

Please check the examination details below before entering your candidate information

Candidate surname					Other names			
<b>Pearson Edexcel</b>		Centre Number			Candidate Number			
<b>Level 3 GCE</b>		<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>			<input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/> <input type="text"/>			
<b>Friday 15 May 2020</b>								
Morning (Time: 2 hours)					Paper Reference <b>8ET0/01</b>			
<b>English Literature</b>								
<b>Advanced Subsidiary</b>								
<b>Paper 1: Poetry and Drama</b>								
<b>You must have:</b> 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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Pearson

**SECTION A: Poetry**

Answer **ONE** question and write your answer in the space provided.

**EITHER**

- 1** Compare the ways in which poets explore power in *The Gun* by Vicki Feaver 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 use settings in *The Lammas Hireling* by Ian Duhig 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/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. Write your answer in the space provided.  
(Begin your answer on page 20.)**

**TRAGEDY*****Doctor Faustus*, Christopher Marlowe****EITHER**

- 3** 'Dramatic locations are as important as the plot in *Doctor Faustus*.'

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

**(Total for Question 3 = 48 marks)**

**OR**

- 4** 'The tragedy of *Doctor Faustus* is that Faustus ends up without a friend.'

In the light of this comment, explore Marlowe's dramatic presentation of relationships 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.  
(Begin your answer on page 20.)

*The Duchess of Malfi*, John Webster

**EITHER**

- 5 'The *Duchess of Malfi* concerns social, political and domestic duties.'

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

**(Total for Question 5 = 48 marks)**

**OR**

- 6 'The problem with Webster's plays is that he is too obsessed with death.'

In the light of this comment, explore Webster's dramatic presentation of death in *The Duchess of Malfi*. 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. Write your answer in the space provided.  
(Begin your answer on page 20.)

*The Home Place*, Brian Friel

**EITHER**

7 'Conflict is always just below the surface for the characters in *The Home Place*.'

In the light of this comment, explore Friel's dramatic presentation of conflict in *The Home Place*. In your answer you must consider relevant contextual factors.

**(Total for Question 7 = 48 marks)**

**OR**

8 'Fathers are weak and not respected in *The Home Place*.'

In the light of this comment, explore Friel's dramatic presentation of fathers 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.  
(Begin your answer on page 20.)

*A Streetcar Named Desire, Tennessee Williams*

EITHER

9 'Traditional American family values are not to be found in Elysian Fields.'

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

(Total for Question 9 = 48 marks)

OR

10 'There is obsession but not love in *A Streetcar Named Desire*.'

In the light of this comment, explore Williams' dramatic presentation of love in *A Streetcar Named Desire*. 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. Write your answer in the space provided.  
(Begin your answer on page 20.)

COMEDY

*The Importance of Being Earnest*, Oscar Wilde

EITHER

11 'Wilde presents a world where it is better to be ignorant than educated.'

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

(Total for Question 11 = 48 marks)

OR

12 'The characters may not read, but they do write in *The Importance of Being Earnest*.'

In the light of this comment, explore Wilde's dramatic presentation of the written word 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.  
(Begin your answer on page 20.)

*The Pitmen Painters*, Lee Hall

EITHER

13 'The Pitmen Painters presents a half-forgotten, fast-vanishing world.'

In the light of this comment, explore Hall's dramatic presentation of the past in *The Pitmen Painters*. In your answer you must consider relevant contextual factors.

(Total for Question 13 = 48 marks)

OR

14 'The Pitmen Painters demonstrates the importance of universal education.'

In the light of this comment, explore Hall's dramatic presentation of education in *The Pitmen Painters*. 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. Write your answer in the space provided.  
(Begin your answer on page 20.)

*The Rover*, Aphra Behn

**EITHER**

**15** 'None of the characters in *The Rover* fits into society.'

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

**(Total for Question 15 = 48 marks)**

**OR**

**16** 'Much of the action takes place in locked rooms and private locations.'

In the light of this comment, explore Behn's dramatic presentation of private and public spaces 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.  
(Begin your answer on page 20.)

*Waiting for Godot*, Samuel Beckett

**EITHER**

**17** 'Very little happens in *Waiting for Godot* – and what happens has no meaning.'

In the light of this comment, explore Beckett's dramatic presentation of meaninglessness in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 17 = 48 marks)**

**OR**

**18** 'Pozzo and Lucky depend on each other as much as Vladimir and Estragon do.'

In the light of this comment, explore Beckett's dramatic presentation of dependency in *Waiting for Godot*. In your answer you must consider relevant contextual factors.

**(Total for Question 18 = 48 marks)**

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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 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"/> |
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**TOTAL FOR SECTION B = 48 MARKS**  
**TOTAL FOR PAPER = 72 MARKS**



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