



**GCSE**

**ENGLISH LITERATURE**

**Paper 2 Modern texts and poetry**

**8702/2**

**Wednesday 24 May 2023**

**Morning**

**Time allowed: 2 hours 15 minutes**

**MATERIALS**

**For this paper you must have:**

- **an AQA 16-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 8702/2.**
- **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**

<b>Modern prose or drama</b>	<b>Questions</b>	<b>Page</b>
<b>JB Priestley</b>	<b>1–2</b>	<b>6–7</b>
<b>Willy Russell</b>	<b>3–4</b>	<b>8–9</b>
<b>Alan Bennett</b>	<b>5–6</b>	<b>10–11</b>
<b>Dennis Kelly</b>	<b>7–8</b>	<b>12–13</b>
<b>Simon Stephens</b>	<b>9–10</b>	<b>14–15</b>
<b>Shelagh Delaney</b>	<b>11–12</b>	<b>16–17</b>
<b>William Golding</b>	<b>13–14</b>	<b>18–19</b>
<b>AQA Anthology</b>	<b>15–16</b>	<b>20–21</b>
<b>George Orwell</b>	<b>17–18</b>	<b>22–23</b>
<b>Kazuo Ishiguro</b>	<b>19–20</b>	<b>24–25</b>
<b>Meera Syal</b>	<b>21–22</b>	<b>26–27</b>
<b>Stephen Kelman</b>	<b>23–24</b>	<b>28–29</b>

**SECTION B**

**Poetry**

**AQA Anthology**

**'Poems Past and Present'**

**Love and Relationships**

**Power and Conflict**

**Questions Page**

**25 30–33**

**26 34–38**

**SECTION C**

**Unseen poetry**

**27.1 40**

**27.2 41**

**[Turn over]**

**SECTION A: Modern prose or drama**

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

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

**EITHER**

**01**

**How does Priestley present what life is like for women in 'An Inspector Calls'?**

**Write about:**

- **what life is shown to be like for women in the play**
- **how Priestley presents what life is like for women.**

**[30 marks]**

**AO4 [4 marks]**

OR

02

**How does Priestley present the different ways older and younger characters respond to the Inspector?**

**Write about:**

- **the different ways older and younger characters respond to the Inspector**
- **how Priestley presents the different ways older and younger characters respond to the Inspector.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Willy Russell: 'Blood Brothers'**

**OR**

**03**

**How far does Russell present Mrs Johnstone and Mrs Lyons as very different kinds of mother in 'Blood Brothers'?**

**Write about:**

- **what Mrs Johnstone and Mrs Lyons say and do**
- **how far Russell presents Mrs Johnstone and Mrs Lyons as very different kinds of mother.**

**[30 marks]**

**AO4 [4 marks]**



**OR**

**04**

**How far does Russell present Edward as a likeable character in 'Blood Brothers'?**

**Write about:**

- **what Edward says and does**
- **how far Russell presents Edward as likeable.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**05**

**How does Bennett present the different ways Posner and Rudge respond to Hector in 'The History Boys'?**

**Write about:**

- **how Posner and Rudge respond to Hector**
- **how Bennett presents the ways Posner and Rudge respond to Hector.**

**[30 marks]**

**AO4 [4 marks]**

OR

**06**

**How does Bennett present different views about the purposes of education in ‘The History Boys’?**

**Write about:**

- **some of the views about the purposes of education that are presented in the play**
- **how Bennett presents these views.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Dennis Kelly: 'DNA'**

**OR**

**07**

**How does Kelly explore ideas about guilt in 'DNA'?**

**Write about:**

- **what some of the characters say and do**
- **how Kelly presents ideas about guilt in the play.**

**[30 marks]**

**AO4 [4 marks]**

OR

08

How far does Kelly present Leah as a likeable character in 'DNA'?

Write about:

- what Leah says and does
- how far Kelly presents Leah as a likeable character.

[30 marks]

AO4 [4 marks]

[Turn over]

**Simon Stephens:**

**‘The Curious Incident of the Dog in the Night-Time’**

**OR**

**09**

**How does Stephens present Christopher’s experience of being a teenager in ‘The Curious Incident of the Dog in the Night-Time’?**

**Write about:**

- **what Christopher says and does**
- **how Stephens presents Christopher’s experience of being a teenager.**

**[30 marks]**

**AO4 [4 marks]**

OR

10

**How does Stephens present Christopher wanting to be independent in 'The Curious Incident of the Dog in the Night-Time'?**

**Write about:**

- **examples of Christopher wanting to be independent**
- **how Stephens presents Christopher wanting to be independent.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**1 1**

**How does Delaney present male attitudes to women in 'A Taste of Honey'?**

**Write about:**

- **male attitudes to women in the play**
- **how Delaney presents male attitudes to women.**

**[30 marks]**

**AO4 [4 marks]**



OR

12

**How far does Delaney present Jo as a likeable character in 'A Taste of Honey'?**

**Write about:**

- **what Jo says and does**
- **how far Delaney presents Jo as a likeable character.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**1 3**

**How far does Golding present Ralph as a strong character in 'Lord of the Flies'?**

**Write about:**

- **what Ralph says and does**
- **how far Golding presents Ralph as a strong character.**

**[30 marks]**

**AO4 [4 marks]**

OR

14

**How does Golding present violence and its effects in 'Lord of the Flies'?**

**Write about:**

- **examples of violence and its effects in the novel**
- **how Golding presents violence and its effects.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**AQA Anthology: 'Telling Tales'**

**OR**

**1 5**

**How do writers present ideas about suffering and grief in 'Odour of Chrysanthemums' and in ONE other story from 'Telling Tales'?**

**Write about:**

- **suffering and grief in the TWO stories**
- **how the writers present suffering and grief.**

**[30 marks]**

**AO4 [4 marks]**

OR

16

**How do writers present a family in conflict in ‘A Family Supper’ and in ONE other story from ‘Telling Tales’?**

**Write about:**

- **families in conflict in the TWO stories**
- **how the writers present families in conflict.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**George Orwell: 'Animal Farm'**

**OR**

**17**

**How does Orwell present the reasons for Snowball's defeat in 'Animal Farm'?**

**Write about:**

- **what happens to Snowball**
- **how Orwell presents Snowball's defeat.**

**[30 marks]**

**AO4 [4 marks]**

OR

18

**How does Orwell use what happens to the Seven Commandments to explore ideas about the revolution?**

**Write about:**

- **what happens to the Seven Commandments**
- **how Orwell uses the Seven Commandments to explore ideas about the revolution.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**19**

**How far does Ishiguro present Kathy as a likeable character?**

**Write about:**

- **what Kathy says and does**
- **how far Ishiguro presents Kathy as a likeable character.**

**[30 marks]**

**AO4 [4 marks]**



OR

20

**How does Ishiguro present the relationship between carers and donors in 'Never Let Me Go'?**

**Write about:**

- **what the carers and donors say and do**
- **how Ishiguro presents the relationship between the carers and donors.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**21**

**How far does Syal present the relationship between Meena and Robert as important in 'Anita and Me'?**

**Write about:**

- **what Meena and Robert's relationship is like**
- **how Syal presents Meena and Robert's relationship.**

**[30 marks]**

**AO4 [4 marks]**

OR

**22**

**How does Syal use the character of Meena to explore ideas about growing up in 'Anita and Me'?**

**Write about:**

- **what Meena says and does**
- **how Syal uses the character of Meena to explore ideas about growing up.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Stephen Kelman: 'Pigeon English'**

**OR**

**2 3**

**How does Kelman present the ways people are affected by where they live in 'Pigeon English'?**

**Write about:**

- **some of the ways people are affected by where they live**
- **how Kelman presents the ways people are affected by where they live.**

**[30 marks]**

**AO4 [4 marks]**

OR

**24**

**How does Kelman present Harrison's relationships with his family in 'Pigeon English'?**

**Write about:**

- **examples of Harrison's relationships with his family**
- **how Kelman presents these relationships.**

**[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**

**Percy Bysshe Shelley**

**Robert Browning**

**Elizabeth Barrett Browning**

**Thomas Hardy**

**When We Two Parted**

**Love’s Philosophy**

**Porphyria’s Lover**

**Sonnet 29 – ‘I think of thee!’**

**Neutral Tones**

<b>Maura Dooley</b>	<b>Letters from Yorkshire</b>
<b>Charlotte Mew</b>	<b>The Farmer's Bride</b>
<b>Cecil Day-Lewis</b>	<b>Walking Away</b>
<b>Charles Causley</b>	<b>Eden Rock</b>
<b>Seamus Heaney</b>	<b>Follower</b>
<b>Simon Armitage</b>	<b>Mother, any distance</b>
<b>Carol Ann Duffy</b>	<b>Before You Were Mine</b>
<b>Owen Sheers</b>	<b>Winter Swans</b>
<b>Daljit Nagra</b>	<b>Singh Song!</b>
<b>Andrew Waterhouse</b>	<b>Climbing My Grandfather</b>
<b>[Turn over]</b>	

25

Compare how poets present relationships between parents and children in 'Before You Were Mine' and in ONE other poem from 'Love and relationships'.

[30 marks]

### Before You Were Mine

I'm ten years away from the corner you laugh on  
with your pals, Maggie McGeeney and Jean Duff.  
The three of you bend from the waist, holding  
each other, or your knees, and shriek at the  
pavement.

5 Your polka-dot dress blows round your legs.  
Marilyn.

I'm not here yet. The thought of me doesn't occur  
in the ballroom with the thousand eyes, the fizzy,  
movie tomorrows  
the right walk home could bring. I knew you would  
dance

like that. Before you were mine, your Ma stands at  
the close

10 with a hiding for the late one. You reckon it's worth  
it.



The decade ahead of my loud, possessive yell was  
the best one, eh?

I remember my hands in those high-heeled red  
shoes, relics,

and now your ghost clatters toward me over George  
Square

till I see you, clear as scent, under the tree,

15 with its lights, and whose small bites on your neck,  
sweetheart?

*Cha cha cha!* You'd teach me the steps on the way  
home from Mass,

stamping stars from the wrong pavement. Even  
then

I wanted the bold girl winking in Portobello,  
somewhere

in Scotland, before I was born. That glamorous love  
lasts

20 where you sparkle and waltz and laugh before you  
were mine.

Carol Ann Duffy

[Turn over]

**OR**

**POWER AND CONFLICT**

**The poems you have studied are:**

**Percy Bysshe Shelley**

**William Blake**

**William Wordsworth**

**Robert Browning**

**Alfred Lord Tennyson**

**Wilfred Owen**

**Seamus Heaney**

**Ted Hughes**

**Simon Armitage**

**Jane Weir**

**Carol Ann Duffy**

**Ozymandias**

**London**

**Extract from The Prelude**

**My Last Duchess**

**The Charge of the Light Brigade**

**Exposure**

**Storm on the Island**

**Bayonet Charge**

**Remains**

**Poppies**

**War Photographer**

**Imtiaz Dharker**

**Carol Rumens**

**John Agard**

**Beatrice Garland**

**Tissue**

**The Emigrée**

**Checking Out Me History**

**Kamikaze**

**[Turn over]**

26

Compare how poets present the effects of power in 'My Last Duchess' and in ONE other poem from 'Power and conflict'. [30 marks]

## My Last Duchess

### *Ferrara*

That's my last Duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.

- 5 Will't please you sit and look at her? I said  
'Frà Pandolf' by design, for never read  
Strangers like you that pictured countenance,  
The depth and passion of its earnest glance,  
But to myself they turned (since none puts by  
10 The curtain I have drawn for you, but I)  
And seemed as they would ask me, if they durst,  
How such a glance came there; so, not the first  
Are you to turn and ask thus. Sir, 'twas not  
Her husband's presence only, called that spot  
15 Of joy into the Duchess' cheek: perhaps  
Frà Pandolf chanced to say 'Her mantle laps  
Over my lady's wrist too much,' or 'Paint  
Must never hope to reproduce the faint  
Half-flush that dies along her throat': such stuff  
20 Was courtesy, she thought, and cause enough  
For calling up that spot of joy. She had

A heart – how shall I say? – too soon made glad,  
 Too easily impressed; she liked whate'er  
 She looked on, and her looks went everywhere.

25 Sir, 'twas all one! My favour at her breast,  
 The dropping of the daylight in the West,  
 The bough of cherries some officious fool  
 Broke in the orchard for her, the white mule  
 She rode with round the terrace – all and each  
 30 Would draw from her alike the approving speech,  
 Or blush, at least. She thanked men, – good! but  
 thanked

Somehow – I know not how – as if she ranked  
 My gift of a nine-hundred-years-old name  
 With anybody's gift. Who'd stoop to blame

35 This sort of trifling? Even had you skill  
 In speech – (which I have not) – to make your will  
 Quite clear to such an one, and say, 'Just this  
 Or that in you disgusts me; here you miss,  
 Or there exceed the mark' – and if she let

40 Herself be lessoned so, nor plainly set  
 Her wits to yours, forsooth, and made excuse,  
 – E'en then would be some stooping; and I choose  
 Never to stoop. Oh sir, she smiled, no doubt,  
 Whene'er I passed her; but who passed without

45 Much the same smile? This grew; I gave  
 commands;

Then all smiles stopped together. There she stands  
 As if alive. Will't please you rise? We'll meet  
 The company below, then. I repeat,

[Turn over]

The Count your master's known munificence  
50 Is ample warrant that no just pretence  
Of mine for dowry will be disallowed;  
Though his fair daughter's self, as I avowed  
At starting, is my object. Nay, we'll go  
Together down, sir. Notice Neptune, though,  
55 Taming a sea-horse, thought a rarity,  
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

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**[Turn over]**

**SECTION C: Unseen poetry**

**Answer BOTH questions in this section.**

**The poem ‘Scaffolding’ by Seamus Heaney has not been reproduced here due to third party copyright restrictions.**

**27.1**

**In ‘Scaffolding’, how does the poet present the speaker’s feelings about their relationship? [24 marks]**



**The poem 'Yours' by Daniel Hoffman has not been reproduced here due to third party copyright restrictions.**

**Daniel Hoffman**

**27.2**

**In both 'Yours' and 'Scaffolding', the speakers describe their feelings about the strength of romantic relationships.**

**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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