

Please check the examination details below before entering your candidate information

Candidate surname

Other names

**Pearson Edexcel**  
**Level 3 GCE**

Centre Number

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Candidate Number

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**Tuesday 11 June 2019**

Afternoon (Time: 2 hours 15 minutes)

Paper Reference **9ET0/03**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**You must have:**

Prescribed texts (clean copies) and Source Booklet (enclosed)

Total Marks

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### 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 non-examined assessment.

### 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. Begin your answer on page 3.**

**EITHER**

- 1** Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Eat Me* by Patience Agbabi (on page 3).

Compare the methods both poets use to explore relationships.

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

**OR**

- 2** Read the poem *Two Trees* by Don Paterson on page 2 of the source booklet and reread the anthology poem *Giuseppe* by Roderick Ford (on page 4).

Compare the methods both poets use to explore unusual events.

**(Total for Question 2 = 30 marks)**

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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 page 6.**

**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 divine revelation 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 629-664

or

Happe: *The Second Shepherds' Play* stanzas 71-74

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

**OR**

- 4** Explore the presentation of working life 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 17-56

or

Happe: *Noah* (Chester) stanzas 3-7

**(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 page 6.

**Medieval Poet: Geoffrey Chaucer**

Prescribed text

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

**EITHER**

- 5 Explore how Chaucer presents the Wife's rebellion against voices of authority in *The Wife of Bath's Prologue and Tale*, by referring to lines 77-114 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 Chaucer presents the Wife's treatment of her husbands in *The Wife of Bath's Prologue and Tale*, by referring to lines 194-223 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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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 page 7.

### The Metaphysical Poets

Prescribed text

*Metaphysical Poetry*, editor Colin Burrow

#### EITHER

- 7 Explore the ways in which dramatic devices are used in *The World* by Henry Vaughan 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 apparently unrelated ideas are presented in *Song: To Lucasta, Going to the Wars* by Richard Lovelace 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 page 8.

**Metaphysical Poet: John Donne**

Prescribed text

*John Donne Selected Poems*

**EITHER**

- 9** Explore the ways in which constancy is presented in *Woman's Constancy* and in **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 uses extremes in *Holy Sonnet V ('I am a little world')* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 10 = 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 page 9.

### The Romantics

Prescribed text

*English Romantic Verse*, editor David Wright

#### EITHER

- 11** Explore the ways in which human nature is presented in *Songs of Experience: Holy Thursday* ('Is this a holy thing to see...?') by Blake 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 personal reflection is presented in *Sonnet on the Sea* by Keats 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 page 10.

**Romantic Poet: John Keats**

Prescribed text

*Selected Poems: John Keats*, editor John Barnard

**EITHER**

- 13** Explore the ways in which Keats presents the prospect of death in '*When I have fears that I may cease to be*' 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 the power of imagination is presented in *On First Looking into Chapman's Homer* 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 11 to 12.

### The Victorians

Prescribed text

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

#### EITHER

- 15** Explore the ways in which poets make use of the senses in *From In Memoriam: XCV* 'By night we linger'd on the lawn' by Tennyson 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 social conventions are presented in 'Died...' 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 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 page 13.

**Victorian Poet: Christina Rossetti**

Prescribed text

*Christina Rossetti Selected Poems*, editor Dinah Roe

**EITHER**

- 17** Explore the ways in which vanity is presented in *Some ladies dress in muslin full and white* 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 hardship is presented in *Up-Hill* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 18 = 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 page 14.

### Modernism

Prescribed text

*The Great Modern Poets*, editor Michael Schmidt

#### EITHER

- 19** Explore the ways in which relationships are presented in *Mending Wall* 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 the art and culture of the past are used in *The Shield of Achilles* by W H Auden 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 page 15.

**Modernist Poet: T S Eliot**

Prescribed text

*T S Eliot: Selected Poems*

**EITHER**

- 21** Explore the ways in which time is presented in *Rhapsody on a Windy Night* 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 creates character in *Portrait of a Lady* and in **one** other poem. You must relate your discussion to relevant contextual factors.

**(Total for Question 22 = 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 page 16.

### The Movement

Prescribed text

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

#### EITHER

- 23** Explore the ways in which the past is presented in *Photograph of Haymaker, 1890* by Molly Holden 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 the outsider's view is presented in *Horror Comic* by Robert Conquest 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 page 17.

**The Movement Poet: Philip Larkin**

Prescribed text

*The Less Deceived*, Philip Larkin

**EITHER**

- 25** Explore the ways in which death is presented in *Next, Please* 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 happiness is presented in *Wedding-Wind* and in **one** other poem. You must relate your discussion to relevant contextual factors

**(Total for Question 26 = 30 marks)**

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



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