

Paper Reference(s) 8ET0/01

Pearson Edexcel Level 3 GCE

**English Literature
Advanced Subsidiary
Paper 1: Poetry and Drama**

Friday 18 May 2018 – Morning

Time: 2 hours plus your additional time allowance

INSTRUCTIONS TO CANDIDATES

Write your centre number, candidate number, surname, other names and your signature in the boxes below. Check that you have the correct question paper.

Centre No.							
Candidate No.							
Surname							
Other names							
Signature							
Paper Reference	8	E	T	0	/	0	1



- Use **BLACK** ink or ball-point pen.
- Answer **ONE** question in Section A and **ONE** question in Section B on your chosen text.
- Answer the questions in the spaces provided – there may be more space than you need.

MATERIALS REQUIRED FOR EXAMINATION

Prescribed texts (clean copies)

ITEMS INCLUDED WITH QUESTION PAPERS

Nil

INFORMATION FOR CANDIDATES

- 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 TO CANDIDATES

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

SECTION A: Poetry

Answer ONE question and write your answer in the space provided.

EITHER

- 1 Compare the ways in which poets explore loss in *Material* by Ros Barber 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 use a first person narrative voice in *From the Journal of a Disappointed Man* by Andrew Motion 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)

(List of prescribed poems begins on next page)

(Turn over)

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
History	John Burnside	25	35
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
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

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(Turn over)

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
Please Hold	Ciaran O'Driscoll	132	142
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182

(Indicate your question choice and begin your answer on next page)

(Turn over)

SECTION B: Drama

**Answer ONE question on your chosen text.
Write your answer in the space provided.
(Begin your answer on page 35)**

TRAGEDY**DOCTOR FAUSTUS, CHRISTOPHER MARLOWE****EITHER**

3 ‘All along, Faustus believes that he is the one in control.’

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

(TOTAL FOR QUESTION 3 = 48 MARKS)

OR

4 ‘The forces for good show little strength or conviction.’

In the light of this comment, explore Marlowe’s dramatic presentation of the forces for good in Doctor Faustus. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 4 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

THE DUCHESS OF MALFI, JOHN WEBSTER

EITHER

5 ‘One has to understand that Ferdinand feels very threatened.’

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

(TOTAL FOR QUESTION 5 = 48 MARKS)

OR

6 ‘In this play, nothing is what it seems.’

In the light of this comment, explore Webster’s dramatic use of appearance and reality in The Duchess of Malfi. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 6 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

THE HOME PLACE, BRIAN FRIEL

EITHER

7 'Amidst all this conflict, love has very little chance of surviving.'

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

(TOTAL FOR QUESTION 7 = 48 MARKS)

OR

8 'In The Home Place, no one seems able to understand anybody else.'

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

(TOTAL FOR QUESTION 8 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

A STREETCAR NAMED DESIRE, TENNESSEE WILLIAMS

EITHER

9 ‘Stella could have done a great deal more to support her sister.’

In the light of this comment, explore Williams’ dramatic presentation of the relationship between Stella and Blanche in A Streetcar Named Desire. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 9 = 48 MARKS)

OR

10 ‘Life in Elysian Fields is harsh and unforgiving.’

In the light of this comment, explore Williams’ dramatic presentation of the community of Elysian Fields in A Streetcar Named Desire. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 10 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

COMEDY

THE IMPORTANCE OF BEING EARNEST, OSCAR WILDE

EITHER

11 'Although she may appear a minor character, Miss Prism is far from unimportant in the drama as a whole.'

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

(TOTAL FOR QUESTION 11 = 48 MARKS)

OR

12 'Wilde constantly challenges Victorian society's expectations of men.'

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

(TOTAL FOR QUESTION 12 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

THE PITMEN PAINTERS, LEE HALL

EITHER

13 ‘The play suggests art is not serious work.’

In the light of this comment, explore Hall’s dramatic presentation of attitudes to work in The Pitmen Painters. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 13 = 48 MARKS)

OR

14 ‘For all its early optimism, what the play shows is that there is no common culture.’

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

(TOTAL FOR QUESTION 14 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

THE ROVER, APHRA BEHN

EITHER

15 ‘There is nothing very comic about Angelica’s situation.’

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

(TOTAL FOR QUESTION 15 = 48 MARKS)

OR

16 ‘Naples provides a pleasant escape from the restrictions of Puritan England.’

In the light of this comment, explore Behn’s dramatic use of setting in The Rover. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 16 = 48 MARKS)

(Questions continue on next page)

(Turn over)

**Answer ONE question on your chosen text.
Write your answer in the space provided.**

WAITING FOR GODOT, SAMUEL BECKETT

EITHER

17 ‘Although Vladimir may appear the dominant partner, he would be lost without Estragon.’

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

(TOTAL FOR QUESTION 17 = 48 MARKS)

OR

18 ‘The same things keep happening over and over again.’

In the light of this comment, explore Beckett’s dramatic use of repetition in Waiting for Godot. In your answer you must consider relevant contextual factors.

(TOTAL FOR QUESTION 18 = 48 MARKS)

(Indicate your question choice and begin your answer on next page)

(Turn over)

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 3	<input type="checkbox"/>	Question 4	<input type="checkbox"/>	Question 5	<input type="checkbox"/>
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"/>
Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>	Question 17	<input type="checkbox"/>
Question 18	<input type="checkbox"/>				

(Continue your answer on next page)

(Turn over)

