

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 15 May 2025**

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.

Begin your answer on page 4.

#### EITHER

- 1 Compare the ways in which poets present feelings about the past in *To My Nine-Year-Old Self* by Helen Dunmore 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 present ideas about control in *Eat Me* by Patience Agbabi 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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**TOTAL FOR SECTION A = 24 MARKS**



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**SECTION B**

**Drama**

**Answer ONE question on your chosen text.**

**Begin your answer on page 20.**

***Les Blancs*, Lorraine Hansberry**

**EITHER**

- 3** 'The conflict between the settlers and the Africans is most powerfully expressed in their contrasting religions and beliefs.'

In the light of this comment, explore Hansberry's dramatic presentation of different cultural values in *Les Blancs*.

In your answer you must consider relevant contextual factors.

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

**OR**

- 4** 'Hansberry is more interested in exposing the injustices of the past than presenting hope for the future.'

In the light of this comment, explore Hansberry's dramatic presentation of the past 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.**

**Begin your answer on page 20.**

***Doctor Faustus, Christopher Marlowe***

**EITHER**

**5** 'Faustus makes his pact with the devil to escape the limitations of the physical world.'

In the light of this comment, explore Marlowe's dramatic presentation of the physical world in *Doctor Faustus*.

In your answer you must consider relevant contextual factors.

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

**OR**

**6** 'Because Faustus' fate is inevitable, the audience cannot be expected to feel tension.'

In the light of this comment, explore Marlowe's dramatic presentation of tension in *Doctor Faustus*.

In your answer you must consider relevant contextual factors.

**(Total for Question 6 = 48 marks)**



**Answer ONE question on your chosen text.**

**Begin your answer on page 20.**

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

**EITHER**

- 7** 'The early death of the Duchess means that Webster has to resort to crude displays of violence to engage the audience in the final act.'

In the light of this comment, explore Webster's dramatic presentation of the ending of the play in *The Duchess of Malfi*.

In your answer you must consider relevant contextual factors.

**(Total for Question 7 = 48 marks)**

**OR**

- 8** 'Despite her marriage to Antonio, the Duchess is isolated for much of the play.'

In the light of this comment, explore Webster's dramatic presentation of isolation 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.**

**Begin your answer on page 20.**

***The Rover*, Aphra Behn**

**EITHER**

- 11** '*The Rover* does not seek to challenge the contemporary class system as Aphra Behn's attitude to class is conservative.'

In the light of this comment, explore Behn's dramatic presentation of social class in *The Rover*.

In your answer you must consider relevant contextual factors.

**(Total for Question 11 = 48 marks)**

**OR**

- 12** 'Hellena and Florinda are such contrasting characters that they have little in common apart from their gender.'

In the light of this comment, explore Behn's dramatic presentation of Hellena and Florinda 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.**

**Begin your answer on page 20.**

***A Streetcar Named Desire, Tennessee Williams***

**EITHER**

**13** 'The dramatic power of the play is primarily driven by the sexual tensions between the characters.'

In the light of this comment, explore Williams' dramatic presentation of sexuality in *A Streetcar Named Desire*.

In your answer you must consider relevant contextual factors.

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

**OR**

**14** 'Williams shows that in order to survive, the characters in the play need to adapt to change.'

In the light of this comment, explore Williams' dramatic presentation of change in *A Streetcar Named Desire*.

In your answer you must consider relevant contextual factors.

**(Total for Question 14 = 48 marks)**



**Answer ONE question on your chosen text.**

**Begin your answer on page 20.**

***Sweat*, Lynn Nottage**

**EITHER**

**15** 'Whilst they may be united by class, the characters in the play are divided by race.'

In the light of this comment, explore Nottage's dramatic presentation of race in *Sweat*.

In your answer you must consider relevant contextual factors.

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

**OR**

**16** 'Tracey is the most tragic figure in the play.'

In the light of this comment, explore Nottage's dramatic presentation of Tracey in *Sweat*.

In your answer you must consider relevant contextual factors.

**(Total for Question 16 = 48 marks)**

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



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