wordsworth was a Romantic poet and so his poetry explores themes of nature, human emotion and how humans are shaped by their interaction with nature. This poem was written early in the year 1798, when Wordsworth was living near the Quantock Hills in Somerset. It was a year of change, of widespread upheaval. Europe was unsettled in the aftermath of the French Revolution. And even in the quiet part of England where Wordsworth lived, there were fears of a French invasion.



Sunday Dip (1800s)

John Clare

John Clare was the son of a labourer and began work on local farms at the age of seven. Though he had limited access to books, his poetic gift, which revealed itself early, was nourished by his parents' store of folk ballads.

Sunday Dip is a poem that reflects on the joy of childhood. Clare explores the idyllic period of childhood against the backdrop of beautiful nature. The narrative follows boys running down to a pond and playing for half a day.



Mild the Mist Upon the Hill (1839)

Emily Bronte

Best-known for her novel *Wuthering Heights* (1847), Emily Brontë also wrote over 200 poems which her sister Charlotte thought had 'a peculiar music – wild, melancholy, and elevating'. Emily was the fifth of the six children. After the death of their mother Maria when Emily was three, the children were given an inspiring and wide-ranging liberal and academic education by their father.



I Remember, I Remember (1826)

Thomas Hood

An editor, publisher, poet, and humourist, Hood was born in London, the son of a bookseller. After his father died in 1811, Hood worked in a counting house until illness forced him to move to Scotland. In 1818 he returned to London to work as an engraver. *I Remember, I Remember* is a poem dedicated to the nostalgic embrace of the memory of childhood. Hood's childhood was a time of great happiness, one which he is well aware that he cannot return to.



Island Man (1984)

Grace Nichols

Nichols' work primarily revolves around the Caribbean and migrant experiences, particularly in relation to women and the British context, and also draws influence from folklore, history, and landscape. *Island Man* is semi-autobiographical, chronicling her own sense of displacement; it details Nichols' experience of living close to the busy North Circular road that circumnavigates London and the hum of traffic noise reminding her of 'home'.



We Refugees (2000)

Benjamin Zephaniah

Zephaniah was raised in Jamaica and Birmingham, England, but left school at the age of 14. He is dyslexic and struggled through his teenage years. He now holds a number of Honorary degrees from different universities. In '*We Refugees*', Zephaniah discusses the ease at which someone can be forced to leave their country, and the fact that we 'all came from refugees'. He talks of the discrimination that refugees face, pointing out how unfair society can be.



In Wales, wanting to be Italian (2014)

Imtiaz Dharker

Dharker was born in Pakistan and grew up in Glasgow. In 2006 she wrote a collection of poems entitled '*The Terrorist at My Table*': the collection questions how well we know people around us.



Kumukanda (2017)

Kayo Chingonyi

Kayombo (Kayo) Chingonyi was born in Zambia in 1987. He moved to the UK in 1993. He completed a BA in English Literature at the University of Sheffield, writing a dissertation on the work of Saul Williams, and an MA in Creative Writing at Royal Holloway, University of London. '*Kumukanda*' speaks on how children grow up in two different cultures and how the poet's own life turned out because of this.



Jamaican British (2018)

Raymond Antrobus

Antrobus was born in Hackney, London to an English mother and Jamaican father. He is one of the world's first recipients of an MA in Spoken Word Education from Goldsmiths, University of London. Raymond is a founding member of Chill Pill and the Keats House Poets Forum. He was born deaf, and has had multiple residencies in deaf and hearing schools around London, as well as Pupil Referral Units.



Captain Cook (To My Brother) (1820)

Letitia Elizabeth London

Letitia Elizabeth London was born on 14 August 1802 in Chelsea, London. A precocious child, London learned to read as a toddler; a disabled neighbour would scatter letter tiles on the floor and reward young Letitia for reading, and, according to her father, "she used to bring home many rewards". She dedicated her poem Captain Cook to her brother as a memento of their childhood days and it is thought that her poem The Forgotten one was in memory of her sister.



Clear and Gentle Stream (1873)

Robert Bridges

Robert Seymour Bridges was a British poet who was Poet Laureate from 1913 to 1930. A doctor by training, he achieved literary fame only late in life. His poems reflect a deep Christian faith, and he is the author of many well-known hymns. 'Clear and Gentle Stream' describes a speaker's experience when he returns to a special place by a stream from his boyhood. The poem begins with the speaker stating that he is back in a spot he used to know very well.



Peckham Rye Lane (2007)

A.K. Blakemore

Blakemore was born in London in 1991. In an interview for Artefact she explained that her teacher challenged her to write poetry. Success came quickly, with Blakemore named a Foyle Young Poet of the Year in 2007 and 2008. In 2009 she was featured in the anthology *Voice Recognition: 21 Poets for the 21st Century* (Bloodaxe). 'Peckham Rye Lane' by Amy Blakemore is a portrait of a street in London and the chaos, absurdity, and peace which are there in equal measure.



Us (2018)

Zaffar Kunial

Kunial is a British poet born in Birmingham, who currently lives in Yorkshire. His mother was English and his father, who has since moved to Lahore, is from Kashmir. 'Us' describes the ways that the word us means both separation and unity and how that gap could be bridged. The poem begins with the speaker describing how "us" feels like undulations of the oceans. It is like the rising and falling of waves.



My Mother's Kitchen (1983)

Choman Hardi

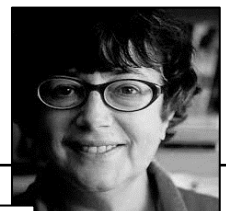
Choman Hardi is the seventh and youngest child of Kurdish poet Ahmed Hardi. After several stages of forced displacement, she was granted refugee status in England in 1993. She studied at Oxford, London, and Kent universities and her post-doctoral research saw her return to Kurdistan to document the plight of women survivors of Anfal. *My Mother's Kitchen* is an anecdotal poem that explores the various items that a mother is handing down to her daughter as she moves away.



The Emigree (1983)

Carol Rumens

Rumens was born in 1944 in London. Her poem *The Emigree* was published in 1993 and it explores the millions of people who are displaced from their homes as refugees. The home country of the speaker is not revealed – this ambiguity gives the poem a timeless relevance. Increasingly relevant to many people in current world climate



Similarities

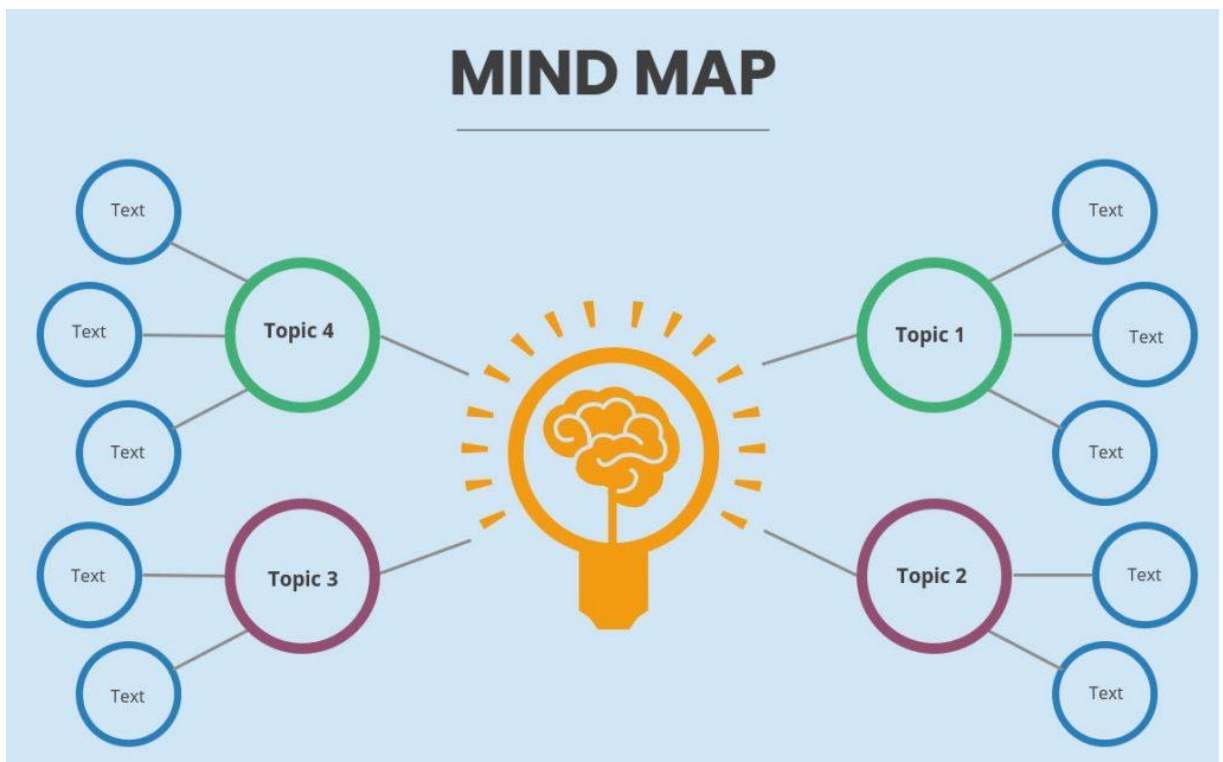
- ✓ Similarly
- ✓ Both poems convey
- ✓ Both poets present
- ✓ This idea is also explored
- ✓ In a similar way
- ✓ Likewise

Differences

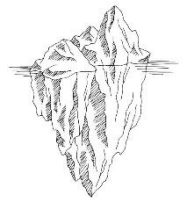
- ✓ Although
- ✓ Whereas
- ✓ Whilst
- ✓ In contrast,
- ✓ Conversely
- ✓ On the other hand
- ✓ Unlike
- ✓ However
- ✓ Alternatively

Week 1: mind mapping into extended writing

- Mind maps help to bring the left and right sides of the brain together.
- They are useful for: remembering and revising, planning out ideas for writing, planning out ideas for presentations.
- Mind maps are a good way of organising and simplifying information, and seeing connections between the different aspects of a topic.
- Force yourself to condense your revision notes down to key words.
- Use colours and images to help make the information meaningful and memorable.



Planning Mindmap – SQIs only

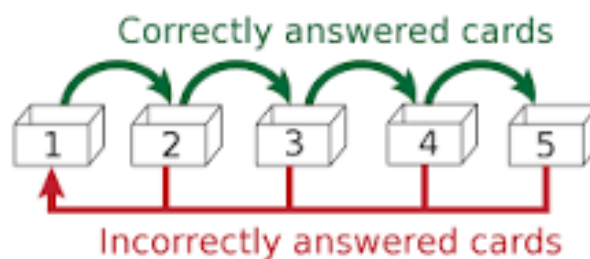


Dickens presents **family** as valuable in A Christmas Carol. Explore the different presentations of **families** and their impact on the reader.

Include at least 3 different presentations of family throughout the novella.

Week 2: Flashcards and dual coding

- Flashcards are a creative and colourful way to support long-term learning.
- Simply create with questions on side and answers on the other side. You can colour code for specific topics and quiz yourself or others
- Post-it notes can also be useful for key words and timelines
- Use the Leitner Method to ensure your flashcards are effective.



Task 1: Create flashcards about the characters in A Christmas Carol. Use page 8 of this booklet to help you.

Add key words on one side and quotations on the other.

Dual Code your information.

Add more information from your own research if you want a challenge.



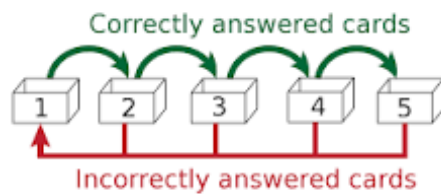
Week 3: English Language mind mapping into extended writing

**Write the beginning of a story
where a character receives a
letter that changes their life.**

Challenge yourself to make the
first and last line the same.

Week 4: Flashcards & Dual Coding

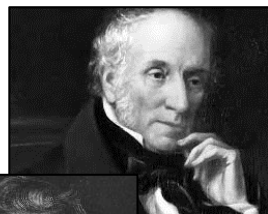
- Flashcards are a creative and colourful way to support long-term learning.
- Simply create with questions on side and answers on the other side. You can colour code for specific topics and quiz yourself or others
- Post-it notes can also be useful for key words and timelines
- Use the Leitner Method to ensure your flashcards are effective.



Task 1: Create flashcards for 10 of the poets from the Belonging Anthology.

Put the poet's name and key information on one side. Use pages 10 and 11 to help you.

On the back, add information and dual coding about the poem they wrote in the anthology. Use the link on page 2 if you need to see the poems again.



Week 5: Summarising

- Summarise the text in your own words.
- Using your own words means you process the information, which improves your understanding and your memory, and then have to synthesise it into something new.
- The aim is to create your summary from memory; do not use notes to help you.

Task 1: Summarise the content of A Christmas Carol and a selection of the poems in less than 50 words. Do this from memory! Aim to include as much detail as you can in a concise and succinct way.

A Christmas Carol summary:

Word count: _____

To My Sister summary:

Word count: _____

Sunday Dip summary:

Word count:___

We Refugees summary:

Word count:___

Island Man summary:

Word count:_____

My Mother's Kitchen summary:

Word count:_____

Week 6: Key Vocabulary

1. **Look:** first look at the knowledge you wish to know carefully and if there is one part of it that is difficult, look at that part in more detail.
2. **Say:** say the information as you look at it. Practise this.
3. **Cover:** cover the knowledge.
4. **Write:** write the knowledge from memory, saying the word as you do so.
5. **Check:** Have you got it right? If yes, try writing it again and again! If not, start again – look, say, cover, write, check.

Task 1: A Christmas Carol key words

<i>Look and Say</i>		<i>Write – without looking!</i>	<i>Check! Did you get it right?</i>
Bildungsroman	<i>Now cover up look and say column!</i>		
Transformation			
Misanthropist			
Philanthropist			
Redemption			
Omniscient Narrator			
Justice			
Novella			
Social responsibility			
Flashforward			

Repeat, Revise, Revisit!

<i>Add vocab again. Look and Say</i>	<i>Now cover up look and say column!</i>	<i>Write - without looking!</i>	<i>Check! Did you get it right?</i>										

Task 2: Poetry key words

<i>Look and Say</i>	<i>Now cover up look and say column!</i>	<i>Write – without looking!</i>	<i>Check! Did you get it right?</i>	
Ballad				
Free Verse				
Blank Verse				
Volta				
Enjambment				
Caesura				
Dramatic Monologue				
Simile				
Metaphor				
Onomatopoeia				

Repeat, Revise, Revisit!

<i>Add vocab again. Look and Say</i>	<i>Now cover up look and say column!</i>	<i>Write – without looking!</i>	<i>Check! Did you get it right?</i>										

Week 7: SPAG Check

A Christmas Carol Knowledge summary – add in capitals and punctuation

Marley explains how justice functions in the afterlife to punish sins of omission when people withhold good in life they will endlessly revisit the missed opportunities in death without being able to make the situations better humankind must care for each other by helping and sharing. Not doing so results in eternal torment the value of a life rests on proactive positive morality rather than a passive strategy of avoiding sin

the children Ignorance and Want are so malnourished that they look near death their stale and shrivelled condition brings to mind a piece of bread or fruit with all its goodness withered away Dickens's disturbing description likens the children to clawed devils instead of angels the contrast from the jovial atmosphere of Christmas cheer we have seen in the rest of this stave is particularly forceful and makes us take notice

the ghost tells Scrooge that these children are the creation of man, using man to refer to men and women or society Dickens's message broadens here: it is not just Scrooge the ghost is addressing but humankind in general including ourselves we are told to beware of both these children but especially to beware of Ignorance this might seem the wrong way round at first for surely Want or Need must be addressed if people are without food and shelter they cannot survive however here Dickens is promoting education and its role in eradicating Want through knowledge

Belonging Poetry summary – add in capitals and punctuation

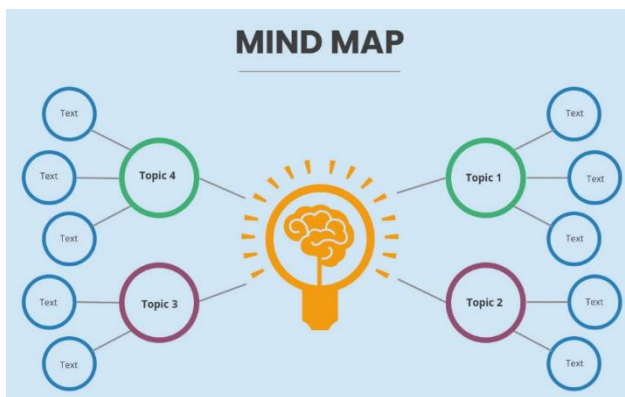
in the emigree a displaced person pictures the country and the city where he or she was born neither the city nor the country is ever named and this lack of specific detail seems intentional it is as if Rumens wants her poem to be relevant to as many people who have left their homelands as possible emigrants are people who have left the country of their birth to settle elsewhere in the world the spelling of the word rumens chooses émigrée is a feminine form and suggests the speaker of the poem is a woman the exact location of the city is unclear and precise details of it are sparse rumens suggests the city and country may now be war-torn, or under the control of a dictatorial government that has banned the language the speaker once knew despite this nothing shakes the light-filled impression of a perfect place that the émigrées childhood memories have left this shows the power that places can have even over people who have left them long ago and who have never revisited since.

the title kumukanda comes from a zambian word for initiation the poem is a wide-ranging and lyrical debut that investigates race memory and masculinity the poetry competition judges said it was intense and compelling and wont let itself or you the reader get away with anything kumukanda means initiation chingonyi was born in zambia and refers to the rites a boy from the luvale tribe must go through to qualify as a man his book is a poetic initiation too it is about resistance resistance to being defined alliteration is especially prevalent within the last lines of kumukanda as the speaker repeats father six times this prolonged reference to the speakers heritage emphasizes the complexity and depth of his lineage as well as his complicated relationship to it the technique is expanded in the two lines prior which end with words starting with f as well

Week 8: Mind map, dual code, summarising

Task: On the next two pages, create mind maps that showcase your knowledge of your two texts for Paper 2.

Use colour, dual coding, summarising and all the skills you have learned this half term.



- **Dual coding** is the process of combining verbal materials with visual materials.
- There are many ways to visually represent material, such as with infographics, timelines, cartoon strips, diagrams, and images.

- **Summarise** your topic in a few words.
- Using your own words means you process the information, which improves your understanding and your memory. Keep the notes brief to act as prompts.
- The aim is to create your summary from memory; do not use notes to help you.

A Christmas Carol Knowledge Showcase

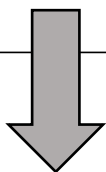
Belonging Poetry Knowledge Showcase

Retrieve from memory: what were your 10 key words for each topic?

	A Christmas Carol	Poetry
1	B	B
2		
3		
4		
5		
6		
7		
8		
9		
10		

Week 9: Now, move into section a exam practice.

Edexcel English Literature	Literature Paper 2: 19th Century Novel and Poetry
	<ul style="list-style-type: none">✓ 2 hours 15 minutes✓ 50% of qualification✓ 80 marks



Please check the examination details below before entering your candidate information	
Candidate surname	Other names
Centre Number	Candidate Number
Pearson Edexcel Level 1/Level 2 GCSE (9-1)	
Thursday 23 May 2019	
Morning (Time: 2 hours 15 minutes)	Paper Reference 1ET0/02
English Literature	
Paper 2: 19th-century Novel and Poetry since 1789	
You must have: Questions and Extracts 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 Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, 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 80.
- 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.

Literature Paper 2

Section A: A Christmas Carol

- ✓ extract = MQE (30 minutes)
- ✓ whole = SQI (25 minutes)



A Christmas Carol Sample Question

Read through the exam question on the next two pages. Plan your response.

Remember:

- ✓ extract = 3 – 4 x MQEs
- ✓ whole = 3 – 4 x SQIs

Part a	Mark	EXTRACT: Descriptor – AO2 (20 marks)
	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> ✓ The response is simple and the identification of language, form and structure is minimal ✓ Little evidence of relevant subject terminology
2	5-8	<ul style="list-style-type: none"> ✓ The response is largely descriptive. There is some comment on the language, form and structure ✓ Limited use of relevant subject terminology to support examples given
3	9-12	<ul style="list-style-type: none"> ✓ The response shows an understanding of the range of language, form and structure features and links these to their effect on the reader ✓ Relevant subject terminology is used to support examples given
4	13-16	<ul style="list-style-type: none"> ✓ The response is focused and detailed. Analysis of language, form and structure features and their effect on the reader is sustained ✓ Relevant subject terminology is used accurately and appropriately to develop ideas
5	17-20	<ul style="list-style-type: none"> ✓ The response is a cohesive evaluation of the interrelationship of language, form and structure and their effect on the reader ✓ Relevant subject terminology is integrated and precise

Part b	Mark	WHOLE TEXT: Descriptor – AO1 (20 marks)
	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> ✓ The response is simple with little personal response ✓ There is little evidence of a critical style ✓ Little reference is made to the content or themes of the play
2	5-8	<ul style="list-style-type: none"> ✓ The response may be largely narrative but has some elements of personal response ✓ There is some evidence of a critical style but it is not always applied securely ✓ Some valid points are made, but without consistent or secure focus
3	9-12	<ul style="list-style-type: none"> ✓ The response shows a relevant personal response, soundly related to the text ✓ There is an appropriate critical style, with comments showing a sound interpretation ✓ The response is relevant and focused points are made with support from the text
4	13-16	<ul style="list-style-type: none"> ✓ The response has a developed personal response and thorough engagement, fully related to the text ✓ The critical style is sustained, and there is well-developed interpretation ✓ Well-chosen references to the text support a range of effective points
5	17-20	<ul style="list-style-type: none"> ✓ There is an assured personal response, showing high levels of engagement with the text ✓ A critical style is developed with maturity, perceptive understanding and interpretation ✓ Discerning references are an integral part of the response, with points made with assurance and full support from the text

Use this extract to answer Question 4.

A Christmas Carol: Charles Dickens

From Stave 4, 'The Last of the Spirits' – After observing the Cratchit family mourning the loss of Tiny Tim, the Spirit takes Scrooge to the churchyard.

A churchyard. Here, then, the wretched man whose name he had now to learn, lay underneath the ground. It was a worthy place. Walled in by houses; overrun by grass and weeds, the growth of vegetation's death, not life; choked up with too much burying, fat with repleted appetite. A worthy place!

The Spirit stood among the graves, and pointed down to One. He advanced towards it trembling. The Phantom was exactly as it had been, but he dreaded that he saw new meaning in its solemn shape.

'Before I draw nearer to that stone to which you point,' said Scrooge, 'answer me one question. Are these the shadows of things that Will be, or are they shadows of things that May be, only?'

Still the Ghost pointed downward to the grave by which it stood.

'Men's courses will foreshadow certain ends, to which, if persevered in, they must lead,' said Scrooge. 'But if the courses be departed from, the ends will change. Say it is thus with what you show me!'

The Spirit was immovable as ever.

Scrooge crept towards it, trembling as he went; and following the finger, read upon the stone of the neglected grave his own name, EBENEZER SCROOGE.

'Am I that man who lay upon the bed?' he cried, upon his knees.

The finger pointed from the grave to him, and back again.

'No, Spirit! Oh, no, no!'

The finger was still there.

'Spirit!' he cried, tight clutching at its robe, 'hear me! I am not the man I was. I will not be the man I must have been but for this intercourse. Why show me this, if I am past all hope?'

For the first time the hand appeared to shake.

'Good Spirit,' he pursued, as down upon the ground he fell before it: 'Your nature intercedes for me, and pities me. Assure me that I yet may change these shadows you have shown me, by an altered life!'

The kind hand trembled.

'I will honour Christmas in my heart, and try to keep it all the year. I will live in the Past, the Present, and the Future. The Spirits of all Three shall strive within me. I will not shut out the lessons that they teach. Oh, tell me I may sponge away the writing on this stone!'

In his agony, he caught the spectral hand. It sought to free itself, but he was strong in his entreaty, and detained it. The Spirit, stronger yet, repulsed him.

Holding up his hands in a last prayer to have his fate reversed, he saw an alteration in the Phantom's hood and dress. It shrunk, collapsed and dwindled down into a bedpost.

Question 4 – A Christmas Carol

4 (a) Explore how Dickens presents Scrooge's visit to the churchyard in this extract.

Give examples from the extract to support your ideas.

(20)

(b) In this extract, the Spirit demonstrates some kindness towards Scrooge.

Explain how being kind is portrayed **elsewhere** in the novel.

In your answer, you must consider:

- who shows kindness to others
- how kindness is demonstrated.

(20)

(Total for Question 4 = 40 marks)

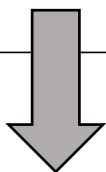
Planning Space

Part a, extract = MQEs

Planning Space
Part b, whole = SQIs

Week 10: section B exam practice.

Edexcel English Literature	Literature Paper 2: 19th Century Novel and Poetry ✓ 2 hours 15 minutes ✓ 50% of qualification ✓ 80 marks
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Literature Paper 2

Section B: Poetry

- ✓ Belonging Anthology comparison (35 minutes)
- ✓ Unseen Poetry comparison (45 minutes)

Please check the examination details below before entering your candidate information

Candidate surname	Other names
Centre Number	Candidate Number
Pearson Edexcel Level 1/Level 2 GCSE (9-1)	
Thursday 23 May 2019	
Morning (Time: 2 hours 15 minutes)	Paper Reference 1ET0/02
English Literature Paper 2: 19th-century Novel and Poetry since 1789	
You must have: Questions and Extracts Booklet (enclosed)	Total Marks

Instructions

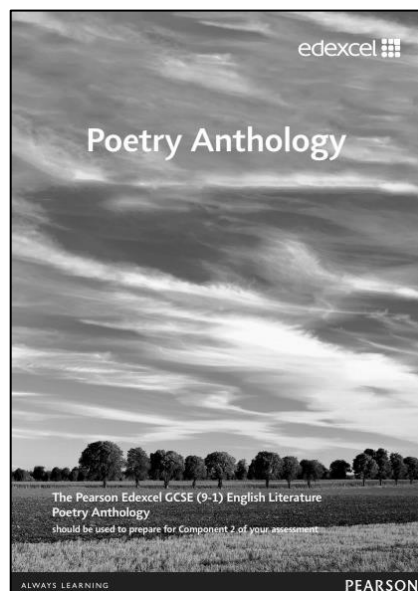
- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A, **one** question in Section B, Part 1 and Question 11 in Section B, Part 2.
- You should spend about 55 minutes on Section A.
- You should spend about 35 minutes on Section B, Part 1.
- You should spend about 45 minutes on Section B, 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 80.
- 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.



Belonging Poetry Sample Question

- ✓ Read through the exam question below.
- ✓ Choose your 2nd poem.
- ✓ Plan your response using SMILE.
- ✓ Remember: 3 – 4 developed points with MQEs and Context

Anthology Poetry	Mark	Descriptors: Bullet 1: comparison Bullets 2, 3 & 4: AO2 15 marks Bullet 5: AO3 5 marks
	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> ✓ There is little or no comparison of the two poems ✓ Identification of form and structure is minimal ✓ There is little awareness of the language used by the poets ✓ Little evidence of relevant subject terminology ✓ There is little awareness of context and little comment on the relationship between poems and context
2	5-8	<ul style="list-style-type: none"> ✓ There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems ✓ There is some comment on the form and structure of the poems. ✓ Some awareness of the poets' use of language is shown, but without development ✓ Limited use of relevant subject terminology to support examples given ✓ There is some awareness of relevant context and some comment on the relationships between poems and context <p>NB: the mark awarded cannot progress beyond the top of Level 2 if only ONE poem has been considered.</p>
3	9-12	<ul style="list-style-type: none"> ✓ The response compares and contrasts a range of points and considers some similarities and differences between the poems ✓ The response shows a sound understanding of form and structure and links them to their effect ✓ There is clear awareness, with sound examples, of the poets' use of language and its effect on the reader ✓ Relevant subject terminology is used to support examples given ✓ There is sound comment on relevant context and sound relevant comment on the relationship between poems and context
4	13-16	<ul style="list-style-type: none"> ✓ The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems ✓ Analysis of form and structure and their effect is sustained ✓ The candidate comments effectively on the poets' use of language and its effect on the reader ✓ Relevant subject terminology is used accurately and appropriately to develop ideas ✓ There is sustained comment on relevant context and detailed awareness of the relationship between poems and contexts
5	17-20	<ul style="list-style-type: none"> ✓ The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered ✓ There is perceptive grasp of form and structure and their effect ✓ The response offers a cohesive evaluation of the poets' language and its effect on the reader ✓ Relevant subject terminology is integrated and precise ✓ There is excellent understanding of context, and convincing understanding of the relationship between poems and context is integrated into the response

Belonging

Island Man

Morning
and island man wakes up
to the sound of blue surf
in his head
the steady breaking and wombing 5

wild seabirds
and fishermen pushing out to sea
the sun surfacing defiantly
from the east
of his small emerald island 10
he always comes back groggily groggily

Comes back to sands
of a grey metallic soar
to surge of wheels
to dull North Circular roar 15

muffling muffling
his crumpled pillow waves
island man heaves himself

Another London day

Grace Nichols (1984)

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

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

In your answer, you should consider the:

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

(Total for Question 4 = 20 marks)

TOTAL FOR PART 1 = 20 MARKS

The poems you have studied are:

To My Sister – William Wordsworth

Captain Cook (To My Brother) – Letitia Elizabeth Landon

The Sunday Dip – John Clare

Mild the Mist Upon the Hill – Emily Brontë

Clear and Gentle Stream – Robert Bridges

I Remember, I Remember – Thomas Hood

Island Man – Grace Nichols

Peckham Rye Lane – Amy Blakemore

We Refugees – Benjamin Zephaniah

Us – Zaffar Kunial

In Wales, Wanting to be Italian – Imtiaz Dharker

Kumukanda – Kayo Chingonyi

Jamaican British – Raymond Antrabus

My Mother's Kitchen – Choman Hardi

The Émigrée – Carol Rumens



Similarities

- ✓ Similarly
- ✓ Both poems convey
- ✓ Both poets present
- ✓ This idea is also explored
- ✓ In a similar way
- ✓ Likewise

Differences

- ✓ Although
- ✓ Whereas
- ✓ Whilst
- ✓ In contrast,
- ✓ Conversely
- ✓ On the other hand
- ✓ Unlike
- ✓ However
- ✓ Alternatively

Planning Space – Belonging Poetry

Comparative MQEs + Context

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

Unseen Poetry Sample Question

- ✓ Read through the exam question below.
- ✓ Choose your 2nd poem.
- ✓ Plan your response using SMILE.
- ✓ Remember: 3 – 4 developed points with SQIs and MQEs.

Unseen Poetry	Mark	Descriptors: Bullet 1: comparison Bullets 2 & 3: AO1 8 marks Bullet 4,5 & 6: AO2 12 marks
	0	No rewardable material.
1	1-4	<ul style="list-style-type: none"> ✓ There is little or no comparison between the two poems ✓ The response is simple with little personal response and little relevant supporting reference to the text ✓ There is little evidence of a critical style and little relevant supporting reference to the text ✓ Identification of form and structure is minimal ✓ There is little awareness of the language used by the poets ✓ Little evidence of relevant subject terminology
2	5-8	<ul style="list-style-type: none"> ✓ There are some underdeveloped comparisons and contrasts presented, with obvious similarities and differences, supported with some ideas from the poems. ✓ The response may be largely narrative but has some elements of a personal response; there is some reference to the text without consistent or secure focus ✓ There is some evidence of a critical style. There is some reference to the text without consistent or secure focus ✓ There is some comment on the form and structure of the poems ✓ Some awareness of the poets' use of language is shown, but without development ✓ Limited use of relevant subject terminology to support examples given. <p>NB: The mark awarded cannot progress beyond the top of Level 2 if only ONE text has been considered.</p>
3	9-12	<ul style="list-style-type: none"> ✓ The response compares and contrasts a range of points and considers some similarities and differences between the poems ✓ The response shows a relevant personal response, soundly related to the text with focused supporting textual references ✓ There is an appropriate critical style, with comments showing a sound interpretation with focused supporting textual references ✓ The response shows a sound understanding of form and structure and links them to their effect ✓ There is clear awareness, with sound examples, of how the poets use language and of its effect on the reader ✓ Relevant subject terminology is used to support examples given.
4	13-16	<ul style="list-style-type: none"> ✓ The response compares and contrasts the poems effectively, considering a wide range of similarities and differences, and ideas are supported throughout with relevant examples from both poems and contrasting a wide range of points ✓ The response has a developed personal response and thorough engagement, fully related to the text with well-chosen references to the text ✓ The critical style is sustained and there is well-developed interpretation with well-chosen references to the text ✓ Analysis of form and structure and their effect is sustained ✓ The candidate comments effectively on the poets' use of language and its effect on the reader ✓ Relevant subject terminology is used accurately and appropriately to develop ideas.
5	17-20	<ul style="list-style-type: none"> ✓ The writing is informed by perceptive comparisons and contrasts, with a varied and comprehensive range of similarities and differences between the poems considered ✓ There is an assured personal response, showing a high level of engagement with the text and discerning choice of references to the text ✓ A critical style is developed with maturity, perceptive understanding and interpretation with discerning choice of references to the text ✓ There is perceptive grasp of form and structure and their effect ✓ The response offers a cohesive evaluation of the poets' language and its effects on the reader ✓ Relevant subject terminology is integrated and precise.

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**.

(Total for Question 5 = 20 marks)

Planning Space – unseen poetry

Comparative SQIs and MQEs

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

Poem 1 and Poem 2 – similarity / difference

A-Z of Literature Revision

	A Christmas Carol	Poetry
A	Altruism, amends	
B		Ballad
C		
D		
E		
F		
G		
H		
I		
J		Juxtaposition
K		
L		
M		
N		
O		
P	Philanthropist	
Q		
R		
S		Stanza, simile
T		
U		
V		
W		
X		
Y		
Z		

Fill A Page with A Christmas Carol Knowledge