

## 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 ⊠.

25SecA

Chosen question number: Question 1 🛮 Question 2 🔻

Born poems explore responses to serious iuness through methods of form narrative voice, dialogue and benaviour of the narrators.

Physicauy
Murray focuses on a more escapest approach to in response to serious iuness whilst

Fanthorpe focuses more on a mental escape or emotional suppression in response to serious iuness.

Both poets use form to explore me individuals approach in response to serious iuness. BOET BOTH POEMS have a regular form suggesting the despite an array of emotions, life must go on in its regular pattem. Notabl Murray's third and seventh stanzas are the snortest as tercets and this is significant an inscant into because these stanears povide the most ral emotion felt by the individual. The TELECET suggests responses USE OF SMOAT STEM scrious iuness need to be contained Suppressed & Similary, Fanthorpe Oses form to inducate the same except us Fanthorpe uses indents in Stanzas



"For anything to everyone / Not the star park"

The significance of the indent may be

symbolic of line this care! Lowed display

the true response to serious inness if she

was given the chance to Howeld she

does not get the opportunity because

of the duries of her job which confine

her and as he see in Murrau's poem reguls

in a suppression of emotion in response to

Narrative voice is used by poets to illustrate the way individuals directly respond and react to serious juness. Murray writes from me payspective of an adult recollecting their behaviour as a child in which a response to scrious juness is the dehumanisation of the individuzu in question, "One who'd ocen my Friendly Grain", The use of third person creates an automatic detachment and distance as a response to serious iuness. The use of mambmon further highlights the oscapist approach of the individual, "Hiding from the grice / this day" the onjambment highlights the hidden amotion of the individual to further intensify me conse that the child



for their own benefit has amotionally detached themself from the unindividual or impact or to micsen the scriousness i.e death similary potentizu consequences. Have the use of narrairive voice by Fanthorpe also creates a psychological escape in response serious iuness, "pretend au's Lieu, / Admit its not", this is significant as like Murray the narrative is conveyed via enjambment to highlight that despite hell job which doesn't allow overt emotional responses when alone one can infer it is clear that her responce to serious iuness it is that of despondance and despair.

Moreover, the use of dialogue by both poets indicates a sense of linguistic fraud as esponse a from for an individuals true feeling towards serious impress. Fanthorpe, indicates this linguistic fraud, "O, getting on, getting better my formula/for helf-meant intrustveness" the juxtaposition of her dialogue to the reality which has scientific connotations suggesting that thus which has been fifte connotations suggesting that thus is being said is impresental that indicetting the scase of linguistic fraud as a response to sedoos impress settles.



others because others will not understand The significance of reality of her situation so to avoid this she's puts on a front divar attention away from hoself. However, dialogue is used by Murrary to indicate that by revealing or questioning the nature of the death union was "cancer" results in physical violence as he "Las punched for asting / Did Emily have a grown?" this would indicate that emotional response to serious juness and overpowering and mat reminders of it via dialogue can evoke physical outbursts. Arguably, the physical volunce can be interpreted to indicate physical suppression of anymin That could incite contional responses to selious juness suggesting responses juness should be contained privately thus, born a poets use dialogue to indicate that responses to serious luness are too be hidden and experienced privates

Finally, both poems use the behavious importante of the naviator to indicate their people myteg to distract themsaves to from the secrousness of inness so they don't have



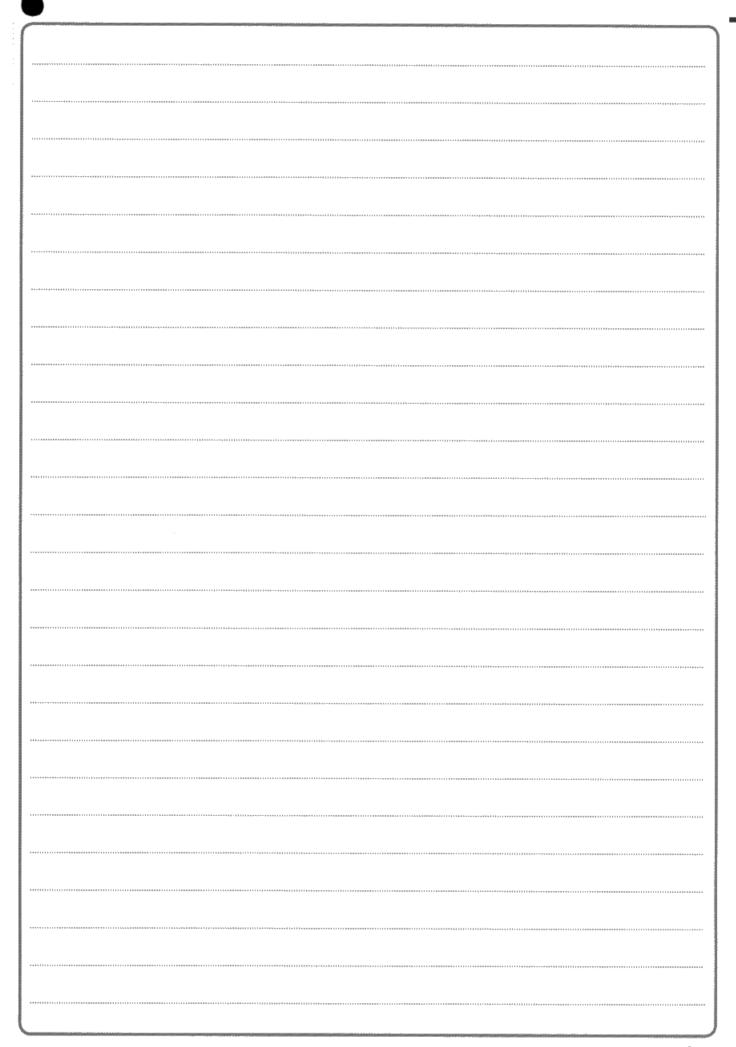
to face the start reauty. Murray does this via the use of active verbs like "milking", "Walking" The use of the "-ing" Creates a sense of continuity and arguably which offers a sharp contrast to The instability and unsurity of serious iuness, so by creating the mis behaviour Murray is illustrating that as a response to scrious "runess people try to distract and busy Themselves to minimise The emotional effect that sellous iuness 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 overlheiming emotions of serious iuness as she has to retain a level of Re professionalism as hel job to is "to make you believe in we a contradiction of he actual belief. Thus, both poets use active Veybs to juustrate mat zi response to Schousa iuness can be distraction in order to not have to face the emotional distress that kue face regarding serious iuness SCIOUS



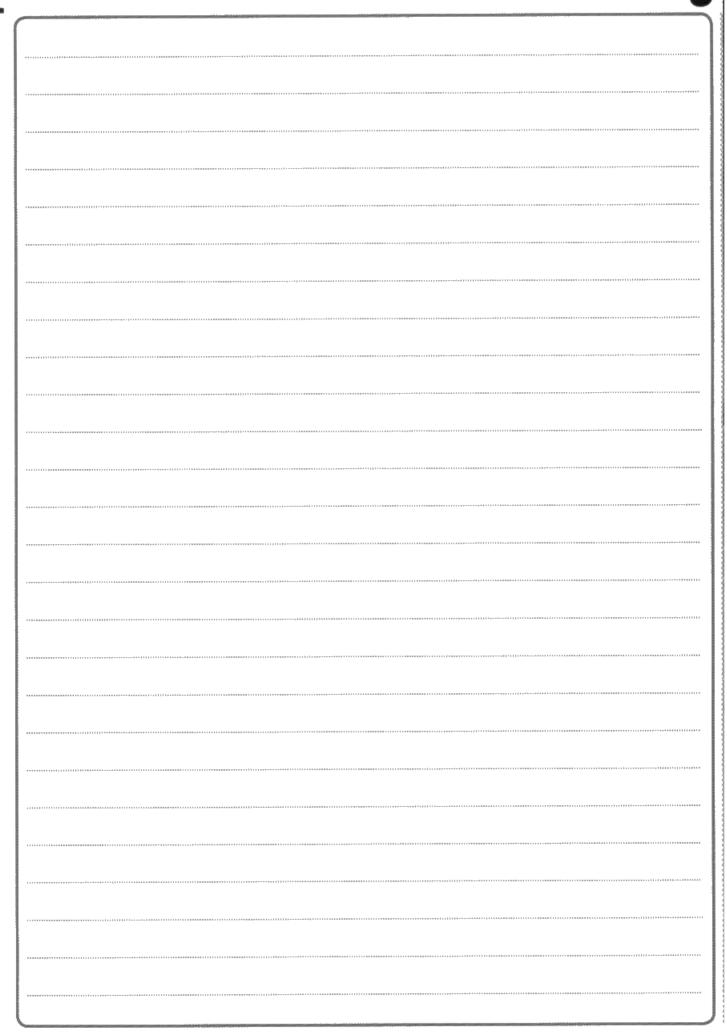
In conclusion, born poets respond to juness

in a detached a way through the use of							
form, parrative voice, dialogue and active							
verbs describing behavious to make mask and							
minimise The emotional overt and stark							
cmotional response of the bindividuals							
in response to serious iuness.							

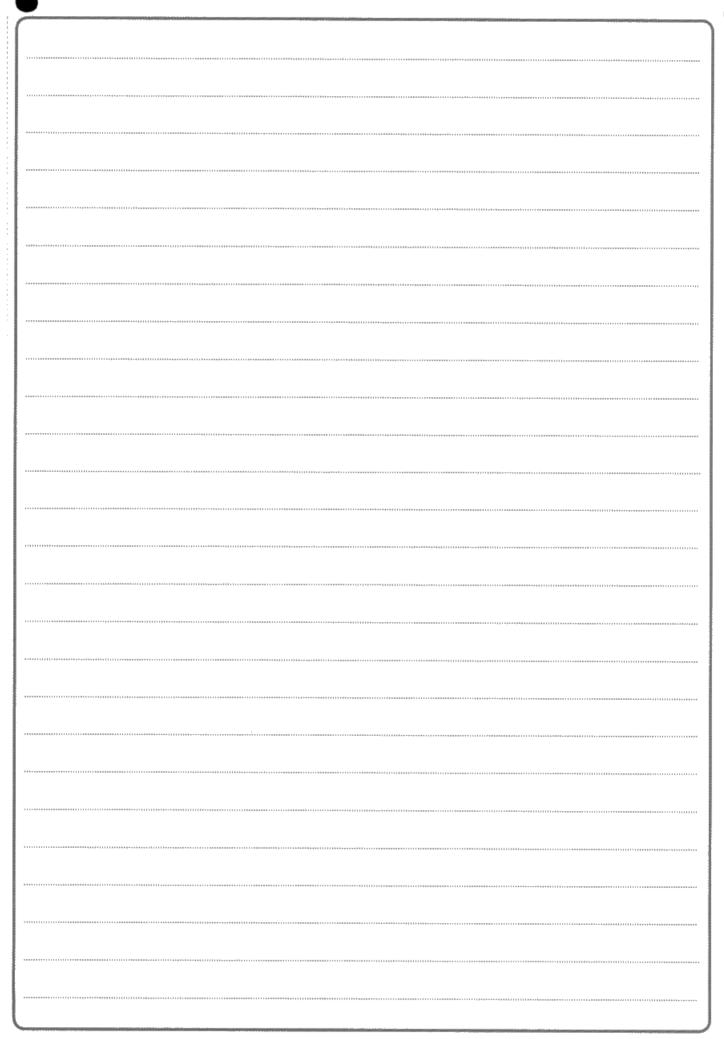




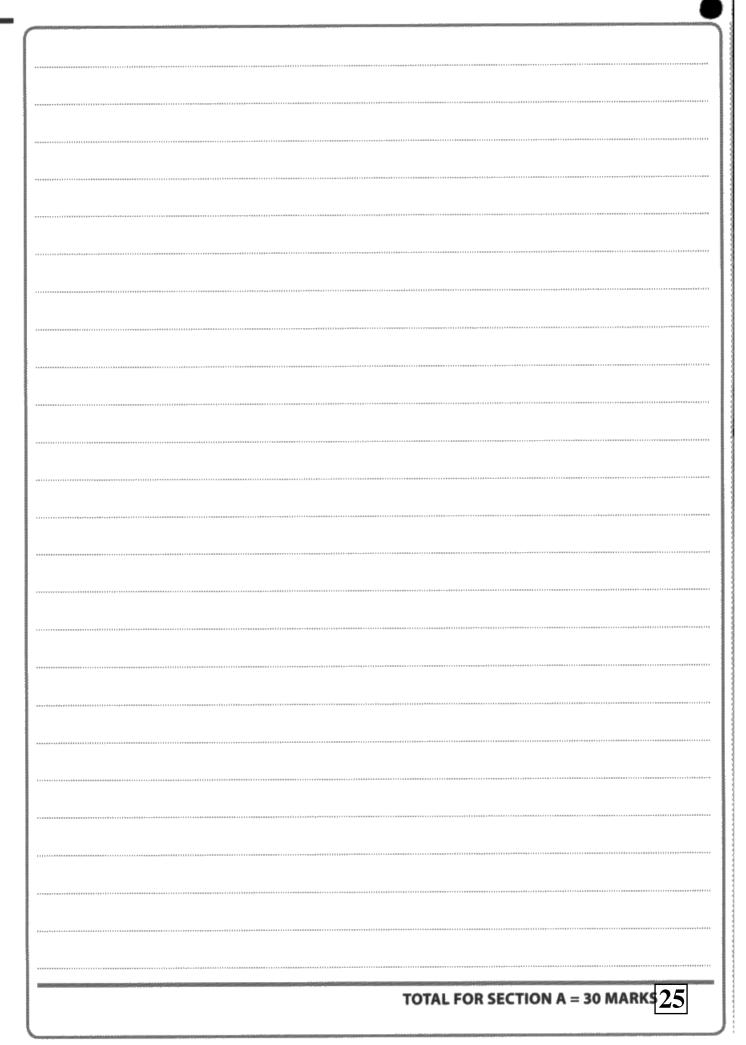












## SECTION B: Specified Poetry Pre- or Post-1900

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**

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)



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** 

power!

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.

"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 Iseye fals, sey nay upon thy fey"

2) "And for to been in maistrile him above" Femzue superiority

(3)

Chosen = 802 - 820

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)



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)

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)



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)



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: II.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)



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)



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)



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**

TS 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)



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)



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 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	$\boxtimes$	Question 4	×	Question 5	25 SecB
how "maistrie" is presented	Question 6	$\boxtimes$	Question 7		Question 8	×
is presented	Question 9	$\boxtimes$	Question 10	×	Question 11	×
	Question 12	×	Question 13	$\boxtimes$	Question 14	×
	Question 15	×	Question 16	×	Question 17	×
	Question 18	×	Question 19	$\boxtimes$	Question 20	×
	Question 21	$\boxtimes$	Question 22	×	Question 23	×
	Question 24	×	Question 25	×	Question 26	×

Maistrie means a superior force or victory.

Linich is presented evidently in passage

1037-1057 and 802-820. A sense of

"maismies" is injustrated 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

interviption as well as her request.

Initially, "maistrie" is presented as something that homen most desire, "Llommen desiren to have soveremetee [:-] And for to be in maistrie him above this is significant because in a society these female superiority has reguigible, for Chauce to highlight this hours be significant. Moreover, it is symbolic of the situation at hand as the "elf-queene"



being a momen is actually in a position of "maistrie" female superiority and power is continually referenced and is the mife of Bath's ultimate goal, which would explain they she comes to this conclusion in her faint astical tale.

Moreover, Lithin the passage Chaucer presents religions as containing "maistrie" 215 1+ TS a superior force if I sele fais, say manimum upon thy fey! "Fey meaning faith, so essonnauly the old halp is saying grant met this marriage upon your faith. The use of the exclamatory indicates the significance of "Fey" which zicts 25 2 superior force or in "maisme" to society. Essentially God is the ultimate source of policy and unich correlates to the heavily Christian society of 14th Century England in union religion dictated one's life and decisions much like how the old hag states They me Queens decision should be stated in consideration of faith. Thus "maistrie" 16 presented via religion.

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

Live C: I seyden he was northly han his

Lyf" Llomen are in Complete control of

the AD Unights fate, there is also a sense

de good-like superiority as his life is

essentially controlled by the Queen

as he had to completely submit to

a Loman; a contradiction of the rale of

Lomen in the 14" Century whereby

Lomen were to be subserviced to men.

finzuly, the old hag expresses her power and "maisme" over the knight after his sentence has been announced, "I taughte This zneciere unto the knight [..] that thou showing take unto thy Lift this is charmous significant because the use a the possessive "I" indicates a sense of superiority of or "maistrie" of the old hag because she saved his life and heldebt that he must is essentially him giving her. Moreover me use of the Word "Thou" is significant as it is used when taking about or to an individual of lower status or importance unionis ironic because he is a knjopa and she is of no noble status. Thus the old hag expresses hel maistrie" over The



# knight ling uisticzuly-

Chaucer also explores "maistrie" in passage 802-820 when the wife of Bath (Alison) has been give given control after hishe hits him and he falls into the fire following the explanation of the pook of wirked wives in this passage "maistrie" is presented by physical position, male submission and the burning of "auctoritee".

Chaucer presents Alison Lith a sense of "maistrie" in Their relationship Litth Jankin because he "kneled faire adoun" this is symbolic because the pictoral image of a male kneeling before a Loman is indicative of submission to temale authority, Alisons lutimate fantasy as illustrated in the provided passage: Moreover, the fact that Jankin is physically lough than her indicates a sense of female empowerment and control. Thus by Jankin meeting before her she has been symbolically handed pour and thus she has is not the one line here is victorious and supplier (maisme").

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

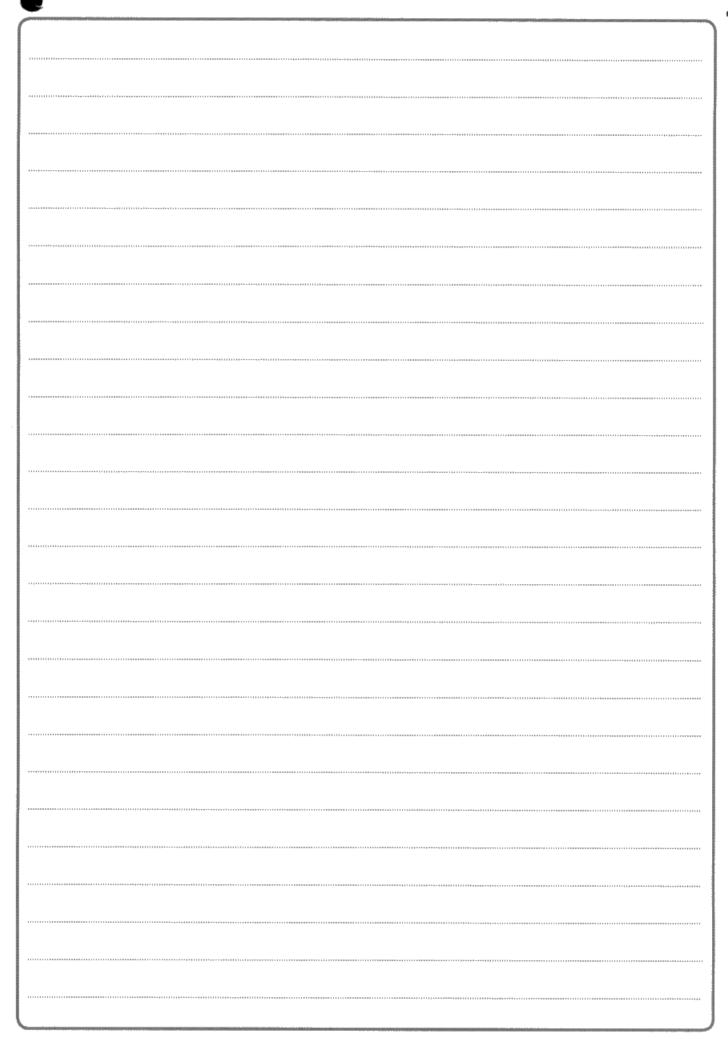
and has achieved it by the metapholifor male submission, "He y yas me all the bride! in myn hond "this metapholi is indicative or the "maiath?" That Alison now revisines in botause she is superior and victorious to bankin since she controls the "bride!" meaning reigns. Which is symbolic as this connotes a position of power as reigns are used to control a norse in every way, so Alison has been given the power to control Jankin in every way. Thus, Alison is therefore in a position of "maistitle".

Finally, the flux extern of Alisons "maistric" 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 a get rid of the "auctoritee" which is used to oppress women, so suburning it she is burning away with the miscognistic vicus: 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 pouc he is burning away his pouc leaving Alison is a position of maistric. Moreover,

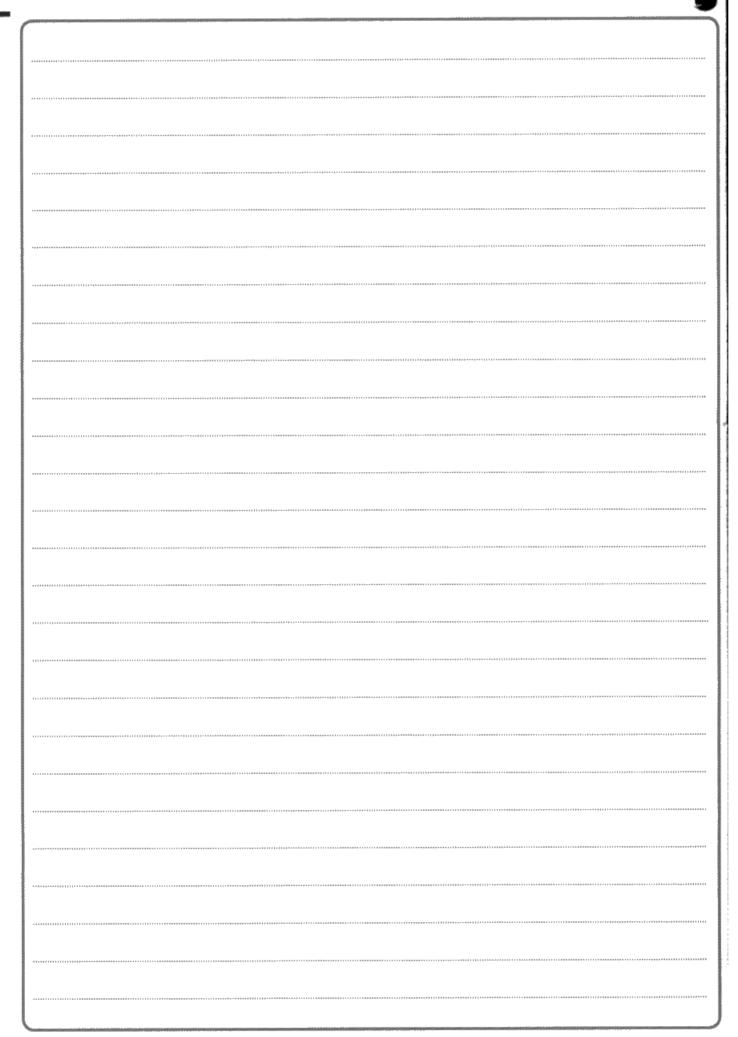


by by burning textual authority it removes The male dominance, in The 14th Century all laws and literature was written by men escentially condemning women to their traditional subserveint position. # Thus, by burning authority it is as if Allian is rejecting her steveotupe and taking on her true desire and identity whereby the holds a position of maistrie and power. In conclusion, "maistrie is presented fervently by Chaucei in both passages to depy female Stereotypes, illustrate the importance of reugion and to defy class stereotypes to indicate a mossage that "maistrie" is not provided by birth i.e. being born male 80 or of high rank but rather of how he act and react to Situations that can aluqui us to achieve 'maistine"

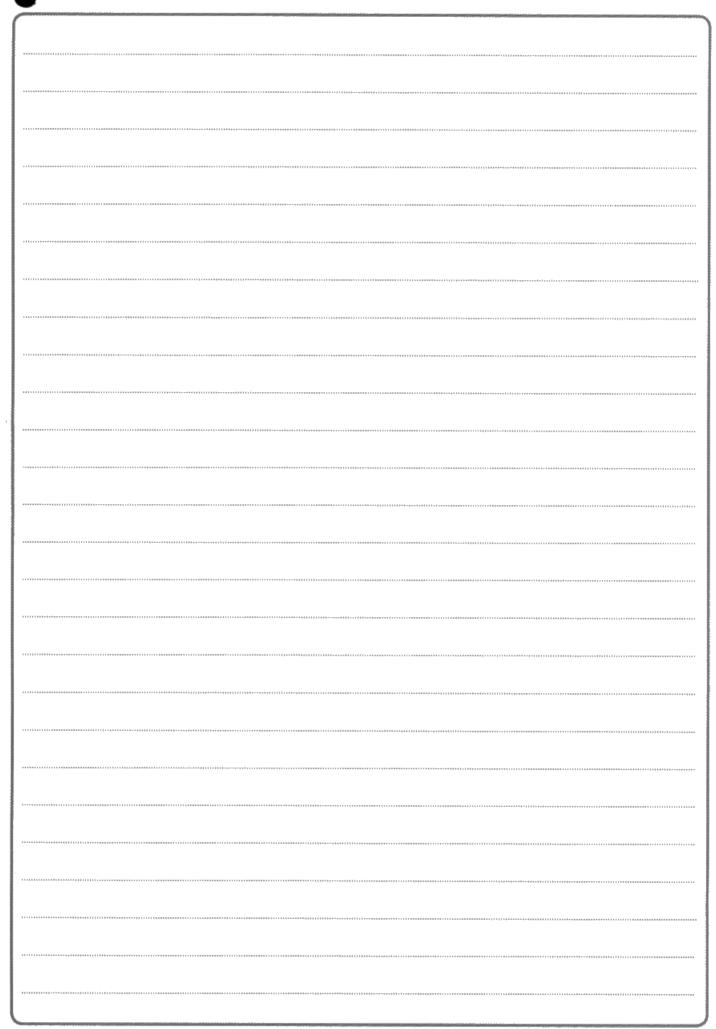




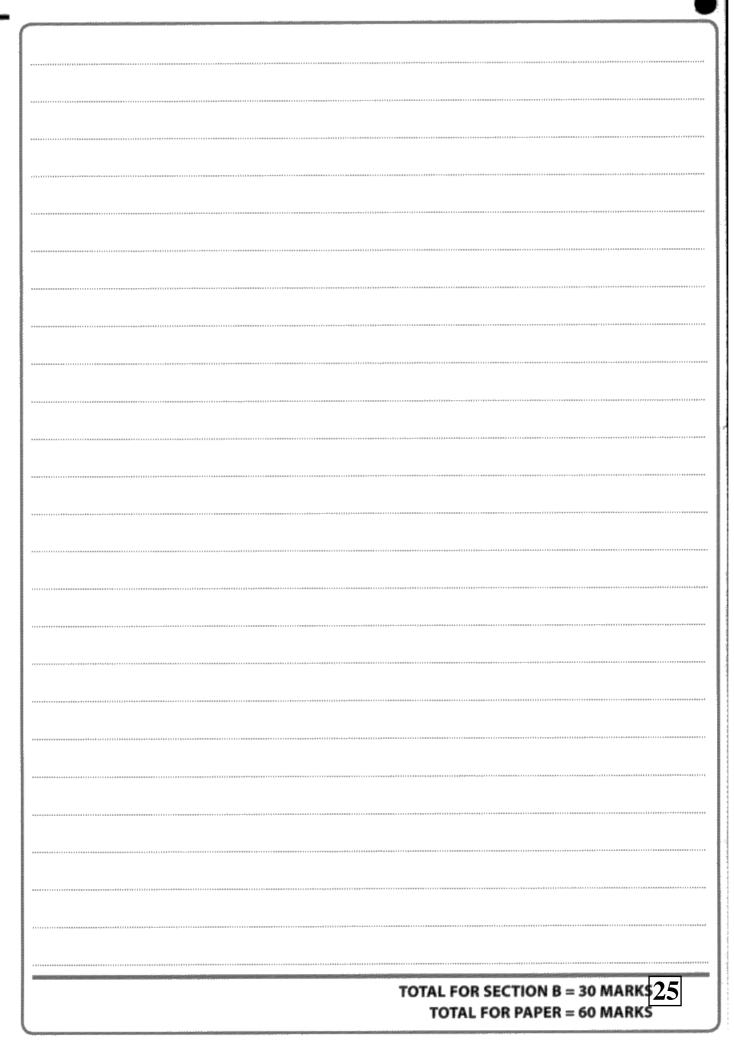




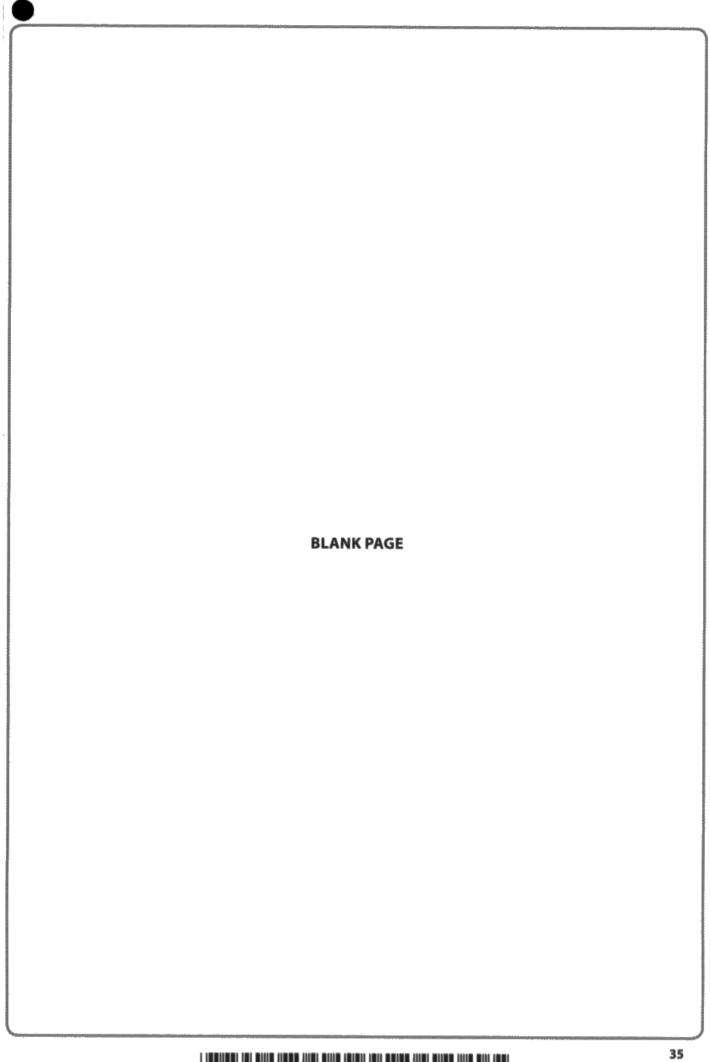














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