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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 Paper 3: Poetry

Friday 15 June 2018 – Morning  
**Time: 2 hours 15 minutes**

Paper Reference

**9ET0/03**

**You must have:**

Source Booklet (enclosed)  
Prescribed texts (clean copies)

Total Marks

### 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 coursework.

### 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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Pearson

### SECTION A: Post-2000 Specified Poetry

Answer ONE question. Write your answer in the space provided below.

#### EITHER

- 1 Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *A Minor Role* by U A Fanthorpe (on page 3).

Compare the methods both poets use to explore responses to serious illness.

(Total for Question 1 = 30 marks)

#### OR

- 2 Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *To My Nine-Year-Old Self* by Helen Dunmore (on page 4).

Compare the methods both poets use to explore adults looking back on childhood incidents.

(Total for Question 2 = 30 marks)

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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:      **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 pages 6 to 17.

**Medieval Poetic Drama****Prescribed texts**

*Everyman and Medieval Miracle Plays*, editor A C Cawley

OR

*English Mystery Plays: A Selection*, editor Peter Happe

**EITHER**

- 3** Explore the presentation of everyday life for The Shepherds 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 Second Shepherds' Pageant (Wakefield)* lines 1–36

*or*

Happe: *The Second Shepherds' Play* stanzas 1–4

**(Total for Question 3 = 30 marks)**

**OR**

- 4** Explore the presentation of Noah's relationship with God 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 300–331

*or*

Happe: *Noah (Chester)* stanzas 39–42

**(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 pages 6 to 17.

**Medieval Poet: Geoffrey Chaucer**

**Prescribed text**

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

**EITHER**

- 5 Explore how 'maistrie' is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 1037–1057 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 how the Wife of Bath is presented as a storyteller in *The Wife of Bath's Prologue and Tale*, by referring to lines 1–23 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 pages 6 to 17.

### The Metaphysical Poets

#### Prescribed text

*Metaphysical Poetry*, editor Colin Burrow

#### EITHER

- 7 Explore the ways in which love is presented in *To a Lady that Desired I Would Love Her* by Thomas Carew 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 discoveries are presented in *The Good Morrow* by John Donne 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 pages 6 to 17.

**Metaphysical Poet: John Donne**

**Prescribed text**

*John Donne Selected Poems*

**EITHER**

- 9 Explore the ways in which Donne makes use of religious beliefs in *The Canonization* and **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 love in *Love's Alchemy* and **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 pages 6 to 17.

### The Romantics

#### Prescribed text

*English Romantic Verse*, editor David Wright

#### EITHER

- 11 Explore the ways in which death is presented in '*The cold earth slept below*' by Shelley 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 childhood is presented in Wordsworth's *Ode: Intimations of Immortality* 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 pages 6 to 17.

**Romantic Poet: John Keats**

**Prescribed text**

*Selected Poems: John Keats*, editor John Barnard

**EITHER**

- 13** Explore how John Keats makes use of escapism in *Ode to a Nightingale* 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 presents the past in *Ode on a Grecian Urn* 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 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 6 to 17.

### The Victorians

#### Prescribed text

*The New Oxford Book of Victorian Verse*, editor Christopher Ricks

#### EITHER

- 15 Explore the ways in which night is presented in 'The Autumn day its course has run—the Autumn evening falls' by Charlotte Brontë 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 memories are presented in from *Maud: II.iv* 'O that 'twere possible' by Tennyson 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 pages 6 to 17.

**Victorian Poet: Christina Rossetti**

**Prescribed text**

*Christina Rossetti Selected Poems*, editor Dinah Roe

**EITHER**

- 17** Explore the ways in which Christina Rossetti tells stories in *Goblin Market* 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 faith in *A Christmas Carol* 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 pages 6 to 17.

### Modernism

#### Prescribed text

*Great Modern Poets*, editor Michael Schmidt

#### EITHER

- 19 Explore the ways in which shifting points of view are used in T S Eliot's *La Figlia Che Piange* 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 time is used in Marianne Moore's *What Are Years?* 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 pages 6 to 17.

**Modernist Poet: T S Eliot**

**Prescribed text**

*T S Eliot: Selected Poems*

**EITHER**

- 21** Explore the ways in which Eliot considers the futility of life in *The Hollow Men* 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 uses borrowings from other writings in *The Fire Sermon (The Waste Land III)* 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 pages 6 to 17.

### The Movement

#### Prescribed text

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

#### EITHER

- 23** Explore the ways characters are created in *The Miner's Helmet* by George Macbeth 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 poets reflect on contemporary life in *Nothing to be Said* by Philip Larkin 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 pages 6 to 17.

**The Movement Poet: Philip Larkin**

**Prescribed text**

*The Less Deceived*, Philip Larkin

**EITHER**

- 25** Explore the ways in which Larkin presents change in *At Grass* 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 women in *Lines On A Young Lady's Photograph Album* 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:

Question 3 ☐

Question 4 ☐

Question 5 ☐

Question 6 ☐

Question 7 ☐

Question 8 ☐

Question 9 ☐

Question 10 ☐

Question 11 ☐

Question 12 ☐

Question 13 ☐

Question 14 ☐

Question 15 ☐

Question 16 ☐

Question 17 ☐

Question 18 ☐

Question 19 ☐

Question 20 ☐

Question 21 ☐

Question 22 ☐

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Question 24 ☐

Question 25 ☐

Question 26 ☐

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

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