

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

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

[Turn over]

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

Charlotte Mew

Cecil Day-Lewis

Charles Causley

Seamus Heaney

Simon Armitage

Carol Ann Duffy

Owen Sheers

Daljit Nagra

Andrew Waterhouse

[Turn over]

Letters from Yorkshire

The Farmer's Bride

Walking Away

Eden Rock

Follower

Mother, any distance

Before You Were Mine

Winter Swans

Singh Song!

Climbing My Grandfather

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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.**

**When us was wed she turned
afraid**

**5 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,**

[Turn over]

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

Simon Armitage

Jane Weir

Carol Ann Duffy

Imtiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

[Turn over]

Bayonet Charge

Remains

Poppies

War Photographer

Tissue

The Emigrée

Checking Out Me History

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.

**But most through midnight streets I
hear**

**How the youthful harlot's curse
15 Blasts the new-born infant's tear,
And blights with plagues the
marriage hearse.**

William Blake

END OF QUESTIONS

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