

**Paper Reference(s) 9ET0/03**

**Pearson Edexcel Level 3 GCE**

**English Literature  
Advanced  
Paper 3: Poetry**

**Friday 15 June 2018 – Morning**

**Time: 2 hours 15 minutes 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>9</b>	<b>E</b>	<b>T</b>	<b>0</b>	<b>/ 0 3</b>

- **Use BLACK ink or ball-point pen.**
- **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.**

**MATERIALS REQUIRED FOR  
EXAMINATION**

**Prescribed texts (clean copies)**

**ITEMS INCLUDED WITH QUESTION  
PAPERS**

**Source Booklet**

**(Instructions continue on next page)**

**(Turn over)**

## **INFORMATION FOR CANDIDATES**

- **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 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: POST-2000 SPECIFIED POETRY**

**Answer ONE question. Write your answer in the space provided on page 6.**

**EITHER**

- 1 Read the poem Growth by Les Murray on pages 2 to 4 of the source booklet and reread the anthology poem A Minor Role by U A Fanthorpe (on pages 5 to 7).**

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

**(Total for Question 1 = 30 marks)**

**(Questions continue on next page)**

**(Turn over)**

**OR**

- 2 Read the poem Growth by Les Murray on pages 2 to 4 of the source booklet and reread the anthology poem To My Nine-Year-Old Self by Helen Dunmore (on pages 8 to 10).**

**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 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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**TOTAL FOR SECTION A = 30 MARKS**  
**(Section B begins on next page)**  
**(Turn over)**

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

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**MEDIEVAL POETIC DRAMA**

**Prescribed texts**

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

**OR**

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

**(Questions continue on next page)**

**(Turn over)**

**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)**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

**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)**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**



**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

## **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)**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**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)**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

**(Turn over)**

## **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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**(Questions continue on next page)**

**(Turn over)**



**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

**(Turn over)**

## 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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**



**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**(Questions continue on next page)**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 61.**

**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 14 to 42.**

**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)**

**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Indicate your question choice 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 ☐

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 ☐

Question 23 ☐

Question 24 ☐

Question 25 ☐

Question 26 ☐

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**TOTAL FOR SECTION B = 30 MARKS**

**TOTAL FOR PAPER = 60 MARKS**

**END**