



**GCSE**

**ENGLISH LITERATURE**

**Paper 2 Modern texts and poetry**

**8702/2**

**Thursday 21 May 2020      Morning**

**Time allowed: 2 hours 15 minutes**

**For this paper you must have:**

- an AQA 16-page answer book.**

**[Turn over]**

## **INSTRUCTIONS**

- **Use black ink or black ball-point pen. Do NOT use pencil.**
- **Write the information required on the front of your answer book. The PAPER REFERENCE is 8702/2.**
- **Answer ONE question from SECTION A, ONE question from SECTION B and BOTH questions in SECTION C.**
- **You must NOT use a dictionary.**

## **INFORMATION**

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 96.**
- **AO4 will be assessed in SECTION A.**  
**There are 4 marks available for AO4 in SECTION A in addition to 30 marks for answering the question. AO4 assesses the following skills: use a range of vocabulary and sentence structures for clarity, purpose and effect, with accurate spelling and punctuation.**
- **There are 30 marks for SECTION B and 32 marks for SECTION C.**

**DO NOT TURN OVER UNTIL TOLD TO DO SO**

## **SECTION A**

### **Modern prose or drama**

### **Questions Page**

<b>JB Priestley</b>	<b>‘An Inspector Calls’</b>	<b>1–2</b>	<b>6–7</b>
<b>Willy Russell</b>	<b>‘Blood Brothers’</b>	<b>3–4</b>	<b>8–9</b>
<b>Alan Bennett</b>	<b>‘The History Boys’</b>	<b>5–6</b>	<b>10–11</b>
<b>Dennis Kelly</b>	<b>‘DNA’</b>	<b>7–8</b>	<b>12–13</b>
<b>Simon Stephens</b>	<b>‘The Curious Incident of the Dog in the Night-Time’</b>	<b>9–10</b>	<b>14–15</b>
<b>Shelagh Delaney</b>	<b>‘A Taste of Honey’</b>	<b>11–12</b>	<b>16–17</b>
<b>William Golding</b>	<b>‘Lord of the Flies’</b>	<b>13–14</b>	<b>18–19</b>
<b>AQA Anthology</b>	<b>‘Telling Tales’</b>	<b>15–16</b>	<b>20–21</b>
<b>George Orwell</b>	<b>‘Animal Farm’</b>	<b>17–18</b>	<b>22–23</b>
<b>Kazuo Ishiguro</b>	<b>‘Never Let Me Go’</b>	<b>19–20</b>	<b>24–25</b>

<b>Meera Syal</b>	<b>‘Anita and Me’</b>	<b>21–22</b>	<b>26–27</b>
<b>Stephen Kelman</b>	<b>‘Pigeon English’</b>	<b>23–24</b>	<b>28–29</b>

## **SECTION B**

### **Poetry**

### **Questions Page**

<b>AQA Anthology</b>	<b>‘Poems Past and Present’</b>	<b>25</b>	<b>32–33</b>
	<b>Love and Relationships</b>	<b>25</b>	<b>32–33</b>
	<b>Power and Conflict</b>	<b>26</b>	<b>36–38</b>

## **SECTION C**

<b>Unseen poetry</b>	<b>27.1</b>	<b>40–43</b>
	<b>27.2</b>	<b>44–45</b>

**[Turn over]**

**SECTION A: Modern prose or drama**

**Answer ONE question from this section on your chosen text.**

**JB Priestley: 'An Inspector Calls'**

**EITHER**

<b>0</b>	<b>1</b>
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**Mr Birling says, '...a man has to mind his own business and look after himself and his own'.**

**How far does Priestley present Mr Birling as a man who cares only for himself and his family?**

**Write about:**

- what Mr Birling says and does**
- how far Priestley presents Mr Birling as a man who cares only for himself and his family.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**0 2**

**How far does Priestley present male characters as irresponsible in the play?**

**Write about:**

- **one or more of the male character(s)**
- **how far Priestley presents one or more of the male character(s) as irresponsible.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Willy Russell: 'Blood Brothers'**

**OR**

**0 3**

**How does Russell use the character of Mickey to show the importance of education in 'Blood Brothers'?**

**Write about:**

- **Mickey's experience of education**
- **how Russell uses Mickey to show the importance of education.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**0 4**

**How does Russell present the importance of friendship in 'Blood Brothers'?**

**Write about:**

- **examples of friendship in the play**
- **how Russell presents the importance of friendship.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Alan Bennett: 'The History Boys'**

**OR**

**0 5**

**How far does Bennett present Hector as a character who is unsatisfied in his job as a teacher?**

**Write about:**

- **what Hector says and does in the play**
- **how far Bennett presents Hector as unsatisfied in his job as a teacher.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**0 6**

**How does Bennett present attitudes towards the teaching of history in 'The History Boys'?**

**Write about:**

- **some of the attitudes towards the teaching of history in the play**
- **how Bennett presents attitudes towards the teaching of history.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Dennis Kelly: 'DNA'**

**OR**

**07**

**How far does Kelly present Phil as a disturbing character in 'DNA'?**

**Write about:**

- **what Phil says and does**
- **how far Kelly presents Phil as a disturbing character.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**0 8**

**How does Kelly present the negative effects of being in a gang?**

**Write about:**

- **what one or more of the character(s) say and do**
- **how Kelly presents the negative effects of being in a gang.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Simon Stephens: 'The Curious Incident of the Dog in the Night-time'**

**OR**

**09**

**'Ed is trying to be a good father in difficult circumstances.'**

**How far do you agree with this view of Christopher's father?**

**Write about:**

- what Christopher's father says and does**
- how Stephens presents Christopher's father.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**1 0**

**How does Stephens present Christopher dealing with change?**

**Write about:**

- **some of the changes that Christopher faces**
- **how Stephens presents Christopher dealing with change.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Shelagh Delaney: 'A Taste of Honey'**

**OR**

1	1
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**How does Delaney use the character of Geof to explore ideas about friendship?**

**Write about:**

- **what Geof says and does in the play**
- **how Delaney uses Geof to explore ideas about friendship.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**1 2**

**How does Delaney present the attitudes of female characters towards men in 'A Taste of Honey'?**

**Write about:**

- **some of the attitudes of female characters towards men in the play**
- **how Delaney presents the attitudes of female characters towards men.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**William Golding: 'Lord of the Flies'**

**OR**

**1 3**

**How far does Golding present Jack as a character who changes in 'Lord of the Flies'?**

**Write about:**

- **what Jack says and does**
- **how far Golding presents Jack as a character who changes.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**1 4**

**How far does Golding present the island as a dangerous place?**

**Write about:**

- **what happens to the boys on the island**
- **how far Golding presents the island as a dangerous place.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**AQA Anthology: 'Telling Tales'**

**OR**

**1 5**

**How do writers present misunderstandings between parents and children in 'Korea' and in ONE other story from 'Telling Tales'?**

**Write about:**

- **misunderstandings between parents and children in the TWO stories**
- **how the writers present these misunderstandings.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**1 6**

**How do writers present the difficulties of growing up in 'Chemistry' and in ONE other story from 'Telling Tales'?**

**Write about:**

- **the difficulties of growing up in the TWO stories**
- **how the writers present the difficulties of growing up.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**George Orwell: 'Animal Farm'**

**OR**

**17**

**How far does Orwell present Napoleon as a character who is only interested in power?**

**Write about:**

- **what Napoleon says and does**
- **how far Orwell presents Napoleon as only interested in power.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**1 8**

**How does Orwell present relationships between the humans and the animals in 'Animal Farm'?**

**Write about:**

- **the relationships between the humans and the animals**
- **how Orwell presents the relationships between the humans and the animals.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Kazuo Ishiguro: 'Never Let Me Go'**

**OR**

**19**

**How far does Ishiguro present Ruth as an unlikeable character in 'Never Let Me Go'?**

**Write about:**

- **what Ruth says and does**
- **how far Ishiguro presents Ruth as unlikeable.**

**[30 marks]**

**AO4 [4 marks]**

OR

2	0
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**How far does Ishiguro present hopes and dreams as important to characters in 'Never Let Me Go'?**

**Write about:**

- **hopes and dreams that characters have**
- **how far Ishiguro presents these hopes and dreams as important.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Meera Syal: 'Anita and Me'**

**OR**

**2 1**

**How far does Syal present Anita as an unlikeable character in 'Anita and Me'?**

**Write about:**

- **what Anita says and does**
- **how far Syal presents Anita as unlikeable.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**2 2**

**How does Syal present Meena learning from a range of cultures in 'Anita and Me'?**

**Write about:**

- **the cultures that Meena experiences**
- **how Syal presents Meena learning.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Stephen Kelman: 'Pigeon English'**

**OR**

**2 3**

**How does Kelman present Harrison as a character who is innocent about the realities of inner-city life?**

**Write about:**

- **what Harrison says and does**
- **how Kelman presents Harrison as a character who is innocent about the realities of inner-city life.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**2 4**

**“Despite its ending, ‘Pigeon English’ is a book about hope.”**

**How far do you agree with this view of the novel?**

**Write about:**

- **ideas about hope in the novel**
- **how far Kelman presents the novel as a book about hope.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**SECTION B: Poetry**

**Answer ONE question from this section.**

**AQA Anthology: 'Poems Past and Present'**

**EITHER**

**Love and relationships**

**The poems you have studied are:**

**Lord Byron**

**When We Two Parted**

**Percy Bysshe**

**Love's Philosophy**

**Shelley**

**Robert Browning**

**Porphyria's Lover**

**Elizabeth Barrett**

**Sonnet 29 –**

**Browning**

**'I think of thee!'**

**Thomas Hardy**

**Neutral Tones**

**Maura Dooley**

**Letters from  
Yorkshire**

**Charlotte Mew**

**The Farmer's Bride**

**Cecil Day-Lewis**

**Walking Away**

**Charles Causley**

**Eden Rock**

**Seamus Heaney**

**Follower**

**Simon Armitage**

**Mother, any distance**

**Carol Ann Duffy**

**Before You Were  
Mine**

**Owen Sheers**

**Winter Swans**

**Daljit Nagra**

**Singh Song!**

**Andrew Waterhouse Climbing My  
Grandfather**

**[Turn over]**

2	5
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**Compare how poets present family relationships in ‘Walking Away’ and in ONE other poem from ‘Love and relationships’. [30 marks]**

### **Walking Away**

**It is eighteen years ago, almost to  
the day –**

**A sunny day with leaves just turning,  
The touch-lines new-ruled – since I  
watched you play**

**Your first game of football, then, like  
a satellite**

**5 Wrenched from its orbit, go drifting  
away**

**Behind a scatter of boys. I can see  
You walking away from me towards  
the school**

**With the pathos of a half-fledged  
thing set free**

**Into a wilderness, the gait of one**

**10 Who finds no path where the path  
should be.**

**That hesitant figure, eddying away  
Like a winged seed loosened from its  
parent stem,**

**Has something I never quite grasp to  
convey**

**About nature's give-and-take – the  
small, the scorching**

**15 Ordeals which fire one's irresolute  
clay.**

**I have had worse partings, but none  
that so**

**Gnaws at my mind still. Perhaps it is  
roughly**

**Saying what God alone could  
perfectly show –**

**How selfhood begins with a walking  
away,**

**20 And love is proved in the letting go.**

**Cecil Day-Lewis**

**[Turn over]**

**OR**

**Power and conflict**

**The poems you have studied are:**

**Percy Bysshe  
Shelley**

**Ozymandias**

**William Blake**

**London**

**William Wordsworth**

**Extract from The  
Prelude**

**Robert Browning**

**My Last Duchess**

**Alfred Lord  
Tennyson**

**The Charge of the  
Light Brigade**

**Wilfred Owen**

**Exposure**

**Seamus Heaney**

**Storm on the Island**

**Ted Hughes**

**Bayonet Charge**

**Simon Armitage**

**Remains**

**Jane Weir**

**Poppies**

**Carol Ann Duffy**

**Imtiaz Dharker**

**Carol Rumens**

**John Agard**

**Beatrice Garland**

**War Photographer**

**Tissue**

**The Emigrée**

**Checking Out Me  
History**

**Kamikaze**

**[Turn over]**

2	6
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**Compare how poets present the ways people are affected by difficult experiences in 'Remains' and in ONE other poem from 'Power and conflict'.  
[30 marks]**

## **Remains**

**On another occasion, we get sent out to tackle looters raiding a bank.  
And one of them legs it up the road, probably armed, possibly not.**

**5 Well myself and somebody else and somebody else  
are all of the same mind,  
so all three of us open fire.  
Three of a kind all letting fly, and I swear**

**I see every round as it rips through his life –**

**10 I see broad daylight on the other  
side.**

**So we've hit this looter a dozen times  
and he's there on the ground, sort of  
inside out,**

**pain itself, the image of agony.**

**One of my mates goes by**

**15 and tosses his guts back into his  
body.**

**Then he's carted off in the back of a  
lorry.**

**End of story, except not really.**

**His blood-shadow stays on the  
street, and out on patrol**

**I walk right over it week after week.**

**20 Then I'm home on leave. But I blink**

**and he bursts again through the  
doors of the bank.**

**Sleep, and he's probably armed,  
possibly not.**

**[Turn over]**

**Dream, and he's torn apart by a  
dozen rounds.  
And the drink and the drugs won't  
flush him out –**

**25 he's here in my head when I close  
my eyes,  
dug in behind enemy lines,  
not left for dead in some distant,  
sun-stunned, sand-smothered land  
or six-feet-under in desert sand,  
  
but near to the knuckle, here and  
now,  
30 his bloody life in my bloody hands.**

**Simon Armitage**

**SECTION C: Unseen poetry**

**Answer BOTH questions in this section.**

**[Turn over]**

## **I Am Offering this Poem**

**I am offering this poem to you,  
since I have nothing else to give.  
Keep it like a warm coat  
when winter comes to cover you,  
5 or like a pair of thick socks  
the cold cannot bite through,**

**I love you,**

**I have nothing else to give you,  
so it is a pot full of yellow corn  
10 to warm your belly in winter,  
it is a scarf for your head, to wear  
over your hair, to tie up around your  
face,**

**I love you,**

**Keep it, treasure this as you would  
15 if you were lost, needing direction,  
in the wilderness life becomes when  
mature;**

and in the corner of your drawer,  
tucked away like a cabin or hogan\*  
in dense trees, come knocking,  
20 and I will answer, give you  
directions,  
and let you warm yourself by this  
fire,  
rest by this fire, and make you feel  
safe

I love you,

It's all I have to give,  
25 and all anyone needs to live,  
and to go on living inside,  
when the world outside  
no longer cares if you live or die;  
remember,

30 I love you.

\*hogan: wooden hut/shelter

Jimmy Santiago Baca

[Turn over]

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**In 'I Am Offering this Poem', how does the poet present the speaker's feelings about love? [24 marks]**

**[Turn over]**

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restrictions.**

**27.2**

**In both ‘The sun has burst the sky’ and ‘I Am Offering this Poem’ the speakers describe their feelings about love.**

**What are the similarities AND/OR differences between the methods the poets use to present these feelings?  
[8 marks]**

**END OF QUESTIONS**

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