

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 18 May 2023

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 and begin your answer on page 4.

EITHER

- 1 Compare the ways in which poets present ideas about society in *Ode on a Grayson Perry Urn* by Tim Turnbull 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 different voices in *On Her Blindness* by Adam Thorpe 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	Page numbers	
		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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Chosen question number: **Question 1** ☒ **Question 2** ☐

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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 18.)**

***Les Blancs*, Lorraine Hansberry**

EITHER

- 3** 'Les Blancs is as much about a family falling apart as it is about a nation on the brink of war.'

In the light of this comment, explore Hansberry's dramatic presentation of family in *Les Blancs*. In your answer you must consider relevant contextual factors.

(Total for Question 3 = 48 marks)

OR

- 4** 'Tshembe is in a struggle with his past, with his family and with his destiny.'

In the light of this comment, explore Hansberry's dramatic presentation of Tshembe Matoseh 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

***Doctor Faustus*, Christopher Marlowe**

EITHER

- 5** 'Faustus desires to always be master and never a servant.'

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

(Total for Question 5 = 48 marks)

OR

- 6** 'Faustus chooses to listen to falsehoods rather than to truths.'

In the light of this comment, explore Marlowe's dramatic presentation of truth 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

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

EITHER

- 7** 'Webster sees no good in the world – only loss, death and suffering.'

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

(Total for Question 7 = 48 marks)

OR

- 8** 'Webster presents a world where the characters are destroyed by their desires.'

In the light of this comment, explore Webster's dramatic presentation of desire 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

The Importance of Being Earnest, Oscar Wilde

EITHER

- 9** 'Wilde portrays the upper classes as idle and lazy.'

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

(Total for Question 9 = 48 marks)

OR

- 10** 'It is impossible to care for any of these characters as none of them is honest with others or with themselves.'

In the light of this comment, explore the dramatic presentation of honesty 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

***The Rover*, Aphra Behn**

EITHER

11 'In matters of love and lust, the characters give in to their physical desires.'

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

(Total for Question 11 = 48 marks)

OR

12 'Wit is a prized virtue in *The Rover*.'

In the light of this comment, explore the dramatic presentation of wit 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

A Streetcar Named Desire, Tennessee Williams

EITHER

- 13** 'Stanley can be admired for defending his home against the treachery of Blanche.'

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

(Total for Question 13 = 48 marks)

OR

- 14** 'Williams presents a world in which characters deceive both themselves and others in order to survive.'

In the light of this comment, explore the dramatic presentation of deception 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. Write your answer in the space provided.
(Begin your answer on page 18.)**

Sweat, Lynn Nottage

EITHER

- 15** 'Nottage shows us how unemployment creates conflict within communities and amongst families.'

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

(Total for Question 15 = 48 marks)

OR

- 16** 'The working-class community of Reading depends upon each other for fun and fulfilment and, above all, survival.'

In the light of this comment, explore Nottage's dramatic presentation of friendship in *Sweat*. In your answer you must consider relevant contextual factors.

(Total for Question 16 = 48 marks)

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(Begin your answer on page 18.)

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

EITHER

17 'Everything comes in pairs in the play, including the number of acts.'

In the light of this comment, explore the dramatic significance of the two-act structure of *Waiting for Godot*. In your answer you must consider relevant contextual factors.

(Total for Question 17 = 48 marks)

OR

18 'Beckett hides the meaning in his plays behind allegory and symbolism.'

In the light of this comment, explore Beckett's dramatic use of symbolism 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:

Question 3 ☒

Question 4 ☒

Question 5 ☒

Question 6 ☒

Question 7 ☒

Question 8 ☒

Question 9 ☒

Question 10 ☒

Question 11 ☒

Question 12 ☒

Question 13 ☒

Question 14 ☒

Question 15 ☒

Question 16 ☒

Question 17 ☒

Question 18 ☒

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



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