

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

**Pearson Edexcel Level 3 GCE**

**English Literature**

**Advanced**

**Paper 3: Poetry**

**Tuesday 11 June 2019 – Afternoon**

**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 non-examined assessment.**

**MATERIALS REQUIRED FOR EXAMINATION**  
**Prescribed texts (clean copies)**

**ITEMS INCLUDED WITH QUESTION PAPERS**  
**Source Booklet (enclosed)**

**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.**

**(Continues on next page)**

**(Turn over)**

**ADVICE TO CANDIDATES**

- **Read each question carefully before you start to answer it.**
- **Check your answers if you have time at the end.**

**SECTION A: Post-2000 Specified Poetry**

**Answer ONE question. Begin your answer on page 6.**

**EITHER**

- 1 Read the poem Two Trees by Don Paterson on pages 2–3 of the source booklet and reread the anthology poem Eat Me by Patience Agbabi (on pages 4–6).**

**Compare the methods both poets use to explore relationships.**

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

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**(Questions continue on next page)**

**(Turn over)**

**OR**

- 2 Read the poem Two Trees by Don Paterson on pages 2–3 of the source booklet and reread the anthology poem Giuseppe by Roderick Ford (on pages 7–9).**

**Compare the methods both poets use to explore unusual events.**

**(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 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 64.**

**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 13–14.**

**(Questions continue on next page)**

**(Turn over)**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**



**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

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

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 16–18.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 19–21.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

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

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 22–24.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**



**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 25–26.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

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

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 27–30.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 31–32.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

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

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 33–35.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**



**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 36–37.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

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

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 38–40.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**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)**

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**(Questions continue on next page)**

**(Turn over)**

**Answer ONE question on your chosen text.  
Begin your answer on page 64.**

**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 41–42.**

## **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)**

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**(Questions continue on next page)**

**(Turn over)**

**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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**(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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