

English Literature
Advanced
PAPER 3: Poetry

Total Marks

Friday 14 June 2024 – 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 **Stillwater Cove** by Ada Limón on pages 3–4 of the source booklet and reread the anthology poem **Out of the Bag** by Seamus Heaney (on pages 5–9).

Compare the methods both poets use to explore childhood memories.

(Total for Question 1 = 30 marks)

OR

- 2 Read the poem **Stillwater Cove** by Ada Limón on pages 3–4 of the source booklet and reread the anthology poem **From the Journal of a Disappointed Man** by Andrew Motion (on pages 10–11).

Compare the methods both poets use to explore the act of observing.

(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 space continues on the next 19 pages.

[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.

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.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 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.

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.[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.

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 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 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 41.**

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.

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)

Medieval Poetic Drama continued.

EITHER

- 3 Explore the presentation of God's instructions 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 113–144

or

Happé: Noah (Chester) stanzas 15–18

(Total for Question 3 = 30 marks)

OR

- 4 Explore the presentation of suffering and hardship 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 55–99

or

Happé: The Second Shepherd's Play stanzas 7–11

(Total for Question 4 = 30 marks)

**Answer ONE question on your chosen text.
Begin your answer on page 41.**

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.

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 attitudes towards marital love 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)

(continued on the next page)

OR

- 6 Explore the ways in which Chaucer presents the significance of physical appearance in *The Wife of Bath's Prologue and Tale*, by referring to lines 586–626 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 41.**

**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 longing is presented in
The Pulley 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 natural imagery is used in To
My Mistress Sitting by a River's Side: An Eddy
by Thomas Carew 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 41.**

**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 19–20.**

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which Donne presents separation in
Song (‘Sweetest love I do not go’) 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 strong
emotions in *The Apparition* 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 41.**

**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 21–22.**

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which attitudes to ageing are
presented in *So We'll Go no more A Roving* by
Lord Byron 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 melancholy is presented in
Ode on Melancholy by John Keats 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 41.**

**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 23.**

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13 Explore the ways in which Keats presents the power of
nature in *On the Sea* 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 desire
in *The Eve of St Agnes* 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 41.**

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 24–27.

The Victorians

Prescribed text

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

EITHER

- 15 Explore the ways in which poets present yearning in
Maud: I.xi ‘O let the solid ground’ by Alfred
Tennyson and ONE other poem. You must relate your
discussion to relevant contextual factors.**

(Total for Question 15 = 30 marks)

(continued on the next page)

OR

- 16 Explore the ways in which poets present the significance of journeys in *Stanzas – [‘Often rebuked, yet always back returning’]* by Charlotte Brontë (perhaps by Emily Brontë) 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 41.**

**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 28–29.**

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

- 17 Explore the ways in which Rossetti presents loss in
Twice 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 the passing
of time in Piteous my rhyme is 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 41.**

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 30–31.

Modernism

Prescribed text

The Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which poets present the relationship between humans and nature in *Mowing* 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 poets present moments of significance in *Recuerdo* by Edna St Vincent Millay 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 41.**

**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 32.**

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

- 21 Explore how Eliot presents decay in *Death by Water (The Waste Land IV)* and ONE other poem. You must relate your discussion to relevant contextual factors.**

(Total for Question 21 = 30 marks)

OR

- 22 Explore how Eliot presents a vision of urban life in *Preludes* 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 41.**

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 33–34.

The Movement

Prescribed text

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

EITHER

- 23 Explore the ways in which mortality is presented in *Nothing to be Said* 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 hope is presented in *Brooklyn Heights* by John Wain 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 41.**

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 35–36.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

25 Explore the ways in which Larkin presents a sense of belonging in *Places*, *Loved Ones* 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 ordinary in *Born Yesterday* 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 space continues on the next 20 pages.

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

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. 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.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.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 B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

Turn over

SECTION B continued.[illegible]

TOTAL FOR SECTION B = 30 MARKS

TOTAL FOR PAPER = 60 MARKS

END OF PAPER