



**GCSE**

**ENGLISH LITERATURE**

**Paper 2 Modern texts and poetry**

**8702/2R**

**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 8702/2R.**
- **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 30–32**

**26 34–37**

**SECTION C**

**Unseen poetry**

**27.1 38–39**

**27.2 40**

**[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 use the character of Mrs Birling to explore ideas about social class?**

**Write about:**

- **what Mrs Birling says and does**
- **how Priestley presents Mrs Birling.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**02**

**How does Priestley use the Inspector to suggest the need for social change in 'An Inspector Calls'?**

**Write about:**

- **what the Inspector says and does**
- **how Priestley presents the Inspector.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Willy Russell: 'Blood Brothers'**

**OR**

**03**

**How does Russell present Mickey's relationships with his mother and with Linda in 'Blood Brothers'?**

**Write about:**

- **Mickey's relationships with his mother and with Linda**
- **how Russell presents Mickey's relationships with his mother and with Linda.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**04**

**How does Russell present the effects of poverty in 'Blood Brothers'?**

**Write about:**

- **the effects of poverty that are shown in the play**
- **how Russell presents the effects of poverty.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**05**

**How far does Bennett present Hector as a likeable character in 'The History Boys'?**

**Write about:**

- **what Hector says and does**
- **how far Bennett presents Hector as a likeable character.**

**[30 marks]**

**AO4 [4 marks]**

**OR**

**06**

**“Hector represents education for its own sake: Irwin represents education as a way of getting on in life.”**

**How far do you agree with this view of ‘The History Boys’?**

**Write about:**

- **what Hector and Irwin say about education**
- **how Bennett presents Hector’s and Irwin’s views of education.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Dennis Kelly: 'DNA'**

**OR**

**07**

**How does Kelly explore the dangers of peer pressure in 'DNA'?**

**Write about:**

- **some of the dangers of peer pressure in the play**
- **how Kelly presents the dangers of peer pressure.**

**[30 marks]**

**AO4 [4 marks]**

OR

08

**How does Kelly present ideas about power and control in 'DNA'?**

**Write about:**

- **examples of power and control in the play**
- **how Kelly presents ideas about power and control.**

**[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 reactions to shocks and surprises in ‘The Curious Incident of the Dog in the Night-Time’?**

**Write about:**

- **shocks and surprises that Christopher faces**
- **how Stephens presents Christopher’s reactions to shocks and surprises.**

**[30 marks]**

**AO4 [4 marks]**

OR

10

**How far does Stephens present Judy as a good mother in 'The Curious Incident of the Dog in the Night-Time'?**

**Write about:**

- **how Judy behaves as a mother**
- **how far Stephens presents Judy as a good mother.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

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

**OR**

**1 1**

**“Delaney presents relationships between men and women as difficult.”**

**How far do you agree with this view of 'A Taste of Honey'?**

**Write about:**

- **relationships between men and women in the play**
- **how far Delaney presents these relationships as difficult.**

**[30 marks]**

**AO4 [4 marks]**

OR

1 2

Delaney said about Helen, “She is just a woman who enjoys life and goes about it in her own way”.

How far do you agree with this view of Helen?

Write about:

- what Helen says and does
- how Delaney presents Helen.

[30 marks]

AO4 [4 marks]

[Turn over]

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

**OR**

**1 3**

**How does Golding present ideas about leadership in 'Lord of the Flies'?**

**Write about:**

- **examples of leadership in the novel**
- **how Golding presents ideas about leadership.**

**[30 marks]**

**AO4 [4 marks]**

OR

14

**How does Golding use the Littluns to explore ideas about trust and fear in 'Lord of the Flies'?**

**Write about:**

- **what the Littluns say and do**
- **how Golding presents the Littluns.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**AQA Anthology: 'Telling Tales'**

**OR**

**1 5**

**How do writers present characters dealing with change in 'Chemistry' and in ONE other story from 'Telling Tales'?**

**Write about:**

- **what the characters dealing with change say and do in the TWO stories**
- **how the writers present characters dealing with change.**

**[30 marks]**

**AO4 [4 marks]**

OR

16

How do writers present ideas about identity in 'My Polish Teacher's Tie' and in ONE other story from 'Telling Tales'?

Write about:

- the ideas about identity in the TWO stories
- how the writers present ideas about identity.

[30 marks]

AO4 [4 marks]

[Turn over]

**George Orwell: 'Animal Farm'**

**OR**

**17**

**How does Orwell use Squealer to explore ideas about power and control in 'Animal Farm'?**

**Write about:**

- **what Squealer says and does**
- **how Orwell uses Squealer to explore ideas about power and control.**

**[30 marks]**

**AO4 [4 marks]**

OR

18

How does Orwell use the ending of 'Animal Farm' to explore ideas about revolution?

Write about:

- what happens in the ending of 'Animal Farm'
- how Orwell uses the ending of 'Animal Farm' to explore ideas about revolution.

[30 marks]

AO4 [4 marks]

[Turn over]

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

**OR**

**19**

**How does Ishiguro present Ruth and Tommy's romantic relationship in 'Never Let Me Go'?**

**Write about:**

- **what Ruth and Tommy say and do**
- **how Ishiguro presents Ruth and Tommy's romantic relationship.**

**[30 marks]**

**AO4 [4 marks]**

OR

20

“ ‘Never Let Me Go’ is a novel about characters trying their best to be happy in terrible circumstances.”

How far do you agree with this view?

Write about:

- what characters in the novel say and do
- how Ishiguro presents the characters.

[30 marks]

AO4 [4 marks]

[Turn over]

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

**OR**

**21**

**How does Syal present the changes in Meena's relationship with Anita in 'Anita and Me'?**

**Write about:**

- **the relationship between Meena and Anita and how it changes**
- **how Syal presents these changes.**

**[30 marks]**

**AO4 [4 marks]**

OR

**22**

**How does Syal present ideas about racism in ‘Anita and Me’?**

**Write about:**

- **what characters say and do**
- **how Syal presents ideas about racism in the novel.**

**[30 marks]**

**AO4 [4 marks]**

**[Turn over]**

**Stephen Kelman: 'Pigeon English'**

**OR**

**23**

**How does Kelman present Harrison as a likeable character in 'Pigeon English'?**

**Write about:**

- **what Harrison says and does**
- **how Kelman presents Harrison as likeable.**

**[30 marks]**

**AO4 [4 marks]**

OR

**24**

**How does Kelman present Harrison's relationship with one or more of the female characters in 'Pigeon English'?**

**Write about:**

- **Harrison's relationship with one or more of the female characters**
- **how Kelman presents Harrison's relationship with one or more of the female characters.**

**[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 powerful feelings about love in 'Neutral Tones' and in ONE other poem from 'Love and relationships'. [30 marks]

### Neutral Tones

We stood by a pond that winter day,  
 And the sun was white, as though chidden of God,  
 And a few leaves lay on the starving sod;  
     – They had fallen from an ash, and were grey.

5 Your eyes on me were as eyes that rove  
 Over tedious riddles of years ago;  
 And some words played between us to and fro  
     On which lost the more by our love.

10 The smile on your mouth was the deadest thing  
 Alive enough to have strength to die;  
 And a grin of bitterness swept thereby  
     Like an ominous bird a-wing...

15 Since then, keen lessons that love deceives,  
 And wrings with wrong, have shaped to me  
 Your face, and the God-curst sun, and a tree,  
     And a pond edged with greyish leaves.

Thomas Hardy

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**[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]**

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

### **Kamikaze**

**Her father embarked at sunrise  
with a flask of water, a samurai sword  
in the cockpit, a shaven head  
full of powerful incantations  
5 and enough fuel for a one-way  
journey into history**

**but half way there, she thought,  
recounting it later to her children,  
he must have looked far down  
10 at the little fishing boats  
strung out like bunting  
on a green-blue translucent sea**

**and beneath them, arcing in swathes  
like a huge flag waved first one way  
15 then the other in a figure of eight,  
the dark shoals of fishes  
flashing silver as their bellies  
swivelled towards the sun**

and remembered how he and  
20 his brothers waiting on the shore  
built cairns of pearl-grey pebbles  
to see whose withstood longest  
the turbulent inrush of breakers  
bringing their father's boat safe

25 – *yes, grandfather's boat – safe*  
to the shore, salt-sodden, awash  
with cloud-marked mackerel,  
black crabs, feathery prawns,  
the loose silver of whitebait and once  
30 a tuna, the dark prince, muscular, dangerous.

*And though he came back  
my mother never spoke again  
in his presence, nor did she meet his eyes  
and the neighbours too, they treated him*  
35 *as though he no longer existed,  
only we children still chattered and laughed*

*till gradually we too learned  
to be silent, to live as though  
he had never returned, that this*  
40 *was no longer the father we loved.*

And sometimes, she said, he must have wondered  
which had been the better way to die.

Beatrice Garland

[Turn over]

**SECTION C: Unseen poetry**

**Answer BOTH questions in this section.**

**The washing never gets done**

**The washing never gets done.  
The furnace never gets heated.  
Books never get read.  
Life is never completed.**

- 5 Life is like a ball which one must continually catch and hit so it won't fall.  
When the fence is repaired at one end, it collapses at the other. The roof leaks, the kitchen door won't close, there are cracks in the foundation,**
- 10 the torn knees of children's pants...  
One can't keep everything in mind. The wonder is that beside all this one can notice the spring which is so full of everything continuing in all directions – into the evening clouds,**
- 15 into the redwing's\* song and into every drop of dew on every blade of grass in the meadow,  
as far as the eye can see, into the dusk.**

**\*redwing: a type of bird**

**Jaan Kaplinski**

**27.1**

**In 'The washing never gets done', how does the poet present ideas about daily life and connecting with the natural world? [24 marks]**

**[Turn over]**

**A Day in Autumn**

It will not always be like this,  
The air windless, a few last  
Leaves adding their decoration  
To the trees' shoulders, braiding the cuffs  
5 Of the boughs with gold; a bird preening

In the lawn's mirror. Having looked up  
From the day's chores, pause a minute,  
Let the mind take its photograph  
Of the bright scene, something to wear  
10 Against the heart in the long cold.

**R S Thomas**

**27.2**

In both 'A Day in Autumn' and 'The washing never gets done', the poets present ideas about daily life and connecting with the natural world.

**What are the similarities and/or differences between the methods the poets use to present these ideas?**

**[8 marks]**

**END OF QUESTIONS**

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