

GCSE ENGLISH LITERATURE

Paper 1P Poetry anthology

Time allowed: 50 minutes

Materials

For this paper you must have:

- an AQA 12-page Answer Book.

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.

Poetry		Questions	Page
AQA Anthology	<i>Poems Past and Present</i>		
	Love and Relationships	01	4–5
	Power and Conflict	02	7

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 for question 01

Turn over ►

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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,
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 for the next question

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

Imtiaz Dharker

Carol Rumens

John Agard

Beatrice Garland

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

Tissue

The Emigrée

Checking Out Me History

Kamikaze

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2

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

There are no questions printed on this page

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