

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.**

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

- 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.

**(Turn over)**

## 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)

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(List of prescribed poems begins on next page)

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## List of prescribed poems

<b>Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011 (Faber and Faber, 2015)</b> <b>ISBN 978-0571325405 / ISBN 978-0571281732</b>			
Poem title	Poet	Pages	
		New Edition	Old Edition
<b>Eat Me</b>	<b>Patience Agbabi</b>	<b>3</b>	<b>13</b>
<b>Chainsaw Versus the Pampas Grass</b>	<b>Simon Armitage</b>	<b>6</b>	<b>16</b>
<b>Material</b>	<b>Ros Barber</b>	<b>10</b>	<b>20</b>
<b>History</b>	<b>John Burnside</b>	<b>25</b>	<b>35</b>
<b>An Easy Passage</b>	<b>Julia Copus</b>	<b>37</b>	<b>47</b>
<b>The Deliverer</b>	<b>Tishani Doshi</b>	<b>43</b>	<b>53</b>
<b>The Lammas Hireling</b>	<b>Ian Duhig</b>	<b>51</b>	<b>61</b>
<b>To My Nine-Year-Old Self</b>	<b>Helen Dunmore</b>	<b>52</b>	<b>62</b>
<b>A Minor Role</b>	<b>U A Fanthorpe</b>	<b>57</b>	<b>67</b>
<b>The Gun</b>	<b>Vicki Feaver</b>	<b>62</b>	<b>72</b>
<b>The Furthest Distances I've Travelled</b>	<b>Leontia Flynn</b>	<b>64</b>	<b>74</b>
<b>Giuseppe</b>	<b>Roderick Ford</b>	<b>66</b>	<b>76</b>
<b>Out of the Bag</b>	<b>Seamus Heaney</b>	<b>81</b>	<b>91</b>
<b>Effects</b>	<b>Alan Jenkins</b>	<b>92</b>	<b>102</b>

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<b>Genetics</b>	<b>Sinéad Morrissey</b>	<b>125</b>	<b>135</b>
<b>From the Journal of a Disappointed Man</b>	<b>Andrew Motion</b>	<b>127</b>	<b>137</b>
<b>Look We Have Coming to Dover</b>	<b>Daljit Nagra</b>	<b>129</b>	<b>139</b>
<b>Please Hold</b>	<b>Ciaran O'Driscoll</b>	<b>132</b>	<b>142</b>
<b>On Her Blindness</b>	<b>Adam Thorpe</b>	<b>170</b>	<b>180</b>
<b>Ode on a Grayson Perry Urn</b>	<b>Tim Turnbull</b>	<b>172</b>	<b>182</b>

(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 1** ☐ **Question 2** ☐

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**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)**

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**(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)**

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**(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)**

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**(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)**

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**(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)**

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**(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)**

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**(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)**

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**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)**

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**(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:

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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"/>
Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>	Question 17	<input type="checkbox"/>
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