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Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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English Literature

Advanced Subsidiary
Paper 1: Poetry and Drama

Friday 20 May 2016 – Morning

Time: 2 hours

Paper Reference

8ET0/01

You must have:

prescribed texts (clean copies)

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in Section A and **one** question in Section B.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 72.
- The marks for **each** question are shown in brackets
– *use this as a guide as to how much time to spend on each question.*

Advice

- Read each question carefully before you start to answer it.
- Check your answers if you have time at the end.

Turn over ►

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PEARSON

SECTION A: Poetry

Answer ONE question and begin your answer on page 4.

EITHER

- 1 Compare the ways in which poets present memorable characters in *Out of the Bag* by Seamus Heaney and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

- 2 Compare the ways in which poets explore disturbing events or situations in *The Deliverer* by Tishani Doshi and **one** other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

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List of prescribed poems

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011
(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732

Poem title	Poet	Pages	
		New Edition	Old Edition
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
The Fox in the National Museum of Wales	Robert Minhinnick	121	131
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover	Daljit Nagra	129	139
Fantasia on a Theme of James Wright	Sean O'Brien	130	140
Please Hold	Ciaran O'Driscoll	132	142
You, Shiva, and My Mum	Ruth Padel	140	150
Song	George Szirtes	168	178
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182

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TOTAL FOR SECTION A = 24 MARKS



SECTION B: Drama

Answer ONE question on your chosen text. Begin your answer on page 18.

TRAGEDY

Doctor Faustus, Christopher Marlowe

EITHER

- 3** 'At the heart of the tragedy is an attempt to expand the limits of knowledge regardless of the cost.'

In the light of this comment, explore Marlowe's dramatic presentation of the pursuit of knowledge in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4** 'Mephistopheles is a much more complex character than the stock medieval demon.'

In the light of this comment, explore Marlowe's dramatic presentation of Mephistopheles in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

The Duchess of Malfi, John Webster

EITHER

- 5 'We sometimes forget that this play begins as a love story.'

In the light of this comment, explore Webster's dramatic presentation of love in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

OR

- 6 'The play involves a brutal examination of power, both domestic and political.'

In the light of this comment, explore Webster's dramatic presentation of power in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

The Home Place, Brian Friel

EITHER

- 7 'At the centre of Friel's drama is the conflict between tradition and progress.'

In the light of this comment, explore Friel's dramatic presentation of the conflict between tradition and progress in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

- 8 'Although she has a minor role in terms of the action, the character of Margaret draws together many of the threads of the drama.'

In the light of this comment, explore Friel's dramatic presentation of Margaret in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

A Streetcar Named Desire, Tennessee Williams

EITHER

- 9** 'Despite the excitement and clamour, the play essentially shows us the vulnerability of human beings.'

In the light of this comment, explore Williams' dramatic presentation of vulnerability in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

- 10** 'We are never very far away from reminders of death and mortality in this play.'

In the light of this comment, explore Williams' dramatic presentation of death in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

COMEDY

The Importance of Being Earnest, Oscar Wilde

EITHER

11 'Cecily is delightful because she is so superficial!'

In the light of this comment, explore Wilde's dramatic presentation of Cecily in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

12 'For almost all the characters, secrets and lies are an essential part of life.'

In the light of this comment, explore Wilde's dramatic presentation of secrets and lies in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

The Pitmen Painters, Lee Hall

EITHER

13 'The play shows that class divisions can never be bridged for long.'

In the light of this comment, explore Hall's dramatic presentation of class in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'The only substantial female character in the play is a stereotype.'

In the light of this comment, explore Hall's dramatic presentation of Helen Sutherland in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

The Rover, Aphra Behn

EITHER

- 15** 'The use of disguise allows characters certain freedoms from convention, but these are limited.'

In the light of this comment, explore Behn's dramatic presentation of disguise in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

OR

- 16** 'Hellena is at the heart of the play – spirited, witty, determined.'

In the light of this comment, explore Behn's dramatic presentation of Hellena in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)

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Answer ONE question on your chosen text. Begin your answer on page 18.

Waiting for Godot, Samuel Beckett

EITHER

17 'Vladimir and Estragon survive because they never entirely lose hope.'

In the light of this comment, explore Beckett's dramatic presentation of hope in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'Vladimir is the dominant force in the play.'

In the light of this comment, explore Beckett's dramatic presentation of Vladimir in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 18 = 48 marks)

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TOTAL FOR SECTION B = 48 MARKS
TOTAL FOR PAPER = 72 MARKS

