

English Literature  
Advanced  
PAPER 3: Poetry

Total Marks
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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.**

**Turn over**

## **ADVICE**

**Read each question carefully before you start to answer it.**

**Check your answers if you have time at the end.**

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## **SECTION A**

### **Post-2000 Specified Poetry**

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

#### **EITHER**

- 1 Read the poem *Now We Are Things Invisible* by Vahni Capildeo on pages 2 and 3 of the source booklet and reread the anthology poem *History* by John Burnside (on pages 4 to 8).**

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

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

**(continued on the next page)**

**Turn over**

**Section A continued.**

**OR**

- 2 Read the poem *Now We Are Things Invisible* by Vahni Capildeo on pages 2 and 3 of the source booklet and reread the anthology poem *The Gun* by Vicki Feaver (on pages 9 and 10).**

**Compare the ways both poets present transformations.**

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

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**Turn over**

**Section A continued.**

**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 space continues on the next 30 pages.**

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**Turn over**

## Section A continued.

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**Turn over**

## Section A continued.

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**Turn over**



## Section A continued.

[illegible]

**Turn over**

## Section A continued.

[illegible]

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## Section A continued.

[illegible]

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## Section A continued.

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## Section A continued.

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**Section A continued.**

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**Turn over**

## Section A continued.

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## Section A continued.

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**Turn over**



## Section A continued.

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**Turn over**

## Section A continued.

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## Section A continued.

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## Section A continued.

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## Section A continued.

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## Section A continued.

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## Section A continued.

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## Section A continued.

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**Turn over**



## Section A continued.

[illegible]

**Turn over**

## Section A continued.

[illegible]

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## Section A continued.

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## Section A continued.

[illegible]

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## 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.**

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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 63.**

**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 pages 16 to 17.**

### **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)**

**Turn over**

**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)**

**Turn over**

**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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 18.**

**Medieval Poet: Geoffrey Chaucer**

**Prescribed text**

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

**(continued on the next page)**



**Section B continued.****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)**

**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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 23.**

## **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)**

**(continued on the next page)**

**Turn over**

**Section B continued.**

**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)**

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**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 24 to 27.**

**Metaphysical Poet: John Donne**

**Prescribed text**

**John Donne Selected Poems**

**(continued on the next page)**

**Section B continued.****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)**

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**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 to 30.**

**The Romantics**

**Prescribed text**

**English Romantic Verse, editor David Wright**

**(continued on the next page)**

**Section B continued.**

**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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 and 32.**

**Romantic Poet: John Keats**

**Prescribed text**

**Selected Poems: John Keats,  
editor John Barnard**

**(continued on the next page)**



**Section B continued.**

**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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 to 37.**

**The Victorians**

**Prescribed text**

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

**(continued on the next page)**

**Section B continued.**

## **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)**

## **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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 to 40.**

**Victorian Poet: Christina Rossetti**

**Prescribed text**

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

**(continued on the next page)**

**Section B continued.**

**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)**

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**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 to 44.**

**Modernism**

**Prescribed text**

**The Great Modern Poets, editor Michael Schmidt**

**(continued on the next page)**

**Section B continued.**

**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)**

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**Turn over**

**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 45 and 46.**

**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)**

**(continued on the next page)**

**Turn over**



**Section B continued.**

**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)**

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**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 47 to 50.**

**The Movement**

**Prescribed text**

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

**(continued on the next page)**

**Section B continued.**

**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)**

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**Answer ONE question on your chosen text. Begin your answer on page 63.**

**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 51 to 53.**

**The Movement Poet: Philip Larkin**

**Prescribed text**

**The Less Deceived, Philip Larkin**

**(continued on the next page)**

**Section B continued.**

**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)**

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**Turn over**

**Indicate on page 63 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 ☐.**

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**Section B continued.****Chosen question number:**

<b>Question 3</b>	<input type="checkbox"/>	<b>Question 4</b>	<input type="checkbox"/>
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**(continued on the next page)****Turn over**

Section B continued.

**Answer space continues on the next 30 pages.**

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## Section B continued.

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## Section B continued.

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