

Please check the examination details below before entering your candidate information

Candidate surname					Other names								
<b>Pearson Edexcel Level 3 GCE</b>					Centre Number					Candidate Number			
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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 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.
- Good luck with your examination.

Turn over ►



**SECTION A: Poetry**

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

**EITHER**

- 1** Compare the ways in which poets explore journeys in *Look We Have Coming to Dover!* by Daljit Nagra 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 parent-child relationships in *History* by John Burnside 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.  
(Begin your answer on page 18.)**

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

- 3** 'Although Faustus is willing to recognise and deal with demons and devils, he is not willing to recognise and deal with God.'

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

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

**OR**

- 4** 'With the exception of Faustus and Mephistopheles, there are too many flat and undeveloped characters in the play.'

In the light of this comment, explore the dramatic presentation of the minor characters 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 18.)

*The Duchess of Malfi*, John Webster

**EITHER**

- 5 'In the world of the Duchess, marriage was for financial or political gain only, not for love.'

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

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

**OR**

- 6 'A sense of evil hangs around all of the characters in *The Duchess of Malfi*.'

In the light of this comment, explore the dramatic presentation of evil 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 18.)**

***The Home Place*, Brian Friel**

**EITHER**

- 7** 'Friel described himself as a peasant writer, at home in a rural setting.'

In the light of this comment, explore the importance of the rural setting 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 a microcosm of the psychological and social violence wrought by colonisation and its aftermath.'

In the light of this comment, explore the dramatic presentation of violence 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 18.)

*A Streetcar Named Desire*, Tennessee Williams

**EITHER**

- 9 'A *Streetcar Named Desire* charts the rise of a gritty, urban working class in America.'

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

**(Total for Question 9 = 48 marks)**

**OR**

- 10 'Williams insisted that setting, properties, music, sound, and visual effects—all the elements of staging—must combine to reflect and enhance the action, theme, characters, and language.'

In the light of this comment, explore the importance of stage directions in *A Streetcar Named Desire*. In your answer you must consider relevant contextual factors.

**(Total for Question 10 = 48 marks)**

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(Begin your answer on page 18.)

COMEDY

*The Importance of Being Earnest*, Oscar Wilde

EITHER

- 11 'Marrying well is more important than loving well for the characters in *The Importance of Being Earnest*.'

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

(Total for Question 11 = 48 marks)

OR

- 12 '*The Importance of Being Earnest* is too melodramatic to be a comedy.'

In the light of this comment, explore the significance of comedy 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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(Begin your answer on page 18.)

*The Pitmen Painters*, Lee Hall

**EITHER**

**13** 'Jimmy Floyd is not the brightest, but he is one of the funniest of the group.'

In the light of this comment, explore the dramatic presentation of Jimmy Floyd in  
*The Pitmen Painters*.

**(Total for Question 13 = 48 marks)**

**OR**

**14** '*The Pitmen Painters* is a tale about friends, who accidentally became a working-class phenomenon, having the time of their lives.'

In the light of this comment, explore the dramatic presentation of friendship in  
*The Pitmen Painters*.

**(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 18.)**

***The Rover*, Aphra Behn**

**EITHER**

- 15** 'In Restoration comedies the characters are driven by lust and greed but, above all, revenge.'

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

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

**OR**

- 16** '*The Rover* demonstrates that greed is the strongest driving force in human behaviour.'

In the light of this comment, explore the dramatic presentation of greed 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 18.)**

***Waiting for Godot, Samuel Beckett***

**EITHER**

- 17** 'When asked who or what Godot stands for, Beckett stated 'If I knew, I would have said so in the play''

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

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

**OR**

- 18** 'In *Waiting for Godot*, religion is present but we have to look hard to find it.'

In the light of this comment, explore the presentation of religion 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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