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| Please check the examination details below before entering your candidate information | | | |
| Candidate surname | | Other names | |
| Pearson Edexcel Level 3 GCE | Centre Number | Candidate Number | |
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| <div style="border: 1px solid black; padding: 5px;"> Tuesday 9 June 2020 </div> | | | |
| Afternoon (Time: 2 hours 15 minutes) | | Paper Reference 9ET0/03 | |
| English Literature Advanced Paper 3: Poetry | | | |
| You must have: Prescribed texts (clean copies) Source Booklet (enclosed) | | | Total Marks <div style="border: 1px solid black; width: 60px; height: 40px; margin: 0 auto;"></div> |

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.*
- In your answers, you must **not** use texts that you have used in your non-examined assessment.

Information

- The total mark for this paper is 60.
- 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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SECTION A: Post-2000 Specified Poetry

Answer ONE question. Begin your answer on Page 3.

EITHER

- 1** Read the poem *Visitor* by Rebecca Watts on page 2 of the source booklet and reread the anthology poem *Material* by Ros Barber (on pages 3–4).

Compare the methods both poets use to explore the significance of memories.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Visitor* by Rebecca Watts on page 2 of the source booklet and reread the anthology poem *Chainsaw Versus the Pampas Grass* by Simon Armitage (on pages 5–6).

Compare the ways both poets make use of gardens.

(Total for Question 2 = 30 marks)

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Indicate which question you are answering by marking a cross in the box ☒. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☒.

Chosen question number: **Question 1** ☒ **Question 2** ☒

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TOTAL FOR SECTION A = 30 MARKS

SECTION B: Specified Poetry Pre- or Post-1900

Answer ONE question on your chosen text. Begin your answer on page 25.

**You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 8.**

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happé

EITHER

- 3** Explore the ways in which attitudes to women are presented in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *Noah's Flood* (Chester) lines 65–112

or

Happé: *Noah* (Chester) stanzas 9–14

(Total for Question 3 = 30 marks)

OR

- 4** Explore the ways in which different responses to the crucifixion are presented in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *The Crucifixion* (York) lines 253–300

or

Happé: *The Crucifixion* (York) stanzas 22–25

(Total for Question 4 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 8.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

EITHER

- 5** Explore how Chaucer presents love in *The Wife of Bath's Prologue and Tale* by referring to lines 593–626 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 5 = 30 marks)

OR

- 6** Explore the ways in which Chaucer presents women in *The Wife of Bath's Prologue and Tale* by referring to lines 224–264 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 9.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which faith is presented in *Redemption* by George Herbert and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

- 8 Explore the ways in which argument is used in *A Dialogue of Friendship Multiplied* by Katherine Philips and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 10.

Metaphysical Poet: John Donne

Prescribed text

John Donne, *Selected Poems*

EITHER

- 9** Explore the ways in which Donne makes use of complex arguments in *Air and Angels* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 30 marks)

OR

- 10** Explore the ways in which Donne presents different kinds of devotion in *The Relic* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 11.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which the power of nature is presented in Wordsworth's *Lines Composed a Few Miles above Tintern Abbey* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

- 12 Explore the ways in which the individual is presented in Shelley's *Stanzas Written in Dejection, near Naples* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 12.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13** Explore the ways in which Keats presents transience in *The Eve of St Agnes* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

- 14** Explore the ways in which Keats makes use of dreams and visions in *Ode to Psyche* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 13 to 14.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15** Explore the ways in which poets create narrative in *A Wife in London* by Thomas Hardy and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

- 16** Explore the ways in which seasons are presented in *Home Thoughts from Abroad* by Robert Browning and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 15.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17** Explore the ways in which Christina Rossetti presents the role of women in 'A Helpmeet for Him' and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

- 18** Explore the ways in which Christina Rossetti presents love in *Echo* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 16.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which poets create visual images in *The Hunters in the Snow* by William Carlos Williams and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

- 20 Explore the ways in which unhappiness is presented in *Time does not bring relief; you all have lied...* by Edna St Vincent Millay and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 17.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21** Explore the ways in which Eliot presents internal conflict in *Ash Wednesday* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

- 22** Explore the ways in which Eliot presents mortality in *The Love Song of J. Alfred Prufrock* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 18.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

EITHER

- 23** Explore the ways in which love is presented in *Apology for Understatement* by John Wain and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

- 24** Explore the ways in which growing older is presented in *The Young Ones* by Elizabeth Jennings and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)

Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on page 19.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25** Explore the ways in which Larkin presents suffering in *Deceptions* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

- 26** Explore the ways in which Larkin presents the natural world in *Spring* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)

Indicate which question you are answering by marking a cross ☐. If you change your mind, put a line through the box ☒ and then indicate your new question with a cross ☐.

Chosen question number:

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TOTAL FOR SECTION B = 30 MARKS
TOTAL FOR PAPER = 60 MARKS

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