

AQA GCSE English Literature — Paper 2 Mock

Modern texts and poetry | Power and Conflict cluster

Sections B & C | 62 marks total

Section B: ~45 mins — 30 marks

Section C Q1: ~30 mins — 24 marks

Section C Q2: ~15 mins — 8 marks

Section B — Poetry anthology (Power and Conflict)

Answer the question below. You should refer to the named poem and one other poem from the Power and Conflict cluster. No notes or books are permitted.

London

William Blake (1794)

I wander thro' each charter'd street,
Near where the charter'd Thames does flow,
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice, in every ban,
The mind-forg'd manacles I hear.

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 thro' midnight streets I hear
How the youthful Harlots curse
Blasts the new-born Infants tear,
And blights with plagues the Marriage hearse.

Question 17

Compare how poets present the **suffering caused by those in power** in *London* and one other poem from the Power and Conflict anthology.

In your answer you should consider:

- the methods each poet uses to present the relationship between power and suffering
- the effects of those methods on the reader
- any relevant similarities and differences between the poems.

[30 marks]

AO1: response and interpretation | AO2: language, form and structure | AO3: context

Section C — Unseen poetry

Answer both questions in this section. Read Poem A carefully, then answer Question 18. Poem B and Question 19 follow on the next page.

Poem A: The monument

by C. Alderton

They carved his name in granite, six feet tall,
above the square where children now kick cans.
The pigeons read no history on those hands
that signed a thousand orders. Nothing falls

as slowly as a hero. First the crowds
grow thin. Then someone scratches in the plinth
a word that wasn't there before. A fifth
of what he built is rubble, wrapped in clouds

of dust that choke the thoroughfares he planned.
His bronze gaze sweeps an empty boulevard.
The flowers left beside the base have dried;

the plaques re-screwed to say a different name.
The square remains. A man in uniform
is still in charge. Only the face has changed.

Question 18

In *The monument*, how does the poet present ideas about power and legacy?

[24 marks]

AO2 only: analyse language, form and structure — no context required

Tip: Spend around 30 minutes on this question

Now read Poem B below. Answer Question 19, comparing both poems.

Poem B: After the ceasefire

by C. Alderton

The guns go quiet first. Then birds return —
a single crow above the churned-up field
that yesterday was killing ground. Men yield
so slowly to the silence: habits burn

longer than the barracks. In the town,
a boy no older than my youngest son
leans on a wall and watches the road run
toward a border that has been redrawn.

He holds a flag I cannot read. His eyes
are old already — the same flat regard
I've seen in portraits hung in corridors

of power. Not defeat. Not victory.
Something quieter: the face of someone who
has learned that war just changes who gives orders.

Question 19

In both *The monument* and *After the ceasefire*, the poets present ideas about power and control.

What are the similarities and/or differences between the ways the poets present these ideas?

[8 marks]

AO2 only — focus on language, form and structure

Tip: Spend around 15 minutes on this question