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Surname ZANOT	Other names SAMANTHA
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Pearson Edexcel
Level 3 GCE

Centre Number

6	4	3	9	5
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Candidate Number

5	4	6	8
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English Literature

Advanced

Paper 3: Poetry

Friday 15 June 2018 – Morning
Time: 2 hours 15 minutes

Paper Reference
9ET0/03

You must have:
Source Booklet (enclosed)
Prescribed texts (clean copies)

Total Marks
50



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**.
- Answer the questions in the spaces provided
– *there may be more space than you need.*
- In your answers, you must **not** use texts that you have used in your coursework.

Information

- The total mark for this paper is 60.
- 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: Post-2000 Specified Poetry

Answer ONE question. Write your answer in the space provided below.

EITHER

- 1** Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *A Minor Role* by U A Fanthorpe (on page 3).

Compare the methods both poets use to explore responses to serious illness.

(Total for Question 1 = 30 marks)

OR

- 2** Read the poem *Growth* by Les Murray on page 2 of the source booklet and reread the anthology poem *To My Nine-Year-Old Self* by Helen Dunmore (on page 4).

Compare the methods both poets use to explore adults looking back on childhood incidents.

(Total for Question 2 = 30 marks)



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 .

25 Sec A

Chosen question number: Question 1 Question 2

Both poems explore responses to serious illness through methods of form, narrative voice, dialogue and behaviour of the narrators. Murray focuses on a more ^{physically} escapist approach to in response to serious illness whilst Fanthorpe focuses more on a mental escape or emotional suppression in response to serious illness.

Both poets use form to explore the individuals approach in response to serious illness. Both Both poems have a regular form suggesting the despite an array of emotions, life must go on in its regular pattern. Notably Murray's third and seventh stanzas are the shortest as tercets and this is significant because these stanzas provide ^{an insight into} the most raw emotion felt by the individual. The use of ~~short stanzas~~ ^{the tercet} suggests responses to serious illness need to be contained and suppressed. Similarly, Fanthorpe uses form to indicate the same concept except as Fanthorpe uses indents in stanzas.



"For anything to everyone / Not the star part"
The significance of the indent may be symbolic of where this carer would display her true response to serious illness if she was given the chance to. However, she does not get the opportunity because of the duties of her job which confine her and as we see in Murray's poem, results in a suppression of emotion in response to serious illness.

Narrative voice is used by ^{both} poets to illustrate the way individuals directly respond and react to serious illness. Murray writes from the perspective of an adult recollecting their behaviour as a child in which a response to serious illness is the dehumanisation of the individual in question, "One who'd been my friendly Gran", the use of third person creates an automatic detachment and distance as a response to serious illness. The use of enjambment further highlights the escapist approach of the individual, "Hiding from the grief / this day" the enjambment highlights the hidden emotion of the individual to further intensify the sense that the child



for their own benefit has emotionally detached themselves from the individual to lessen the seriousness or impact of the potential consequences. ^{i.e. death} Similarly, However, the use of narrative voice by Fanthorpe also creates a psychological escape in response to serious illness, "pretend it's well, / Admit it's not"; this is significant as like Murray the narrative is conveyed via enjambment to highlight that despite her job which doesn't allow overt emotional responses when alone ^{one can infer} it is clear that her response to serious illness is that of despondance and despair.

Moreover, the use of dialogue by both poets indicates a sense of linguistic fraud as a front for an individual's true ^{response} feeling towards serious illness. Fanthorpe, indicates this linguistic fraud, "O, getting on, getting better my formula/for well-meant intrusiveness" the juxtaposition of her dialogue to the reality whereby it's merely a "formula" which has scientific connotations suggesting that what is being said is impersonal ^{thus} indicating the sense of linguistic fraud as a response to serious illness ~~rather~~



~~affair~~ because others will not understand the ~~significance~~ of reality of her situation so to avoid this she's puts on a front to divert attention away from herself. However, dialogue is used by Murray to indicate that by revealing or questioning the nature of ~~the~~ ^{the} ~~her~~ death which was "cancer" results in physical violence as he "was punched for asking / Did Emily have a growth?" this would indicate that emotional responses to serious illness ^{are} and overpowering and that reminders of it via dialogue can evoke physical outbursts. Arguably, the physical violence can be interpreted to indicate physical suppression of anything that could incite emotional responses to serious illness suggesting responses to serious illness should be contained privately. Thus, both poems use dialogue to indicate that responses to serious illness are too be hidden and experienced privately.

Finally, both poems use the behaviour of the narrator to ^{illustrate} ~~indicate~~ that people trying to distract themselves ~~to~~ from the seriousness of illness so they don't have



to face the stark reality. Murray does this via the use of active verbs like "milking", "walking" the use of the "-ing" creates a sense of continuity and arguably ^{this} which offers a sharp contrast to the instability and unsurity of serious illness, so by creating ~~the~~ this behaviour Murray is illustrating that as a response to serious illness people try to distract and busy themselves to minimise the emotional effect that serious illness may have on them. Identically, Fanthorpe also uses active verbs like, "holding", "asking", "checking" to create a distraction for the carer to focus on rather than focusing on the overwhelming emotions of serious illness as she has to retain a level of ~~the~~ professionalism as her job is "to make you believe in life" a contradiction of her actual belief. Thus, both poets use active verbs to illustrate that a response to serious illness can be distraction in order to not have to face the emotional distress that ~~the~~ face regarding serious illness

In conclusion, both poets respond to ^{serious} illness



in a detached way through the use of form, narrative voice, dialogue and active verbs describing behaviour to ~~make~~ mask and minimise the ~~emotional~~ overt and stark emotional response of the individuals in response to seriousness.





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TOTAL FOR SECTION A = 30 MARKS **25**



SECTION B: Specified Poetry Pre- or Post-1900

Answer **ONE** question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Medieval Poetic Drama

Prescribed texts

Everyman and Medieval Miracle Plays, editor A C Cawley

OR

English Mystery Plays: A Selection, editor Peter Happe

EITHER

- 3** Explore the presentation of everyday life for The Shepherds in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley *The Second Shepherds' Pageant (Wakefield)* lines 1–36

or

Happe: *The Second Shepherds' Play* stanzas 1–4

(Total for Question 3 = 30 marks)

OR

- 4** Explore the presentation of Noah's relationship with God in the extracts specified below and in **one** other extract of similar length from any of the poetic dramas. You must relate your discussion to relevant contextual factors.

Refer to the prescribed text studied:

either

Cawley: *Noah's Flood (Chester)* lines 300–331

or

Happe: *Noah (Chester)* stanzas 39–42

(Total for Question 4 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Medieval Poet: Geoffrey Chaucer

Prescribed text

The Wife of Bath's Prologue and Tale, editor James Winny

EITHER

- 5 Explore how 'maistrie' is presented in *The Wife of Bath's Prologue and Tale*, by referring to lines 1037–1057 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

power!
"superior force"
"victory"

(Total for Question 5 = 30 marks)

OR

- 6 Explore how the Wife of Bath is presented as a storyteller in *The Wife of Bath's Prologue and Tale*, by referring to lines 1–23 and **one** other extract of similar length. You must relate your discussion to relevant contextual factors.

(Total for Question 6 = 30 marks)

① Religious maistrie

"If I seye fals, sey nay upon thy fey"

② "And for to been in maistrie him above"
female superiority

③

Chosen = 802 - 820



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

The Metaphysical Poets

Prescribed text

Metaphysical Poetry, editor Colin Burrow

EITHER

- 7 Explore the ways in which love is presented in *To a Lady that Desired I Would Love Her* by Thomas Carew and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 7 = 30 marks)

OR

- 8 Explore the ways in which discoveries are presented in *The Good Morrow* by John Donne and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 8 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Metaphysical Poet: John Donne

Prescribed text

John Donne Selected Poems

EITHER

- 9 Explore the ways in which Donne makes use of religious beliefs in *The Canonization* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 9 = 30 marks)

OR

- 10 Explore the ways in which Donne presents love in *Love's Alchemy* and **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 10 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

The Romantics

Prescribed text

English Romantic Verse, editor David Wright

EITHER

- 11 Explore the ways in which death is presented in *'The cold earth slept below'* by Shelley and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 11 = 30 marks)

OR

- 12 Explore the ways in which childhood is presented in Wordsworth's *Ode: Intimations of Immortality* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 12 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Romantic Poet: John Keats

Prescribed text

Selected Poems: John Keats, editor John Barnard

EITHER

- 13 Explore how John Keats makes use of escapism in *Ode to a Nightingale* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 13 = 30 marks)

OR

- 14 Explore the ways in which Keats presents the past in *Ode on a Grecian Urn* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 14 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

The Victorians

Prescribed text

The New Oxford Book of Victorian Verse, editor Christopher Ricks

EITHER

- 15 Explore the ways in which night is presented in *'The Autumn day its course has run—the Autumn evening falls'* by Charlotte Brontë and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 15 = 30 marks)

OR

- 16 Explore the ways in which memories are presented in from *Maud: ll.iv 'O that 'twere possible'* by Tennyson and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 16 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Victorian Poet: Christina Rossetti

Prescribed text

Christina Rossetti Selected Poems, editor Dinah Roe

EITHER

17 Explore the ways in which Christina Rossetti tells stories in *Goblin Market* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 17 = 30 marks)

OR

18 Explore the ways in which Christina Rossetti presents faith in *A Christmas Carol* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 18 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Modernism

Prescribed text

Great Modern Poets, editor Michael Schmidt

EITHER

- 19 Explore the ways in which shifting points of view are used in T S Eliot's *La Figlia Che Piange* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 19 = 30 marks)

OR

- 20 Explore the ways in which time is used in Marianne Moore's *What Are Years?* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 20 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

Modernist Poet: T S Eliot

Prescribed text

T S Eliot: Selected Poems

EITHER

21 Explore the ways in which Eliot considers the futility of life in *The Hollow Men* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 21 = 30 marks)

OR

22 Explore the ways in which Eliot uses borrowings from other writings in *The Fire Sermon (The Waste Land III)* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 22 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

The Movement

Prescribed text

The Oxford Book of Twentieth Century English Verse, editor Philip Larkin

EITHER

- 23 Explore the ways characters are created in *The Miner's Helmet* by George Macbeth and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 23 = 30 marks)

OR

- 24 Explore the ways in which poets reflect on contemporary life in *Nothing to be Said* by Philip Larkin and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 24 = 30 marks)



Answer ONE question on your chosen text. Begin your answer on page 25.

You must select a poem from the prescribed list for your studied collection.
The poems are listed in Section B of the source booklet on pages 6 to 17.

The Movement Poet: Philip Larkin

Prescribed text

The Less Deceived, Philip Larkin

EITHER

25 Explore the ways in which Larkin presents change in *At Grass* and in **one** other poem.
You must relate your discussion to relevant contextual factors.

(Total for Question 25 = 30 marks)

OR

26 Explore the ways in which Larkin presents women in *Lines On A Young Lady's Photograph Album* and in **one** other poem. You must relate your discussion to relevant contextual factors.

(Total for Question 26 = 30 marks)



Indicate which question you are answering by marking a cross . If you change your mind, put a line through the box and then indicate your new question with a cross .

Chosen question number:

25 Sec B

how "maistrie"
i) prevented

- | | | |
|---|---|---|
| Question 3 <input checked="" type="checkbox"/> | Question 4 <input checked="" type="checkbox"/> | Question 5 <input checked="" type="checkbox"/> |
| Question 6 <input checked="" type="checkbox"/> | Question 7 <input checked="" type="checkbox"/> | Question 8 <input checked="" type="checkbox"/> |
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"Maistrie" means a superior force or victory which is presented evidently in passage 1037-1057 and 802-820. A sense of "maistries" is illustrated in the provided passage regarding female victory, religion as a superior force that controls the court and it is also presented within the old hags interruption, as well as her request.

Initially, "maistrie" is presented as something that women most desire, "Women desiren to have sovreinete [∴] And for to be in maistrie him above" This is significant because in a society where female superiority was negligible, for Chaucer to highlight this would be significant. Moreover, it is symbolic of the situation at hand as the "elf-queene"



P 5 2 3 5 9 A 0 2 5 3 6

being a woman is actually in a position of "maistrie": female superiority and power is continually referenced and is the Wife of Bath's ultimate goal, which would explain why she comes to this conclusion in her fantastical tale.

Moreover, within the passage Chaucer presents religion as containing "maistrie" as it is a superior force, "if I seye fals, sey away upon thy fey!" "Fey" meaning faith, so essentially the old hag is saying grant me this marriage upon your faith. The use of the exclamatory indicates the significance of "fey" which acts as a superior force or in "maistrie" to society. Essentially God is the ultimate source of power and which correlates to the heavily Christian society of 14th Century England in which religion dictated one's life and decisions much like how the old hag states that the Queen's decision should be stated in consideration of faith. Thus "maistrie" is presented via religion.

Moreover, "maistrie" is presented as something controlled by women, "I am heer at youre



Wille [..] seyden he was worthy han his
lyf" Women are in complete control of
the knight's fate, there is also a sense
of god-like superiority as his life is
essentially controlled by the Queen
as he has had to completely submit to
a woman; a contradiction of the role of
women in the 14th Century whereby
women were to be subservient to men.

Finally, the old hag expresses her power
and "maistrie" over the knight after his
sentence has been announced, "I taughte
this answeere unto the knight [..] that thou
shalt take unto my wyf" This is enormously
significant because the use of the possessive
"I" indicates a sense of superiority or
"maistrie" of the old hag because she
saved his life and her debt that he must
is essentially him ^{marrying} giving her. Moreover,
the use of the word "Thou" is significant
as it is used when talking about or to an
individual of lower status or importance
which is ironic because he is a knight
and she is of no noble status. Thus the
old hag expresses her "maistrie" over the



knight linguistically

Chaucer also explores "maistrie" in passage 802-820 when the Wife of Bath (Alison) has been given control after she hits him and he falls into the fire following the explanation of the book of Wicked Wives. In this passage "maistrie" is presented by physical position, male submission and the burning of "auctoritee".

Chaucer presents Alison with a sense of "maistrie" in ^{her} relationship with Jankin because he "kneled faire adoun" this is symbolic because the pictorial image of a male kneeling before a woman is indicative of submission to female authority, Alison's ultimate fantasy as illustrated in the provided passage. Moreover, the fact that Jankin is physically lower than her indicates a sense of female empowerment and control. Thus by Jankin kneeling before her she has been symbolically handed power and thus she ~~has~~ is now the one who ~~has~~ is victorious and superior ("maistrie").

Moreover, Alison is put in a position of "maistrie"



and has achieved it by the metaphor for male submission, "He y yaf me al the bridel in myn hond" This metaphor is indicative of the "maistric" that Alison now relishes in because she is superior and victorious to Jankin since she controls the "bridel" meaning reigns which is symbolic as this connotes a position of power as reigns are used to control a horse in every way, so Alison has been given the power to control Jankin in every way. Thus Alison is therefore in a position of "maistrie".

Finally, "the full extent of Alison's "maistrie" is presented in the burning of "auctoritee", "made him brenne his book anon right tho", this is symbolic because by burning the book, it is like she is having him get rid of the 'auctoritee' which is used to oppress women, so by burning it she is burning away with the misogynistic views. Moreover by having "him brenne his book" is also symbolic because it suggests that when he burns the book, a symbol of male authority and power, he is burning away his power leaving Alison in a position of "maistrie". Moreover,



by burning textual authority it removes the male dominance, in the 14th century all laws and literature was written by men essentially condemning women to their traditional subservient^{ie} position. ~~##~~ Thus, by burning authority it is as if Alison is rejecting her stereotype and taking on her true desire and identity whereby she holds a position of 'maistrie' and power.

In conclusion, "maistrie" is presented fervently by Chaucer in both passages to defy female stereotypes, illustrate the importance of religion and to defy class stereotypes to indicate a message that "maistrie" is not provided by birth i.e. being born male ~~or~~ of high rank but rather of how we act and react to situations that can allow us to achieve "maistrie"



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TOTAL FOR SECTION B = 30 MARKS 25
TOTAL FOR PAPER = 60 MARKS



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