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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

Thursday 29 June 2017 – 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 *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Genetics* by Sinéad Morrissey (on page 3).

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

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *When Six O'Clock Comes and Another Day Has Passed* by Kathryn Simmonds on page 2 of the source booklet and reread the anthology poem *Effects* by Alan Jenkins (on pages 4 and 5).

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 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: Specified Poetry Pre- or Post-1900

Answer **ONE** question on your chosen text. Begin your answer on page 23.

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 18.

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 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)

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

The Movement

Prescribed text

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

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)

Answer ONE question on your chosen text. Begin your answer on page 23.

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 18.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

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)

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:

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