

AQA GCSE English Literature
Paper 2: Modern Texts and Poetry (Set A)
An Inspector Calls and Power and Conflict

Tuesday 1 April 2025

Morning (Time: 2 hours 15 minutes)

Total marks

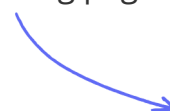
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Instructions

- Try to complete this mock exam paper in one sitting, under exam conditions. Use all the time available and check your answers to each question at the end before submitting.
- Remember this is PRACTICE. Mistakes are fine and will help you improve in time for the real exam - just do your best.
- This is a closed-book exam, which means you are not permitted to refer to annotated or clean set texts during the exam, except for the poems printed on the exam paper as part of questions 2, 3 and 4. You may not use a dictionary.

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1 How does Priestley present Sheila as a character who learns important lessons about herself and society?

Write about:

- some of the things Sheila learns in the play
- how Priestley presents Sheila as a character who learns important lessons about herself and society

[30 marks]

AO4 [4 marks]

[illegible]

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.
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
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
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

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.
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
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
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
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
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,
The Count your master's known munificence
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,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

Robert Browning

2

Compare how poets present the effects of power in 'My Last Duchess' and in **one** other poem from 'Power and Conflict'.

[30 marks]

Blank lined area for writing.

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(30 marks)

A London Thoroughfare*. 2 A.M.

They have watered the street,

It shines in the glare of lamps,

Cold, white lamps,

And lies

Like a slow-moving river,

Barred with silver and black.

Cabs go down it,

One,

And then another.

Between them I hear the shuffling of feet.

Tramps doze on the window-ledges,

Night-walkers pass along the sidewalks.

The city is squalid and sinister,

With the silver-barred street in the midst,

Slow-moving,

A river leading nowhere.

Opposite my window,

The moon cuts,

Clear and round,

Through the plum-coloured night.

She cannot light the city;

It is too bright.

It has white lamps,

And glitters coldly.

I stand in the window and watch the moon.

She is thin and lustreless,

But I love her. I know the moon,

And this is an alien city.

*Thoroughfare: street

3

Amy Lowell

In 'A London Thoroughfare. 2 A.M.' how does the poet present the speaker's feelings about the city at night?

[24 marks]

November Night, Edinburgh

The night tinkles like ice in glasses.

Leaves are glued to the pavement with frost.

The brown air fumes at the shop windows,

Tries the doors, and sidles past.

I gulp down winter raw.

The heady Darkness swirls with tenements*.

In a brown fuzz of cottonwool

Lamps fade up crags, die into pits

Frost in my lungs is harsh as leaves

Scraped up on paths. – I look up, there,

A high roof sails, at the mast-head

Fluttering a grey and ragged star.

The world's a bear shrugged in his den.

It's snug and close in the snoring night.

And outside like chrysanthemums*

The fog unfolds its bitter scent.

*tenements: blocks of flats

*chrysanthemums: a type of flower

Norman MacCaig

In both 'November Night, Edinburgh' and 'A London Thoroughfare. 2 A.M.' the speakers describe attitudes towards the city at night.

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

[8 marks]

(8 marks)