

**English Literature**

**Advanced**

**Paper 3: Poetry**

<b>Total Marks</b>
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**Tuesday 9 June 2020 – Afternoon**

**Time: 2 hours 15 minutes plus your additional time allowance**

**In the boxes below, write your name, centre number and candidate number.**

<b>Surname</b>					
<b>Other names</b>					
<b>Centre Number</b>					
<b>Candidate Number</b>					

## **YOU MUST HAVE**

**Prescribed texts (clean copies)**

## **YOU WILL BE GIVEN**

**Source Booklet**

## **INSTRUCTIONS**

**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.**

**SECTION A: Post-2000 Specified Poetry**

Answer ONE question. Begin your answer on Page 4.

**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 3–5).

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 6–8).

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**

**Turn over**

**SECTION B: Specified Poetry Pre- or Post-1900**

**Answer ONE question on your chosen text.**

**Begin your answer on page 47.**

**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 11–12.**



**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)**

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**Answer ONE question on your chosen text.  
Begin your answer on page 47.**

**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 11–12.**

**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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

**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 13–14.**

## **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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 15–16.

### **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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 17–18.

## 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)

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

**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.**

**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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

**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 20–22.**

## **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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 23–24.

**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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

**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 25–26.**

## **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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 27.

**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)**

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 28–29.

## 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)

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Answer ONE question on your chosen text.  
Begin your answer on page 47.

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 30–31.

### 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)

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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:

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Question 6	<input type="checkbox"/>	Question 7	<input type="checkbox"/>	Question 8	<input type="checkbox"/>
Question 9	<input type="checkbox"/>	Question 10	<input type="checkbox"/>	Question 11	<input type="checkbox"/>
Question 12	<input type="checkbox"/>	Question 13	<input type="checkbox"/>	Question 14	<input type="checkbox"/>
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**TOTAL FOR SECTION B = 30 MARKS**  
**TOTAL FOR PAPER = 60 MARKS**  
**END**