

English Literature
Advanced
PAPER 3: Poetry

Total Marks

Time: 2 hours 15 minutes

In the boxes below, write your name, centre number and candidate number.

Surname					
Other names					
Centre Number					
Candidate Number					

YOU MUST HAVE

Prescribed texts (clean copies)

Source Booklet

YOU WILL BE GIVEN

Nil

INSTRUCTIONS

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.**

SECTION A: Post-2000 Specified Poetry

Answer ONE question. Begin your answer on Page 5.

EITHER

- 1** Read the poem **On the New Bypass** by Jane Commane on page 2 of the Source Booklet and reread the anthology poem **Ode on a Grayson Perry Urn** by Tim Turnbull (on pages 3–4 of the Source Booklet).

Compare the ways both poets present contemporary urban life.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem **On the New Bypass** by Jane Commane on page 2 of the Source Booklet and reread the anthology poem **An Easy Passage** by Julia Copus (on pages 5–6 of the Source Booklet).

Compare the methods both poets use to explore change.

(Total for Question 2 = 30 marks)

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 ☐

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

(continued on the next page)

Turn over

Section A continued.

[illegible]

TOTAL FOR SECTION A = 30 MARKS

Turn over

SECTION B: Specified Poetry Pre- or Post-1900

**Answer ONE question on your chosen text.
Begin your answer on page 48.**

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.

Medieval Poetic Drama

Prescribed texts

**Everyman and Medieval Miracle Plays,
editor A C Cawley**

OR

**English Mystery Plays: A Selection,
editor Peter Happé**

(continued on the next page)

EITHER

- 3 Explore the presentation of the human and the divine in the extract 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 710–754

or

Happé: The Second Shepherds' Play stanzas 80–84

(Total for Question 3 = 30 marks)

(continued on the next page)

OR

- 4 Explore the presentation of character in the extract 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 217–252

or

Happé: Noah (Chester) stanzas 28–32

(Total for Question 4 = 30 marks)

**Answer ONE question on your chosen text.
Begin your answer on page 48.**

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.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

(continued on the next page)

EITHER

- 5 Explore Chaucer's use of satire in *The Wife of Bath's Prologue and Tale*, by referring to lines 371–412 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 the ways in which morality is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 1219–1264 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 48.**

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 11–13.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which contrasts are used in *The Definition of Love* by Andrew Marvell and 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 guilt is portrayed in *A Hymn to God the Father* by John Donne and 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 48.**

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 14–15.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which redemption is portrayed in *Goodfriday, 1613. Riding Westward* 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 Donne attempts to resolve contradictions in *Twickenham Garden* 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 48.**

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 16–17.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which suffering is presented in *Songs of Experience: London* by William 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 the poet's vision is presented in *Ode to the West Wind* by Shelley 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 48.**

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 18–19.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13 Explore the ways in which Keats presents solitude in ‘O Solitude! if I must with thee dwell’ 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 Keats uses the sonnet form in ‘Bright Star! would I were steadfast as thou art’ and in 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 48.**

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 20–22.

The Victorians

Prescribed text

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

EITHER

- 15 Explore the ways in which grief is presented in *From In Memoriam: VII 'Dark house, by which once more I stand'* 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 love is presented in *Meeting at Night* by Robert 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 48.**

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 23–24.

Victorian Poet: Christina Rossetti

Prescribed text

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

EITHER

- 17 Explore the ways in which disappointment is presented in *May* 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 uses contrast in *Goblin Market* 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 48.**

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.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which beauty is presented in *The Fawn* by Edna St Vincent Millay 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 suffering is presented in *Musée des Beaux Arts* 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 48.**

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 27–28.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21 Explore the ways in which Eliot presents sexual relationships in *Whispers of Immortality* 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 futility is presented in *Gerontion* 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 48.**

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 29–30.

The Movement

Prescribed text

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

EITHER

- 23 Explore the ways in which moments of transition are presented in *Farewell to Kurdistan* by Rosemary Tonks 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 death is presented in *Felo De Se* by Thomas Blackburn 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 48.**

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.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

- 25 Explore the ways in which Larkin presents mortality in *Skin* 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 youth is presented in *Maiden Name* 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 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"/>
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"/>

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings present.

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins or other markings on the paper.

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

[illegible]

(continued on the next page)

Turn over

Section B continued.

TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER