



Illustrated revision and practice

AQA GCSE English Literature

Worlds and Lives

Poetry Anthology

8702

Clear**Revise**[®]

AQA GCSE

English Literature

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Worlds and Lives

Poetry Anthology

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PREFACE

Absolute clarity! That's the aim.

This is everything you need to ace the question on *Worlds and Lives* and beam with pride.

The content is laid out in a beautifully illustrated format that is clear, approachable and as concise and simple as possible.

The checklist on the contents pages will help you keep track of what you have already worked through and what's left before the big day.

We have included worked exam-style questions with answers for every poem. There is also a set of exam-style questions for you to practise writing answers for. You can check your answers against those given at the end of the book.

LEVELS OF LEARNING

Based on the degree to which you are able to truly understand a new topic, we recommend that you work in stages. Start by reading a short explanation of something, then try to recall what you've just read. This will have limited effect if you stop there but it aids the next stage. Question everything. Write down your own summary and then complete and mark a related exam-style question. Cover up the answers if necessary but learn from them once you've seen them. Lastly, teach someone else. Explain the poem in a way that they can understand. Have a go at the different practice questions – they offer an insight into how and where marks are awarded.

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THE SCIENCE OF REVISION

Illustrations and words

Research has shown that revising with words and pictures doubles the quality of responses by students.¹ This is known as 'dual-coding' because it provides two ways of fetching the information from our brain. The improvement in responses is particularly apparent in students when they are asked to apply their knowledge to different problems. Recall, application and judgement are all specifically and carefully assessed in public examination questions.

Retrieval of information

Retrieval practice encourages students to come up with answers to questions.² The closer the question is to one you might see in a real examination, the better. Also, the closer the environment in which a student revises is to the 'examination environment', the better. Students who had a test 2–7 days away did 30% better using retrieval practice than students who simply read, or repeatedly reread material. Students who were expected to teach the content to someone else after their revision period did better still.³ What was found to be most interesting in other studies is that students using retrieval methods and testing for revision were also more resilient to the introduction of stress.⁴

Ebbinghaus' forgetting curve and spaced learning

Ebbinghaus' 140-year-old study examined the rate at which we forget things over time. The findings still hold true. However, the act of forgetting facts and techniques and relearning them is what cements them into the brain.⁵ Spacing out revision is more effective than cramming – we know that, but students should also know that the space between revisiting material should vary depending on how far away the examination is. A cyclical approach is required. An examination 12 months away necessitates revisiting covered material about once a month. A test in 30 days should have topics revisited every 3 days – intervals of roughly a tenth of the time available.⁶

Summary

Students: the more tests and past questions you do, in an environment as close to examination conditions as possible, the better you are likely to perform on the day. If you prefer to listen to music while you revise, tunes without lyrics will be far less detrimental to your memory and retention. Silence is most effective.⁵ If you choose to study with friends, choose carefully – effort is contagious.⁷

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MARK ALLOCATIONS

All the questions in this book require extended responses. These answers should be marked as a whole in accordance with the levels of response guidance on **page 134**. The answers provided are examples only. There are many more points to make than there are marks available, so the answers are not exhaustive.

ASSESSMENT OBJECTIVES

In the exam, your answer will be marked against assessment objectives (AOs). It's important you understand which skills each AO tests.

AO1

- Show the ability to read, understand and respond to texts.
- Answers should maintain a critical style and develop an informed personal response.
- Use examples from the text, including quotes, to support and illustrate points.

AO2

- Analyse the language, form and structure used by a writer to create meanings and effects, using relevant subject terminology where appropriate.

AO3

- Show understanding of the relationships between texts and the contexts in which they were written.

The AOs on this page have been written in simple language. See the AQA website for the official wording.



There are 12 marks available for AO1, 12 marks for AO2 and 6 marks for AO3.



PAPER 2

Modern texts and poetry

Information about Paper 2

Written exam: 2 hours 15 minutes (this includes the questions on modern texts and unseen poetry)

96 marks (30 marks for modern texts plus 4 marks for SPaG, 30 marks for the poetry anthology and 32 marks for unseen poetry)

60% of the qualification grade (20% for modern texts, 20% for the poetry anthology and 20% for unseen poetry)

This guide covers the section on the Worlds and Lives poetry anthology.

Questions

One extended-writing question on a modern text (you will be given a choice of two questions, but you should only answer one), one extended-writing question on the poetry anthology you have studied and two questions on the unseen poems.

THE POETRY ANTHOLOGY EXAM QUESTION

The poetry anthology is tested in Paper 2, along with a question on a modern text you have studied and two questions on unseen poems.

Example question

Here's an example exam-style question for the Worlds and Lives poetry anthology:

Compare how poets present ideas about identity in *Like an Heiress* and **one** other poem from Worlds and Lives.

[30 marks]

How to answer the question

- There will only be one question per anthology: you won't be given a choice of questions.
- You will need to compare the poem specified in the question with one other poem from the Worlds and Lives anthology. It's up to you which poem you choose.
- Don't write about more than one poem in addition to the printed poem. You won't get any extra marks.
- The poem specified in the question will be printed in full. Although you will be given a list of the poems from the anthology, the other poems will not be printed out and you're not allowed to take notes into the exam with you.
- The question will specify a theme. In the example above, the theme is 'identity', but the theme could be anything related to the poems in the cluster: nature, belonging, loneliness, prejudice etc. We've summarised some of the main themes shared across the cluster on **page 130**.
- You will need to write an essay-style response to the question.
- It's not enough to point out techniques used by the poets. You need to comment on their effect on you as the reader, and link them back to the theme.
- This question is worth 30 marks. You should spend about 45 minutes on the question. This includes planning and checking time.



Your exam paper will also include questions on the **Power and Conflict** and **Love and Relationships** anthologies.

Do not answer questions about poems you have not studied.



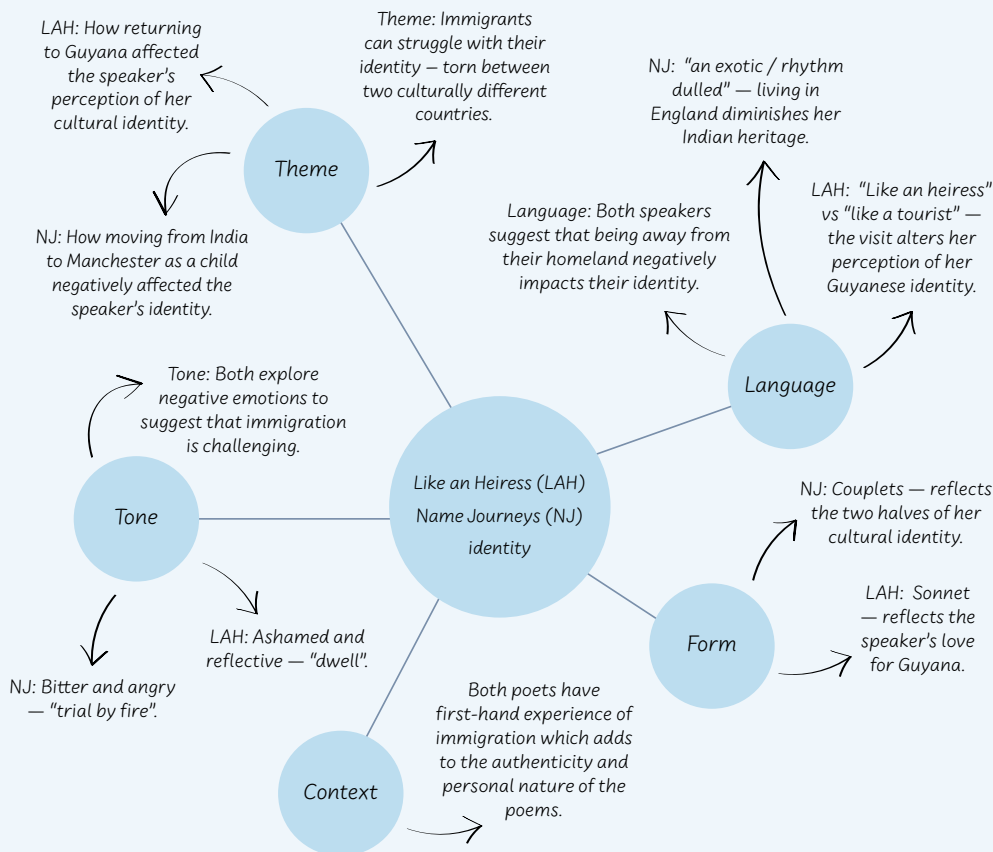
PLANNING YOUR ANSWER

You should spend about five minutes on a plan, but make sure you're happy with your plan before you start writing.

Plan

It's important to jot down a plan before you start writing. This will help make sure that you have enough to write about, and that your answer stays on-track. Think about the comparisons you can make across the poems' content, theme, language, form and structure. You must include details about the poems' context to get full marks.

Here's an example plan for the question on **page 2**.



Your plan could be a spider diagram, a table or just some notes. Use whichever technique you prefer.



If you're struggling to plan an answer with the poem you've picked, try writing a new plan with a different poem. It's better to spend an extra 5 minutes on another plan than committing to a pair of poems which don't fully answer the question.

TECHNICAL ACCURACY

To get top marks, you need to make sure your answer uses paragraphs and sophisticated vocabulary.

Paragraphs

Each PEEDL should have its own paragraph. You can signal a new paragraph by starting a new line, and either leaving a gap at the start of the new line or leaving an empty line above it.

Join your paragraphs with linking words to make your answer flow smoothly. For example, if you're adding extra points that agree with or extend your previous point, you could use:

Firstly / Secondly / Thirdly / Finally...

Furthermore...

Another way that...

In addition...

If your next point presents an alternative view, you could use:

However...

Whereas...

Alternatively...

On the other hand...

In contrast...

Vocabulary

Your answer should be written in Standard English (the form of English that most people agree is correct), and you should avoid using slang or informal language.

- + Shelley is presented as feeling bitter towards powerful institutions.
- Shelley is presented as feeling salty towards powerful institutions.

Use sophisticated, precise language to demonstrate your vocabulary and avoid sounding vague.

- + The speaker uses sensory language to create a strong sense of place.
- The speaker uses lots of good words to describe where the poem is set.

Use technical terms where appropriate to show your knowledge of poetic techniques.

- + The second stanza uses enjambment which mimics natural speech.
- Some lines don't end with full stops which sounds like someone is talking.

CHECKING YOUR ANSWER

You should spend five minutes reading over your answer and correcting any mistakes.

Correcting mistakes

There aren't any marks for SPaG for this question, but you should still make sure your answers are written in full sentences and structured in paragraphs with correct spelling, punctuation and grammar. If your answer is full of mistakes, the examiner might struggle to understand what you have written.

If you spot a mistake, here's how to correct what you've written neatly and carefully:



Remember to keep your handwriting legible. The examiner can't award you any marks if they're unable to read what you've written.

Correcting spelling

If you've spelt something incorrectly, carefully cross out the word and rewrite the correction above it.

caesura
The poet uses ~~caesura~~ to create a pause which focuses the reader's attention.

Adding a missing word

If you've missed a word out, use this symbol ^ where the missing word should go and write the word above it.

effect
The ^ of the alliteration is to mimic how the speaker angrily spits out the words.

Missed paragraph break

If you've forgotten to start a new paragraph, just put // where you want the new paragraph to start.

... which encourages the reader to empathise with the speaker. // However, in *Thirteen*, the speaker...



Note

Learn how to spell tricky technical terms such as 'metaphor', 'simile' and 'onomatopoeia', so you can spell them confidently in the exam.



There aren't any SPaG marks for the anthology questions, but you should still check your answer.



LINES WRITTEN IN EARLY SPRING

— WILLIAM WORDSWORTH

The hyperbole of "a thousand" emphasises how nature is in harmony.

Being in nature helps the speaker to relax

The stressed syllables emphasise the repeated 'ma' sound. This reinforces the idea that humans are responsible for causing one another unhappiness, and have not followed nature's example of living in harmony.

The flowers are personified as being grateful for being alive. This contrasts with humankind's unhappiness.

The speaker uses sensory language to describe what he can see and feel. This creates a clear image in the reader's mind.

This line is enjambed, placing "lament" at the end of the line to emphasise the speaker's sadness.

The poem ends with a rhetorical question which encourages the reader to consider their own response.

I heard a thousand blended notes,

While in a grove I sate reclined,

In that sweet mood when pleasant thoughts

Bring sad thoughts to the mind.

5 To her fair works did Nature link

The human soul that through me ran;

And much it grieved my heart to think

What man has made of man.

Through primrose tufts, in that green bower,

10 The periwinkle trailed its wreaths;

And 'tis my faith that every flower

Enjoys the air it breathes.

The birds around me hopped and played,

Their thoughts I cannot measure:—

15 But the least motion which they made

It seemed a thrill of pleasure.

The budding twigs spread out their fan,

To catch the breezy air;

And I must think, do all I can,

20 That there was pleasure there.

If this belief from heaven be sent,

If such be Nature's holy plan,

Have I not reason to lament

What man has made of man?

The half rhyme of "notes" and "thoughts" hints that not everything is in unity.

The speaker juxtaposes "pleasant thoughts" with "sad thoughts", which suggests his despair for humankind is never far from his mind.

The speaker uses emotive language throughout to highlight his distress.

The consonance of the repeated 'p' sound matches the bouncy movement of the birds.

This suggests that humans struggle to understand or appreciate nature.

"holy" suggests nature is connected to God, and that nature behaves in a pure and righteous way, unlike humans.

? **sate** — sat **bower** — a leafy shelter in a wood **lament** — regret sadly

William Wordsworth

William Wordsworth (1770–1850) was an English **Romantic** poet.

The Romantic movement spanned the late 18th century and the first half of the 19th century. Romantic poems were often inspired by nature but also called for societal change.

Lines Written in Early Spring was published in 1798 in a collection called *Lyrical Ballads*.

William Wordsworth



Summary of the poem

The speaker sits in nature, listening to birdsong. He is happy and relaxed, but he begins thinking about more miserable things. He is sad because plants and animals seem to live happily side-by-side, whereas humans treat each other, as well as nature, unkindly.

Context and references

The French Revolution (1789–1799)

By the late 18th century, France was on the verge of bankruptcy, so ordinary French people, faced with economic hardships, rebelled against authority. Revolutionaries arrested the King of France and executed him in 1793. However, following the King's execution, France entered a Reign of Terror between September 1793 and July 1794, where the men who took control of France ordered the arrests of over 300,000 people. Approximately 17,000 people were executed, 10,000 died in prison and thousands more died in massacres. Estimates suggest that over 30,000 people died in this ten-month period, many of whom were ordinary French citizens.

Comment: Reports of the violence in France shocked the British public, and *Lines Written in Early Spring* may be Wordsworth's reaction to humankind's cruelty towards one another.

A scene depicting the Reign of Terror



The Industrial Revolution

The **Industrial Revolution** (c1750–c1840) was the development of factory production in England. It led to an increase in jobs, but factory work was often dangerous and poorly paid. The Industrial Revolution also negatively impacted the environment (see **page 35** for more).

Comment: *Lines Written in Early Spring* could be a criticism of how factory owners treated their workers, and the negative impact that industrialisation had on the environment.

Themes



Oppression

The speaker is saddened by "*What man has made of man*". This hints that humans treat each other unkindly, and could refer to the violence of the French Revolution or the mistreatment of factory workers by their employers.



Spirituality & religion

The speaker believes nature and religion are interconnected (see **page 15**). Nature is "*heaven sent*", suggesting its goodness, which contrasts with humankind's cruelty.



Nature

Positive descriptions of plants and birds present nature as peaceful and unified.



Belonging

The speaker feels disconnected from the world around him.

Form and structure

Ballads

Lines Written in Early Spring was published in a collection of poetry called *Lyrical Ballads*, and it shares some features with a form of poetry called **ballads**.

Comment: It is also an example of a **lyric poem**: a type of poem which expresses personal feelings. The poem is written in the **first person**, which was typical of lyrical poetry.

Most ballads are written in **quatrains** (four-line stanzas), and *Lines Written in Early Spring* is made up of six quatrains. It uses a regular alternating ABAB rhyme scheme, which could reflect the harmony found in nature.

Comment: However, **half rhymes** in the first stanza ("*notes*" and "*thoughts*") disrupt this regular rhyme scheme and hint at the idea of conflict between humans and nature.

Most ballads follow a particular metre: the first and third lines are usually written in **iambic tetrameter** (a rhythm where there are eight syllables on a line, with an unstressed syllable, followed by a stressed syllable), and the second and fourth lines are written in **iambic trimeter** (a rhythm where there are six syllables per line). In *Lines Written in Early Spring*, the third, fourth and fifth stanzas reflect how nature is in unity, so they follow the typical metre found in ballads.

Comment: However, in stanzas 1, 2 and 6, the second line is written in iambic tetrameter, rather than iambic trimeter. These stanzas explore how the speaker is saddened by humankind's behaviour, so this unbalanced rhythm could emphasise how humans are not in unity with each other or the natural world.

... Form and structure continued

The poem's structure emphasises how the speaker is affected by humankind's unpleasantness. The speaker is troubled by "*sad thoughts*" in the first stanza, and he continues to "*lament*" in the final stanza. This **cyclical** structure suggests that the speaker cannot stop feeling sad about the cruel way humans treat each other.

The final two lines introduce a **rhetorical question**: "*Have I not reason to lament / What man has made of man?*". The speaker asks the reader whether his sadness towards humankind is justified, which encourages the reader to consider their own experiences of humanity.

Comment: The rhetorical question is **enjambéd**, and the word "*lament*" is placed at the end of the line which emphasises the speaker's sadness.

The rhetorical question also creates an uncertain ending: the speaker doesn't know how to encourage humans to live more harmoniously.

Tone

The poem opens with a peaceful tone. The speaker is in a "*sweet mood*" as he relaxes in nature.

However, the pleasant imagery of nature is repeatedly interrupted by thoughts of humankind's selfishness which creates a tone of despair. The speaker is upset that humans cannot live alongside each other in peace and harmony like plants and animals.

Comment: The speaker doesn't directly acknowledge what has caused him to lose faith in humanity, but at the time the poem was written the French Revolution and the Industrial Revolution were responsible for the suffering of many people (see **page 11**).



Language

Representation of nature

Unified

Nature is presented as being unified: the birds sing "*a thousand blended notes*". The word "*thousand*" is an example of **hyperbole** (exaggeration), which reinforces how the birds work together in harmony.

Comment: The speaker acknowledges that the "*human soul*" was made by "*Nature*". This makes the reader question why humans struggle to live together in harmony.

Soothing

The speaker is at peace when he is surrounded by nature: he thinks "*pleasant thoughts*" and is in a "*sweet mood*".

Comment: The speaker **juxtaposes** his "*pleasant*" thoughts about nature with his "*sad*" thoughts about humanity. This highlights the contrast between the two.

Beautiful

The poem includes lots of pleasant natural images, including "*primrose tufts*", "*green bower*" and "*budding twigs*". This reminds the reader of the beauty and diversity of nature.

Comment: The poem is set in "*Early Spring*". Spring is associated with rebirth and growth after the darkness of winter. The speaker could be hinting that humankind could also emerge from the 'darkness' of the French Revolution and the Industrial Revolution, which gives the poem a sense of hope.

Content

The speaker **personifies** nature as happy and content to enjoy the simple things in life. The flower "*Enjoys*" the air, and the birds "*hopped and played*".

Comment: The **consonance** of the repeated 'p' sound in "*hopped*" and "*played*" reflects the bobbing, playful movement of the birds.

Superior

The speaker comments that nature has "*thoughts I cannot measure*". This suggests that nature is more advanced than humans because it exists in peace and harmony: something that humans are unable to do.

... Language continued

Sensory language

The speaker uses **sensory language** to create a clear image of nature in the reader's mind. This sensory language also reinforces how pleasant and relaxing it is being in nature.



The speaker hears "*a thousand blended notes*".



He feels "*the breezy air*".



He sees "*budding twigs*".

Representation of humans

Accountable

The speaker implies that humans are to blame for their problems in the line "*What man has made of man*".

Comment: This line is repeated in the final stanza, reinforcing its significance.

Upsetting

When the speaker thinks about humans, he uses **emotive language** such as "*sad*", "*grieved*" and "*lament*". This suggests he finds human behaviour distressing.

Comment: *Lines Written in Early Spring* is a typical Romantic poem. Romantic poems often drew inspiration from the natural world, but they also included feelings of turmoil and conflict.

Religious language

Comment: Wordsworth was a **Pantheist**: someone who believes that God exists in animals and people. *Lines Written in Early Spring* suggests that being in nature helps the speaker to feel closer to God. However, the speaker also reflects that humans treating nature and other humans with unkindness was like treating God with unkindness.

The speaker uses language associated with religion such as "*soul*", "*faith*" and "*heaven*". Nature is described as having a "*holy plan*", and associating nature with God hints at nature's power. The word "*holy*" also suggests that nature behaves in a righteous way, unlike humans.



COMPARING *Lines Written in Early Spring*

Here's how *Lines Written in Early Spring* could be compared to other poems.



Remember, you can compare *Lines Written in Early Spring* with any poem from the anthology as long as your response is supported with examples. The following examples suggest ways to compare the poems, but they are not complete answers.

Attitudes towards nature

Lines Written in Early Spring presents nature as soothing and beautiful. The speaker is "sate reclined" when he is outside in a "grove", reinforcing how relaxed he feels in nature. The speaker describes how the birds "hopped and played", and the consonance of the 'p' sound mimics their playful, bobbing movements which creates a delightful image for the reader. Being in nature also allows the speaker to think "pleasant thoughts", which suggests that he feels calm and happy when he spends time in nature.

However, the speaker in *Like an Heiress* (page 114) feels ashamed and guilty when she spends time in nature because it reminds her of humankind's negative impact on the environment. The speaker sees a "wave of rubbish" on the beach, and the word "wave" suggests that pollution is taking over the ocean. This makes the speaker afraid for the "quickenings years and fate of our planet", which suggests being in nature makes her feel anxious because she is reminded that time is running out to reverse the damage caused by pollution.

Representation of society

The speaker in *Lines Written in Early Spring* is presented as feeling despondent about the way humans treat one another. Whenever he reflects on society, he uses emotive language, for example: "sad", "grieved" and "lament", which reinforces his miserable mood. The speaker believes that humans are responsible for their own suffering, as he repeats the line "What man has made of man". Wordsworth could be alluding to the poor treatment of workers during the Industrial Revolution, as many employees were expected to work long hours in dangerous conditions for little pay. Romantic poets, such as Wordsworth, often wrote poetry which called for societal change.

The speaker in *In a London Drawingroom* (page 34) also presents society negatively. The speaker uses the simile "The world seems one huge prison-house" to describe London which implies that people are trapped and suffering in the capital. This is reinforced with the phrase "men are punished at the slightest cost", which suggests that society is challenging and cruel. Eliot could also be criticising the impact of the Industrial Revolution on London society, and how factory workers in London were forced to suffer terrible conditions.

Compare how poets present ideas about the natural world in *Lines Written in Early Spring* and in **one** other poem from *Worlds and Lives*.

[30 marks]

Your answer may include:

AO1 — show understanding of the poems

- In 'Lines Written in Early Spring', the speaker presents the natural world as harmonious and peaceful. Spending time in nature allows the speaker to relax and feel at ease. Similarly, in 'A Portable Paradise', the speaker presents the natural world as beautiful and peaceful, and he uses thoughts about nature to escape the difficulties in his life.

AO2 — show understanding of the poets' language choices

- Both poems use sensory language to create a vivid sense of the natural world for the reader. In 'Lines Written in Early Spring', the speaker describes what he can hear ("a thousand blended notes"), feel ("the breezy air") and see ("The budding twigs"). In 'A Portable Paradise', the speaker describes what he can smell ("its piney scent"), hear ("its anthem") and see ("white sands"). These descriptions present nature as beautiful.
- Both speakers describe how being in nature makes them feel relaxed and at peace. In 'Lines Written in Early Spring', the speaker "sate reclined" in a "grove". The word "reclined" suggests he was leaning back in a relaxed fashion. In 'A Portable Paradise', the speaker uses thoughts about the natural world to help him "sleep", which suggests that he finds nature relaxing.
- Both speakers imply that life outside of the natural world is challenging. When the speaker in 'Lines Written in Early Spring' thinks about society, he has "sad thoughts". Similarly, the speaker in 'A Portable Paradise' describes the "pressure" and "stresses" of everyday life. This suggests for both speakers, thinking and being in nature provides an escape from the challenges of life.

AO3 — relate the poems to the context

- Although both poems present the natural world as an escape, the contexts they were written in are very different. For Wordsworth, 'Lines Written in Early Spring', explores how everything is in harmony in the natural world, yet humans treat each other with unkindness. His poem could be a criticism of society at the time, including the violence of the French Revolution, and the suffering and environmental damage caused by the Industrial Revolution. On the other hand, Robinson's 'A Portable Paradise', explores ideas of belonging and a yearning for home, as the paradise he describes shares similarities with his childhood home of Trinidad.

This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

We've included some quotes from *A Portable Paradise* (page 106) in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples or summaries to demonstrate your understanding.



Liz Berry

Liz Berry (b. 1980) is a poet from the Midlands, an area in the centre of England. *Homing* was published in 2014 in a collection called *Black Country*, which is a name for an area in the Midlands (see [page 76](#)).

Liz Berry



Summary of the poem

The speaker addresses an unknown subject, possibly a family member, and recalls how they disguised their Midlands accent following strict elocution lessons. The speaker remembers how the person's accent would slip out occasionally when speaking to family members or other local people. The speaker wishes they could speak with the person's accent and dialect because it reminds them of their heritage and home.



Context and references

Received Pronunciation

During the second half of the 20th century, television, cinema and radio grew in popularity. Most actors and broadcasters spoke with an accent known as **Received Pronunciation** (RP): a formal-sounding accent that many considered the 'correct' way to speak. RP was associated with being well educated, wealthy and successful, whereas people with regional accents were often considered uneducated, poor and working class.



A family watching the TV in 1950s

Comment: The speaker hints that the poem is addressed to someone with a working-class background. They grew up in a "*back-to-back*" (houses which share three walls with adjoining houses, which were built cheaply for local workers).

Some people with regional accents aspired to have an RP accent, so would attend elocution lessons to learn how to speak with an RP accent.

Comment: The poem includes the phrase "*how now brown cow*" which was used in elocution lessons to practise the 'ow' vowel sound.

Nowadays, regional accents are heard much more widely on TV and radio, and they are a source of pride for many people.

COMPARING *HOMING*

Here's how *Homing* could be compared to other poems.



Remember, you can compare *Homing* with any poem from the anthology as long as your response is supported with examples. The following examples suggest ways to compare the poems, but they are not complete answers.

Representation of an industrial city

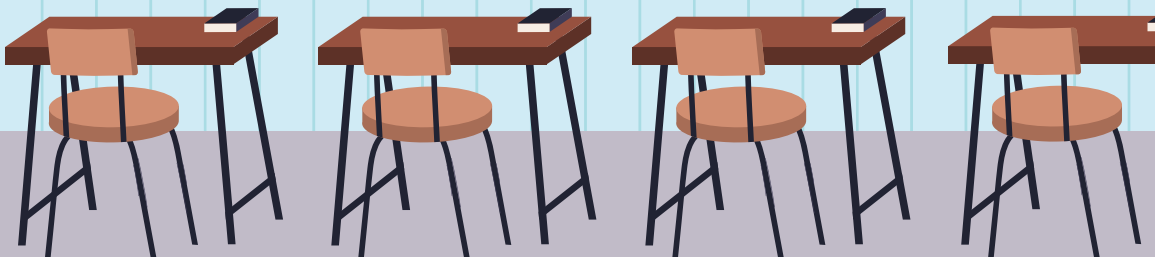
Homing presents the industrial area of the Midlands in a positive way. The speaker suggests that the local accent is intertwined with heavy industry, describing "*vowels as ferrous as nails*" and "*consonants / you could lick the coal from*". The anaphora of "*I wanted*" in relation to the Midlands accent suggests her strong desire to speak in a way that reflects the area's association with industry, for example, "*I wanted to swallow them all: the pits, / railways, factories*". The speaker's eagerness for a Midlands accent implies her positive feelings towards heavy industry in the area.

On the other hand, the speaker in *A Wider View* (page 66) presents the industrial city of Leeds in a more negative way. The speaker describes the "*smoke-filled sky*" which suggests the city is heavily polluted. They also describe the "*backyard*" of their great-great-grandfather's "*back-to-back*" and the repetition of "*back*" reinforces the sense of confinement living in an industrialised city.

Prejudice

Homing explores a person's experiences of prejudice in Britain. The subject in the poem takes "*hours*" of elocution lessons to disguise their Midlands accent. They are so ashamed of the way they speak that they hide their accent "*in a box beneath the bed*", and they are so reluctant to use their accent that the lock has "*rusted shut*". This hints at how regional accents were seen as inferior during the 20th century because they were associated with being working class, uneducated and poor. Elocution lessons provided an opportunity for people to hide their accent and be treated more fairly by middle- and upper- class society.

Thirteen (page 122) also explores experiences of prejudice, specifically racism in Britain. The speaker in the poem is just "*thirteen*" when he is stopped by police officers who suspect him of committing a robbery. The speaker emphasises his "*plump*" and youthful appearance to reinforce how ridiculous it was to be confused with the "*man*" who committed the crime. The speaker implies that he was apprehended because he was a young, black male, and the policemen associated his skin colour with criminality.



Compare how poets present ideas about belonging in *Homing* and in **one** other poem from *Worlds and Lives*.

[30 marks]

Your answer may include:

AO1 — show understanding of the poems

- The speaker in 'Homing' explores her pride towards the Midlands, its industrial past and its distinctive accent and dialect. This suggests the speaker feels she belongs in the Midlands. On the other hand, the speaker in 'Like an Heiress' is initially excited to return to her home country of Guyana, however, when she sees a beach covered in rubbish, she feels ashamed and as though she no longer belongs there.

AO2 — show understanding of the poets' language choices

- Both poems explore feelings around pride and shame towards a place, and how that affects a person's sense of belonging. However, the poems explore these feelings of pride and shame in a different order. In 'Homing', the speaker begins by exploring a person's feelings of shame towards their regional accent. The subject metaphorically hides their accent "in a box beneath the bed", to try to distance themselves from the accent of their hometown. In 'Like an Heiress', the speaker is initially proud and excited to return to Guyana. She describes herself as an "heiress" which suggests that she is going to inherit something valuable on her trip, which reinforces her feelings of pride and belonging to Guyana.
- However, as the poems progress, they reverse their tones of pride of shame. In 'Homing', the poem ends with the speaker's pride towards the Midlands and its accent. She wanted to "shout it from the roofs", emphasising how she wants to celebrate her heritage. On the other hand, in 'Like an Heiress', when the speaker sees the rubbish on the beach she feels ashamed and as though she no longer belongs, describing herself as "tourist".
- Both poems use the first person to reflect how belonging is a personal experience. In 'Homing' the speaker uses anaphora, repeating the phrase "I wanted" to reinforce how she wanted to speak with a Midlands accent to feel as though she belongs to the area. In 'Like an Heiress', the speaker uses the first person to describe how visiting the beach makes her feel disconnected from Guyana. This makes the poem seem more intimate, which evokes feelings of sympathy from reader.

AO3 — relate the poems to the context

- Both poems could be autobiographical. Berry is from the Midlands, and her work often explores her regional identity. Similarly, Nichols has Guyanese heritage, and 'Like an Heiress' was inspired by a trip she took to Guyana.

This answer should be marked in accordance with the levels-based mark scheme on page 134.



Make sure your answer to this question is in paragraphs and full sentences. Bullet points have been used in this example answer to suggest some information you could include.

We've included some quotes from *Like an Heiress* (page 114) in this sample answer, but direct quotes from the comparison poem aren't essential; you can use paraphrased examples or summaries to demonstrate your understanding.

OVERVIEW OF THEMES

Here's a summary of the themes across the cluster. Use it to help you quickly identify which poems share similar themes.

	Oppression	Nature	Belonging	Prejudice	Migration	Identity	Spirituality & religion	Loneliness	Environmental damage
Lines Written in Early Spring	✓	✓	✓				✓		
England in 1819	✓								
Shall earth no more inspire thee		✓					✓	✓	
In a London Drawingroom		✓						✓	✓
On an Afternoon Train...			✓	✓	✓				
Name Journeys			✓	✓	✓		✓	✓	
pot			✓		✓	✓			
A Wider View			✓						✓
Homing			✓	✓		✓			
A century later	✓								
The Jewellery Maker	✓		✓			✓			
With Birds You're Never Lonely		✓						✓	✓
A Portable Paradise	✓	✓				✓		✓	
Like an Heiress		✓	✓			✓		✓	✓
Thirteen	✓			✓					



This isn't an exhaustive list of themes. Instead, it's a summary of some of the themes which are shared by two or more poems and are likely to be relevant to the exam question.



EXAMINATION PRACTICE

Instructions and information:

- We have provided three exam-style questions below. In the exam, you will only be given one question.
- For realistic practice, find an unannotated version of the poem specified in the question, either from your anthology or online.
- You should allow around 45 minutes to answer each question.
- Write your answers on a separate sheet of paper using black ink.

1. Compare how poets present ideas about belonging in *Name Journeys* and **one** other poem from *Worlds and Lives*.

[30 marks]

You can choose any poem from the anthology, but the example answer uses *In a London Drawingroom* for comparison.

2. Compare how poets present ideas about place and identity in *Homing* and **one** other poem from *Worlds and Lives*.

[30 marks]

You can choose any poem from the anthology, but the example answer uses *The Jewellery Maker* for comparison.

3. Compare how poets present ideas about nature in *Like an Heiress* and **one** other poem from *Worlds and Lives*.

[30 marks]

You can choose any poem from the anthology, but the example answer uses *Shall earth no more inspire thee* for comparison.

EXAMINATION PRACTICE ANSWERS

These answers should only be used as a guide. They are not exhaustive, and there are lots of alternative points that could be made. Your answers may also be structured differently. Use the levels-based mark scheme on page 134 to help you self-mark your answers.

1. Both *Name Journeys* and *In a London Drawingroom* focus on speakers who feel as though they don't belong. Although they were written almost 150 years apart, both speakers present themselves as feeling lonely and disconnected from the world around them.

It is likely that both poems are autobiographical and explore the experiences and feelings of the poet. *Name Journeys* was written by Raman Mundair who immigrated to Manchester from India when she was a child. *In a London Drawingroom* was written by George Eliot, who grew up in a rural area in Britain and moved to London later in life. Both poets suggest that they don't belong in the place they have moved to. In *Name Journeys*, the speaker comments that her name became a "stumble" in English mouths, meaning that English people found it difficult to say her name. This suggests that every time someone mispronounced her name, the speaker was reminded that she wasn't from England, and that she didn't belong. Similarly, in *In a London Drawingroom*, the speaker comments that the carriages are "closed". This suggests that the speaker feels shut out from the people around her, and as though she is not welcome in London.

Both poets use form to reinforce their feelings of disconnection. *Name Journeys* is based on a type of poetry called a ghazal. Ghazals typically explore ideas around the pain of separation, so this form could reflect the pain felt by the speaker at being separated from her home country of India. Typically, ghazals have a set rhyme, however, the poet subverts this convention, and uses free verse. The lack of rhyme scheme could reflect how she doesn't feel as though she belongs in England. In *In a London Drawingroom* is written as a single, unbroken stanza. This dense block of text looks like a barrier, which could reflect how the speaker feels trapped in London. Like *Name Journeys*, the poet doesn't use a rhyme scheme. This could reflect how she doesn't feel as though she has integrated into London society.

Both poems end with a sense of hopelessness, which suggests to the reader that the poets will continue to feel disconnected from the world around them. In *Name Journeys*, the speaker ends the poem with a criticism of the "Anglo echo chamber". This suggests that minority voices, such as her own, aren't listened to in British society, and without empathy and understanding, immigrants will continue to feel as though they do not belong. Similarly, in *In a London Drawingroom*, the speaker ends the poem by commenting that London feels like a "prison-house". This suggests that she feels as though she is trapped, and that living in London feels like a punishment. This ends the poem on a pessimistic note, and gives the reader little hope that the speaker will ever feel as though she belongs in London.

2. Both *Homing* and *The Jewellery Maker* explore ideas around inequality. In *Homing*, the speaker describes someone who was judged because of their Midlands accent, so they took elocution lessons to disguise the way they spoke. In *The Jewellery Maker*, the goldsmith makes beautiful pieces of jewellery, but his family is poor. This suggests that he isn't paid fairly by the people who buy his work. Despite highlighting experiences of inequality, both poems suggest the importance of being proud of your identity.

Homing presents class prejudice which existed in 20th century Britain. The speaker describes someone who metaphorically hides their Midlands accent "in a box" with a "rusty" lock. This suggests that they were so ashamed of their accent, they repressed it for a very long time. In the past, the Midlands accent was associated with heavy industry, so it was judged as a 'working-class' accent, and speakers were thought to be poor and uneducated. People with a Midlands accent would take elocution lessons to hide the way they spoke, and avoid the stigma attached to the accent. In *The Jewellery Maker*, the speaker highlights the social inequality experienced by the jewellery maker and his family. The speaker compares the jewellery maker's wife with the women who buy his pieces. The wife wears "a plain gold band", implying that the jewellery maker could only afford a simple ring for his wife. However, his customers buy intricate jewellery decorated with "flowers" and "butterflies", which suggests that they can afford to buy ornate, luxury pieces. This suggests that even though the jewellery maker is highly skilled and works with precious metal, he is not paid well enough to afford beautiful jewellery for his wife.

Despite facing inequality, both poems suggest the speakers are proud of their identities. The speaker in *Homing* is proud of the Midlands' industrial past, commenting that she wanted to "lick the coal" from Midlands' dialect words and "swallow... the pits". These phrases link the Midlands accent with its coal mining heritage, and the verbs "swallow" and "lick" suggest that the speaker wants this heritage to become a part of her. In *The Jewellery Maker*, the goldsmith sits "straight-backed", and this posture implies that he takes his work seriously. He also lays out his tools "as neat as soldiers", and this simile conveys the pride he takes in his work.

LEVELS-BASED MARK SCHEMES FOR EXTENDED RESPONSE QUESTIONS

Questions that require extended writing use levels. The whole answer will be marked together to determine which level it fits into, and which mark should be awarded within the level.

The descriptors below have been written in simple language to give an indication of the expectations of each level. See the AQA website for the official mark schemes used.

Level	Students' answers tend to include the following...
6 (26–30 marks)	<ul style="list-style-type: none"> • Critical, exploratory comparison supported with thoughtful and precise references. • Analysis of writer's methods with subject terminology used skilfully. Exploration of effects of writer's methods to create meanings. • Exploration of ideas / perspectives / contextual factors shown by specific, detailed links between context / text / task.
5 (21–25 marks)	<ul style="list-style-type: none"> • Thoughtful, developed comparison supported with apt references. • Examination of writer's methods with subject terminology used effectively. Examination of effects of writer's methods to create meanings. • Thoughtful consideration of ideas / perspectives / contextual factors shown by examination of detailed links between context / text / task.
4 (16–20 marks)	<ul style="list-style-type: none"> • Clear comparison supported with effective use of references. • Clear explanation of writer's methods with appropriate use of relevant subject terminology. Understanding of effects of writer's methods to create meanings. • Clear understanding of ideas / perspectives / contextual factors shown by specific links between context / text / task.
3 (11–15 marks)	<ul style="list-style-type: none"> • Some explained comparison. References used to support a range of relevant comments. • Explained / relevant comments on writer's methods with some relevant use of subject terminology. Identification of effects of writer's methods to create meanings. • Some understanding of implicit ideas / perspectives / contextual factors shown by links between context / text / task.
2 (6–10 marks)	<ul style="list-style-type: none"> • Supported comparison with some comments on references. • Identification of writer's methods, and some reference to subject terminology. • Some awareness of implicit ideas and contextual factors.
1 (1–5 marks)	<ul style="list-style-type: none"> • Simple comments relevant to comparison, with some reference to relevant details. • Awareness of the poet making choices, and possible reference to subject terminology. • Simple comment on ideas and contextual factors.
0 marks	Nothing worthy of credit / nothing written.

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EXAMINATION TIPS

With your examination practice, use a boundary approximation using the following table. Be aware that the grade boundaries can vary from year to year, so they should be used as a guide only.

Grade	9	8	7	6	5	4	3	2	1
Boundary	88%	79%	71%	61%	52%	43%	31%	21%	10%

1. Read the question carefully. Don't give an answer to a question that you *think* is appearing (or wish was appearing!) rather than the actual question.
2. It's worth jotting down a quick plan to make sure your answer includes sufficient detail and is focused on the question.
3. Start your answer with a brief introduction where you summarise the main points of your response. This can help your answer to stay on-track.
4. Your answer can include the poets' language choices, but also structural choices (such as the ordering of stanzas), themes, and tone.
5. Include details from the poems to support your answer. These details might be quotes, or they can be references to the poems.
6. Examiners tend to award more marks to answers that focus on a smaller number of details in more depth, than a wider variety of points in limited detail. So don't feel pressured to comment on everything in the poems, in fact, concentrating on a few key points can often be more worthwhile.
7. Make sure your handwriting is legible. The examiner can't award you marks if they are unable to read what you've written.
8. The examiner will be impressed if you can correctly use technical terms like 'quatrains', 'metaphor', 'allegory', 'personification' etc, but to get the best marks you need to explore the effect of these techniques on the reader.
9. Use linking words and phrases to show you are developing your points or comparing information, for example, "this reinforces", "this shows that" and "on the other hand". This helps to give your answer structure, and makes it easier for the examiner to award you marks.
10. If you need extra paper, make sure you clearly signal that your answer is continued elsewhere. Remember that longer answers don't necessarily score more highly than shorter, more concise answers.

Good luck!

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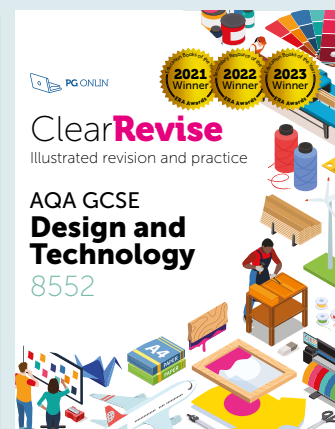
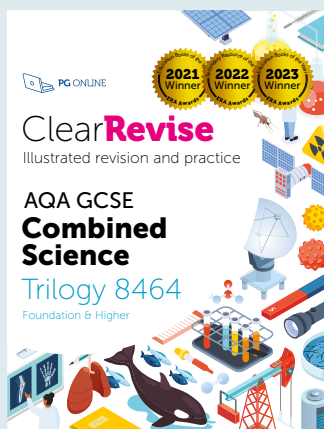
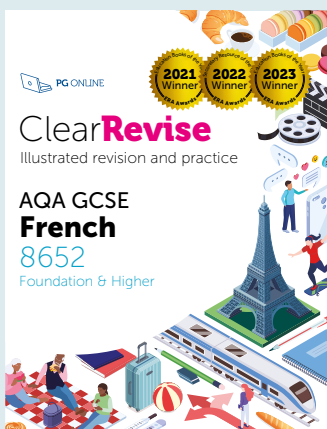
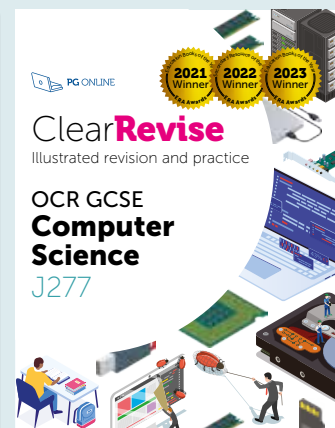
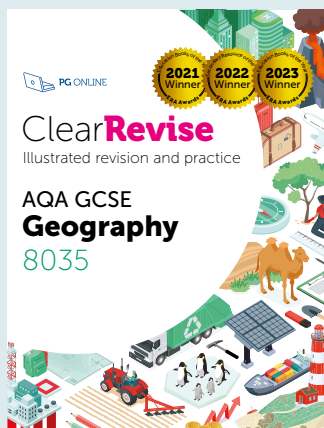
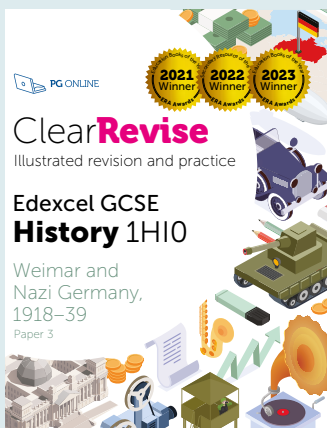
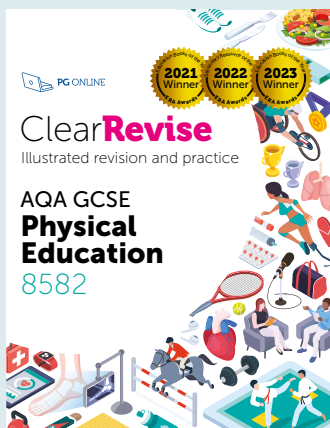
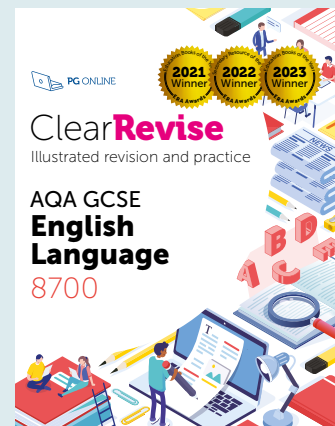
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