

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.

Turn over

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 6.

EITHER

- 1 Read the poem *Stillwater Cove* by Ada Limón on pages 3–5 of the source booklet and reread the anthology poem *Out of the Bag* by Seamus Heaney (on pages 6–14).**

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 3–5 of the source booklet and reread the anthology poem *From the Journal of a Disappointed Man* by Andrew Motion (on pages 15–18).**

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 23 pages.

Turn over

SECTION A continued.

Turn over

SECTION A continued.

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SECTION A continued.[illegible]

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SECTION A continued.

[illegible]

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12

SECTION A continued.

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SECTION A continued.

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SECTION A continued.

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17

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.

[illegible]

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SECTION A continued.

[illegible]

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SECTION A continued.

[illegible]

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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.

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 58.

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 24–26.

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

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)

(continued on the next page)

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 58.

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 24–26.

Medieval Poet: Geoffrey Chaucer

Prescribed text

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

(continued on the next page)

Medieval Poet: Geoffrey Chaucer continued.

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)

Turn over

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 58.

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 27–31.

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)

(continued on the next page)

Turn over

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 58.

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 32–36.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

(continued on the next page)

Metaphysical Poet: John Donne continued.

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)

Turn over

Answer ONE question on your chosen text. Begin your answer on page 58.

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 37–40.

The Romantics

Prescribed text

**English Romantic Verse, editor
David Wright**

(continued on the next page)

The Romantics continued.

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 58.

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.

Romantic Poet: John Keats

Prescribed text

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

(continued on the next page)

Romantic Poet: John Keats continued.

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)

Turn over

Answer ONE question on your chosen text. Begin your answer on page 58.

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 43–49.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

(continued on the next page)

The Victorians continued.

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)

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 58.

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 50–52.

Victorian Poet: Christina Rossetti

Prescribed text

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

(continued on the next page)

Victorian Poet: Christina Rossetti continued.

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)

Turn over

Answer ONE question on your chosen text. Begin your answer on page 58.

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 53–56.

Modernism

Prescribed text

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

(continued on the next page)

Modernism continued.

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 58.

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 57–58.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

(continued on the next page)

Modernist Poet: T S Eliot continued.

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 58.

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 59–63.

The Movement

Prescribed text

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

(continued on the next page)

The Movement continued.

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)

Turn over

Answer ONE question on your chosen text. Begin your answer on page 58.

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 64–66.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

(continued on the next page)

**The Movement Poet: Philip Larkin
continued.**

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:

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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"/>

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Section B continued.

Question 17	<input type="checkbox"/>	Question 18	<input type="checkbox"/>
Question 19	<input type="checkbox"/>	Question 20	<input type="checkbox"/>
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Question 23	<input type="checkbox"/>	Question 24	<input type="checkbox"/>
Question 25	<input type="checkbox"/>	Question 26	<input type="checkbox"/>

**Answer space continues on the
next 24 pages.**

SECTION B continued.

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SECTION B continued.

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Turn over

SECTION B continued.

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SECTION B continued.

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SECTION B continued.

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SECTION B continued.

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Turn over

SECTION B continued.

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