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Please check the examination de	etails below b	efore enterir	ng your can	didate information	
Candidate surname		(	Other name	S	
Pearson Edexcel Level 3 GCE	Centre	Number		Candidate Num	nber
Friday 15 Ma	y 20	20			
Morning (Time: 2 hours)		Paper Ref	erence <b>8</b>	ET0/01	
<b>English Literat</b>	ure				
Advanced Subsidiary Paper 1: Poetry and D	rama				

#### **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 ▶





#### **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)

## 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	lan 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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Chosen question number:	Question 1	×	Question 2	










#### **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)



### 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)



### 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)

### 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)



#### **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)



## 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)



## 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)

## 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

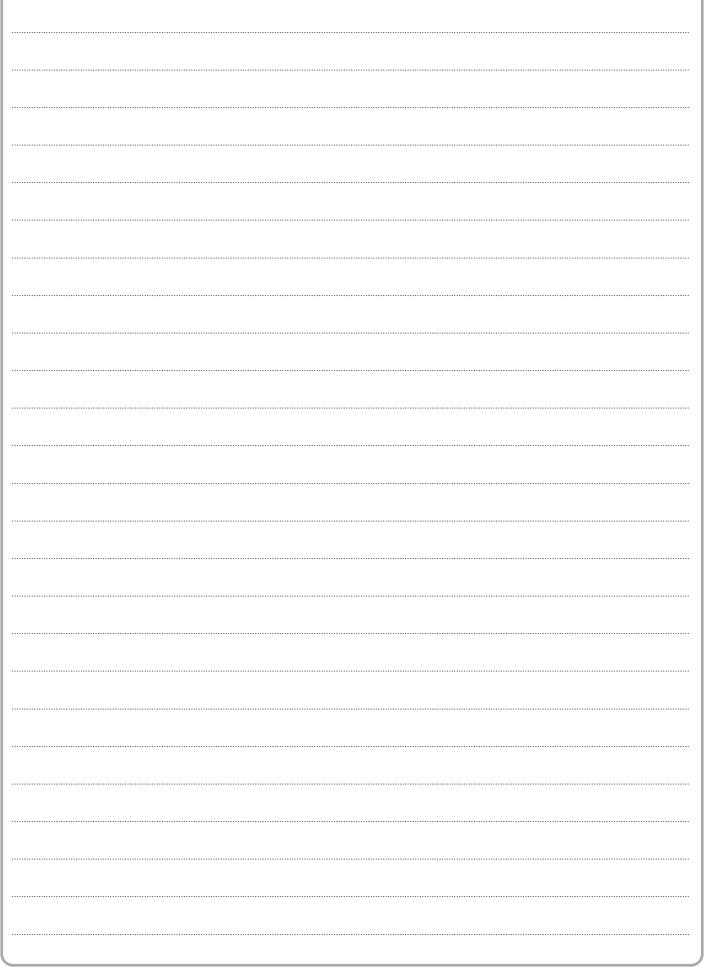
18 'Pozzo and Lucky depend on each other as much as Vladimir and Estragon do.'

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)

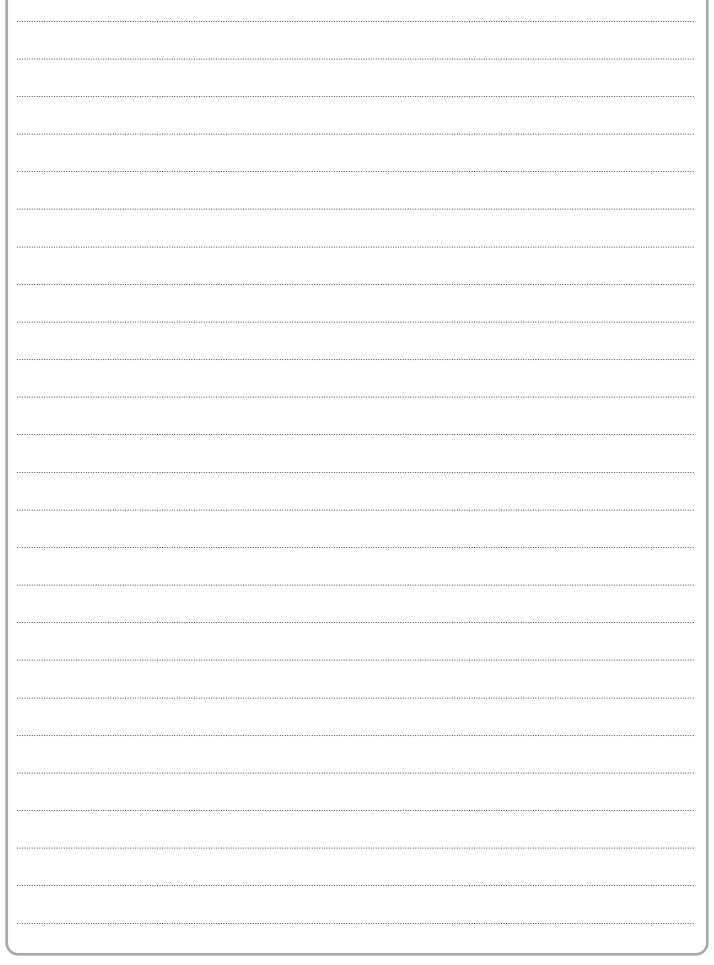


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	Question 12		Question 1	3 🗵	Question 14	$\times$
	Question 15	$\times$	Question 1	6 🗵	Question 17	$\times$
	Question 18	<b>X</b>				



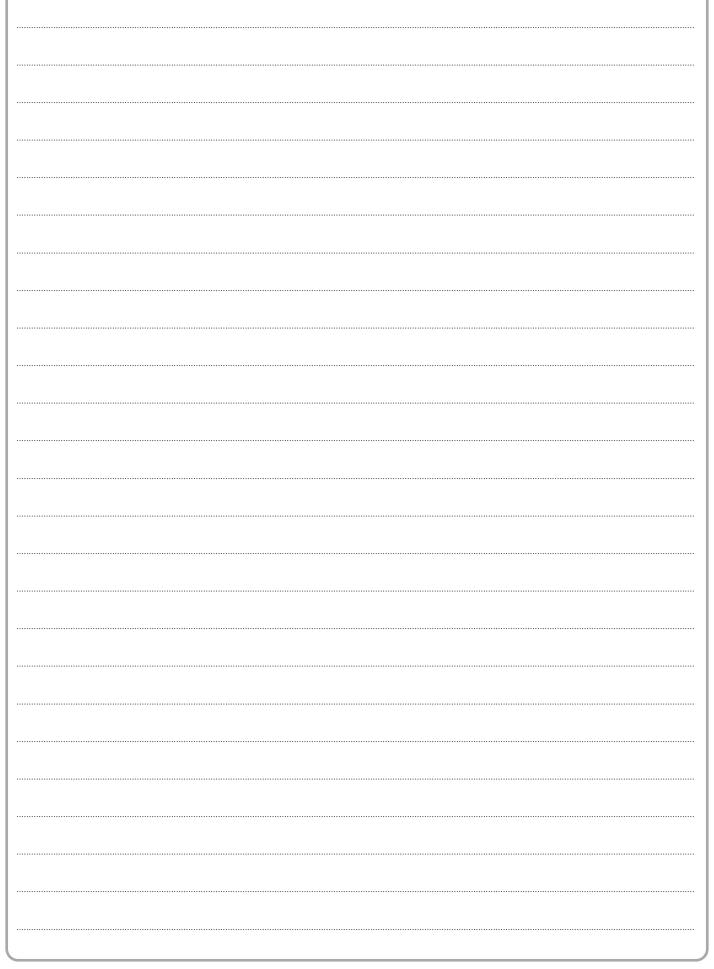




















TOTAL FOR SECTION B = 48 MARKS

**TOTAL FOR PAPER = 72 MARKS** 



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