

A



GCSE
ENGLISH LITERATURE

Paper 1P Poetry anthology

8702/1P

Time allowed: 50 minutes

For this paper you must have:
• **an AQA 12-page Answer Book.**

[Turn over]

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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 8702/1P.**
- **Answer ONE question.**
- **You must NOT use a dictionary.**

INFORMATION

- **The marks for questions are shown in brackets.**
- **The maximum mark for this paper is 30.**

DO NOT TURN OVER UNTIL TOLD TO DO SO

Poetry	Questions	Page
AQA Anthology	01	6–7
‘Poems Past and Present’ Love and Relationships		
Power and Conflict	02	9

Answer ONE question on your chosen anthology.

AQA Anthology: ‘Poems Past and Present’

EITHER

Love and relationships

The poems you have studied are:

Lord Byron

When We Two Parted

Percy Bysshe Shelley

Love’s Philosophy

Robert Browning	Porphyria's Lover
Elizabeth Barrett Browning	Sonnet 29 – '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]

01

Compare how poets present strong feelings in romantic relationships in 'The Farmer's Bride' and in ONE other poem from 'Love and relationships'. [30 marks]

The Farmer's Bride

Three Summers since I chose a maid,
Too young maybe – but more's to do
At harvest-time than bide and woo.

5 When us was wed she turned afraid
Of love and me and all things human;
Like the shut of a winter's day
Her smile went out, and 'twasn't a woman –
More like a little frightened fay.
One night, in the Fall, she runned away.

10 'Out 'mong the sheep, her be,' they said,
Should properly have been abed;
But sure enough she wasn't there
Lying awake with her wide brown stare.
So over seven-acre field and up-along across
the down

15 We chased her, flying like a hare
Before our lanterns. To Church-Town
All in a shiver and a scare
We caught her, fetched her home at last
And turned the key upon her, fast.

20 She does the work about the house
As well as most, but like a mouse:
Happy enough to chat and play

With birds and rabbits and such as they,
So long as men-folk keep away.

25 'Not near, not near!' her eyes beseech
When one of us comes within reach.

The women say that beasts in stall
Look round like children at her call.
I've hardly heard her speak at all.

30 Shy as a leveret, swift as he,
Straight and slight as a young larch tree,
Sweet as the first wild violets, she,
To her wild self. But what to me?

The short days shorten and the oaks are brown,
35 The blue smoke rises to the low grey sky,
One leaf in the still air falls slowly down,
A magpie's spotted feathers lie
On the black earth spread white with rime,
The berries redden up to Christmas-time.

40 What's Christmas-time without there be
Some other in the house than we!
She sleeps up in the attic there
Alone, poor maid. 'Tis but a stair

Betwixt us. Oh! my God! the down,
45 The soft young down of her, the brown,
The brown of her – her eyes, her hair, her hair!

Charlotte Mew

[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	War Photographer
Imtiaz Dharker	Tissue
Carol Rumens	The Emigrée
John Agard	Checking Out Me History
Beatrice Garland	Kamikaze

02

Compare how poets present ideas about power and control in 'London' and in ONE other poem from 'Power and conflict'. [30 marks]

London

**I wander through each chartered street,
Near where the chartered Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.**

**5 In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban,
The mind-forged manacles I hear:**

**10 How the chimney-sweeper's cry
Every black'ning church appalls,
And the hapless soldier's sigh
Runs in blood down palace walls.**

**15 But most through midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.**

William Blake

END OF QUESTIONS

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