

Paper Reference(s)    **8ET0/01**

**Pearson Edexcel Level 3 GCE**

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

**Friday 19 May 2017 – 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>/ 0 1</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.

## **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 begin your answer on page 7.**

**(Questions begin on next page)**

**EITHER**

- 1 Compare the ways in which poets explore ideas of what we inherit from the past in Inheritance by Eavan Boland 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 explore identity in Look We Have Coming to Dover! by Daljit Nagra 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)**

**(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
Inheritance	Eavan Boland	22	32
A Leisure Centre is Also a Temple of Learning	Sue Boyle	23	33
History	John Burnside	25	35
The War Correspondent	Ciaran Carson	29	39
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Map Woman	Carol Ann Duffy	47	57
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

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(Turn over)

<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>
<b>The Fox in the National Museum of Wales</b>	<b>Robert Minhinnick</b>	<b>121</b>	<b>131</b>
<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>Fantasia on a Theme of James Wright</b>	<b>Sean O'Brien</b>	<b>130</b>	<b>140</b>
<b>Please Hold</b>	<b>Ciaran O'Driscoll</b>	<b>132</b>	<b>142</b>
<b>You, Shiva, and My Mum</b>	<b>Ruth Padel</b>	<b>140</b>	<b>150</b>
<b>Song</b>	<b>George Szirtes</b>	<b>168</b>	<b>178</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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**(Continue your answer on next page)**

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**(Continue your answer on next page)**

**(Turn over)**



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**(Continue your answer on next page)**

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**TOTAL FOR SECTION A = 24 MARKS**

**(Section B begins on next page)**

**(Turn over)**

**SECTION B: DRAMA**

**Answer ONE question on your chosen text. Begin your answer on page 31.**

**TRAGEDY**

**Doctor Faustus, Christopher Marlowe**

**EITHER**

- 3 ‘The tragedy of Doctor Faustus arises from excessive ambition.’**

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

**(TOTAL FOR QUESTION 3 = 48 MARKS)**

**OR**

- 4 ‘Sin is central to the dramatic impact of Doctor Faustus.’**

**In the light of this comment, explore Marlowe’s dramatic presentation of sin 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. Begin your answer on page 31.**

**The Duchess of Malfi, John Webster**

**EITHER**

- 5 ‘In some ways, Bosola is the most interesting character in the play.’**

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

**(TOTAL FOR QUESTION 5 = 48 MARKS)**

**OR**

- 6 ‘The Duchess of Malfi is a play too full of horrors.’**

**In the light of this comment, explore Webster’s dramatic presentation of horror 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. Begin your answer on page 31.**

**The Home Place, Brian Friel**

**EITHER**

**7 ‘From the start Con Doherty is a sinister figure.’**

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

**(TOTAL FOR QUESTION 7 = 48 MARKS)**

**OR**

**8 ‘Although they are related, the Gores have very little in common.’**

**In the light of this comment, explore Friel’s dramatic presentation of family 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. Begin your answer on page 31.**

**A Streetcar Named Desire, Tennessee Williams**

**EITHER**

- 9     ‘It is almost impossible to feel any sympathy for Stanley.’**

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

**(TOTAL FOR QUESTION 9 = 48 MARKS)**

**OR**

- 10    ‘Past events determine the action of the play.’**

**In the light of this comment, explore Williams’ dramatic presentation of the impact of past events 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. Begin your answer on page 31.**

**COMEDY**

**The Importance of Being Earnest, Oscar Wilde**

**EITHER**

- 11 'Above all, Jack wants others to see him as an upright and moral character.'**

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

**(TOTAL FOR QUESTION 11 = 48 MARKS)**

**OR**

- 12 'The play offers us portraits of conventional Victorian womanhood.'**

**In the light of this comment, explore Wilde's dramatic presentation of women 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. Begin your answer on page 31.**

**The Pitmen Painters, Lee Hall**

**EITHER**

**13 ‘Nobody told us to paint them, nobody paid us to do this. This is us.’**

**In the light of this comment, explore Hall’s dramatic presentation of the impact of painting on the men’s lives in The Pitmen Painters. In your answer you must consider relevant contextual factors.**

**(TOTAL FOR QUESTION 13 = 48 MARKS)**

**OR**

**14 ‘George is nothing more than a figure of fun.’**

**In the light of this comment, explore Hall’s dramatic presentation of George 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. Begin your answer on page 31.**

**The Rover, Aphra Behn**

**EITHER**

**15 ‘The issue of money underlies much of the action in The Rover.’**

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

**(TOTAL FOR QUESTION 15 = 48 MARKS)**

**OR**

**16 ‘Willmore is attractive because he is so open about his intentions.’**

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

**(TOTAL FOR QUESTION 16 = 48 MARKS)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text. Begin your answer on page 31.**

**Waiting for Godot, Samuel Beckett**

**EITHER**

**17 ‘What all the characters fear most is being alone.’**

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

**(TOTAL FOR QUESTION 17 = 48 MARKS)**

**OR**

**18 ‘Pozzo has nothing to commend him but his own arrogance.’**

**In the light of this comment, explore Beckett’s dramatic presentation of Pozzo 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:

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"/>				

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**TOTAL FOR SECTION B = 48 MARKS**  
**TOTAL FOR PAPER = 72 MARKS**  
**END**