

Please check the examination details below before entering your candidate information

Candidate surname

Other names

Centre Number

Candidate Number

Pearson Edexcel Level 3 GCE

Thursday 16 May 2024

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

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 texts.
- 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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SECTION A

Poetry

Answer ONE question.

Begin your answer on page 4.

EITHER

- 1 Compare the ways in which poets present ideas about the modern world in *Please Hold* by Ciaran O'Driscoll 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 present ideas about gender in *Chainsaw Versus the Pampas Grass* by Simon Armitage 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

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TOTAL FOR SECTION A = 24 MARKS



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SECTION B

Drama

Answer ONE question on your chosen text.

Begin your answer on page 18.

***Les Blancs*, Lorraine Hansberry**

EITHER

- 3** 'Charlie is a journalist who wants to understand but doesn't want to listen.'

In the light of this comment, explore Hansberry's dramatic presentation of Charlie Morris in *Les Blancs*.

In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4** 'Freedom cannot be achieved through dialogue alone. It must be fought for and won.'

In the light of this comment, explore Hansberry's dramatic presentation of freedom in *Les Blancs*.

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.

Begin your answer on page 18.

Doctor Faustus, Christopher Marlowe

EITHER

- 5** 'Faustus happily gives away his soul because of his insatiable greed.'

In the light of this comment, explore Marlowe's dramatic presentation of greed in *Doctor Faustus*.

In your answer you must consider relevant contextual factors.

(Total for Question 5 = 48 marks)

OR

- 6** 'It is not until it is too late that Faustus realises his fate rests solely in the hands of Lucifer.'

In the light of this comment, explore Marlowe's dramatic presentation of fate in *Doctor Faustus*.

In your answer you must consider relevant contextual factors.

(Total for Question 6 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 18.

***The Duchess of Malfi*, John Webster**

EITHER

- 7** 'As in all revenge tragedies, it is the characters' guilt that proves to be their biggest undoing.'

In the light of this comment, explore Webster's dramatic presentation of guilt in *The Duchess of Malfi*.

In your answer you must consider relevant contextual factors.

(Total for Question 7 = 48 marks)

OR

- 8** '*The Duchess of Malfi* presents corrupted and unhappy characters whose melancholy leads to their evil actions.'

In the light of this comment, explore Webster's dramatic presentation of melancholy in *The Duchess of Malfi*.

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.

Begin your answer on page 18.

The Importance of Being Earnest, Oscar Wilde

EITHER

9 'Everyone tells stories rather than the truth in *The Importance of Being Earnest*.'

In the light of this comment, explore Wilde's dramatic presentation of stories in *The Importance of Being Earnest*.

In your answer you must consider relevant contextual factors.

(Total for Question 9 = 48 marks)

OR

10 'Nothing is taken seriously in this play, not even death.'

In the light of this comment, explore Wilde's dramatic presentation of attitudes to death in *The Importance of Being Earnest*.

In your answer you must consider relevant contextual factors.

(Total for Question 10 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 18.

The Rover, Aphra Behn

EITHER

- 11** 'Behn creates strong female characters who attempt to gain some control over their lives and destinies.'

In the light of this comment, explore Behn's dramatic presentation of control in *The Rover*.

In your answer you must consider relevant contextual factors.

(Total for Question 11 = 48 marks)

OR

- 12** 'Carnival gives licence for characters to explore their vices and forget about their virtues.'

In the light of this comment, explore Behn's dramatic presentation of virtue in *The Rover*.

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.

Begin your answer on page 18.

A Streetcar Named Desire, Tennessee Williams

EITHER

13 'Elysian Fields is a hostile place where nobody seems to like each other very much.'

In the light of this comment, explore Williams' dramatic presentation of friendship in *A Streetcar Named Desire*.

In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'In the world of the play, the men must be strong and the women must be beautiful.'

In the light of this comment, explore Williams' dramatic presentation of beauty in *A Streetcar Named Desire*.

In your answer you must consider relevant contextual factors.

(Total for Question 14 = 48 marks)

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Answer ONE question on your chosen text.

Begin your answer on page 18.

***Sweat*, Lynn Nottage**

EITHER

15 'Cynthia has hopes and dreams beyond drinking and working nine to five.'

In the light of this comment, explore Nottage's dramatic presentation of Cynthia in *Sweat*.

In your answer you must consider relevant contextual factors.

(Total for Question 15 = 48 marks)

OR

16 'Nottage pulls at the fraying threads of a struggling working class in *Sweat*.'

In the light of this comment, explore Nottage's dramatic presentation of the working class in *Sweat*.

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.

Begin your answer on page 18.

Waiting for Godot, Samuel Beckett

EITHER

17 'The audience becomes as bored as the characters in *Waiting for Godot*.'

In the light of this comment, explore Beckett's dramatic presentation of boredom in *Waiting for Godot*.

In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'Vladimir and Estragon prove that there can be dignity in suffering and humiliation.'

In the light of this comment, explore Beckett's dramatic presentation of dignity in *Waiting for Godot*.

In your answer you must consider relevant contextual factors.

(Total for Question 18 = 48 marks)

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TOTAL FOR SECTION B = 48 MARKS
TOTAL FOR PAPER = 72 MARKS



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