

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

**Pearson Edexcel Level 3 GCE**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**Thursday 29 June 2017 – 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>	9	E	T	0	/ 0 3



- **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**

## **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.**

**EITHER**

- 1 Read the poem *When Six O’Clock Comes and Another Day Has Passed* by Kathryn Simmonds on pages 2 and 3 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on pages 4 and 5).**

**Compare the methods both poets use to explore the bonds between parents and children.**

**(TOTAL FOR QUESTION 1 = 30 MARKS)**

**(Questions continue on next page)**

**(Turn over)**

**OR**

- 2 Read the poem When Six O’Clock Comes and Another Day Has Passed by Kathryn Simmonds on pages 2 and 3 of the source booklet and reread the anthology poem Effects by Alan Jenkins (on pages 6–9).**

**Compare the methods both poets use to explore emotional responses to birth and death.**

**(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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(Continue your answer on next page)

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

**Answer ONE question on your chosen text.  
Begin your answer on page 55.**

**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 41.**

**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 Jesus' suffering 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 Crucifixion (York)  
lines 229–276**

**or**

**Happe: The Crucifixion (York)  
stanzas 20–23.**

**(TOTAL FOR QUESTION 3 = 30 MARKS)**

**(Questions continue on next page)**

**(Turn over)**

**OR**

- 4 Explore the presentation of Mak 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 217–252**

**or**

**Happe: The Second Shepherds' Play  
stanzas 25–28.**

**(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 55.**

**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 41.**

**MEDIEVAL POET: GEOFFREY CHAUCER**

**Prescribed text**

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

**(Questions continue on next page)**

**(Turn over)**



**EITHER**

- 5 Explore how justice is presented in The Wife of Bath's Prologue and Tale, by referring to lines 902–918 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 marriage is presented in The Wife of Bath's Prologue and Tale, by referring to lines 35–58 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 55.**

**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 41.**

## **THE METAPHYSICAL POETS**

**Prescribed text**

**Metaphysical Poetry, editor Colin Burrow**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 7 Explore the ways in which women are presented in To My Excellent Lucasia, on Our Friendship by Katherine Philips 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 suffering is presented in The Nymph Complaining for the Death of her Fawn by Andrew Marvell 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 55.**

**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 41.**

**METAPHYSICAL POET: JOHN DONNE**

**Prescribed text**

**John Donne Selected Poems**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 9 Explore the ways in which John Donne's poetry combines intellect and emotion, by referring to A Valediction Forbidding Mourning 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 John Donne's poetry presents death, by referring to Holy Sonnet VI ('This is my play's last scene') 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 55.**

**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 41.**

## **THE ROMANTICS**

**Prescribed text**

**English Romantic Verse, editor David Wright**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 11 Explore the ways in which the natural world is portrayed in Lines Written in Early Spring by William Wordsworth and 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 the past is presented in R Alcona to J Brenzaida by Emily Brontë and 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 55.**

**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 41.**

## **ROMANTIC POET: JOHN KEATS**

**Prescribed text**

**Selected Poems: John Keats, editor John Barnard**

**(Questions continue on next page)**

**(Turn over)**



**EITHER**

- 13 Explore John Keats' portrayal of emotional pain in Ode on Melancholy and 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 romantic love is presented in Isabella: or, The Pot of Basil and 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 55.**

**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 41.**

## **THE VICTORIANS**

**Prescribed text**

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

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 15 Explore the ways in which the natural world is presented in *The Darkling* Thrush by Thomas Hardy 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 intense feeling is presented in *Grief* by Elizabeth Barrett Browning 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 55.**

**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 41.**

**VICTORIAN POET: CHRISTINA ROSSETTI**

**Prescribed text**

**Christina Rossetti Selected Poems, editor  
Dinah Roe**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 17 Explore the ways in which temptation is presented in *The World* 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 Rossetti makes use of the natural world in *An Apple–Gathering* 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 55.**

**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 41.**

## **MODERNISM**

**Prescribed text**

**Great Modern Poets, editor Michael Schmidt**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

**19 Explore the ways in which decisive moments are presented in The Road Not Taken by Robert Frost 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 human nature is presented in pity this busy monster, manunkind by e e cummings 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 55.**

**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 41.**

**MODERNIST POET: T S ELIOT**

**Prescribed text**

**T S Eliot: Selected Poems**

**(Questions continue on next page)**

**(Turn over)**



**EITHER**

- 21 Explore the ways in which death is presented in Gerontion 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 T S Eliot uses settings in Sweeney Erect 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 55.**

**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 41.**

## **THE MOVEMENT**

**Prescribed text**

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

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

- 23 Explore the ways in which suffering is presented in Hospital for Defectives by Thomas Blackburn 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 voice is created in Metamorphosis by Peter Porter 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 55.**

**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 41.**

**THE MOVEMENT POET: PHILIP LARKIN**

**Prescribed text**

**The Less Deceived, Philip Larkin**

**(Questions continue on next page)**

**(Turn over)**

**EITHER**

**25 Explore the ways in which Larkin presents the past in Church Going 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 uses voice in Poetry of Departures 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	<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"/>
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Question 15	<input type="checkbox"/>	Question 16	<input type="checkbox"/>
Question 17	<input type="checkbox"/>	Question 18	<input type="checkbox"/>
Question 19	<input type="checkbox"/>	Question 20	<input type="checkbox"/>
Question 21	<input type="checkbox"/>	Question 22	<input type="checkbox"/>
Question 23	<input type="checkbox"/>	Question 24	<input type="checkbox"/>
Question 25	<input type="checkbox"/>	Question 26	<input type="checkbox"/>

(Begin your answer on next page)

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