

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Pearson Edexcel
Level 3 GCE

Centre Number

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Candidate Number

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Friday 17 May 2019

Morning (Time: 2 hours)

Paper Reference **8ET0/01**

English Literature

Advanced Subsidiary

Paper 1: Poetry and Drama

You must have:

Prescribed texts (clean copies)

Total Marks

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Instructions

- Use **black** ink or ball-point pen.
- **Fill in the boxes** at the top of this page with your name, centre number and candidate number.
- Answer **one** question in **Section A** and **one** question in **Section B** on your chosen text.
- Answer the questions in the spaces provided
– *there may be more space than you need.*

Information

- The total mark for this paper is 72.
- 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.

Turn over ►

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Pearson

SECTION A: Poetry

Answer ONE question. Write your answer in the space provided.

EITHER

- 1 Compare the ways in which poets explore ideas of change in *The Furthest Distances I've Travelled* by Leontia Flynn and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 1 = 24 marks)

OR

- 2 Compare the ways in which poets explore morality in *Giuseppe* by Roderick Ford and one other poem of your choice from *Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011*.

In your answer you should consider the following:

- the poets' development of themes
- the poets' use of language and imagery
- the use of other poetic techniques.

(Total for Question 2 = 24 marks)

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List of prescribed poems

Poems of the Decade: An Anthology of the Forward Books of Poetry 2002–2011
(Faber and Faber, 2015) ISBN 978-0571325405 / ISBN 978-0571281732

Poem title	Poet	Pages	
		New Edition	Old Edition
Eat Me	Patience Agbabi	3	13
Chainsaw Versus the Pampas Grass	Simon Armitage	6	16
Material	Ros Barber	10	20
History	John Burnside	25	35
An Easy Passage	Julia Copus	37	47
The Deliverer	Tishani Doshi	43	53
The Lammas Hireling	Ian Duhig	51	61
To My Nine-Year-Old Self	Helen Dunmore	52	62
A Minor Role	U A Fanthorpe	57	67
The Gun	Vicki Feaver	62	72
The Furthest Distances I've Travelled	Leontia Flynn	64	74
Giuseppe	Roderick Ford	66	76
Out of the Bag	Seamus Heaney	81	91
Effects	Alan Jenkins	92	102
Genetics	Sinéad Morrissey	125	135
From the Journal of a Disappointed Man	Andrew Motion	127	137
Look We Have Coming to Dover	Daljit Nagra	129	139
Please Hold	Ciaran O'Driscoll	132	142
On Her Blindness	Adam Thorpe	170	180
Ode on a Grayson Perry Urn	Tim Turnbull	172	182



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

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TOTAL FOR SECTION A = 24 MARKS



SECTION B: Drama

Answer ONE question on your chosen text. Write your answer in the space provided.

TRAGEDY

***Doctor Faustus*, Christopher Marlowe**

EITHER

- 3** '*Doctor Faustus* is more comedy than tragedy: we laugh at Faustus rather than sympathise with him.'

In the light of this comment, explore the use of comedy for dramatic effect in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4** 'Faustus is damned because he believes he is damned.'

In the light of this comment, explore the dramatic presentation of damnation in *Doctor Faustus*. In your answer you must consider relevant contextual factors.

(Total for Question 4 = 48 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

The Duchess of Malfi, John Webster

EITHER

- 5 'Justice in *The Duchess of Malfi* is abused by the very characters who represent and uphold it.'

In the light of this comment, explore the dramatic presentation of justice in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

OR

- 6 'Even though it is named after a woman, *The Duchess of Malfi* is set in a man's world.'

In the light of this comment, explore the presentation of women in *The Duchess of Malfi*. In your answer you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)



Answer ONE question on your chosen text. Write your answer in the space provided.

The Home Place, Brian Friel

EITHER

- 7 'The characters in *The Home Place* are only interested in what they can get for themselves.'

In the light of this comment, explore how self-interest is presented in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

- 8 '*The Home Place* is almost overwhelmingly depressing, with little optimism for any of the characters.'

In the light of this comment, explore the presentation of hope in *The Home Place*. In your answer you must consider relevant contextual factors.

(Total for Question 8 = 48 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

A Streetcar Named Desire, Tennessee Williams

EITHER

9 'The male characters in *A Streetcar Named Desire* are too brutish to be believable.'

In the light of this comment, explore the dramatic presentation of male characters in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

10 'The characters in *A Streetcar Named Desire* are not scared of death, but of being alone.'

In the light of this comment, explore the dramatic presentation of loneliness in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)



Answer ONE question on your chosen text. Write your answer in the space provided.

COMEDY

The Importance of Being Earnest, Oscar Wilde

EITHER

- 11 'The Importance of Being Earnest presents characters obsessed with superficial matters such as money and appearance – they are all surface and no substance.'

In the light of this comment, explore the dramatic presentation of superficiality in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

- 12 'Wilde continually mocks the upper classes in *The Importance of Being Earnest*.'

In the light of this comment, explore how social classes are presented in *The Importance of Being Earnest*. In your answer you must consider relevant contextual factors.

(Total for Question 12 = 48 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

The Pitmen Painters, Lee Hall

EITHER

13 'The *Pitmen Painters* is about the transformative power of art.'

In the light of this comment, explore how the ability of art to bring about change is presented in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'The art world remains disproportionately cluttered with the sons and daughters of the middle classes.'

In the light of this comment, explore how the art world is presented as middle class in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)



Answer ONE question on your chosen text. Write your answer in the space provided.

The Rover, Aphra Behn

EITHER

15 'The threat of violence overrides the comedy in *The Rover*.'

In the light of this comment, explore the dramatic presentation of violence in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

OR

16 'The Rover shows us that at this time a woman could be either a virgin or a whore – with no in-between.'

In the light of this comment, explore the dramatic presentation of male attitudes towards women in *The Rover*. In your answer you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)

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Answer ONE question on your chosen text. Write your answer in the space provided.

Waiting for Godot, Samuel Beckett

EITHER

17 'The actions are as important as the dialogue.'

In the light of this comment, explore the role of stage directions in *Waiting for Godot*.
In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'Vladimir seems to be the only character who remembers things from one day to the next.'

In the light of this comment, explore the presentation of memory in *Waiting for Godot*.
In your answer you must consider relevant contextual factors.

(Total for Question 18 = 48 marks)



Indicate which question you are answering by marking a cross . 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 6 | <input type="checkbox"/> | Question 7 | <input type="checkbox"/> | Question 8 | <input type="checkbox"/> |
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TOTAL FOR SECTION B = 48 MARKS
TOTAL FOR PAPER = 72 MARKS



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