

English Literature
Advanced
PAPER 3: Poetry

Total Marks

Friday 16 June 2023 – Afternoon

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 (enclosed)

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 *Now We Are Things Invisible* by VAHNI CAPILDEO on page 2 of the source booklet and reread the anthology poem *History* by JOHN BURNSIDE (on pages 3 to 5).**

Compare the ways in which both poets explore thoughts and feelings evoked by places.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem *Now We Are Things Invisible* by VAHNI CAPILDEO on page 2 of the source booklet and reread the anthology poem *Please Hold* by CIARAN O'DRISCOLL (on pages 6 and 7).**

Compare the methods both poets use to explore visions of the future.

(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 ☐

Answer lines continue on the next 25 pages.

[illegible]

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

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.

Turn over

SECTION A continued.[illegible]

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.

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.

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.

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.

SECTION A continued.[illegible]

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.

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.This image shows a single page 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.

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

Turn over

SECTION A continued.[illegible]

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 47.**

You must select an extract from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on page 10.

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)

SECTION B continued.**EITHER**

- 3 Explore the ways in which marriage is presented 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 Shepherd's Pageant
(Wakefield) lines 64–108**

or

**Happé: The Second Shepherd's Play
stanzas 8–12**

(Total for Question 3 = 30 marks)

(continued on the next page)

SECTION B continued.

OR

- 4 Explore the presentation of craft skills 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 Crucifixion (York) lines 97–156

or

Happé: The Crucifixion (York) stanzas 9–13

(Total for Question 4 = 30 marks)

**Answer ONE question on your chosen text.
Begin your answer on page 47.**

You must select an extract from the prescribed list for your studied collection. The poems are listed in Section B of the source booklet on page 11.

Medieval Poet: GEOFFREY CHAUCER

Prescribed text

**The Wife of Bath's Prologue and Tale, editor
JAMES WINNY**

EITHER

- 5 Explore the ways in which Chaucer presents the war between the sexes in *The Wife of Bath's Prologue and Tale*, by referring to lines 788-828 and ONE other extract of similar length. You must relate your discussion to relevant contextual factors.**

(Total for Question 5 = 30 marks)

(continued on the next page)

SECTION B continued.

OR

- 6** Explore the ways in which Chaucer retains the reader's interest in **The Wife of Bath's Prologue and Tale**, by referring to lines 163-193 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 47.**

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 12 and 13.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor COLIN BURROW

EITHER

- 7 Explore the ways in which pleasure is presented in *The Collar* by GEORGE HERBERT 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 poets use persuasion in *The Flea* 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 47.**

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 and 15.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which Donne combines learning and devotion in *Hymn to God my God, in my Sickness* 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 presents mourning in *A Nocturnal upon St Lucy's Day, Being the Shortest Day* 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 47.**

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 and 17.

The Romantics

Prescribed text

English Romantic Verse, editor DAVID WRIGHT

EITHER

- 11 Explore the ways in which the power of the creative mind is portrayed in *Ode on a Grecian Urn* by John Keats 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 poets present innocence in *Songs of Innocence: Holy Thursday* by WILLIAM BLAKE 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 47.**

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 18.

Romantic Poet: John Keats

Prescribed text

**Selected Poems: John Keats, editor
JOHN BARNARD**

EITHER

- 13 Explore the ways in which Keats presents strong feelings in *On Sitting Down to Read King Lear Once Again* 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 Keats presents the power of poetry in *Ode to a Nightingale* 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 47.**

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 to 21.

The Victorians

Prescribed text

**The New Oxford Book of Victorian Verse, editor
CHRISTOPHER RICKS**

EITHER

- 15 Explore the ways in which poets present the role of women in *From Sonnets from the Portuguese* XXIV: ‘Let the world’s sharpness, like a closing knife’ by Elizabeth Barrett Browning and ONE other poem. You must relate your discussion to relevant contextual factors.**

(Total for Question 15 = 30 marks)

(continued on the next page)

SECTION B continued.

OR

- 16** Explore the ways in which poets present the passage of time in ‘**I Look into My Glass**’ by Thomas Hardy and **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 47.**

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 22.

Victorian Poet: Christina Rossetti

Prescribed text

**Christina Rossetti Selected Poems, editor
DINAH ROE**

EITHER

- 17 Explore the ways in which Rossetti presents self-denial in *Memory* and 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 presents guilt in *What Would I Give?* and 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 47.**

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 and 24.

Modernism

Prescribed text

The Great Modern Poets, editor MICHAEL SCHMIDT

EITHER

- 19 Explore the ways in which poets present indecision in *Stopping by Woods on a Snowy Evening* by Robert Frost and 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 contradictions are used in *what if a much of a which of a wind* by e e cummings and 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 47.**

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 25.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21 Explore the ways in which Eliot presents death in *The Hollow Men* and 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 makes use of a deliberately fragmented style in *What the Thunder Said* (*The Waste Land V*) and 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 47.**

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 26 and 27.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor PHILIP LARKIN

EITHER

- 23 Explore the ways in which cruelty is presented in *Take One Home for the Kiddies* by Philip Larkin and 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 relations between humans and animals are presented in *The Wasps' Nest* by George Macbeth and 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 47.**

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 28 and 29.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, PHILIP LARKIN

EITHER

- 25 Explore the ways in which Larkin presents change in *Coming* and 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 presents the inner life in *If, My Darling* and 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 ☐

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 ☐

Answer lines continue on the next 26 pages.

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

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, text, or other markings on the paper.

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.

[illegible]

Turn over

SECTION B continued.

[illegible]

Turn over

SECTION B continued.

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